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HYPERTEXT PHENOMENON AS A FORM AND THE WAY OF FUNCTIONING OF MUSICAL CONSCIOUSNESS

The method of composing art in the second half of XX – beginning of XXI century is explained by informational oversaturation of musical culture; Hypertext theory as a special informational-communicative phenomenon enables to interpret adequately the interaction, the ways and peculiarities of the whole layers of information, thus contributing to the understanding of the complex cultural situation at the turn of the centuries.

Key words: *text, hypertext, hypertext link, composer's poetics.*

The term "hypertext" is now not just a metaphor but rather a fixed term, although in the Russian literary criticism, for the first time in Russian humanities appears the concept of hypertext, hypertext theory is still very poorly developed. Thus bibliography of works emerging in European and American universities on the given subject have dozens of names, however, this category needs to be discussed and specific definitions shall be given. With respect to the general settings of contemporary culture the concept of hypertext is widely used, and therefore a number of vague provisions, concept-to-date, especially in the field of electronic programming in structural linguistics, in literary criticism. The Internet, encyclopedias, reference books, any book with content and subject index and any text in which are found any references to other texts are considered to be hypertext. Hypertext as a new textual paradigm can be seen as a method of communication in a society oriented to multiple one-time flow of information, which can not be simultaneously accepted and internalized by the subject. Comprehension of the total scope of knowledge is impossible, moreover rigid structuring of this information flows is difficult to achieve. Therefore, the information space striving to the system (under any circumstances) is organized as hypertext, that is, as a network of relatively autonomous messages that can be combined and separated in the process of production and consumption of information.

The common set of Humanities and Social Sciences hypertext get different descriptions of a number of parameters and definitions. For example, in the Encyclopedia Britannica in the section on the semiotics of hypertext mentioned in

the discussion of methods of semantic representation of information. Hypertext is defined as a method in which the documents are united by the bonds in the network. The condition can serve as a similar association of ideas, conclusions, the same arrangement of parts, etc. [8]. The hypertext encyclopedia of linguistics devoted an entire article, the meaning of which coincides with the previous comments with the only addition of that hypertext - it is structured text. [9] Theodore Nelson, programmer, mathematician and philosopher, who introduced the concept of hypertext (1965) understands by it inconsistent essay - "a text that falls into branches and allows the reader to choose the way of reading the text, design, depending on their interests, and ways of reading are equal - there is no right and wrong, the worst and the best "[6, p. 190]. The author of the term demonstrates its effect clearly in his book "Literary Machines", which consists of entry, the first few chapters, one chapter two and several third. Literary critic M. Wiesel defines hypertext as the provision of information in the form of connected network sockets, in which readers are free to pave the way for a non-linear way [3]. He focuses on the fact that hypertext allows multiple number of authors and ways of reading, blurring functions of the author and the reader.

Having analyzed a sufficient number of definitions of hypertext, we came to the conclusion that the hypertext can be understood as follows:

- method of combining texts;

- a special kind of text organization;

- a mechanism allowing associations and organizations of such a kind.

Despite the difficulties of determining the boundaries of hypertext and consequently, the difficulty of its unambiguous interpretation, there are common "signs" indicating the originality and uniqueness of this phenomenon, among them:

- dispersion of the structure (the information is presented in the form of small "fragments-nests," and "enter" in this structure can be of any level);

- nonlinearity of hypertext (the reader is now free (have to) choose his way of reading, creating a text);

● diversity and media (use of all means to the recipient, the reader, which only technically possible in the system – from the purely literary (narrative strategies and choice of style) through publishing (fonts, layout, illustrations) and up to the most sophisticated computer (sound, animation, a reference to the other, non-artistic, materials)).

According to T. Nelson, the most important structural element of the hypertext is a hyperlink or "jump" is a sudden movement of the position of the reader in the text [7]. This statement confirms the idea of the mathematician and active participant of Russian literary network projects Dmitry Manin about the first Russian hypernovel: "A novel seems to me such things as the fiber of the storylines, i.e. the body is not loose, but fibrous. Like protein molecule, which has a primary structure – pages – amino acids, but there is a secondary one – how the whole chain is rolled into a ball, so distant places are nearby and is stuck to each other communications. Without protein secondary structure does not work. And, the hypertext, too" [5].

It is important to emphasize that as long as the communication of the work to other texts (the possibility of communications) remain invisible, hidden and receive no functional significance, preserved traditional text organization. Once the data communication and consciousness are found (both of the author and recipient) it became possible for the literary works to interact as a single text, that is, the given communications gain structurally forming functions, text transformes into a hypertext; Traditional text organization is lost.

Attempts to describe hypertext from the perspective of the humanities encountered one major obstacle – the lack of a unified theory that could serve as the foundation for a variety of constructions. The search for the philosophical study of hypertext research led scientists to the phenomenon of postmodernism. Without going into the debate about the nature of this phenomenon, we try to identify a series of characteristics that bring together the hypertext and postmodernism.

Postmodernism as a special vision of the world develops in the process of critique of positivists' knowledge and contacts, as a rule, with the names of Jacques Derrida, Michel Foucault, J. Kristeva, Roland Barthes and others. These researchers had doubts concerning the existence of the possibility of rational and rationalistic methods of understanding the various manifestations of life. In the twentieth century, according to Derrida, there took place "the event" that marked a "crisis of naming" – decentering. The cognizer can no longer use a single, stable categorical system. To catch the elusive Genesis requires constant renaming, the constant search for new names and conceptual systems. The discourse of modernity is discourse of the doubt that finds it impossible to reach a final signifier. Such discourse can only be grasped intuitively, it can't be reflected in your mind by its comprehension. Schematic inexpressibility leads to the transformation of the text as the main category of contemporary culture. The text becomes an open system accessible to many interpretations. As a result of this transformation, the reader of the recipient of the text is turned to be a producer. He should stop being passive and to feel the process of signification. The text should be seen as the embodiment of the multiplicity representing a galaxy of signifiers, not structural means [6, p. 186].

An important feature of hypertext that brings him close to postmodernism is the so-called "immanence" – a fusion of consciousness with the means of communication, the ability to instantly develop more and more of the new means. Postmodern discourse tends to use any material for the destruction of a stable connection of signifier and significative. The main purpose is to eliminate the only signified and provide redundancy of significative [6].

Can we talk about the fact that a hypertext is a realization of ideas posmodernizm? Can the hypertext carry out decentering? In our opinion, it can not be affirmed because the hypertextual communications are established explicitly, while textual communication, according to Derrida, are characterized by its principle inexpressibleness – they talk about themselves by their absence. To catch or reveal these connections can be only through the deconstruction

which destroys any text, any discourse. While hypertextual communications designed not only to destroy, but to re-assemble the text.

Many believe that the term "hypertext" appeared recently in connection with the rapid development of personal computers and global information on the Internet. Meanwhile, its main feature was formulated long before the advent of word processors and even more so internet. Around the same time, strikingly familiar words represent a new type of textuality French poststructuralists. Roland Barthes, for example, defines its "ideal text-message" as follows: "Such a perfect lyrics laced with a network of numerous, intertwined internal passages that do not have power over each other; it is a galaxy of signifiers, not a structure means; it has no beginning, it is reversible; it is possible to enter through a variety of inputs, none of which can not be considered a major; string mobilized their code is lost somewhere in the infinite distance, they are not "solvable" (their meaning is not subject to the principle of solvability, so that any decision will be random, like a roll of the loaded dice); this purely multiple text can seize different semantic systems, but their range is not closed because the measure of such systems is the infinity of language "[1, p. 20].

Every new method as soon drawn up tends to "spread itself" on facts that have appeared before him. The concept of hypertext is not an exception. Thus, the direct precursors of hypertext are polyphonic novels by Fedor Dostoevsky, anticipated the principles of prose and, which is more important, peculiarities of thinking inherent in the twentieth century. Yu. Lotman describes his impressions after having read drafts of Dostoyevsky as follows: "As soon as there was a tendency to state, narrative construction, we were witnessing a growing internal resistance to this trend. (...). Text actually lost its linearity. It turned into a paradigmatic set of possible scenarios. And so almost every turn of the plot. Syntagmatic construction is replaced by a multidimensional space of plot possibilities. The text fits in less verbal expression: it is enough to look at the page of the manuscript of Dostoevsky, to see how the writer's work is far from "normal" narrative text. Phrases rush to the page without complying with

temporal sequence in filling lines or sheets. There is no certainty that the two lines located nearby, were written in sequence, most likely, no. The words are written in different fonts and different sizes, in different directions. (...) Many of the records - not the text, and mnemonic reduction texts stored in the mind of the author. Thus, the pages of the manuscript are in Dostoevsky's tendency to turn into signs of a huge multi-dimensional living in the writer's mind, but not in a consistent presentation organized linear text. In addition, these records are diverse: here and plot options episodes, and calls to himself and Theoretical arguments of a philosophical nature, and some who did not find himself another place of words, symbols, which will be developed in the future, have not yet created a fantasy author episodes. By resorting to various means of selection: underscores larger writing letters or block letters, F. Dostoevsky (...) captures the tone, as if to emphasize that the schedule — not the text, but only its projection "[4, p. 472].

Bringing such a long quote caused by the need to observe a striking resemblance of the drafts of Dostoevsky with the organization of Internet pages. Many literary works which were created as a purely "paper", potentially possessed unmistakable signs of hypertextuality. Among the names connected with the culture of hypertext there can be singled out such writers as J. Joyce, W. Benjamin, Vladimir Nabokov, U. Eco, R. Keno, M. Pavich, J. Cortazar, H.L. Borges and I. Calvino, philosopher Mikhail Bakhtin, M . Foucault, J . Derrida, Roland Barthes.

Extremely significant performance show the pages of articles by Walter Benjamin. They are overwhelmed by the huge branches and brackets, notes, often takes up more space on the page than the main text, and sometimes have their own references and "clinched" passing remarks. The author is cramped in the framework of a linear presentation. The components of multimedia can easily be seen in "visual poetry" of the Italian futurists.

Elements of hypertextuality a r e found in such diverse "non- modernist" texts like the Bible and the dilogy about Alice by Lewis Carroll. In this respect,

noteworthy observations o f M. Wiesel: in the context of the theory of hypertextual dilogy o f L. Carroll i s interesting for its latent nonlinearity: combined formally topics "to find a way" and "finding treasure", the chapters do not derived from each other, and constantly there appeared new unconnected with each other characters. In the world of Lewis Carroll there possible any developments, any laws of logic or common sense are not constrained: absolutely impossible to foresee what will face Alice on the next page and how it will end. The Bible captured our attention, first of all, because of its unique cross-elaboration of the system of "parallel places" – analogues of hyperlinks (each of such reference associated with the verse that comes next, "parallel" poems come from the same parts of the other books, parts of the Bible, the comments explaine that "parallel places" indicate identical events and "assonant expressions"), and, secondly, through the adoption of Christianity "counterpoint" in the words of Mark Bernstein reading: all the disparate events of the Old Testament are projected to the events o f the New Testament and the prophets and leaders are seen as the forerunner and a partial incarnation of Christ and as a mandatory element on the way to the salvation of mankind. In addition, each verse of the Bible has many meanings (in the orthodox dogma – four-aspect) and is able to generate an infinite number of interpretations and associations, i.e. a network of new meanings [3].

At the same time, talking about the hypertext, it is important not to confuse the subject and method of presentation. "The Garden of Forking Paths," by Borges which gives now the classic description of a non-linear work – in itself – as in contrast – is one of the most "traditional" narrations of J. Borges: with rising action, denouement, very remote from the author character - narrator and even with the dynamic detective story-line. [3]

As once remarked E. Tarle, whole Carrara marble quarries did not lead to the emergence of another "Venus de Milo" and "David," [3]. By itself, the PC has not generated nonlinearity, hypertextuality and multimedia. Elements of hypertextuality scattered throughout the world literature. But only in the second

half of the twentieth century they were fused in demand and were able to move to a qualitatively new level. Why did this happen?

Often we do not think how much has changed the place of a human in the world over the past decades: we are not only aware, but also experience the world very differently than a hundred or even fifty years ago. It is that reality and fiction are reversed, diffuse into each other. Jean Baudrillard, thinking about the strangeness of the Gulf War, wrote: "Today, the virtual prevailed strongly over the current issues; our destiny was to be satisfied with a marginal virtuality, which, in contrast to Aristotle's one only frightened with the prospect to take action. We are not in the logic of transition which was possible in reality, but hyper-realistic logic of intimidation of itself with a real possibility. While the critical thinker – as a type – is on its way to degeneration, his habitual reality phobia spreads out, it seems, over the whole network of blood vessels of our institutions ". [3]

Not surprisingly, since the mid-1980s, sociologists, culture experts, philosophers, literary critics actively discussed, each from his own point of view, the "change of cultural paradigm," "crisis of industrial civilization", "post-industrial society" and so on. Replacement of the hard binary oppositions reality / fiction and reality / text with a whole set of realities and the hierarchy of the texts, the conflict that occured under this change and overcoming of it – formed the core of human civilization in the twentieth century, and consequently – the art of that time.

Yu. Lotman, exploring the development of culture, wrote about this conflict: "The Culture-oriented messages are more active, dynamic in their character. They tend to infinitely increase the number of texts and produce a rapid increase in knowledge. A classic example is the European culture of the XIX century. The flip side of this type of culture is a sharp division of society into transmitting and receiving, the occurrence of psychological attitude for the truth emergency as a final message about strange mental effort. (...) It is obvious that the reader of the European novel of a new type is more passive than the listener of a fairy tale that has yet to transform the stamps received in the text of his mind,

the theatergoer is more passive that the participants of the carnival. The trend towards consumerism is a dangerous mental side of the culture, oriented to obtain information from the outside. Oriented cultures of autocommunication are able to develop greater rigor spiritual activity but often much less dynamic than required by the needs of human society "[4, p. 209].

Lotman does not make conclusions from the abovesaid but it is self-evident: the synthesis is necessary, the two conflicting approaches must co-exist on the principle of subsidiarity, articulated in relation to quantum physics of Niels Bohr, and subsequently extended productively to humanities. The French philosopher Paul Ricoeur writes: "The text is the ensemble and as a set of isolated complex, can be likened to an object, which can be viewed from different angles but never from all sides at the same time" [3].

"The ambiguity is wealth," as Borges succinctly says in one of the most famous of his short stories and ambiguous "Pierre Menard, the Author of Don Quixote" [2, p. 113].

Moreover, becoming a hypertext, acquiring fundamental structural openness, the product is attached to a fundamentally different level of culture, including music, semantics. Thus, hypertext destroys determinancy and uniqueness of the message has turned to be a tool extremely "in tune with" the coming era and most adequately describes the new relationship with reality. It is the tool that can bring together a "spiritual activity" civilization of avtocommunicational type in which we enter, with the classical civilization of "the message."

The musical culture of the twentieth century opens the opportunities and the need to study it as a hypertext in a multiplicity of ways of the artistic transmission. However, this phenomenon has not yet received sufficient coverage and expansion in musicological practice.

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