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THE STYLE INTENTIONS AND STYLISTIC CONTENT OF V. IVASYUK'S POETRY IN THE MODERN MEDIA AND CULTURAL SPACE.

The purpose of the work is to determine the essence and significance of the textual and semantic approaches to studying the style of song creation by V. Ivasyuk, revealing new projections and measurements of this style in the context of modern media culture. **The methodology** of the research is determined by structural-semiotic and genre-style methods, aesthetic-cultural and symbolological approaches. **Scientific novelty** is determined by the definition of new coordinates of V. Ivasyuk's style as representativeness, manufacturability and synergy, by revealing complex interpretive relations between stylistic intentions and the stylistic content of Ivasyuk's songs. **Conclusions.** The media technological, specific and semiotic synthesis that takes place in contemporary culture opens a new stylistic dimension of V. Ivasyuk's work, which we define as synergy. The informational and communicative media context substantially broadens the "tone of understanding" of Ivasyuk's creativity, opening the symbolic purpose of not only the many created by the composer and the singer, artistic images, but also his own figure, the totality of personality traits of his character and musical creation talent.

Keywords: style intentions, stylistic content, V. Ivasyuk's song creativity, representativeness, technological ability, synergy.

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Стильові інтенції та стилістичний зміст пісенної творчості В. Івасюка у сучасному медіакультурному просторі.

Мета роботи полягає в визначенні сутності та значення текстологічного та семантичного підходів до вивчення стилю пісенної творчості В. Івасюка, розкритті нових проєкцій і вимірів даного стилю у контексті сучасної медіакультури. **Методологія** дослідження визначається структурно-семіотичним та жанрово-стильовим методами, естетико-культурологічним та символологічним підходами. **Наукова новизна** зумовлюється визначення нових координат стилю В. Івасюка як репрезентативності, технологічності та синергійності, виявленням складних інтерпретативних відношень між стильовими інтенціями та стилістичним змістом пісенних творів Івасюка. **Висновки.** Медійний технологічний, видовий та семіологічний синтез, що відбувається у сучасній культурі, відкриває новий стильовий вимір творчості В. Івасюка, який визначаємо як синергійність. Інформаційно-комунікативний медійний контекст суттєво розширює «тональність розуміння» творчості Івасюка, відкриваючи символічне призначення не лише багатьох, створених композитором та співаком, художніх образів, а й його власної постаті, сукупності особистісних рис його характеру та музичнотворчого дарування.

Ключові слова: стильові інтенції, стилістичний зміст, пісенна творчість В. Івасюка, репрезентативність, технологічність, синергійність.

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Стилевые интенции и стилистическое содержание песенного творчества В. Ивасюка в современном медиакультурном пространстве.

Цель работы заключается в определении сущности и значения текстологического и семантического подходов к изучению стиля песенного творчества В. Ивасюка, раскрытии новых проєкций и измерений данного стиля в контексте современной медиакультуры. **Методология исследования** определяется структурно-семиотическим и жанрово-стилевым методами, эстетико-культурологическим и символологическим подходами. **Научная новизна** обусловлена определением новых координат стиля В. Ивасюка как репрезентативности, технологичности и синергичности, выявлением сложных интерпретативных отношений между стилевыми интенциями и стилистическим содержанием песенных произведений Ивасюка. **Выводы.** Медийный технологический, видовой и семиологической синтез, происходящий в современной культуре, открывает новое стилевое измерение творчества В. Ивасюка, который определяем как синергичность. Информационно-коммуникативный медийный контекст существенно расширяет «тональность понимания» творчества Ивасюка, открывая символическое назначение не только многих, созданных композитором и певцом, художественных образов, но и его собственной фигуры, совокупности личностных черт его характера и музыкально-творческого дарования.

Ключевые слова: стилевые интенции, стилистическое содержание, песенное творчество В. Ивасюка, репрезентативность, технологичность, синергичность.

The relevance of the topic of the research is due to the fact that style is a fundamental cultural and art criticism category, which in recent years acquires systematic definition and study. Due to the branching of the approach to style, this concept has acquired interdisciplinary significance, has become a mediator of various cognitive theories, turned out to be psychological interpretations and characteristics. Thus the key to determining the style is the semantic phenomenon, which most closely leads to personal interest in the semantic justification of human existence. In the field of artistic activity, the semantic orientation of the style is decisive, both from the part of its expressiveness in the material and results of artistic creativity, as well as from possible nominations, terminological definitions and definitions of style.

Following the approach of M. Bakhtin [1-4], it is advisable to find in the style of the instrument of unity of various branches of culture, art and life by involving them in the unity of personal consciousness. It is in this approach that the style category can become a key to studying the history of musical creativity, the aesthetic essence of music, it also helps to discover the fact that the meanings are not divided into musical and non-musical, associated with the "living world of culture" and, entering into the form of music, attributed to it, are determined by the broad context of cultural experience. On the other hand, music "returns" to life the acquired experience of sense-setting, substantially changing, updating it.

In a study by O. Samoilenko [6] it is indicated that the interaction of style and "life", cultural experience occurs indirectly, in which a special role is assigned to the genre. Clarifying this provision, it can be noted that the genre form is a conductor of style intentions due to the special, inherent in its compositional conditions, that is, the interaction of genre and stylistic conditions of musical creativity does not occur directly. It is mediated by compositional and textual terms of creativity, but besides them, it still needs a special catalyst – the creative artistic and performing will, the bearer of which in music can be both composing and performing consciousness.

The **purpose** of the work is to determine the essence and significance of the textual and semantic approaches to studying the style of song creation by V. Ivasiuk, revealing new projections and measurements of this style in the context of modern media culture.

The **methodology** of the research is determined by structural-semiotic and genre-style methods, aesthetic-cultural and symbolological approaches.

In certain genre forms, the figures of the author and the artist are extremely close, or

rather, the creative work becomes the main organizational force of the musical creation process, therefore, it is its decisive style factor. So, even if there is information about the authors of the poetic text and musical composition, the singer remains the central creative person in the field of philharmonic-pop song art, who appears not only as a performer of the song work, but also as a representative of a holistic genre idea, therefore, as the creator of style semantics.

Statement of basic materials. It should be noted that the problem of style typology is indicative for knowledge of music, but not for the music itself. The style typology of music is therefore carried out, first of all, as a typology of stylistic approaches that borders on semantic, since none of the semantic positions in art (music) can be separated from the stylistic definitions. On the other hand, the stylistic definition involves, as a semantically oriented, the isolation of figurative and semantic resources of artistic form. The common feature of stylistic and semantic approaches is their idealistic nature, that is, special convention and specific aesthetic objectivity and terminological precondition. Genre semantics, if it can be considered separately from the stylistic, is pragmatically fixed and limited, it does not acquire a conceptually generalized level, is not capable of serving as the basis for the final modeling of the content of the work. Thus, alike the style, the genre finds the possibilities of concretization and content transformation in the composition field, on the basis of internal compositional stylistics. Consequently, the composite plane implements the counter-movement of the pragmatically significant side of the genre and the ideational-symbolic side of the style. In different genre spheres (as in various artistic and communicative systems), the interaction of genre and stylistic aspects takes place in different ways, so it involves different criteria for analysis and evaluation.

In large synthetic forms, above all, the musical theatrical, in particular the operatic, the general constitution of the genre, the compositional organization associated with it are the most consistent, constant conditions, the requirements of which determine style opportunities and requests; styling solutions, even innovative, exist within the genre system and depend on its predetermined standards, that is, stylistic intentions obey the pragmatics of the genre, and genre semantics exceeds and defines symbolic style requests. Even in the pursuit of daring operatic reforms, the genre nature of the opera, as a semantic platform of operatic creativity, remained immutable in its main artistic appointments and methodical projections. Almost the same applies to the so-called great forms of instrumental music, which, despite absoluteness,

that is, complete musical autonomy, are guided in its development by the general requirements of genre semantics (genre images of the author, genre prototypes of thematism, etc.), and not on free style predictions the musical idea, although the influence of the latter may be more noticeable than in synthetic constructions, in which the musical idea intersects with other specific linguistic artistic plans.

Although for the secondary (composer-performer-recipient) musical system, the growing authority of the style and its ultimate advantages leading to the reconstruction of genre thinking is a leading typological feature, but the historical experience of musical art is postponed and preserved in certain genre matrices, which, like objective indicators of the state of musical artistic consciousness form the memorial dimension of cultural memory. That is, the genre itself (a certain genre form, the system of its genre norms and genre-semantic figures) is an artistic and semantic value, an artificial invention that embodies the totality of many creative creative will, that is, it preserves the imprints of the style consciousness that can act as exemplary.

In the movement to the chamber forms of authority of the authority the genre is noticeably weaker, which is explained by the greater mobility of medium and small genre forms, and most of all by the fact that they exist in the circle of not large social, civil themes and images, and more private and partial problems and relationships, that is, it reduces the level and volume of content liability by reducing and semantic claims. And even when this "apparent visibility" is a departure from the genre of legality of music, it reaches its goal: the style presumption of the musical concept becomes more expressive, even dominant, which allows you to pain the mobile boundaries of the genre, to fill the genre-compositional background with new architectonic details, finally to disassemble the previous structural instructions and set new, individualized formal features of the genre.

It should be noted that in the evolution of composer's work the phenomenon of genre innovation, which arises most often in the process of inter-genre dialogue and, in connection with the latter, is particularly noticeable in the so-called "medial forms", stipulates special "rules" of the actual style analysis of music, which unfolds from meaning to the text – from value-semantic definitions to genre-style composite modeling in music. It provides an opportunity to discover the intricate and stylistic content of music, in certain cases to state the dominance of the style idea over the genre. We can assume that this trend of style domination is typical of chamber miniature (genre chamber music industry) as a whole, why

it is easy to find confirmation, referring to the creativity of many European composers of the 19th-20ies centuries, however, the work of British virginalists, French harpsichordists, and in its origin there are concealed the creative experience of the Italian and English madrigals.

It is from the point of the style, the form of internal-style dialogue requires a specific textual approach, that is, the movement from text to text, since this is the movement of the musical thinking itself. On the way of textual analysis becomes noticeable and special correlation of levels of text of a musical work, each of which, being sufficiently abstract from the realities of specific works, retains the original genre-style compositional "program". Thus, the textual analysis is a continuation and a necessary compositional conclusion of a stylistic approach that interacts with estimates of genre pragmatics and semantics, but also needs to be brought to specific formal-content explicacies.

Even if we adopt a generalized definition of stylistic semantics, stylistic semantics, as authorized methods of co-experiencing – compassion, mercy, regret, etc., on the one hand, common joy, cathartic rise, expansion of consciousness, "aesthetic pleasure", on the other, addressed personality as "the author life ", then this "Self-concept", which is fundamental to stylistic reflection, needs proof, confirmation from expressive compositional techniques. Thus, there is a need to use the stylistic composition plan as its own linguistic dimension, which exists within the work, but can correspond to the general genre-style conventional space of music as a text.

The phenomenon of autopoiesis – as a stylistic phenomenon arising in the field of mass song creativity – deserves precisely such a profoundly textual stylistic approach, since it demonstrates the ability of the author to manipulate creatively not only individual genre forms, but also integral stylistic formations that exist in parallel with selected genre models, become a kind of "communicational and situational precedents", referring to which composer/performer forms his own genre-style concept, that is, proceeding from the individual stylistic intention

The importance of studying, sharing and differentiated presentation of the style and stylistics plans of the song composition in V. Ivasyuk's work is reinforced by the fact that the compositional-stylistic content of the work is sufficiently fixed, even when speaking as the subject of interpretation, retains its own, written written text conditions, that is, it varies with certain limitations. The range and the content of the stylistic characteristics allow for much wider dynamics, because it expresses the contextual significance of not even the given work,

but in general the creativity, the creative personality of the author, the performer, reflects the historical distance that already exists between the author's life and the time of perception of his work, accumulates layers of subjective judgments and semantic representations that can exist in a certain independence from the concrete results of the author's creative activity. Thus, today Ivasiuk is considered the least of all as a singer of the Soviet era, although he generalized and personally-stylefully portrayed precisely by its leading parties, its most important for the artist and the creative thinking of the human intention; nevertheless, the definition of "Soviet", especially in our day, did not become stylistic or any (aesthetic, ideological, historiographical) positive value status that would allow it to join in the definition of artistic phenomena, remains in the field of purely political neologisms.

In addition, song creativity associated with the popular mass sphere is not usually considered as an object of individualized stylistic definitions, since it is guided by the usual genre-stylistic requirements and guidelines inherent to it, from which a certain "stylistic image"; and it has its institutional foundations, because in the realm of mass genres stylistic individualization or any separate emphasis is an exception that is intended to confirm the general rule of style unification, that is, the equalization of one creative subject to another and all – to the general aesthetic requirements of this genre sphere.

Therefore, nominating stylistic proposals should start from the general qualities of this sphere, and in its modern sense and meaning, that is, with the volume of components that are inherent in the popular pop music practice today. Its first feature, which affects both compositional and stylistic, and stylistic plans of creativity, is the media that generates a wide range of its own creative and practical resources and concepts, including media culture, media art, media space, global media space, media discourse, mass media, media imaging, media visualization of the artistic process, new parameters of the media representation. In general, the media is presented by "an information and communication system with its own language, signs, symbols, codes, performing a polyfunctional role in the process of its representation, and through rapid dissemination of information promotes self-identification and socialization of a particular cultural environment, the formation of public consciousness of individuals, their value experience, as "a comprehensive means of human exploration of the world in its social, intellectual, moral, psychological, artistic aspects etc.", as "act of communication, dialogue between – different cultures, different countries, peoples, social groups, individuals, in the end, power and society etc. "[7, 74], that is, as a truly stylistic

quality of a broad area of action, which corresponds to two other common leading stylistic features of mass-popular culture – *representativeness and technology*.

In the study by A. Skoryk the attention is drawn to the process of obtaining media stylistics, in particular, of television, representative and ideological functions, by encoding reality with the elements of a "television message", to which the author relates "sign means – visual images, words and sounds, as well as technical means of transmission - mounting gluing, dimming, mixing, accelerated motion, certain illumination, angle, camera movement, actors' makeup, scenery etc.", all that "works to convey to the audience a certain meaning, morality. Various elements of the TV message, such as color, sound, angle, actors, the order of the presentation of events, etc., can be the bearer of the meaning. It is important that in itself the meaning is not fixed in television images, but is attributed to them within the framework of a certain cultural convention, that is, relationally and culturally determined "[7, 236]. Thus, any media sign device appears to be a conventional phenomenon capable of occupying a variety of semantic positions, but primarily aimed at creating its own "spectacular product", with the help of which a special artistic and informational environment is formed, and on its it is basically possible to speak of a certain stylistic system as an influential factor in mass media transformations.

The main aspect of the processes taking place in the modern media environment, from the point of view of its significance for musical creativity, is the transformation of mass communication from purely technological auxiliary to the *indicators of the universality* of the artistic and informational phenomenon, that is, on the *factors of communion* and *understanding commonality*.

The language of discussion of contemporary musical-mass phenomena, in particular those that indicate the existence of a certain national song and song tradition is such instrumental-methodical analytic categories as thinking, thinking experience, language thinking, "mosaic consciousness" or "mosaic thinking" text, textuality, context, intertext and megatext socio-cultural space, hypertext as hyperreality, virtual – real. The *concept of discourse*, as an integrative and mainstream, which acquires the features of the universality and acts in three main directions: the reproduction of the experience of knowledge - in accordance with the state of the chosen subject, appears central in this theoretical plane. as the discovery of specific informational and communicative content with the features of polysemiology media.

The means of the media and the discursive field they create are therefore important interpretative arguments, above all, because they allow the hypostasis of the phenomena of time and space, due to which time or prevails over space, or space deprived of time – multidimensionality and conditionality of time, focusing it on "here and now", in the present presentation of the fact or event, which is most strongly facilitated by the visualization of the subject of the message, organized in accordance with a definite socio-situational request.

As A. Skoryk writes, we can explore the communication space "as a game, understood in the broadest sense of the word, that is, as a certain layer of being, where everything is in continuous change, an unceasing motion." And then: "Because this "world of media" lives on its own laws, it changes, like a carnival, a routine stream of everyday life. It embodies a certain degree of freedom, where democracy prevails in the sense of universal accessibility: the removal of social, property, hierarchical, family, sexual and age differences "[7, 277].

Consequently, the ludicrous approach allows us to distinguish a particular phenomenon of media spirituality, which is widely developed (of course, with the involvement of the theory of J. Huizinga); it is conditioned by the special duality of media reality and the nomination of a "regional culture" in the system of national media broadcasting, which plays a huge role "in constructing collective identity in regional studios, in shaping socio-cultural consciousness and inquiries of the socio-cultural sphere" [7, 519], that is, it is proved that the regional culture itself is able to provide the semantic completeness of the globalized media network.

The **scientific novelty** of the work is determined by the definition of new coordinates of V. Ivasiuk's style as representativeness, technologicity and synergy, by revealing complex interpretive relations between stylistic intentions and the stylistic content of the songs of Ivasiuk. The inclusion of the song creativity of outstanding Ukrainian artists, among which Volodymyr Ivasiuk continues to occupy the leading position, allows the media-culture system to open a *new aspect of the study of man* and personal factors of communication – in the direction of the concept of "personality as a symbol or symbol as a personality". With particular force, the phenomenon of man appears in considering the category of autopoiesis in connection with the communicative theory of N. Luman.

Conclusions. On the basis of the view of the "communicative person" one can note the growth of the semantic potential of the media in being a modern person when "... an almost unconscious desire to feel affiliation to a common deed, the moment of self-affirmation,

emotional disorientation and, finally, the creation of a new idea of synthetic art, which affects different organs of human senses, appealing to different channels of his perception ...; ... kind of the latest *Gesamtkunstwerk* of the digital era " [7, 514].

From the point of the latter definition, it should be noted that, firstly, the media technological, species and semiotic synthesis discovers a new style of the work of V. Ivasiuk, which is able to coincide with its modern interpretations, which we define as synergy; Second, the informational and communicative media context substantially broadens the "key of understanding" (a term related to the category of "key of interpretation", which is substantiated in the study of V. Demiankov [5]), revealing the symbolic purpose not only of many created by the composer and a singer, artistic images, but also his own figure, the unity of personality traits of his character and musical creation talent.

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