

LYRICAL GENESIS OF THE MUSIC AND ON-, OUTINDIVIDUAL FORMS OF HIS MANIFESTATION IN TEMPLE CHANT OF CHINA AND EUROPE

Purpose of Work. The research is linked with the search of lyrical principle of expression under its genesis and development in cult hymn singing. Underestimation of religious origins in musical sphere fraughts with loss of orienteers to ideal specific features of this kind of creativity, that in the terms of current expansion of show-business makes difficult preservation of this kind of artistic legacy. **Methodology** of the research is defined by basing on intonational view of music specific features introducing style comparative and historic-logical methods as basic ones enabling to find the sense paradigm of music provided by its ritual-religious origin. **Scientific novelty** lies in widening the understanding of lyrics as caused by beyond- and over-personality character of expression of temple singing. Comparative analysis of temple lyrics in China and in Europe leads to universal-human principles of musical expressiveness, taking in the cult the origins of high abstraction of its symbolism and ecstasies. **Conclusions.** Hymn singing includes formation of lyrical fullness of ascension over routine – in singing as overcoming speech limitation of range, as hypertrophy of circular movements of voice in figurative formations as a way of fixation of high absence of willfacing models of willful strivings having place in music built in harmonic tone-introduction.

Keywords: lyrical genesis, lyrics, hymn, temple

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Лирический генезис музыки и над-, внеиндивидуальные формы его проявления в храмовом гимнопении Китая и Европы.

Цель работы. Исследование связано с поиском лирического принципа выражения по его генезису и развитию в культовом гимнопении. Недооценка религиозных истоков искусства в музыкальной сфере чревата потерей ориентиров на идеальную специфику этого вида творчества, что в условиях современной экспансии шоу-бизнеса затрудняет сохранность этого рода художественного достояния. **Методология** исследования определяется опорой на интонационное видение специфики музыки, что вводит стилевой компаратив и историко-логический методы в качестве базовых, позволяя выявить смысловую парадигматику музыки, заложенную ее ритуально-религиозным истоком. **Научная новизна** состоит в расширении представлений о лирике как обусловливаемой вне- и надличностным характером выразительности храмового пения. Сравнительный анализ храмовой лирики в Китае и в Европе выводит на универсально-человеческие принципы музыкальной выразительности, черпающие в культе истоки высокой абстракции ее символики и экстатики. **Выводы.** В гимнопении происходит формирование лирической полноты возвышения над бытийностью – в пении как преодолении речевой ограниченности диапазона, как гипертрофии круговых движений голоса в виде фигуративных построений, как способ запечатления высокого без-волия, противостоящего моделям волевых устремлений, которые имеют место в музыке, выстроенной в гармонической ввднотонности.

Ключевые слова: лирический генезис, лирика, гимнопение, храмовость.

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Лірична генеза музики та над-, позаіндивідуальні форми її виявлення у храмовому гімноспіві Китаю і Європи.

Мета роботи. Дослідження зв'язане з пошуком ліричного принципу вираження за його генезою і розвитком в культовому гімноспіві. Недооцінка релігійних витоків мистецтва в музичній сфері загрожуватиме втратою орієнтирів на ідеальну специфіку цього виду творчості, що в умовах сучасної експансії шоу-бизнесу утруднює збереження цього роду художнього здобутку. **Методологія** дослідження визначається опорою на інтонаційне бачення специфіки музики, що вводить стильовий компаратив та історико-логічний методи у якості базових, дозволяючи виявити значеннєву парадигматику музики, закладену її ритуально-релігійним витоком. **Наукова новизна** полягає в розширенні уявлень про лірику як зумовлювану поза- та надособистісним характером виразності храмового співу. Порівняльний аналіз храмової лірики в Китаї та в Європі виводить на універсально-людські принципи музичної виразності, що черпають у культурі джерела високої абстракції її символіки і екстатики. **Висновки.** У гімноспіві спостерігається формування ліричної повноти піднесення над буттєвістю – у співі як подоланні мовленнєвої обмеженості діапазону, як гіпертрофії кругових рухів голосу у вигляді фігуративних побудов, як спосіб втілення високого без-воля, яке протистоїть моделям вольових устремлень, що мають місце в музиці, вибудованої в гармонічній ввднотоновості.

Ключові слова: ліричний генезис, лірика, гімноспів, храмовість.

Relevancy of the work topic derives from the contemporary state of musical art, aimed at, as a result of postmodernist layer of late twentieth and early twenty-first centuries, removal of the cult of drama-tragedy in art in favor of contemplation and expression lyricism. The example is the success of the ancient court lyric Chinese opera kunqu in mass-culture sphere of last decades, the wide spread of mythological-mysterious sections in opera that is excellently illustrated by the success of "Saint Francis of Assisi" by O. Messiana and "The First Emperor" by Tan Dun that have become a sign of modern operatic searches. Accordingly, the ritual-religious spirit filled with the *transpersonal* ethos of lyrical utterance, determines the essence of theatrical performances musical content and entertainment events of the present determining also the specifics of classics opera productions.

The purpose of this work is to consider the lyrical principle of expression under its genesis and development in cult hymn performance. **Specific tasks** of the work: 1) the systematization of materials on the manifestation of the lyrical in its ritual-cultic grounds; 2) tracing historical ways of formation of genre and style typologies, transpersonal lyrics of religious songs of the East and the West.

The methodological basis is the intonational understanding of music [2], common to European Slavic and Chinese music, as shown in the work by Ma Wei [12]. Special attention is paid to the stylistic comparative method and the culturological principle of analysis that are organic within the scope of the intonational vision of the specifics of music.

The concept of "lyrics" has been repeatedly considered within the terms of the art history – based on the etymological meaning of the given word-term: "singing under the lyre" (see information from the reference encyclopedic edition: "... from the Greek *lyrikós*, the pronounced to the lyre" [15, p. 713]). The shortness of the description-explanation of this phenomenon expresses some capacity that leads to a conceptual definition: it is a question of the tonality of the instrumental "support of the system" upon recitation-singing of verses, that is at a particularly elevated breathing, a kind of "endless" in comparison with the dissociated utterances-phrasing of words-meanings in everyday speech.

Opera art originated and developed under the sign of the genre of musical drama, although the original name of "drama with music" (*drama per musica*) more accurately pointed to the *church genesis* of expressiveness of opera singing, that constitutes a *glorifying lyric sphere* under its genre basis. The concept of "lyric" was conceptualized in art history - based on the etymological significance of the word-term: "singing under the lyre" (see

information from the reference encyclopedic edition: “... from the Greek *lyrikós*, what is pronounced under the lyre sounds” [15, p. 713]). The shortness of the description-explanation of the phenomenon expresses some capacity leading to a conceptual definition: it is a question of the tonality of the instrumental “support of the system” in recitation-singing, that is, with a particularly elevated breathing, a kind of “ascended” in comparison with the dissociated utterance-phrasing of the word-meanings in everyday speech.

Note that special musical reference books (including the remarkable 6-tome Music Encyclopedia, M., 1972-1982) “ignore” this concept in independency of its meaning, as explanations regarding the phrases “lyric opera”, “lyrical tragedy”, etc., are present [10, p. 279-280]. These provisions are explained by the tradition of interpreting the “lyrical” quality regarding the specificity of the art of the word (“... one of the main kinds of artistic literature ...”, Dictionary of Foreign Words [9, p. 395]). And, as we see, there is a “genus”, that is a genre type, more precisely, “meta-genre”, which encompasses a set of genres whose fullness of typological features is concentrated in lyrics, epic and drama: “... one of the main kinds of fiction (along with *epic* and *drama*)” – italics of the cited edition (*ibid.*).

So in the special literature, there are three basic principles of artistic thinking, which give birth to different indicators being its components: dramatic, epic and lyrical principles of thinking-art. The last two, especially the latter (lyricism), are inseparable from the musical modes of manifestation. As for the first (dramatic), as it is known, the primary meaning of this word is synonymous with “tragedy”, that is a mystery action with the musical component, but over time in the post-Renaissance Europe a secular, principally verbal and secular by nature theater or the principle of manifestation of this theatrical quality is considered as “dramatic”.

We do not forget that the dialectics of the dialogue are based on the drama (and “dramaturgy” which developed from dramatic foundations of theatrical performances of the modern times Europe): from the dialogization of the path the theater began as such, while “tropification” with the choral singing of the choir was maintained as a monistic-integrity of the liturgical drama. G. Krechmar rightly considers the last as the origin-source of the opera, as in it *everything was sung from the beginning to the end* of the performance [8, p. 21]. This accentuates the principle of opera-seria, which gave birth to the actual opera practice *bel canto* in direct “continuation” of the church theater. Dialogization that introduced antitheses,

from the standpoint of the Christian integrity of world perception as Divine grace, removes the world of human relations and the passions that rule in it.

The most *pronounced definition of lyricism* is the short formula given in the dictionary by V. Dahl: "Lyrical poetry is opposed to the epic and includes: odes, hymns, songs, where "not an action, but a feeling" dominates. And as a summary: "Lyricism ... dignified, inspired chant ..." [6, p.254]. As you can see, *lyrics and melodism-vocal - are synonymized*.

As a whole *Lyricism* is associated with "... revealing the emotional relationship of author or his hero to the image object" [9, p. 395]. Clarification of characteristics of the lyrics has been carried out as an asset of the "socio-political", "philosophical" and "intimate" expression (ibid.). This kind of formulation states that among three signs of the lyric the two ("socio-political" and "philosophical" types of expression) are associated with the description of the collective subject – the bearer of "lyric" quality – and "sensitive, inclined to experiencing thoughts, feelings, experiences" (ibid.). And only one sign ("intimate" lyrics) indicates the individual meaning of the revealed lyric.

This clarification is important when it comes to *lyricism* as a mental sign, for example, about the indicator of *national thinking* of *Ukrainians*, as it was done in sociological essays collected in a book with the symptomatic title: "The Ukrainian Soul" [17]. So, from the point of view of the art science, lyricism is considered in the aspect of the *sociological* category, when referred to a special kind of "sensitivity", "propensity to inner turmoil" of such a collective subject as a nation.

At the same time, emphasis is placed on the geographic conditionality of the features of the national character: the lyricism-emotionality of the people populating this forest-steppe is derived from the "wave-like softness" of the Ukrainian forest-steppe [17, p. 53].

Another of the authors of the above-mentioned book contrasts the "plasticity" of the Greek epic to the Ukrainian, which "plunges" the real historical world into *psychic substance, into lyrical singing* [17, p. 106]. Here, lyricism becomes equal with the *melodic* texture, which gets along with the melodic expressiveness of singing. Elsewhere in the specified book, referring to the "plasticity of the soul", they specify the variability of its manifestations characterized as "waviness". Researchers see the lyricism of the "Ukrainian soul" – in a special kind of orientation of family relations among the representatives of this nation to *maternal love* [17, p. 70]. It was with the cult of motherhood that B. Tsymbalistyi

was connected by "Ukrainian cordocentrism", that is, "Ukrainian Philosophy of the Heart" [ibid, p. 87].

In principle, this approach is correlated with the principle of *jen* - the *philanthropy* of Confucianism, in which the "mind of the heart" as the container of the ideal-heavenly beginning determines the acceptance of ideas-feelings of devotion, respect for the elders, generosity, etc. in the form of a behavioral-thinking principle. Particularly significant are the positions on the proportion of *li* and *qi*, which marked themselves within the concept of Zhu Xi in the Song Era (turn of the 11th-12th centuries) and in which as a reasonable creative force determines the ethical positive of *noble* people [7, p. 217] (compare with "Skovoroda's man" at the above-quoted B. Tsymbalistyi and others). In Chinese philosophy, it was the Confucian principle *jen* that maintained the special significance of the melodic lyrics of the hymns-ods, which formed the meaning of the Book of Songs, Shijing, to this day directing the song and lyric creativity of the Great China.

Considering the above, we turn to the musical manifestation of the "lyricism of the character of the nation" – an exclusive inclination towards the "song-lyric" sphere, to melodism supported by heterophonic-background polyphony, which forms an essential component of the musical and cultural production of any nation and which in the art culture of a number of European peoples has acquired an emblematic meaning. Such is the aria-song complex, which is inseparable from the ideas about the Italian nation and with which the national self-affirmation of the country is historically linked. Song and chanson legacy, genetically polyphonic, that is, the spiritually high image artistic expression of this symbolic for France. Songs are inseparable from representations

In art science the concept of romanticism is conjugated with the lyricism as an artistic direction embracing the era of European art development and which draws attention to the advantages of lyrics, especially lyric poetry. Lyricism in its musical embodiment constitutes something contrary to dramatic and epic plans of expression, declaring a monologueness to the whole that is inseparable from the expression of *inspired singing*, the over-being meaning of which is expressed in the volume nature of the range, encompassing the registers of high falsetto singing and principle "bass singing".

In this respect, the lyricism of the Chinese singing tradition is demonstrative, in which there is a steady inclination toward high tessitura, to "ringing" registers, correlated, according to U. Golin's studies [16, p. 6] with verbal sounds of excited-polite treatment. This

connection of the lyric with the melodic “hovering in the heights” European poets realized in connection with the artistic experience of the East and China in particular. To illustrate, we refer to the poems of the great Russian lyric poet K. Balmont, for whom the Chinese East was a “*gap of lyric heat*” and comprehended “through a light gentle verse / boundless desperation of peace” [3, p. 186].

Lyrism as the fullness of the manifestation of the *pathos*, namely *praising*, that is, chanting, figuratively accurately embodied in the genre typology of the hymn, determined the sacral foundations of music in general, whose original purpose designation is rising above the being and immersing in the ideal essence of Heaven and Faith. Lyricism is built on the embodiment of high *joyful gladness*, which seeks an ecstatic extension of its incarnation, accordingly, excludes the willful purposefulness of overcoming actualized in the melodic wave-circular sequence of tone conjugations. Hence, according to B. Asafiev, not the harmonic regularities of the introductions of the harmonic modes, but the completeness of the tone-shifting melodic tonicity decides the fate of the lyrical manifestations in music.

Lyricism, organically realized in melodic singing (one-sided, heterophonic-polyphonic), focuses on intonational speech indicators – see the phenomenon of the “middle tone” of the utterance in distinguishing the types of speech intonations by E. Bryzgunova [4]. An analogue to this is found in the antique “meze” as a tonic sound in the middle of the mode structure, likewise - the tone's support in the middle of the standard melodies, in the old French songs with “subquart” effects, etc. However, direct modeling of speech intonations does not constitute a special purpose of the temple culture, especially in the temples of a classically religious tradition, such as Buddhist, Christian, Islamic. It is in the practice of religious singing of classical religions domination era of that *vocalism* is born as such: *chanting* inside of syllabic constructions (see the concept of “vocalization” [5, p. 829]).

In parallel with the development of lyricism as the purity of the hymn signing art melodic constructions, the art of the mysteries being the legacy of the mysteries of Antiquity and acquired in the European Middle Ages, primarily in Byzantium, the fullness of *symbolic* manifestation, as not the life-testing physical including the offerings of the pagan mysteries of Osiris-Isis, Tammuz, Orphic, Eleusinian, Samothrace, Druistic and similar actions [15, p. 810], but a theatrically artistically served sacred history, in which the vocality of prayer and the everyday comic episodes started from tradition formed in the Byzantine Empire since the 7th century, were deliberately combined; in the research by T. Akindinova and A.

Amashukeli, it is ambiguously stated: "...the theatricalization of liturgy in the Christian East has its roots. Mysteries were spread in Byzantium..." [1, p. 75].

The liturgical meaning of the hymn signing was realized by the distinguishing in Provisantine oriented France of the XII century, where *liturgical drama* developed, difference of which from the mystery was determined by the fact that it was sung from beginning to end, introducing the vocal self-worth into the musical equipment of the divine service.

B. Asafiev while exploring the phenomenon of melodism, distinguishes "a pure melody..., imaginable beyond harmony", in which "two fundamental laws operate: 1. Law of tones changing (inside the mode) 2. The law of strict economy and selection of modes internal tones: if a jump is made, it is filled with missing voices... Hence there is the intonational symmetry..." [2, p. 231]. And then the named musicologist explains:

"But both of these laws operate under conditions of an intoned - unfolded in movement, action and self-sufficient (and not homophonic) melody...". And further:

"It is very interesting to observe the law of filling the "breakthroughs" with the smoothness of the tones movement in *melodic-pentatonic* (italics here and further V. M.) style. This style can be considered a strict style within the terms of the evolution of melody, and the times of its domination were the epochs of a strict melodic style. The progress of this style lies within the sense of enriching it with a style of harmony (without introductory tones) - is quite possible". [2, p. 231].

As we can see from the above fragment, Asafiev frankly predicted that turn to the "strict melodic style" that we observe today and is personified by the works by Tan Dong and Yun Isang as representatives of the culture of the Far East in the European system of composition, and for them pentatonicity had become the matrix of the musical-thinking operations. The question is the "pure" melodism leaving alloys with speech intonation constructions reproducing will impulses, first of all, of an individual will expression, for the embodiment of which the effect of introductive-tonality harmonic modes of European major-minor (V. Medushevsky specifically wrote about this, the simulation of volitional efforts in harmonic of the functionality, in the book in 1976 [14]).

Melodism in the purity of the manifestation of "intonational symmetry" (see above Asafiev's) goes from speech-expressive "emissions", representing that *heavenly perfection* that Confucius valued and which distinguished in Europe a sacred-churchy layer preserved

from the early Christian tradition in Russian and Ukrainian, Bulgarian Orthodoxy. It is about the *melodic symmetry* of circular movements that V. Martynov writes, specially marking out temple music, different from the one accepted in the world and directly reproducing the spiritual movement of the believer turned to God:

“... According to the holy doctrine, a praying soul performs precisely a circular movement...” [13, p. 59]. “The melody of liturgical singing is intended... to the inner essence of prayer...”, “the melodic continuum is a circle of melodic structures ... the melodic circle finds its embodiment in principle and octoechos [13, p.65]”.

It is clear that the melodic symmetry in the pursuit of non-semitone in the case of the old Christian prayers cannot appeal to the individual feeling, but is fundamentally oriented towards collectivity, the “togetherness” of the expression. But the same meaning is borne by the pentatonic nature of the traditional Chinese hymnal lyrics, being the embodiment of “humanity in man” for Confucius, that is the high-collective that exists in the individual and typologizes in the highest sense his self-expression. The same meaning on the basis of tetrachordism was also in the *lyrics* of Pythagoras, in which the recitation of poems on the tonality of the perfectly tuned lyre introduced a type-musical interval into the cleavage of the celestial-musical into the utterance of the declamatory-singing expressing subject.

In the work by Liu Bintsyan we find a sharp observation of the “pentatonic-anhemitonic enlightenment” of church singing lyricism in Europe of the IX-XI centuries, especially evident in the cases of a conscious transformation of the Greek antique hymns into a Christian way:

“So, in *European medieval* melodic usage, which is the legacy of Antiquity, a diatonic is *underlined anhemitonic sequences* is distinguished... It is enough to compare the Guido-hymn (X century) and the Odes of Horace..., from which was “developed” the famous melody that fixed the names of the steps of the hexahedron diatonic ut-re-mi-sol-la to demonstrate the *anhemitonic enlightenment* of the ancient source. The latter, as known, was fed by the ancient Greek tetrachordic theory, gradually filled, organization of modes, in which the position of the halftone stroke created a distinctive-demarcation index. The introduction of anhemitone into the melodics of the central Middle Ages is a quality *developed* by Christian practice, which has its own special explanation” [11, p. 99].

And then the quoted author offers the following explanation of the situation of church Christian melodies “approaching the pentatonic”:

“The exclusive role of Christianized Celts, Gauls and Irishmen in spreading of Christianity in the European West is undeniable... In Europe Saint-Gallen Monastery became the center of Irish and pro-Byzantine scholarship, it became famous for the creators of the sequences Notker and Tuotilo, the natives of the Celtic Christian tradition, that in the folklore of these peoples “songs in pentatonic modes predominated...” In comparison of the Notker Sequence (IX century) and the early Christian version of Hallelujah containing successive lines with respect to the Jewish Temple psalmody... and apparently served as the basis in building the Christian hymn - *obviously anhemitone “clarification” melody of the creator of the Sequences*” [11, p. 99-100].

This explanation of Liu Binqiang is the more significant as in modern literature the problem of migrations of the pra-Gauls first from the North of Europe to the South and to Asia and then in the opposite direction is persistently discussed, including the fate of the Tocharians-Yuezhi people that was in the immediate vicinity to China and distinguished by Gallic-Indo-European anatomical and cultural features. Their state was defeated, but the probability of returning to Europe of the surviving representatives of the pre-European ethnos is supported by multiple toponyms from Transbaikalia and the Caspian to the extreme West of Europe. So, perhaps, the ancestors of Scotland Irish and French Gauls deliberately introduced the experience of using “pure melodism” on the pentatonic basis, which since the time of Confucius in China has formed a paradigmatic layer of singing culture.

Scientific novelty of the data gained though is the expansion of the understanding of lyrics as conditioned by beyond- and transpersonal nature of the expressiveness of temple singing. A comparative analysis of the temple lyric in China and in Europe leads to the universal human principles of musical expression, having its sources of the high abstraction of its symbolism and ecstasies from the cult.

Conclusions. The provided historical data testify the universal meaning of lyrical – hymn-supra-individual – the origins of music, the concentration of musical energy in the sphere of worship, in religious actions and in ritual-mythologized acts.

So, the lyrical genesis of music creates the following conditions for the promotion of the lyrics in rituals-cult and in the early theater:

- 1) the lyrical meaning of the phenomena is denoted by the involvement of a tone-rhythmically ordered sound production in the lyrics to imprint the surplus realities of ideal human desires;

2) lyrical expression based on the melody material nature reflecting circular-wave-like symmetrical structures of space perfect proportions, opposing singly-human voice manifestations and, simultaneously, regulation speech intonation fluctuations by means of focusing on the “medium tone” (hence – the universal nature of *intonational principle in music* as a correlation of verbal and musical sound expression);

3) forming a lyric completeness *rising above routine* – in singing as the overcoming the speech limitedness due to false-registers (high and low) as hypertrophy circular motions voice as *figurative* constructions, as a method of fixing *high weakness* opposing the models volitional aspirations being present in music constructed in harmonic introduction-tonality.

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