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## CATEGORY OF MUSIC INSPIRATION IN THE CONCEPTIVE CONTENT OF PSYCHOLOGY OF ART: ON THE UNITY OF PHILOSOPHICAL-AESTHETIC AND ARTISTIC KNOWLEDGE METHODS.

**The purpose** of the article is to determine the disciplinary status of the category of musical thinking and to develop a methodological and conceptual framework for studying the nature and process of musical thinking. **The methodology** of work involves a combination of phenomenological and psychological approaches and their joint projection in the subject field of art studies, the deepening of musicology semiology. **The scientific novelty** of the research is determined by the introduction of a noological (neo-ethical) approach to the content circle of psychology of art and the justification of its leading role in the theory of musical thinking. **The conclusions** of the article allow us to recognize the poetic concept of consciousness as the key to revealing the specificity of the chronotopic content of the artistic (musical) work, implicit and explicit properties and indicators of the artistic (musical) image, the fundamental properties of the categories of memory, play and love.

**Keywords:** musical thinking, psychology of consciousness, psychology of art, noological approach, noetic concept, «language of consciousness».

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**Категорія музичного мислення у понятійному контексті психології мистецтва: про єдність філософсько-естетичного та мистецтвознавчого методів пізнання.**

**Мета** статті полягає у визначенні дисциплінарного статусу категорії музичного мислення та розробці методично-поняттєвої бази вивчення природи й процесу музичного мислення. **Методологія** роботи передбачає поєднання феноменологічного та психологічного підходів та їх сумісну проєкцію у предметну галузь мистецтвознавства, поглиблення музикознавчої семіології. **Наукова новизна** дослідження визначається запровадженням ноологічного (ноетичного) підходу до змістового кола психології мистецтва та обґрунтуванням його провідної ролі у теорії музичного мислення. **Висновки** статті дозволяють визнавати ноетичну концепцію свідомості ключовою щодо виявлення специфіки хронотопічного змісту художнього (музичного) твору, імпліцитних та експліцитних властивостей й показників художнього (музичного) образу, фундаментальних властивостей категорій пам'яті, гри та любові.

**Ключові слова:** музичне мислення, психологія свідомості, психологія мистецтва, ноологічний підхід, ноетична концепція, «мова свідомості».

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**Категория музыкального мышления в понятийном контексте психологии искусства: об единстве философско-эстетического и искусствоведческого методов познания.**

**Цель статьи** заключается в определении дисциплинарного статуса категории музыкального мышления и разработке методической и понятийной базы изучения природы и процесса музыкального мышления. **Методология** работы предусматривает единство феноменологического и психологического подходов и их совместную проекцию в предметную область искусствоведения, углубление музыковедческой семиологии. **Научная новизна** исследования определяется введением ноологического (ноэтического) подхода к содержательному кругу психологии искусства и обоснованием его ведущей роли в теории музыкального мышления. **Выводы** статьи позволяют признавать ноэтическую концепцию сознания ключевой по выявлению специфики хронотопического содержания художественного (музыкального) произведения, имплицитных и эксплицитных свойств и показателей художественного (музыкального) образа, фундаментальных свойств категорий памяти, игры и любви.

**Ключевые слова:** музыкальное мышление, психология сознания, психология искусства, ноологический подход, ноэтическая концепция, «язык сознания».

**The relevance of the topic** and the main concepts of the article is conditioned by the fact that the category of musical thinking is one of the leading categories in organizing the formally-logical and content qualities of musical art. Its main peculiarity lies in the transition and mediation-transfer function regarding the sphere of implementation and the boundaries of the thinking process, as capable of organizing the interaction (qualitative unity) of consciousness and the linguistic meaning of the musical creativity medium. Therefore, this category always remains the subject of interdisciplinary dialogue; it even forms its own specific conceptual interdisciplinary branch, the main components of which, in addition to musicology, are phenomenology in its noological direction and the art psychology.

In recent years, it has been confirmed that the musicological concepts of this phenomenon (process) proceed from the study of the *creative thinking* - or the *creative nature of thinking* - as subordinating the biological factors of human existence to social cultural and sense needs, thus indicating the superiority of man as a socio-historical entity over natural-biological environment [6].

**The purpose of the paper** is to determine the disciplinary status of the category of musical thinking and to develop a methodological and conceptual framework for studying the nature and process of musical thinking. And the path to the realization of this goal begins with the recognition that not only musical thinking, but also any mental image of human consciousness testifies to its symbolic organization and the seminal origin, that is, the correlation of the sign and semantic principles of consciousness. More than that, there is no separate form of musical thinking; exactly the concept of it is neologism because it indicates specific dynamic and qualitative indicators of the process of perception and action associated with musical creativity. Musical thinking, or, as M. Bonfeld defined, the thinking of music, is subject to the laws of the functioning of consciousness, which determine its creative (autopoiesis) resources.

**The main content of the work.** It is fair to assert that human thinking, like human consciousness, is not divided into musical and non-musical, although, indeed, certain processes that occur in consciousness presuppose appropriate ways and structures of explication, sign expression and translation. Terms of musical perception and influence become the conditions of thinking about music - with musical ways; they are the closest to the biodynamic and sensory fabric of consciousness, in its constant motion and the search for internal equilibrium. The argument for the latter is the imaginative representation that

generates also the figurative and cognitive models. Out of the last, conceptual models of musical sound are formed - they are the logical instruments of the music itself.

Musical thinking is preceded by contamination in consciousness, in its reflective sphere (V. Zinchenko [5]) of those values that accumulate and crystallize the immanent sensory qualities, actualize the intentional properties. Thus, the preconditions for the combination of methodical levers of psychological and poetical approaches evolve. If we recall that the noology, referring to modern science from the time of Aristotle, is the doctrine of the *invocation* of all existing (existential) impulses of the Mind, in which the human speculative and worldview experience appears to be simultaneously stable and mobile, free and limited in its own expediency, generalizing and individualized, passing and eternal [4; 13]. The data of the antinomy of the noological plan of human existence merely reproduce the contradictions on which the human subjectivity is based as a necessary component of the cultural and semantic reality.

The importance of psychological knowledge and the recognized social positions of psychological disciplines does not eliminate significant methodological barriers, unresolved problems existing on the way of development of modern psychological science, especially in those sections that are related to the study of human behavior and consciousness. A certain unpredictability of the individual in the life of the peripetias, the paradox of human existential from ancient times attracted the attention of thinkers and artists, and it was the latter who managed to reflect the complexity of the inner world - the psychological essence of man in the most complete, convincing and understandable form. It is the art with its systemic artistic and symbolic resources that becomes the mirror of human consciousness, hence the guide to the mysteries of human existence.

The experience of art and its accumulated material is widely used throughout the twentieth century and philosophical theories, and psychological practices: the coordination of a generalizing philosophical approach with psychological empiricism takes place in the direction of transpersonal humanistic psychology, which becomes one of the fundamental human and linguistic disciplines [9; 10; 11]. However, the fundamental question that is not solved completely by any of the well-known branches of the humanities is the question of the nature, ways of existence, structural and semantic qualities of human consciousness that also requires consideration of its two historical forms: community-collective and individual-personal. The phenomenon of consciousness forms one of the central subjects of philosophy,

psychology and art in connection with human-minded activity, which strengthens the meaning of sensual culture, reveals the problem of experience to the first level of interdisciplinary theories.

Psychology of art originates at the intersection of humanities and natural sciences, expresses their mutual methodical interest, while pointing to new methodological possibilities of art cognition, as well as on its new theoretical tasks. The empirical period of the existence of this scientific and subject sphere is connected with the evolution of art studies disciplines, as well as with the development of aesthetic science and its interaction with psychological systems. Firstly, the inclusion in the content of philosophical aesthetics; secondly, the plurality of author's interpretations and attempts to construct a theoretical system; thirdly, the gradual revival and placement of L. Vygotskyi's central scientific poetics, orientation towards the position and concept of Vygotskyi that are expressed not only in the "Psychology of art," but also in the whole set of scientific works are indicative for a recent explicit. Nowadays, the leading direction in the art psychology, initiated by L. Vygotskyi, is the theory of artistic (aesthetic) emotions in unity with the doctrine of the catarrh principles of artistic form, consistent with the mainstream of the sciences of the human consciousness theory (in the synthesis of psychology of consciousness and psychology of activity) [3].

The most relevant and scientifically methodologically balanced in relation to the modern humanitarian context is the isolation of the three components of the art psychology: the psychology of consciousness, the psychology of the creative process, which includes the psychology of artistic creativity, the psychology of artistic thinking (with the priority position of musical thinking). The psychological theory of consciousness requires, first of all, the definition of criteria and methods for assessing human consciousness, explanation of the language describing psychological phenomena, the formation of supporting concepts, terms and the creation of the corresponding subject of the discursive field. It develops the direction of symbolization - allegorical extraterritorialization - the psychological content of man in its integrity. The study of the creative process, including its artistic forms, is most likely due to the theory of signification, which is included in the doctrine of L. Vygotskyi's higher psychic functions. The psychology of the creative process is aimed at signifying human activity, showing its dependence on semantic tasks and needs, and most of all those

who "crochet" and complete all common semantic human efforts, represent humanity as the only evolutionary organism (from the vertex of the poetic meanings) .

The third component of the psychology of art contributes to the discovery in the artistic form of the regularities of the consciousness activity, the process of thinking and experience, in particular the discovery of the special role of musical comprehension-images and the temporal process of musical communication. This direction allows us to offer a typology of musical forms in the context of emotionology, to uncover the peculiarity of interpretive approaches in music, to explain the peculiarities of the musical language of its "self-growing logos", indicating a close connection between the musical and the unconscious that means the rooted music in the deep memory.

The main approach, which combines all the directions of the psychology of arts, appears to be noethic in its specific psychological sense, but with appeal to the phenomenological philosophical concept (E. Husserl, G. Spet, O. Losev [4; 7; 8]. Higher noethic categories, defined as memory, play and love, and correspond to the higher universal semantic instances of culture, organize transitive conceptual and methodological interactions between the sections of the art psychology. The noethic mode of consciousness psychology is explained by the fact that the phenomenon and concept of memory, both in the collective and in individual-personal forms, is the key here; psychology of creativity, agreeing with the cognitive approach, makes the key phenomenon of the game [12]; for artistic concepts in their psychological equivalent, the expression of the communicative vocation of man as a "vocation for communication" (S. Averintsev) is a feeling and a state of love, a higher positive resonance with the whole world. All noethic syntagms have symbolic properties, they are unique to all, without exception, the sphere of human life, that is, pass through all spheres, all historical stages of the development of these spheres, appear to be the most common value universals, even assuming their seniority in relation to human culture (let us recall: "god is love", or, according to J. Haysinga, "the game is older than culture").

In the context of a noethic approach, Maslow's theory of self-actualization [9], the theory of "personal meanings" by O. Leontiev [5; 7], practical psychology of V. Romenets [10]; this way leads to the formation of a large branch of "personality psychology" that interest researchers in their creativity, that is, into a kind of "creative psychology." In addition, the key is the question of the "language of consciousness" (that means, the ways and means of awareness - rationalization), including the significance of the process of

verbalization, the word as a sign, in general, about semiotic functions and the semantic structure of consciousness, empathy, and catharsis. The main thing for this approach is recognition of the active forming role of the individual personal consciousness, which can "see" and evaluate itself only through the creation of separate, "external" objects-signs that become "artificial instruments" of consciousness, "psychological tools" (in terms of L. Vygotskyi).

The modern notion of a noological approach to the study of the process of musical thinking inevitably links the theory of O. Losev with respect to "things" and the constructive creation of the world, his views on logos and ethos are the origins of reason in human and man in mind, with the doctrine of experience, the substantive and sensory content of consciousness, the noesitic addressing of human personal meanings and the notation of the artistic subject [8].

Phenomenological experience lies precisely in the attraction of transcendental determinations to the live reality of human consciousness through the experience, the meaning of which is not translated into certain verbal-conceptual forms. Components of the noological system on which musical thinking is based include the continual connections of the logos - reason - understanding - ethos - worldview - entities (entelechy) - sense - things - reality - sensory comprehension - "experiencing intelligence" - imaginative models - forms - final semiosis.

Modeling concepts in various cognitive systems are the following: in the teaching of O. Losev on musical logic - space - chaos, vitality - death, decay, movement and expediency, number as quantity and quality, time and rhythm; E. Husserl's value coordinates are emotions, intentions, consciousness, reality, noemic and noesitic; the key antinomy of the theory of J. Haysinga is the normative order - the beauty that is achieved in a free game and gets a status of aesthetic. Musicological thought produces own paired opposition that measures reality by means of musical creativity, forming historical and theoretical paradigms as a system of coordinates. Thus, in the historical musicology, the order is the temporal conformity of the meaning of life - the meaning of creativity through the idea (image) of man as beautiful (perfect). In theoretical musicology, the order is the timeliness of the image content (plan) - the form of its embodiment (harmony of conformity). Human history corresponds to the historical in man in one way or another, and in human art the intentional integrity of the "pure" mind, not darkened by the manifestations of a fluid, customary

consciousness, directed to the ideal as the most useful, is pragmatically beneficial. R. Eiken called this utility "idealist" for the human community, that is, a reasonable ethical manifestation of selective activity. The ideal reflects a social choice that is appropriate for the subject in so far as it represents the universal value experience of culture. This experience can turn into personal semantic positions, so it is quite possible to reverse the use of the noethic formula of Frankl: "Unique sense today becomes a universal value tomorrow ..." [11].

The subjective-psychological phenomenon of sense-making, which is a purely human property, prompts the identification of sign forms that will lead to the mechanism of consciousness activity as close as possible, and through it to the highest creative powers, even to the divine ones. Consequently, the interdependence between these instances and the artistic and communicative forms entails, a new conceptualization of cultural reality takes place - on the basis of categorization of the sensory-minded reality (as the *conscious* reality).

The noethic concept of consciousness, as well as the revealing of the noethic projections of the artistic image, allows us to develop ways to solve the problem of the unconscious, which is determined by the key to the consciousness psychology, and therefore fundamental to the art psychology. It is the theoretical basis and the main methodological prerequisite for all forms of psychological knowledge because, with the words of L. Vygotskyi, "the unconscious is potentially conscious"; as a result, the controversial and limited psychotherapeutic approach to the theory of S. Freud does not lose its significance. We cite the words of L. Vygotskyi: "The unconscious is not separated from the consciousness by an impassable wall. The processes that begin in it often have their continuation in consciousness, and, conversely, much of the consciousness is displaced by us in the subconscious sphere. There is a constant vibrant dynamic link that for a moment does not stop between the two spheres of our consciousness. The unconscious influences our actions, it is manifested in our behavior, and in these tracks and manifestations we learn to recognize the unconscious and the laws that govern it" [3, p. 94].

L. Vygotskyi emphasized that in everyday life the feelings that we feel, that penetrate into our consciousness are not clear, defined enough, they remain the background for our actions, deeds, relationships; the same moments, when they come to the fore, are remembered as exceptional, not typical for everyday consciousness; when we experience something so intense that we notice the experience itself, it means either a very great joy or a

significant rejection, disagreement, that is something extraordinary: "Emotions are points of imbalance in our behavior when we feel we are suppressed or triumph over the environment" [1, p. 249]. He considers artistic perception as a "secondary creative synthesis" of the emotional content of consciousness, due to the deep need for the transformation of "lower types of energy, unspent and those that have not found the way out to the normal (everyday - O.S.) activity of the organism to higher forms ..." [1, p. 281].

In the artistic confrontation of emotions, the versatility of consciousness activity is expressed as a sort of "dialogue" of awareness and unconscious, in which each participant "draws" into its territory, to its levels, and that causes an "affective contradiction". This contradiction becomes cathartic if the movement initiated by both spheres of consciousness ends with the "elevated deepening" of consciousness, that is, translates the meaning of the unconscious into the conscious language, and the logic of awareness enriches the cognitive capabilities of the unconscious. The interaction of material and form as the basis of artistic emotion is carried out, thus, as a dialogue of mind and memory, of thought and sensory experience, namely, the artistic experience appears as a "changed state of consciousness", but one that always has a positive sign.

Finding the central concept of psychology, which allows you to fill the gaps of mental life, in the unconscious to establish its causal connection, L. Vygotskyi proposes, in our opinion, the thesis basic for his teaching that the unconscious is potentially conscious, therefore, the unconscious may be considered as an initiative beginning of consciousness, its "building material". There is the approach of Vygotskyi to consciousness as an independent sphere of being, which denies the opposition of being and consciousness, and becomes a harbinger of the theory of intentionality (with its noethic projections).

The process of awareness as a constant transition from the sensory resources of the unconscious (deep memory) to the conscious minded forms (rational thinking and operational memory) turns out to be the primary and main material of musical art, and it is a particular "language of consciousness", which is consistent with all contradictions and the difficulties of the latter, and in this capacity - a special kind of symbolic human activity. Thus, there is a special musicological (musical and artistic) contextual circle of the concept of Vygotskyi catharsis, which requires a new look at the art psychology as a discipline that involves the inclusion of semiological analysis at all of its substantive levels and in all kinds of artistic forms, including in a comparative discussion The cognitive processes that are



taking place in art, therefore, explode "cognition" (the term of K. Anokhin) of personal consciousness, as well as specific methods of artistic thinking in their unity with the textologist functions of the artistic composition, which are capable of transforming the cognitive circles and forming new semantic centers of consciousness.

In conclusion, we note that **the scientific novelty** of the study is determined by the introduction of a noological (neo-ethical) approach to the content circle of psychology of art and the justification of its leading role in the theory of musical thinking. **The conclusions** of the article allow us to recognize the noethic concept of consciousness as the key to revealing the specificity of the chronotopic content of the artistic (musical) work, implicit and explicit properties and indicators of the artistic (musical) image, the fundamental properties of the categories of memory, play and love.

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