

UDC 781.5

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THE CATEGORY «CLASSICAL» IN THE MASS PUBLIC PERCEPTION: A HISTORICAL AND MODERN VIEW

The aim of the work is to define the category of the classical as a concept in the broad sense of the word in the modern public consciousness. The multifaceted meaning of the concept of «classical» implies the possibility of widespread use both in the field of object and material analysis of things, and for the analysis of intangible: spiritual, aesthetic, cultural and other values.

The methods of research are historical-logical, structural-functional, which allowed to analyze and reveal the main aspects of the category under study. **The scientific novelty** of the work is to expand the notion of the significance of the classical category. The qualitative components of the classical category are proposed: 1. Harmony; 2. Objective beauty; 3. The ideal; 4. Simplicity and accessibility of understanding forms; 5. The content of thought in a certain form; 5. Realization of realistic beauty. A number of factors and definitions should be present in the semantic use of the word «classical»: 1. The finished creation of thought, the object has a visible, audible, tangible and defined form («society») as «classical». 2. The invariance of the existing «classical» creation, which refers to a certain time of creation. 3. The simplicity of a single form, in which the content of all qualitative components of the definition of «classical» is collected. 4. The historical time of the existence of the «classical» creation.

Conclusions. The framework for using the term, which is actually dogmatic and accepted in world practice, is subject to the needs of society, and is used in the modern space as part of the cultural heritage. The essence of the category «classical» is dual: on the one hand, «exemplary» is a certain absolute and ideal that was measured and approved by the historical time of its existence, on the other it is a model that gives an opportunity for further creative development and creation of new samples.

Keywords: classic, classical, harmony, standard, classical form.

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Категорія «класичне» в масовому суспільному сприйнятті: історичний і сучасний погляд.

Мета роботи полягає у визначенні категорії класичного як поняття в широкому сенсі слова в сучасній суспільній свідомості. Багатогранний зміст поняття «класичного» має на увазі можливість широкого використання як в області предметного і матеріального аналізу речей, так і для аналізу нематеріальних: духовних, естетичних, культурних та інших цінностей. **Методи дослідження** - історико-логічний, структурно - функціональний, які дозволили проаналізувати і розкрити основні сторони досліджуваної категорії. **Наукова новизна** роботи полягає в розширенні уявлень про значення категорії класичного. Запропоновано якісні складові категорії класичного, відокремлено фактори, які формують смисловий зміст поняття «класичне»: 1. Гармонія; 2. Об'єктивна краса; 3. Ідеал; 4. Простота і доступність розуміння форми; 5. Зміст думки в певній формі; 5. Втілення реалістичної краси. Ряд чинників і визначень повинні бути присутніми при смислового використанні слова «класичне»: 1. Закінчена творіння думки, предмета має видиму, яку було чути, відчутну і певну людиною (суспільством) форму як «класичне». 2. Незмінність існуючого «класичного» творіння, яке відноситься до певного часу створення. 3. Простота єдиної форми, в якій зібрано зміст всіх якісних складових визначення «класичного». 4. Історичний час існування «класичного» творіння. **Висновки.** Рамки використання терміна, який фактично є догматичним і прийнятим у світовій практиці, підкоряються потребам суспільства, і використовуються в сучасному просторі як частина культурної спадщини. Сутність категорії «класичне» двоїста: з одного боку, «зразковий» - це певний абсолют і ідеал, який було виміряно і затверджений історичним часом його існування, з іншого - це зразок, який дає можливість для подальшого творчого розвитку та створення нових зразків.

Ключові слова: класика, класичне, гармонія, еталон, класична форма.

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Категория «классическое» в массовом общественном восприятии: исторический и современный взгляд.

Цель работы состоит в определении категории классического как понятия в широком смысле слова в современном общественном сознании. Многогранный смысл категории «классического» подразумевает возможность

широкого использования как в области предметного и материального анализа вещей, так и для анализа нематериальных: духовных, эстетических, культурных и других ценностей. **Методы исследования** – историко-логический, структурно-функциональный, которые позволили проанализировать и раскрыть основные стороны исследуемой категории. **Научная новизна** работы заключается в расширении представлений о значении категории классического. Предложены качественные составляющие категории классического: 1. Гармония; 2. Объективная красота; 3. Идеал; 4. Простота и доступность понимания формы; 5. Содержание мысли в определённой форме; 5. Воплощение реалистической красоты. Ряд факторов и определений должны присутствовать при смысловом использовании слова «классическое»: 1. Законченное творение мысли, предмета имеет видимую, слышимую, осязаемую и определённую человеком (обществом) форму как «классическое». 2. Неизменность существующего «классического» творения, которое относится к определённому времени создания. 3. Простота единой формы, в которой собрано содержание всех качественных составляющих определения «классического». 4. Историческое время существования «классического» творения. **Выводы.** Рамки использования термина, который фактически является догматическим и принятым в мировой практике, подчиняются потребностям общества, и используются в современном пространстве как часть культурного наследия. Сущность категории «классическое» двойственна: с одной стороны, «образцовый» - это определенный абсолют и идеал, который был измерен и утверждён историческим временем его существования, с другой - это образец, который даёт возможность для дальнейшего творческого развития и создания новых образцов.

Ключевые слова: классика, классическое, гармония, эталон, классическая форма.

The relevance of research consists in the necessity to resolve the contradiction: widespread usage of the term «classical» starting from the old times and at the same time – components of this concept are not identified.

The aim of work is to define the category of classical as a concept in broad sense of the word in modern public awareness. The multifaceted meaning of the concept «classical» implies possibility of its widespread usage both in the field of object and material analysis of things, and for the analysis of immaterial: spiritual, aesthetic, cultural and other values.

Presentation of the main material. «Classics» and «classical» – are well-known and widely spread terminological categories of thinking in socio-cultural and communicative space of society for a long time. In modern everyday life they continue to exist successfully, moreover, they still have their semantic meaning and actuality. As far as the aspects of category «classical» are concerned, we admit its general abstractness. In fact, multifaceted sense, which the notion «classical» has, gives it the right to be called a kind of an «absolute word».

This notion implies the possibility of widespread usage both in the field of object and material analysis of things, and for the analysis of immaterial: spiritual, aesthetic, cultural and other values, in the attempt to emphasize its visual, audible, or material perfection. In the same way, this «absolute word» gives an ability to measure theoretically and to determine the existence quality of the matter created by a human being: starting with simple everyday things up to the works of art. Being used for all the forms of human creations, these verbal definitions – complex of the categorical meanings – is a conceptual absolute for defining created and existing form of matter.

The object that defines categorical concepts of «classical» is society. The concept of «classical» as a sample and rank, is defined and established by numerous evaluations, public opinion, and also by the time of existence of these or those cultural values in history. While using conceptual categories, uniting them in one notion (classical) as a sample, which is used for measuring value of existing heritage, we can talk about the concept of «classical» as about existing form of cultural heritage transfer.

The category of «classical» traces back to the fundamental historically-stated categories of knowledge in the exact and applied sciences of the Ancient Greece times.

The definition of classical bases on the lat. *classicus* – exemplary, and it relates to V-VI century B.C.. A.M. Butten describes Classical Greece as a period «between the beginning of the Greek history and the beginning of Alexander the Great rule» [2, p. 5] (i.e. before 340 B.C.). During this time A.F. Losev points out early, high and late classics (A. F. Losev, [5]).

The concept «classical» gets its main development in the philosophical works of Pythagoras and his school. As it is known, Pythagoras' philosophical doctrines were very wide and involved different aspects of life. Pythagoras used mathematical calculations for the holistic cognition of the world, using measurement for cognition and study of the surrounding space [4].

The appearance of classical as an exemplary form influenced all areas of the development in the Hellenic society: exact sciences, philosophy, philology, art and law. First universities and schools appeared in this period, which gave «exemplary knowledge» in all spheres of human knowledge. The value of «classical education» consisted not only in providing knowledge in the narrow professional fields, but also in the integrated development of all the spheres of knowledge, which include: spiritual, cultural, religious, historical, etc. For instance, the famous Euripides tragedy is still an example of the narrative scheme in tragedy [3].

The main achievement of the Greek culture in the times of early, high and late classics (A. F. Losev, [5]) was in providing actual knowledge in sciences and, what is more important, in the development of an individual in «the highest» spiritual spheres of life and art. The complex of knowledge, which was used for cognition and study of the world and for the multifaceted development of the spiritual part of personality, laid the foundation of the form for transfer of knowledge and thinking. It was necessary for understanding of material

everyday's world and spiritual ideals of harmony, human beauty and their creations. Thus, the balance between material and spiritual education was preserved. Ancient Greece is shows the embodiment of ideas about perfect and developed «classical» society, which through education develops its culture and erudition of the citizens. Henceforth, Hellenic culture and its samples, created in all spheres of life, became the standards for imitation by other cultures and peoples.

The study of antique – classical (according to the existing definition) culture, its different spheres, is still relevant nowadays (for example, [5], [7]). The concept of «classical» as exemplary successfully exists nowadays. In the «Big Defining Dictionary of the Contemporary Ukrainian language» the term «classical» is related to dozens of fields of science and culture (for example, classical acoustics, *classical electrodynamics*, *classical cosmology*, *classical mechanics*, *classical statistics*, *classical theory*, *classical figure*, *classical physics*, *classical Cepheid*, *classical proving*, *classical approach*, etc.) [6].

Such a long existence of this term is accounted for its sense, namely: for conceptual standard values, which form this definition. Thus, standard «classical» becomes a complex of combined notions, which are used for its defining and interpretation. While considering contemporary culture, we admit its degeneration. These transformations in the society are, first of all, related to the predominance of the material world over the spiritual. Education, culture and spirituality go by the wayside, leaving place for materially simple things, which we need in everyday life. It influences the total level of spiritual culture: informational field of the received education brings closely the material value of reality and, at the same time, distances the high «eternal». Modern society teaches us to be a part of the material world, the development of personality as a spiritual individual completely fades. This trend of moral decline in the XX century was described by G. Gesse: «Besides in times of moral life restoration, which started in the twentieth century and which we inherit, this ancient high ideal was lost almost completely» [1, p. 4].

The relevance of these notions is not lost according to the existence of these categorical definitions of «classical» nowadays. It consists of the conceptual categories which compose their sense: ideal, invariability, beauty standard of form and contents, harmony, simplicity of perception. Each of the categorical forms in its turn has its own wide

conceptual sense. Meaning of each of them is stated in the historical context, independent meaningful unit and an evaluation category of classical at the same time.

While studying the conceptual categories of «classical» which form this complex notion, we should certainly consider the «definitions-tools», which we use to define the concept. We use the following conceptual categories:

1. Harmony;
2. Objective beauty;
3. Ideal;
4. Simplicity and availability of form perception;
5. Contents of thought in the form;
6. Embodiment of realistic beauty.

The concept «harmony» is the widest and the most spiritual concept. The harmony as a concept in the wide sense, is quite difficult to be objectively formulated and defined.

The meaning of this concept implies a complex of different elements, either existing material things or imperceptible spiritual.

This is a kind of ideal state of a person. It creates the reality: spiritual, cultural, domestic and material. Harmony – is a way to understand the inner spiritual world of a person and his or her reality, which a person can feel while creating, contemplating and perceiving it.

Harmony is a high state of soul, of material or spiritual nature, and while it is perceived, the feeling of delight appears in our mind. In the material world (created by people) it expresses in the existing object of contemplation.

The concept of «objective beauty» is a completely material notion, as for its defining we should see or hear, which means, there should be some real existing object. This conceptual category is material, subjective and variable. The definition of this concept depends on individually stated cultural, religious, historical, temporal and social parameters of a person reality. The definition of «objective beauty» is a category of historical indifference. Despite the obvious contradiction between the concepts «objectivity» and «indifference», the category of «objective beauty» is subject to social evaluation and can vary in the historical context.

Ideal is an absolute concept. It is a conceptual category which exists to evaluate a complex of different individual notions (through subjective, individual experience), and it is a concept for evaluation of valuable ideals in the society. An ideal (in the social sense) is some common sample, absolute value of which cannot be doubted, as it is formulated by society.

The simplicity and availability of the form is necessary to analyze the contemplation of the created object. Basis of everything is a form and its invariability. As the title of classical is given by society, the object of evaluation should be understandable for most of people. This explains why the concept should be simply understood. The simplicity and availability of form allow to determine its presence instantly. The great amount of elements forces to analyze the object in question more thoroughly and not every individual is able to do it, thus, to evaluate the beauty and harmony of the object. Being a product of thought and coming from it, a form becomes materially existing creation of a man. Due to its existence in the space and invariability, it becomes a form of existence or being in reality. It is the original source of understanding, and the basis for defining and analyses of its sense. The maturity of form, its certain structure provides the order of its spatial elements, and only then it can be comprehended as the absence of form is chaos and absence of harmony and order.

Classical form is an exemplary form which combines harmony, beauty and simplicity. The title «classical» is also based on special criteria of simplicity and clearness of the existing object of evaluation. The object, which is identified and existing, should be understandable and harmonically simple, clear for society. Invariability of form, its constant presence in the reality as a single unit, (which can be structured from a great number of elements, and given some specific qualities) allows us to understand and analyze its characteristics, which we use for stating the evaluation sense of this form of the existing object. The contents of the «classical» form is not less important.

The content of form is defined by its opportunities and its influence on people. We define the content through understanding or emotional perception and we can identify and identify some features of the content of this form, its specific distinctive features and it allows us to attribute it to special and already defined categories of «material» or «spiritual» sense, it helps us to define its functional value for the future usage by people.

The spiritual nature of high samples of classical cultural heritage in philosophy, culture, poetry, music, dance and sculpture, created by the Greek classics, is always simple and clear in form. Here we can mention the words of Euripides about the simplicity: «The words of verity are simple» [2].

These conceptual categories of the definition can't lose their relevance, as these notions are related to the eternal question of people's existence. We always come back to the reflections about them: trying to define, reinterpret and analyze. In our work we offer our own definition of the general concept «classical»: classics, (classical) – the reference word used to define parameters of existence for samples created by human thought (existing in the world of forms). It is a complex of images and ideas about beauty, harmony, perfectly and invariably united in the unique simple existing form (creation), which is defined by society, time and its period of existence in the historical context.

Basing on this concept we can distinguish a number of factors and definitions, which must be present in the conceptual usage of the word «classical»:

1. Created and accomplished work of thought, existing object (which has visual, audible and stated by a man (society) form as «classical»).
2. Invariability of existing «classical» work (its constant existing form).
3. Content is compiled in one form, which corresponds to all conceptual categories of the definition «classical». Simplicity of form.
4. Time (criterion of time existence is a factor which is necessary to define all the above listed statements, for their approval and enlisting to the category «classical»).

Time factor allows us to define the validity of evaluative estimations, concerning the existing musical form, and it is also necessary for the evaluation of its existence, as the evaluation is comprehension by people, and for this we need time. Time acts in the instant spatial action of understanding and in the historical context. This allows us to state invariable and general evaluative criteria for a number of samples existing in the reality, created by people.

In the modern world the concept of classical is reduced to its definition as one of the existence forms of cultural historical value and inheritance, together with other historical periods and trends: the Renaissance, the Enlightenment, the Romanticism, the Post classicism, the Modernism, the Postmodernism, the Eclectic and modern culture.

Theoretically, it stays an example of the highest cultural ideal. Practically, it becomes one of the styles, which are used in all spheres of people's life. On the present stage of the society development and the tendency to globalization, the concept of classical loses its original philosophy and structure. First of all, we notice loss of interest towards the creation of high cultural values and the tendency towards personal freedom of choice. As time leaves its trace, and life is a unity of existence of man and society, material and spiritual, this tendency becomes totally natural.

To crown it all, we can admit that classical as a concept exists in our perception, criteria of its evaluation do not change, but with the historical progress of the society development, the usage of the term «classical» moves from the high «ideal example», to the everyday material sphere. Time factor is one of the main criteria to define «classical». We can notice it considering art, as the highest example of human creation.

In conclusion of our research of the concept «classical», we define it as a paradoxical notion. On the one hand, «classical» is a specific established and unchangeable conceptual form which has been formed for many centuries, from the other hand, the inheritance and change of generations widens the frames of the term «classical».

Scientific novelty of work consists in widening of the meaning of the category «classical». Qualitative components of the category «classical» are put forward; we define the factors which form conceptual content of the concept «classical». If the concept «classical» literally means «exemplary», its sense would be dual. From the one hand, «exemplary» is a special absolute and ideal, which has been measured and established by the historical time of its existence, from the other hand, it is an example, which gives us an ability for the following creative development and creation of new samples. It is absolutely natural, because we have already mentioned that a complex of conceptual categories of «classical» is determined by society, and it changes and evolves. For modern society, a form of an object existence becomes classical being approved by the society for centuries.

Conclusions. Thus, we can see that the usage of the term, which in fact is dogmatic and established in the world practice, is subject to needs of the society, and is used nowadays as a part of cultural heritage. Culture, as a part of man-made spiritual world, is a kind of temporal game – the game of generations in the attempt to create special vision of the historical period. Classical is a kind of absolute form of example, which is accepted by society, and it

is a high title and grade which is given to the most deserving human creations. So, all these allocates it and saves in the historical heritage for the future generations.

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Date of submission: 29.11.2017