

**VALUE-SEMANTIC CONTENT OF MODERN UKRAINIAN MUSIC
HISTORIOGRAPHY: DIALOGICAL APPROACH**

The article reveals the importance of aesthetic attitude in the context of modern musical culture, relationship is determined between the aesthetic phenomenon and the value-semantic intentions of culture. Analyzing the musicological studies were revealed personal-creative factors of modern Ukrainian music historiography.

Keywords: aesthetic attitude, poetics, value-semantic thesaurus, dialogue, personal-creative position.

Historiographical trends of musicology, reflecting the uniqueness of contemporary culturology, are expressed, among other things, in the formation of the authorized branches of music science, interesting and important by the ability of a specific researcher to create original theory and to express their personal – not only professional, but also life – experience in it. In recent decades, culturology is gaining the right to develop in the context of subjective views, opinions, passions, ways of organizing thought and language. Perhaps that is why the greatest impact as to culturology and other humanities (such as art history, aesthetics) acquire those works that address the individual as the "culture author", all to human "authorship" in personal and social life; a part such authorship becomes the artistic concept.

Can a humanist master the value-semantic content of culture and to what extent is music involved in its implementation? What is the dependence between value-semantic intentions of culture and the aesthetic phenomenon? Is it possible to consider aesthetic attitude the universal manifestation of humanity somehow present in all the forms of human activity, but getting particularly important in the process of artistic creativity? These and some other issues lead to the following series of reflections as an attempt to determine the actual present views at value-semantic content as a component of modern Ukrainian music historiography.

For one thing, the desire to reach the truth, always inherent and relevant for people, that is to know the real reasons, effective power and purpose of human existence, is the factor of both artistic and scientific-theoretical modeling of life processes. In general, this modeling forms what is called humanitarian culture, humanitarian form of knowledge, as opposed to the so-called natural or exact sciences. Generally, everything created by human is humanitarian creation. But now that is not the case, but that the humanists as creative persons, whether they are practicing artists or theoretical scientists, they work with a model of reality, and not

the reality itself, reproduce the model of a phenomenon, not the phenomenon itself, because artificial model allows to define clearly the boundary between the known and yet unknown. However, the deeper humanitarian thought is immersed, the more obvious helplessness becomes – so far and yet – learning the human nature with all its complexities, contradictions, etc.

During the last two centuries, it finally turned out that the most difficult questions for humans are the questions about themselves. And these questions as is known, are directly related to the tragic understanding of reality, especially understanding the insuperable antinomicity of existence; actually this very antinomicity creates tragic self-awareness of human as a view of life: an emotion, but the emotion of higher level, is perceived, experienced as world-view, compressed to a point, to the outbreak of sensuality. Hence is the constant mystery of aesthetic experience, which becomes a necessary element of such experience: devoid of mysteriousness, the experience ceases to be a deep aesthetic one ... That is why aesthetic emotions as "higher", "complex", "transcendental" and so are an important subject of artistic and scientific modeling of human reality – because, as people's, such a reality is full of sensual experience, preceding, according to many psychologists, all kinds of mental activities, all kinds of thinking.

Thus the artists and scientists seeking to comprehend the value-semantic potential of culture, focus on the human as the subject of the dialogue with the outer world, the dialogue the activity of which makes the substantive realities of the surrounding world occupy the positions of addressee or addresser – depending on the dialogue type selected by human. Art is granted a special right, but also a special responsibility, to reproduce, even more to create – reveal in perceptible form – such a dialogue. Therefore, as a leading one in universal art history the poetics problem appears – artistic-aesthetic modeling of reality with hope to gain knowledge and understanding. Therefore, any aesthetic phenomenon, taken as an artistic one, may be considered as the phenomenon of poetics, that is, in the broadest sense of artistic action, as the result of the manifestation of a certain artistic method with all its accompanying principles. That is what M. Bakhtin implies when he writes: "The concept of the aesthetic cannot be extracted from the artistic work in an intuitive or empiric way. It will be naive, subjective and unstable. For confident and accurate self-determination it requires mutual determination with other spheres in the unity of human culture" [2, p. 29].

Discussing the phenomenon of poetics, M. Bakhtin associates it with the cultural area, since the unity of art for him, like personal unity, expresses the integrity

of human culture. So, on the one hand, the category of poetics is a kind of substitute for the aesthetic phenomenon in arts, and on the other hand, the category of poetics is an entirely culturological one and makes seeing an integral part of culture in any work of art.

L. Vygotskyi had also an original approach to the concept of poetics (though did not use it directly replacing with the formula "art as a method"). Both Bakhtin and Vygotskyi talk about the art form as a kind of material overcoming, release from everyday, applied functions of language and the manifestation of that special meaning that can not be separated from the art form. M. Bakhtin writes on this: "Only in poetry language reveals all its abilities, but poetry is so demanding to language that overcomes it as linguistic distinction. Artistic work, determined in relation to the material is its overcoming" [1, p. 65]. This phrase in many ways duplicates the thought of Vygotskyi that art relates to life as wine to grapes to; in art artist creates a machine that is "lighter than air", the flight of which is a great mystery, the mystery of catharsis, first of all [4, c. 309, 315-317]. Not using this term, Bakhtin also comes to determining catartical functions of artistic creativity; everything he writes about the relationship between form, material and content in a work of art, leads directly to the understanding of catharsis, which Vygotskyi's work reveals. Overcoming by material by form, some resistance of art form to vital material and vice versa – as Vygotskyi writes, "... vital material as if by all the forces resists to what what the artist wants to say" – this mutual struggle leads to some detente, figurative-semantic closing, special clash of affects like to catharsis (by Vygotskyi).

The problem of poetics in musicology is integral with the questions about the value and meaning in musical language that is the questions about that plan of the content, which is usually called semantics in linguistics and is based on the unity and opposition of sign and semantic units. In music any "statement" (using Bakhtin's term), any composition solution is a certain sense or group of meanings, opposition of form and content in the conventional interpretation of these poetics components is virtually impossible. That is why the analysis of musical semantics, as Bakhtin writes, aesthetic analysis – as semantic, and hence as value, is particularly difficult in music.

Under the value-semantic thesaurus of culture that is expressed by means of musical creativity and is subject to historiologic reproduction and systematic study one can understand:

- Figurative-semantic content of a particular piece of music;

- Certain aesthetic idea, an expression, above all, of the author's aesthetic position, his personal attitudes;

- Combination, location of images-meanings that corresponds to the sequence of the author's intention and allows speaking of musical dramaturgy, no matter how much musical content refers to any subject-effective range or avoids similarities with it;

- All the processes of sense-formation, that is sense-forming aspects of poetics as a method of creative work, all the mechanisms of musical sound creation, including those that represent language-speech functions of music.

Embodying the aesthetic, art form creates the conditions for its harmonization, separation and development for its realization as some experience of human communication with the world (as well as self-understanding). Prerequisite of semantics (upon its analysis) can be considered the determination of meanings – ways of sign fixing, thus expanding the semantic approach to the borders of musical poetics, including the latter. Directly semantics appears as explanation of the above relationship in music by a) sound (immediate implementation in sound), which carries independent music experience; b) name – correlation of sound with verbal definitions, original concepts – mirrors of image structures.

The problem of personal-creative focus of music historiography is revealed as the the problem of studying human identity, including artistic individuality, gaining aesthetic and psychological resonance in such capacity. But so it always carries certain danger of dissolution in the broad field of human knowledge as a combination of approaches, questions and controversies. Therefore it seems important that I. Drach asks the above problem his questions, finds his own approaches justified by musicological expertise, reveals those contradictions that may become an obstacle to the original conceptualization (using the author's term) of the compositional individuality of V.S. Hubarenko [5]. Let us intentionally stop on the notion of conceptualization. We perceive it as a sign of advantage of the conceptual approach that is becoming increasingly noticeable in the art history and culturology studies corresponding to the growth of their understanding trends.

It seems extremely important that within the conceptual approach I. Drach offers not only the plurality of aspects of actualizing composer's individuality, but also reveals a complex meaning, semantic multiple-level system of each of these aspects, provoking to artistic-imaginative musical reflection, ordering by such way indicative for artistic attitude to life. In this sense, especially distinguished are those research units that allow to certify the underlying processes forming musical-creative

idea and its release to the of compositional-dramatic surface of the work. Firstly, the researcher acts not only an objective researcher possessing broad, almost exhaustive, information on the causes of the emergence of this piece of music – besides taken in the contextual dimension, taking into account the nature of all the extramusical components when it comes to work in synthetic genre, of course of performing implementation, on external and internal factors of the composer's reflection. She tries to convey somehow her involvement in the work of Hubarenko as a subtle listener, sympathetic person finding her own semantics of musicological text, quite clearly conveying individual personal research perception of Hubarenko's works in the light of composer's individuality problem. It seems that such subjective interest, non-indifference to the subject of study is a necessary feature of humanitarian research; it is its methodological property as understanding in other words this is what contributes to successful conceptualization of composer's creativity as a contemporary to us, close to us phenomenon.

Secondly, I. Drach's research allows us to understand why the problem of individuality becomes one of the leading ones, even pretends to fundamental methodological significance in the system of modern knowledge: over the last century the complexity of human individual consciousness is increasing according to the rapid expansion of information sphere of culture and the fundamental changes the nature of the information (its integration on the one hand, stratification, on the other, a certain "massification" – at the same time hermiticity, which requires possessing special codes, etc.). From the standpoint of changes in the "semantic construction" (the term of L. Vygotskyi) of human consciousness not only composer's thinking ways, composer's creative actualization directions are opened, but also explained those purely musical ideas and forms of artistic expression in the form of music that is the real meaning of "modes of composer's individuality." Thus, a piece of music that in its architectonics and semantic filling follows the individual inner world of its creator, becomes the very material by which with reasonable certainty one can judge not only about the aspects of composer's individuality, but also the meaning dominants of the cultural environment of close and distant circles of the author's communication – as those that cause "... all objective being of artistic individuality" and explain how it becomes "the source of creative activity and the cause of itself." Such methodological implication of the thesis is supported by detailed analytical characteristics of a significant number of works by V.S. Hubarenko; however, this way it is explained that "categorical imperative" of the composer's creativity is inseparable from the living tissue of a musical work, which in its turn is "woven" into

the structure of the musical text on genre-style level, that is becomes part of a general system of music speech adding individualized components to it. So, as it seems to us, individual "style components" of the composer do not remain only a belonging of his personal consciousness. They contribute to the process of music style authorization because that is actively occurring in the composer's creative work of the twentieth century; the works of V.S. Hubarenko form such an authorized stylistic paradigm for the Ukrainian music of the last third of the last century, and the concept of I. Drach allows understanding why and what way it happens.

The theoretical study model, presenting the author's model of conceptualization refers not just the problem of composer's individuality but also the trends of interpreting human personality in general. There appears a fairly broad coverage of the individuality phenomenon, we can even talk about research proposals as for methods synthesis when studying creative aspects of the human personality/individuality. In particular, let us pay attention to the synonymization of concepts of "integrity of the author's artistic world" and "individuality", because it reminds Bakhtin's opinion: "Three spheres of human culture – science, art and life – find their unity only in the personality attracting them to their unity ... Art and life are not one but should become one whole in me, in the unity of my responsibility." This expression of M. Bakhtin (in article "Art and responsibility" [3, p. 8]) can be taken as a definite methodical appeal for studying human personality with its unique, yet typical psychological traits. And it is quite clear that the very personality of the composer as a "hero of culture" – but the hero in the sense that is offered by the psychological thought in the second half of the twentieth century – as able to give up personal well-being to higher spiritual purpose, meaning "hero-victim", becomes a special internal subject of musicological and culturology thesis papers and articles.

Thus, combining historical- culturological breadth of approach to studying the author's creative bases with attention to the individual biographical details of the formation of his personality, T. Dubrovnyi provides new criteria for studying the piano heritage of A. Kos-Anatolskyi, identifying the key moments of style thinking and stylistic choice of the composer, in general leading to a significantly updated coverage of the figure of the Ukrainian composer. Moreover, the approach to the creativity of Kos-Anatolskyi developed in the thesis, forms such theoretical constellation, which with sufficient certainty can engage studying style movement of the Ukrainian composition school as an integral creative phenomenon, since the second half of the XX century to the present. [6]

Thus, in the study on the material of Kos-Anatolskyi's works on high level of credibility the theoretical model of style-creative process develops in Ukrainian composer creativity that is able to obtain the value of an independent scientific musicological paradigm.

On the other hand, addressing the music of Kos-Anatolskyi (generally the phenomenon of *musical* thinking and style creation) has resulted not only in proving the syntagmatic plurality of postmodern aesthetics, and indeed revolutionary discovery of close connection of the "language-style canons of national postmodernism" with the phenomenon of socialist realism that allows seeing early postmodernism period in socialist realism and, thus changing substantially its musicological evaluations, developing fundamentally different methods for studying it, rehabilitating its value as a specific historical stage of the formation of national artistic-aesthetic consciousness.

But this does not stop the reconstruction of musicological theory of style organized by the research of T. Dubrovnyi. Between the phenomena and concepts of socialist realism – early postmodernism music stands academism, the concept of which is to the equal extent identical to the previous two. We can right away say that this "revolutionary" impulse seems somewhat needless to us, since, firstly, the concept of music academism does not help the author to improve the theoretical construction, on the contrary, burdens it, which apparently the author feels himself; secondly, there appears a new surprise: equating phenomena continues, and now the sign of identity unites academism and neo-romanticism which, in our opinion, finally eliminates the inclusion of academism concept into the basic theoretical structure of the work of methodological correctness, hence – feasibility; thirdly, and this is probably the main cause of the previous misunderstandings, the concept of academism belongs to another level, class of phenomena, than socialist realism, the more postmodernism. Even the connection between the latter two concepts causes certain discursive tension, but the tension has fruitful theoretical solution, for the overall progress of research does allow to prove postmodern and socialist realism pertain to the same plan of cultural consciousness. Although, for fairness' sake, we will note that the author does not formulate it directly, as well as does not provide direct enough answer to the question – what is postmodernism? At the same time addressing the phenomenon of romanticism (late romanticism, neo-romanticism), the significance of which is very eloquently spoken about, turns out to be a good addition of the dialogic pair postmodernism – socialist realism, moreover, on both sides, and that is why romanticism in Ukrainian music takes beyond-style (extra-style) form,

reaching the level of method and type of cultural thinking, organization of cultural consciousness.

It is here that can be found the postmodernism interpreted so with romanticism and socialist realism – in that dimension of culture, which, we remind, is responsible for the extent of the humane in person, i.e. in terms of cultural autocommunication – reflection – self-awareness. Thus, postmodernism can be defined as a type of cultural awareness organization, even higher than the "cultural style" because it is what this style defines – a comprehensive setting of culture that could be accepted as methodical as it allows culture to set its own universals, canons of thinking and speaking. Of all the provisions of Dubrovnyi's work pertaining to the definition of postmodernism, the seem appropriate most the provisions on the system of aesthetic coordinates as "own other" that helps rethinking deeply the works of Kos-Anatolskyi and appeal to the concept of "post-modernist *poetics*. "

Thus, we can conclude that the relevance, at the same time problem-thematic generalization of the works by a number of Ukrainian researchers are determined by the fact that the phenomenon of musical culture becomes a special subject of scientific musicological attention *as a style artistic-aesthetic unity of genre structures typical and original composers' intentions*. However, authors create certain anthology of the personalities involved in the formation of music art and music education in Ukraine, rightly bringing to the first place, according to the artistic significance, a really extraordinary creative personality. So, the activity of the latter together with its external structural-functional and interior personality-psychological traits obtains such a wide research context, which is the history and theory of music – and this context is highlighted in most of the works explicitly with sufficient completeness. This is facilitated greatly by the analysis of musicological studies relevant to the phenomenon of musical history and history of culture that is the sphere that becomes a kind of theoretical launch pad for historiographical concept.

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