

A SYMBOLIC-SENSE APPROACH IN MUSICAL ART: EPISTEMOLOGY OF THE SYMBOL

Broiako N. B., Dorofieieva V. Yu.

INTRODUCTION

Modern musicology is characterized by the application of various approaches to the study and understanding of contemporary art, as well as the refinement and re-reading of samples of musical works of past centuries. Axiological, hermeneutic, semiotic, semiological, phenomenological and other approaches were actualized, so symbolic, mythological, metaphysical, psychological and spatial images appeared at the center of musicological discussions. Aesthetic and artistic phenomena of different epochs and styles, represented by the language of sounds, are "decoded" by symbolic, symbolic and figurative features, finding a new reading and understanding. It is the semiotic (from the standpoint of the sign) and symbolic-semantic (from the standpoint of the symbol) approaches, as ambiguous and, at the same time, effective for modern research, that are again at the epicenter of scientific discourse.

In the fundamental research of Sergei Averintsev, Mikhail Bakhtin, Jean Baudrillard, Mircea Eliade, Vyacheslav Ivanov, Sergei Krymsky, Suzanne Langer, Claude Levi-Strauss, Moses Kagan, Alexei Losev, Yuri Lotman, Merab Mamadashvili, Karen Svayana, Leonid Stolovich Tsvetana Todorova, Azi Takho-Gody, Pavel Florensky and many other scientists made an in-depth analysis of aesthetic and philosophical scientific achievements, substantiated the understanding of art as a carrier of semantic symbols of culture, proposed such semantic concepts as: comprehension of higher values of life; understanding the relationship between micro- and macrocosm; overcoming man's alienation from the universe by means of symbols; formation of a new concept of mentality; understanding of art as a symbolic reflection of reality, etc.

Modern researchers of the philological field actively turn to the phenomenon of the symbol in the works of writers and thinkers (Natalia Abramkina, Lyudmila Borisova, Natalia Lysenko and others) based on the work of Hrihory Hrabovych, Ferdinand de Saussure, Alexander Potebny and others.

The special significance of the symbol in terms of the functioning of social systems was first noted in the works of Pitirim Sorokin and partially

considered in the works of Viktor Burlachuk, Viktor Bychkov, Vladimir Bugrov, Victoria Sukhantseva and others.

The study of problems of features of symbolic and semantic perception (including perception of musical art), cognition, thinking, etc. is revealed in the work of the following researchers: Rudolf Arnheim, Henri Bergson, Leonid Zankov, Eugene Nazaikinsky, Paul Reeker and others.

Art and musicological works on the problem of the functioning of symbols in culture and art are presented by the works of Boris Asafyev, Maurice Bonfeld, Viktor Moskalenko, Vera Nosina, Svitlana Osadcha, Kateryna Ruchevskaya, Alexandra Samoilenco, Alla Chernovivanenko, Alfred Schnittke, Sergei Ship and others. Yuri Kholopov found a correlation between the historical dynamics of world development and the evolution of harmony, the analogy between spatial images of the world and musical styles.

If the study of symbol theory has already become the object of scientific research in philosophical and aesthetic scientific thought, then determining the place and role of musical symbol in the theory of modern musicology, identifying its essential characteristics remains in the field of scientific research. This is due, in particular, to the fact that symbolism as a symbol of the era, a stylistic feature, or as a stylistic category has not been established in the history of music, and therefore, despite its clear imprints in many fields of art, transferring this term to music remains problematic. However, the manifestations of the aesthetics of symbolism in music can still be traced (for example, in the works of C. Debussy, O. Scriabin, A. Schoenberg, etc.).

The search for musical symbolic and semantic content can be conditionally called musical symbolism. It is common to understand symbolism as a set of cultural symbols and the doctrine of them, which contributes to the formation of a highly spiritual, moral, responsible and holistic personality, aimed at knowledge of national and cultural values, ready for creative self-realization. The symbolism teaches to recognize by a sign or image a hidden meaning, deeper, which is based on something spiritual, invisible and inexpressive. Thus, symbolism has an axiological colour and is closely related to such philosophical categories as worldview, world understanding, which are reflected in traditions, symbols of culture, and so on. The historicity of symbolism and its focus on the emotional layer of the worldview (according to Oksana Rudnytska) are related to the category of spirituality and the concept of cultural experience (memory).

Tetyana Lazutina notes that musical language is a special system of musical symbols that has developed in the process of historical development

of musical art¹. The basis for solving the problem of symbolic and semantic analysis of musical works, understanding the musical symbol of its content, functioning, historical development is the analysis of the philosophical and aesthetic category of the symbol as a means of cognition and form of reflection of reality.

1. The category of the symbol in research practice

The relevance of the study of symbol, symbolism and symbolism has led to the number of scientific papers and, as a consequence, ambiguity in understanding the essence of concepts. The historical roots of the category of symbol have traditionally been considered since classical antiquity, but Tatiana Lazutina notes that its functioning took place much earlier than it was established within the paradigm of mythological and scientific thinking of antiquity. The use of the symbol without understanding it as such began when man thought archaically, and the dialogic interaction of man with the world and language was just beginning to take shape².

The main feature of the symbol of this period is sacredness, which is an integral part of the picture of the world of primitive man, part of nature. Scholars (Natalia Veletska, Mircea Eliade, Vyacheslav Ivanov, Claude Levi-Strauss, Victor Turner, etc.) consider the ritual as the first symbolic construction and note that before the concept of "symbol" was recorded in the treatises of ancient thinkers, it functioned in ritual actions (signs, gestures, exclamations, intonations, etc.). In this context, Mircea Eliade notes: "The primitive mind could indeed see every hierophany within its inherent symbolism and indeed saw the symbolic system in each of its fragments"³.

Within the framework of primitive culture, Luke Benaus distinguishes two types of symbolism. The first includes symbols aimed at the organs of vision, fixed signs, schematic images of objects or phenomena, gestures (inherent in settled peoples). The second type includes symbols that have a figurative colour and are perceived by the hearing organs, namely: rhythms, exclamations, intonations, etc. (typical of nomadic peoples). Both types of symbols are used for applied purposes as a means of communication, because their main function is the storage and transmission of information. The scientist notes that today the meaning of the symbols of both types is

¹ Лазутина Т. Философия музыки: уровни языка музыки. *Исторические, философские, политические и юридические науки, культурология и искусствоведение. Вопросы теории и практики*. 2015. № 7 (57). Ч. I. С. 93–95.

² Лазутина Т. Процесс символизации в музыке : автореф. дис. ... канд. философ. наук : 09.00.01 «Онтология и теория познания». Тюмень, 2003. 21 с.

³ Елиаде М. Очерки сравнительного религиоведения / пер. Н. Кулаковой, В. Рокитнянского и др. Москва : Ладомир, 1999. С. 310.

lost, however, due to the transcendent function of the symbol, it is possible to grasp it intuitively, thanks to cultural memory (archetype)⁴.

Proforms, or archetypes, characterize the development of socio-cultural phenomena, they are indicators of the fundamentals of the results of cultural progress and its main drivers. After all, the more thorough the cultural ending, says Sergei Krymsky, the deeper it grows into the historical layer of civilization, so the highest achievements of mankind are rooted in history. This also applies to science and culture, where the archetypes of Truth, Goodness and Beauty are pervasive. Moreover, according to the scientist, it is possible to claim about universal archetypal symbols of both science and culture in general⁵.

Thus, the main musical symbols that manifest themselves in the sacred actions of this era, we can determine the rhythm and intonation, and their main features – integrity and communication, activity basis, which are fundamental for their further development, and later – the development of symbol theory and, in particular, musical symbols.

Researchers of the culture of antiquity (Vyacheslav Ivanov, Aza Taho-Godi and others) believe that it can rightly be called symbolic. Aza Taho-Godi notes that all the texts of classical antiquity are permeated with a symbol, but it (the symbol) is never associated with any particular object of which it is a symbol. The symbol is found everywhere in itself, in its objective imagery, the symbol is always something, but never a symbol of something⁶. The foundations of the holistic worldview characteristic of ancient times are anthropomorphism and symbolism. The sign-symbolic form made it possible to reproduce ethnosocial experience and, with the help of interpretive mechanisms, helped to adapt it to new conditions.

In this era, with its inherent dominance of mythological thinking (a special symbolic representation of the world as a whole), the unity of culture and nature, the symbol continues to exist in direct connection with human life and is its syncretic part. “Symbolic model of the world” (the expression of Jacob Holosquare), gave the opportunity to navigate in society, because in the collective ideas about the world there is no clear distinction between “world-man”, “thoughts-emotions” and “knowledge-images”.

In antiquity, the symbol as an aesthetic category is just beginning to take shape. The terminological basis was not immediately determined, approaches to understanding the problem were singled out, because it is a

⁴ Бенаус Л. Знаки, символы и мифы / пер. А. Калантарова. Москва : Астрель, 2004. 160 с.

⁵ Кримський С. Архетипи української культури. *Вісник НАН України*. 1998. № 7-8. С. 74-87.

⁶ Тахо-Год А., Лосев А. Греческая культура в мифах, символах и терминах. Санкт-Петербург : Алтейя, 1999. 714 с.

continuation of the era of direct functioning of symbols in society with a difference from the original time in the way of thinking.

The theorizing of the symbol began later, when, along with its syncretic existence, the theory of the symbol in philosophical thought began to take shape. It is, of course, not yet final, but with a clear fixed position of thinkers regarding the category.

The main interpretations considered by Plato and Aristotle, have different orientations. Aristotle considered the symbol in terms of significance, and understood it as a link between sounds, things and spiritual states. The role of such a link, according to the thinker, is the word. Things and spiritual states are static, unchanging, independent of the individual (semiotic-objective interpretation). The thinker interpreted the symbol as a sign, the meaning of which is a sign in another kind or language, this sign – a means of transmitting the plan of expression in the plan of content, meaning. A symbol is a sign whose meaning is an object in another kind of language. The symbol here is a means of adequate translation of the expression into meaning. That is, the meaning of the symbol must be clear and easily recognizable, moreover, it can be studied⁷.

The opposite is Plato's interpretation, who understands the symbol as an extra-symbolic entity, as an intuitive means of comprehending the highest ideal form of the object (ontological interpretation). A symbol (name, image) is a symbolic expression of a higher non-symbolic entity, the meaning of which cannot always be clearly fixed. Thus, the symbol serves as a transition from rational to the irrational, in which the essence of the symbol can be expressed through the mediocrity of images. It should be noted that this kind of dualism is repeated in the scientific thought of the twentieth century in connection with the crisis of the rationalist paradigm. According to Plato, the meaning of the symbol has irrational roots and serves as a mediator between the rational and irrational world. Plato treats symbols as essential images, the interpretation of which is connected by intuition, they cannot be comprehended, because the symbols are ambiguous. Thus, the idea of the symbol is embodied in the philosopher in the theory of the image based on the intuitive way of comprehending the truth.

Thus, in the two outlined positions the main diametrical directions of understanding the symbol arise, namely: understanding the symbol as a sign and the symbol as an image. To understand the basis of the musical text, its interpretation will be relevant to both views, but the main concept is still dualism "symbol-image".

⁷ Лосев А. Знак. Символ. Миф. Москва : Книга по требованию, 2012. 479 с.

In the late ancient philosophy of Neoplatonism, we find a qualitatively new understanding of the symbol, it is considered as a scientific category and studied by the following characteristics: depth, mystery, ambiguity.

The symbol in the epistemological aspect becomes a means of cognition of reality, and in the ontological - becomes the basis of being. To go from phenomenon to essence means to think symbolically. According to the ontology and epistemology of Neoplatonism, a system of levels of beauty develops from Good, through the spiritual Beauty of the mind and soul, to the sensual beauty of the material world. The category of symbol becomes the central concept of philosophy, the divine manifestation of beauty occurs through symbols or eidos in which the unity of the universe is embodied. The understanding of the symbol established by the Neoplatonists determined the further development of his theories.

Developing the idea of Plato, Pseudo-Dionysius⁸ considers the nature of the symbol the idea of the image. The image has the ability to proportionally correlate the levels of the world – terrestrial and extraterrestrial, so the philosopher distinguishes symbols into image-like, which have common features with the archetype and image-like. With their help it is possible to join the higher spiritual essences and the first and second types are aimed at motivating the subject to perceive not what is depicted or sounds, but “Absolute spirituality”.

One of the forms of transmission of spiritual light to man is a system of symbols and images that are perceived on a sensory level and cover the entire field of art. Thanks to the image, the main task is realized – human cognition. The philosopher developed the concept of symbolism, in which symbols serve to express the truth, so, in his opinion, people should learn to see, understand the symbols. According to Pseudo-Dionysius, any object or image can be a symbol, and the comprehension of a symbol, as a result, has a catharsis. The symbol serves as a channel of communication between being and super-being. In this sense, musical language, as a universal communicative tool, cannot be considered outside this theory.

Art at that time was seen as an activity directly related to life. Vyacheslav Ivanov, a researcher of ancient aesthetics, notes that there was a distinction between music in two spheres: celestial and underground. Hence the symbolic understanding of the instruments: string – divine; spiritual – the underworld. Thus, there are two opposite musical modes, which can be called the ancient major and minor. The first was characterized by unity and integrity, and the psychological impact was aimed at mental concentration and balance. He was a force that brings together the courageous energies of the soul, the expression of the principles of harmony. The lyre is a symbolic

⁸ Лосев А. Знак. Символ. Миф. Москва : Книга по требованию, 2012. 479 с.

instrument that has the power to stop wars. The development of lyre music, as the ultimate perfect point, has an ethos, pure harmony, peace of being in space. The symbol is the anthem. The second was the aesthetic embodiment of the underworld and was defined in the oldest form of syncretic art – mimetic dances (cult) which were performed rhythmically and accompanied by a flute⁹.

In the next period (the Middle Ages) there is another understanding of the symbol associated with the Christian religion. It is essential to think as a symbol of the highest immeasurable divine essence. Symbol theory develops in philosophical, theological and art criticism.

The first is characterized by an appeal to ancient heritage. The main place is occupied by divine beauty, which is embodied in “visible images” – unity, integrity. Visible beauty is understood as a symbol of the invisible. The second is characterized by an understanding of culture as such, which is based on systems of signs-images.

In the times of Kyivan Rus, symbolism is a universal means of knowing the world. The ideological basis for the perception and assimilation of the spiritual culture of mankind was prepared. The parable becomes one of the means of symbolic interpretation of truths and being. The main symbols that reflect the Ukrainian mentality of the day are the symbols of light, heart, etc.¹⁰. Considering the archetypes of the Ukrainian mentality in the context of national revival, Serhiy Krymsky notes that the Hopak, before becoming a military dance of the Cossacks, served as a code of ancient Slavic culture, as it conveyed the dynamics of forms and structure of movements necessary for spiritual and physical improvement. Moreover, the Hopak is a sacred act through which the symbolism of bird movements was transmitted (wings are a symbol of spirituality, wealth, etc.)¹¹.

The original philosophical concept of the symbol, proposed by Ernst Cassirer, is associated with the cultural resonance of morphological and structural trends. The researcher of the nature of concepts has led the author to the idea of the impossibility of the “mind” to cover all the diversity of forms of cultural life. As a result, the widespread formula that defines a person as an animal rationale, according to Cassirer, should be replaced by

⁹ Иванов В. По звездам. Опыты философские, эстетические и критические. Статьи и афоризмы. Собрание сочинений / под ред. К. Кумпан. Санкт-Петербург : «Пушкинский дом», 2018. Т. 1. Кн. 1. 2. 671 с.

¹⁰ Шумка М.Л. Символізм у філософській культурі України : дис. ... канд. філос. наук : 09.00.05; Тернопільська академія народного господарства. Тернопіль, 2001. 207 с.

¹¹ Кримський С. Архетипи української культури. *Вісник НАН України*. 1998. № 7-8. С. 74–87

the formula animal symbolicum (animals creating symbols)¹². Mith, religion, art and even science are considered by him as parts of the universe, from which a symbolic chain is intertwined. The author's intuitions about the structural properties of the symbolic function, through which the manifestation of symbolic forms takes place, deserve special attention (the philosopher calls "symbolic forms" language, myth, art, etc.). Ideas about the special role of language as a result of the manifestation of symbolic form in the phenomenal world is the foundation on which it is possible to consistently compare such phenomena as word, symbol, meaning, sign.

Thus, the analysis of scientific thought in the historical projection showed: gradual understanding of the symbol as a philosophical and aesthetic category, its epistemological and ontological dimension, functionality in sacred and syncretic cultural activities, dialectical understanding of the symbol; symbolic-semantic and figurative-semantic content of works of art (including musical) embodies the definition of the era.

2. Paradigms of the XX-XXI century in the knowledge of art

Representatives of scientific thought of the twentieth century recognize the crisis of the rationalist paradigm. According to Mircea Eliade, the process of rationalization is a process of reorientation of symbols, it is associated with the loss of internal semantic tension, sacred interaction of opposites and integrity, the expression of which, according to the scientist, is a symbolic image.

These concepts, however, do not deny the fact that the symbol requires a rationalist interpretation, because otherwise it will be something incomprehensible, abstract, but only the mind cannot comprehend it, it is also necessary to feel.

Musical art in the twentieth century is considered through the prism of various scientific approaches and in close connection with other subject areas: philosophy, psychology, physiology, linguistics, architecture, etc.

The positions of linguistic science are presented in the works of Sergei Averintsev. The researcher combines the dialectical approaches of antiquity and defines the artistic symbol as an image taken in terms of significance and a sign endowed with the ambiguity of the image, the symbol is always an image in which there is meaning. Turning into a symbol, the content of the image becomes "transparent", it is impossible to decipher in a rational way, it must be used.

Paul Florensky gave us a deep interpretation of the symbol. The symbol in his philosophical system is not only a semiotic but also an ontological

¹² Кассирер Е. Философия символических форм. Феноменология познания. Москва : Академический проект, 2011. Т. 3. 400 с.

unit. It not only means something else, but becomes the bearer of another meaning. The sensory world becomes as if transparent and “loses its soul”, according to Florensky, it becomes the carrier of another world, embodies it in itself and becomes a symbol. The symbol combines two worlds: the one to which the symbol belongs, and the one to which it points. The symbol has an internal connection with what it symbolizes, it is endowed: the spiritual power of what it signifies. Florensky defined the symbol as “an organically living unity of what it depicts and what is depicted, symbolized and symbolizing”¹³. The objective world, thus, acquires, according to Paul Florensky, special significance and value. This statement can help in the axiological analysis of musical works.

Modern domestic researchers (Lydia Bogata, Pavlo Kretov, Oles Manyuk, Mykhailyna Shumka, etc.) consider the category of symbol to be a form of organization of human value orientations and its target guidelines. Thus, Pavlo Kretov notes that the category of symbol provides an opportunity for a new, holistic, synergistic comprehension of socio-cultural reality, considers the symbol in terms of general philosophical cognitive issues and interprets it as a mental construction that has a subjective-objective nature, combines moments of reflection objective reality and rational-emotional processing of this reflection in the consciousness that knows the world¹⁴.

Lydia Bogata considers the symbol in the functioning of the social organism and in relation to structural-semiotic categories: word, concept, sign, metaphor, text, etc. The researcher emphasizes such a feature of the symbol as ambiguity and explains it as follows: “the functioning of the symbol is associated with the secularization of its content, which is recorded in its entirety in sacred texts... the functioning of the symbol in myths gives them (myths) semantic ambiguity. Such symbolic meanings from myths penetrate into various cultural texts, are fixed there, receive additional semantic meanings and, thus, the semantic ambiguity of a symbol is formed”¹⁵.

In any period in the multidimensional cultural space there are all levels of existence of symbols – from sacred texts to natural languages, however, in each historical period one or another level of art¹⁵.

Important in understanding the symbol is the concept of archetype. The archetype (Greek arhe – beginning, typos – image) prototype, idea, image,

¹³ Флоренский П. История и философия искусства. Санкт-Петербург : Академический проект, 2016. 656 с.

¹⁴ Kretov P., Kretova O, Symbolic landscape of consciousness: Man between representationalism, functionalism and relativism. *Antropologikal Measurements of Philosophical Research*. 2017. № 12. Р. 40–49.

¹⁵ Богатая Л.Н. Символ в функционировании социального организма : дис. ... канд. филос. наук : 09.00.03 / Южноукраинский гос. педагогический ун-т им. К.Д. Ушинского. Одесса, 2001. С. 93, 94.

which is the basis of knowledge, in the philosophy of Plato acts as eidos. Archetypes have a sacred nature, archaic character and form the basis of universal symbolism. In Carl Jung's theory, the archetype represents the primary forms of comprehension of the world, the collective historical past preserved in human memory. Archetypes determine the integrity of human perception. Robert Nemov calls the archetype a symbolic formula that can be considered as a deep prototype, which a person perceives only intuitively and which as a result of subconscious activity appears on the surface of consciousness in the form of various behaviors, religious ideas, symbols and is the source material for works of art¹⁶.

The scientist notes that the archetype comes from Latin. "Typos" (seal, imprint) and means a certain formation of an archaic nature, which includes a mythological motif. The archetype is a tendency to form representations of such a motive – representations that can fluctuate significantly in detail, without losing its basic scheme.

The archetypal sphere as an unconscious direction of information is an averaged picture of mental life. Although it is not a component of consciousness in the real conceptual plan, it is still the first information recorder of life experience. From the first unconscious imprints of the world the picture of reflection is synthesized in information archetypal motives of unconscious level. Archetypal motives create a kind of communicative and psychological field of internal information. Guided by the analysis of scientific literature and, in particular, based on the concept of Alexei Losev, we observe the semantic-semiotic relationship of such concepts as: archetype, symbol, myth, image, sign, association, content, code, which is presented in figure 1.

A symbol (sign, sign, password, signal) means to link together. Thus, the etymology of the word already outlines the connections and interpenetration of concepts. Initially, it meant a sign of recognition: it was an object divided into two halves, the combination of which allowed the bearers of each part to recognize each other, thus providing an inexhaustible wealth of its connections with other concepts and actualizing the leading function.

The concepts of "symbol", "archetype", "myth", "image" and "sign" are in a single plane, associated with the mythical thinking and collective consciousness. Myth as a special type of worldview (and related concepts) is hidden in language, culture, religion, art, while acquiring new forms, but retaining its legal essence. "Myth never aims to give any holistic objective concrete knowledge; after all, the very form of the myth is so abstract that it allows to adapt it to each new specific situation, and therefore to be revived again and again"¹⁷.

¹⁶ Немов Р. Психология. Москва : Высшее образование, 2007. 640 с.

¹⁷ Лосев А. Знак. Символ. Миф. Москва : Книга по требованию, 2012. С. 15, 20

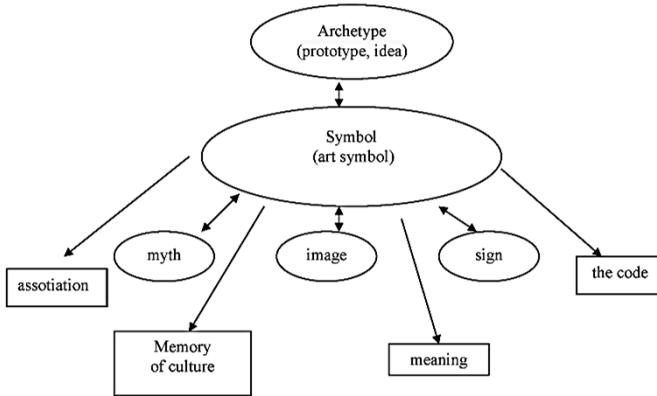


Fig. 1.

Alexei Losev's reasoning about the structure, nature, functions, symbol of its connection with similar structural and semantic categories, as well as its special role in myths, stimulate promising areas of future research on the symbol. Losev emphasizes: "any symbol is always: a reflection of reality; amenable to mental processing; becomes an instrument of transformation of reality"¹⁷. According to the philosopher, the study of the relationship between symbol and text deserves special attention.

The symbol is the principle of infinite formation. Losev considers the symbol as a principle of constructing things as their model. Hence the scientist's reasoning about the symbol as the meaning of things, which constructs and generates a new model¹⁷.

By connecting symbol and myth, the researcher uncovers its communicative functions. In his opinion, the symbol is inseparable from the object and its semantic content. Thus, the semantic structure of the symbol is multilayered and designed for the internal work of the recipient. Thus, the symbol does not exist as a given, but as a dynamic trend: it is not given, but once given, it cannot be interpreted unambiguously, it is correlated with subsequent symbolic links. Interpretation of the text is a new symbolic form, which, in turn, also needs interpretation. The meaning of the symbol exists only in the situation of communication.

Other concepts mentioned in the scheme are derivatives.

Considering the path of comprehension of modern musical art can be guided by the ideas of Carl Jung, in particular to highlight the following communicative features: the artist goes from idea to image, and recipients, on the contrary, through the image can comprehend the idea. The

psychologist considers a symbol of expression of unconscious content that can be sensed. It is a concept, name or image that may be known in everyday life, but has a specific additional meaning to its usual meaning. The symbol introduces an industry that lies outside of the rational. According to the psychologist, a person uses symbols both consciously and subconsciously.

Carl Jung's ideas about the difference between the psyche and consciousness, about the insufficiency of the intellectual, through the concept, "grasping" the psychological fact, about the opposition to intellectual knowledge – intuition become the fundamental basis for establishing the unique role of symbol in mental activity. The actualization of the ideas of universal holism is carried out by Jung through the introduction of the principle of synchronicity, which has an obvious relation to the intuitive means of cognition of the world and is opposed to the traditional principle of causality accepted in science.

Thus, the scientific thought of the XX–XXI centuries is represented by the study of the symbol through the prism of several paradigms: axiological, hermeneutic, semiotic, semantic, synergetic, psychological, phenomenological, and so on. The symbol in art is an expression of mood, a record of images in the world and human memory.

In understanding the art of music, it makes it possible to emphasize the need for: a combination of rational and intuitive; involvement of modern paradigmatic approaches; involvement of interdisciplinary parallels. Understanding the role of the category of symbol in the artistic reflection of reality makes it possible to connect human consciousness to the forces that make up its essence. The archetypal sphere as an unconscious direction of information is an averaged picture of mental life. Although it is not a component of consciousness in the real conceptual plan, it is still the first information recorder of life experience. From the first unconscious imprints of the world the picture of reflection is synthesized in information archetypal motives of unconscious level. Archetypal motives create a kind of communicative and psychological field of internal information.

The symbol exists not as a given, but as a dynamic trend: it is not given, but impressed, it cannot be interpreted unambiguously, it is correlated with subsequent symbolic links. Interpretation of a musical text is a new symbolic form, which, in turn, also needs interpretation. Therefore, the meaning of the symbol exists only in the situation of communication. The difference between a symbol and a sign in comprehension: a symbol – an experienced sign – is comprehended

3. Symbolism of musical language: source analysis

The problem of understanding musical language has its origins in the problem of understanding culture. Modern scholars continue the search for

the specifics of music, which began in antiquity, analyze its functions and ways of existence, translation and perception, understanding the art of music as a specific system consisting of symbolic and symbolic combinations and forms cultural texts through which the creation and formation of cultural experience.

The researches carried out by modern scientists and presented in the monograph “Musicological discourse and problems of contemporary semiology” are thorough¹⁸. In particular Svitlana Osadcha considering theoretical aspects of studying the symbolic foundations of liturgical and singing tradition¹⁹, explores semiological aspects of musical instrumentalism²⁰.

This substantiates the appeal to the phenomenological and hermeneutic tradition in which the variable semantics of symbolic expressions in the field of culture, the ontology of human existence through the consideration of symbolic meanings are analyzed.

The basis for the phenomenological approach is the philosophy of Edmund Husserl, Roman Ingarden, the aesthetics of Alexei Losev and others, and the hermeneutic is represented in the ideas of Mikhail Bakhtin, Wilhelm Dilthey, Hans-Georg Gadamer, Edmund Husserl, Friedrich Schleiermarch, Martin Haydegger and others.

The hermeneutic approach solves the problem of aspects of understanding the work of art (for example: the artist's personality, era, cultural tradition, style, image, etc.), i.e. it aims to identify the cultural and historical content and holistic analysis of the work. Hermeneutics was formed as a way of interpreting ambiguous symbols, as a means of interpreting ancient texts, and later as an interpretation of the Bible. The basis of theoretical constructions in literary hermeneutics is the idea of Mikhail Bakhtin on the dialogic nature of prose texts. Based on the concept of the scientist, we can assume that the understanding of the literary text has several levels, the so-called information horizons, it is: the previous

¹⁸ Musicological discourse and problems of contemporary semiology: collective monograph / A.I. Samoilko, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. 144 p.

¹⁹ Osadcha S. Theoretical aspects of studying the symbolic foundations of liturgical and singing tradition. *Musicological discourse and problems of contemporary semiology: collective monograph* / A.I. Samoilko, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. P. 25–42.
DOI: <https://doi.org/10.36059/978-966-397-200-8/25-41>

²⁰ Chernoivanenko A. Semiological aspects of musical instrumentalism. *Musicological discourse and problems of contemporary semiology: collective monograph* / A.I. Samoilko, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. P. 89–105. DOI: <https://doi.org/10.36059/978-966-397-200-8/72-88>

experience of the recipient (previous information obtained consciously or subconsciously, which becomes a kind of pretext) is a subjective and real fact (information reliability), which serves as a module for new information and artistic innovations. The displayed information becomes pre-text only under the condition of realization of high aesthetic and artistic criteria, when the interpreted work becomes a “module-system of information”. The ability to stimulate specific experiences, which has an interpreted work, is a kind of information-suggestive “doping” of consciousness, bringing it to the horizon of extraordinary thinking, it is a new focus of seeing and feeling information, changing the code of perception.

Musical art creates with the help of sound-phenomena and sound-symbols the artistic image of the world, and acts as a means of spiritual communication and reflects the aesthetic experience of mankind. Thus, the knowledge and comprehension of symbolism makes it possible to comprehend or create one's own image of the world. Boris Asafyev notes that each century has its own symbolic intonations, i.e. sound complexes that arise and are fixed along with poetic images, ideas, feelings and form associative connections.

Viktoria Sukhantseva recognizes the existence of the symbolism of musical language as well as the need to be able to think in symbols and considers the fundamental essence of the musical process in the direction: symbol – content – form – value²¹.

Alexandra Samoilenco notes: “The complexly mediated relations between a phenomenon and its conceptual expression are especially noticeable when referring to such terms as “meaning”, “logo”, “symbol”, “artifact”, etc., which, one way or another, have to be touched (at least, imply) when studying the phenomenon of musical form – form in music, internal form as a form of thinking (consciousness). It is with the last one that the mystified – almost mystical – ability of a musical image (personified in the musical art of meaning) is associated with becoming an objective reality of culture, not being a material reality in the direct and full meaning of these words”²².

In order to directly enter the space of musical composition of the twentieth century, consider the positions of linguistic approaches defined in the previous section, in particular the theory of Ferdinand de Saussure. The

²¹ Суханцева В. Музыка как мир человека. От идеи вселенной – к философии музыки. Киев : Факт, 2000. 176 с.

²² Samoilenco A. Form and essence as cognitive priorities of musicological scientific discourse *Musicological discourse and problems of contemporary semiology: collective monograph* / A.I. Samoilenco, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. P. 1–24. DOI: <https://doi.org/10.36059/978-966-397-200-8/1-24> P.6

scholar emphasizes that a linguistic sign does not connect a thing and a name, but a concept and an acoustic image, which is not a material sound, that is, a purely physical thing. This is the mental imprint of sound, the essence of the idea received by our senses. Therefore, the sensory image, called “material”, exists only in the sense of opposition to another member of the association – a more abstract concept. Thus, the signifier was originally called “acoustic image”, which is extremely close to music.

The phonetics and phonetic origins of Ferdinand de Saussure’s theory of semiology, related to the acoustic image and concept, are in fact the compositional system that gives the sign imagery, pushing to understand it as a specific composition. This is the most important statement, which allows not only to interpret the composition in the context of semiological or semiotic systems, but above all to understand the sign as a composition, implanting this symbolic composition in other compositional dimensions, indicated by us as local and universal. This is extremely characteristic of the culture of the twentieth century, where eternal values are problematized, and locality always exists on the verge of universality. Temporality carries in itself that infinite space of sound, which cannot be defined as a purely acoustic image. Interesting metaphors are mentioned about the sound of the planets, about the cosmic image of music, where music was understood by the ancient Greeks as a planetary phenomenon²³. Unfortunately, all this is easily lost, so everyone, for the most part, deals with the problem of self-organization of sound matter, or activity, defined by Sergei Ship as a musical process.

The whole activity, or system-activity school, characteristic of the Soviet period of musicology and aesthetics in general, continues to function today. According to Boris Asafyev, the musical form exists as a process, that is, we get into the process of creation, not creation, which is more technologically and utilizing the shrine. And according to Ferdinand de Saussure, composite or compositional structure of the sign existed as a unity of associative image and concept, and only later it was defined as a more abstract dichotomy of the signified and the signifying.

From this point of view, Ferdinand de Saussure’s statement that the connection between the signified and the signified is unpredictable, arbitrary or, in other words, the linguistic sign is unpredictable, i.e. formed sporadically, because the sign means the integrity of the signified and the signified²³. This is a very interesting aspect. What is important is not the constitution of the world by the noem, what phenomenology was engaged in, not the finding of energy and eidos as structural elements, but, on the contrary, the arbitrariness of the sign. Its unpredictability, conditionality is

²³ Соссюр Ф. де. Курс общей лингвистики / пер. с фр. Н. Слюсаревой. Москва : Логос, 1998. С. 69.

connected with the conditionality of the association. It should be noted that the interpretation of the sign by the associationists is a consequence of associativist psychology, associationism in general, which existed in psychology at the turn of the nineteenth and twentieth centuries. Ferdinand de Saussure could not avoid this associationism. But he just showed the most important thing that a sign cannot be a horizon, according to Serhiy Ship, a paradigm, but is only an interpreter, because it is conditional, indicated associatively. The association is always disoriented in one direction, irregular and unstructured.

Consider the above on the example of Sofia Gubaidulina's violin concerto "Offertorium" where the dominant of the rational conceptual code in the structuring of sound, which becomes a sign of meaning, is sharply defined. This is not a repetition, not an adaptation, but a performance, a certain play on Bach's theme, which is reduced in a certain way, then completes its reduced elements. This creates a completely new work, which is a certain structuralist reincarnation of the known motif, where the appeal to the prototype dominates, but the rhetorical transformation of the ascending text is a certain semiosis, which is, on the one hand, rhetorical reduction, and on the other – hyperbolization of the text. by completing what Bach could not have said at the time.

Alexander Sokolov emphasizes that the composer Yekimovsky also made a kind of compositional exercise around Bach's works. The "Brandenburg Concerto" arose spontaneously, but due to the fact that the author studied how Bach performs in his polyphonic space layers of certain moments of vertical elevation in harmony, Alexander Sokolov writes about the unexpected idea to write a work in Bach's language, i.e. to concentrate what he has that really exists, but is scattered in the space of his music and does not hold the listener's attention. The Brandenburg Concerto is a double-bottomed work that is striking at first, but the confession makes you listen to the strange "bitterness" of the harmony: gradually the cunning becomes more and more obvious, and the listener tunes in to the right wave. on the contrary, the responses of the twentieth century in the music of Bach"²⁴.

CONCLUSIONS

The analysis of the category of the symbol and the isolation of its characteristic features showed that researchers interpret it ambiguously, moreover, the focus is on the various connections of the symbol with related concepts such as archetype, sign, image, myth, code, content and others. As

²⁴ Соколов. А.С. Введение в музыкальную композицию XX века. Москва : Гуманитар. изд. центр ВЛАДОС, 2004. С. 24.

a result, there is a significant body of scientific work that fundamentally, but ambiguously, highlights these connections.

The peculiarities of the perception of artistic and musical symbols of cultural and historical epochs are clarified. Dialectically, the symbol is given in the thesis of primary syncretic indifference and in the synthesis of the final integrity of the symbol.

The main feature of the symbol of the primitive period is sacredness, the form of embodiment – sacred actions, the means of embodiment – rhythm and intonation. Thus, the main musical symbols that manifest themselves in the sacred acts of this era, we can determine the rhythm and intonation, and their main features – the integrity and communicativeness, the basis of activity.

In the culture of antiquity, the symbol exists as syncresis. Semiotic-subject and ontological interpretation of the symbol forms the main diametrical directions of understanding the symbol, namely: understanding the symbol as a sign and the symbol as an image, i.e. in the nature of the symbolic is laid dialectical character. Therefore, by combining opposites and their in-depth study reveals the basis of being. Modern scientific thought, in fact, combines the interpretations proposed in ancient times: the symbol as an image, taken in terms of significance and the sign, endowed with the ambiguity of the image.

The paradigm of the twentieth century offers broad-based approaches to the understanding of musical art: hermeneutic, semiotic, phenomenological, axiological, semiological, synergetic and others, but they have a common position – the search for the semantic essence of musical art, the unifying category of which is the symbol. Thus, we can say about the symbolic and semantic approach to the study of musical art at the present stage.

The semantic structure of the symbol is multi-layered and is designed for the internal work of the recipient at the local and universal levels. Today actualizes the problem of the existence of the symbolism of musical language as well as the need to think in symbols and considers the fundamental essence of the musical process in the direction: symbol – content – form – value and understanding of musical symbols in aspects: symbol-myth, symbol-sign and symbol-image. Their awareness is an important step towards understanding modern musical language. The symbolic-semantic approach needs further development and refinement for application in the theory of scientific knowledge of musical art.

SUMMARY

A significant array of scientific works in which an in-depth analysis of art as a carrier of semantic symbols of culture, indicates the relevance of studying the features of musical language in semantic, semiotic, symbolic

and semantic aspects. The article provides an in-depth analysis of the theoretical provisions of the category of symbol in historical retrospect, comprehends its functional connections with other philosophical and aesthetic categories, due to the peculiarities of perception of artistic and musical symbols. The work is aimed at scientific and theoretical analysis of the category of the symbol in the projection on the art of music.

The aim of the article is a theoretical analysis of the concept of symbolic and semantic understanding of modern academic music art from the standpoint of several scientific approaches.

Methodological vectors of research: aesthetic and philosophical – necessary for the study of the category of symbol; historical-systemic, historical-typological – for the analysis of scientific literature on the chosen problem, comparison of different concepts, identification of semantics of concepts in historical dynamics and their definition in representations of the day; structural-semiotic – for the study of the language of musical art; factor analysis – to characterize the role of the symbol, musical symbolism in modern realities, dynamic analysis – to study changes in this phenomenon; functional – to actualize the symbols in the culture and identify the main ways of functioning of musical symbols within the musical language.

The novelty of the article lies in the proposal to apply a symbolic and semantic approach in the comprehension of works of modern academic musical art.

Conclusions. The main feature of the symbol of the primitive period is sacredness, integrity and communicativeness, the symbol has an activity basis. In the culture of antiquity, the symbol exists in syncretism, semiotic-subject and ontological interpretation of the symbol is formed (understanding of the “symbol-sign” and “symbol-image”). Modern scientific thought does not separate these two approaches but combines them: the symbol as an image, taken in terms of significance and the sign endowed with the ambiguity of the image. The semantic structure of the symbol is multi-layered and designed for the internal work of the recipient. In modern scientific thought there is a search for a symbolic and semantic approach to the study of musical art at the local and universal levels.

REFERENCES

1. Chernovianenko A. Semiological aspects of musical instrumentalism. *Musicological discourse and problems of contemporary semiology: collective monograph / A.I. Samoilenco, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc.* Lviv-Toruń: Liha-Pres, 2020. P. 89–105.
DOI: <https://doi.org/10.36059/978-966-397-200-8/72-88>

2. Kretov P., Kretova O, Symbolic landscape of consciousness: Man between representationalism, functionalism and relativism. *Antropologikal Measurements of Philosophical Research*. 2017. № 12. P. 40–49.
3. Musicological discourse and problems of contemporary semiology: collective monograph / A.I. Samoilenco, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. 144 p.
4. Osadcha S. Theoretical aspects of studying the symbolic foundations of liturgical and singing tradition. *Musicological discourse and problems of contemporary semiology*: collective monograph / A. I. Samoilenco, S. V. Osadcha, O. Ohanezova-Hryhorenko, L. I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. P. 25–42. DOI: <https://doi.org/10.36059/978-966-397-200-8/25-41>
5. Samoilenco A. Form and essence as cognitive priorities of musicological scientific discourse *Musicological discourse and problems of contemporary semiology*: collective monograph / A.I. Samoilenco, S.V. Osadcha, O. Ohanezova-Hryhorenko, L.I. Povzun, etc. Lviv-Toruń: Liha-Pres, 2020. P. 1–24. DOI <https://doi.org/10.36059/978-966-397-200-8/1-24>
6. Бенаус Л. Знаки, символы и мифы / пер. А. Калантарова. Москва : Астрель, 2004. 160 с.
7. Богатая Л.Н. Символ в функционировании социального организма : дис. ... канд. филос. наук : 09.00.03 / Южноукраинский гос. педагогический ун-т им. К.Д. Ушинского. Одесса, 2001. 190 с.
8. Елиаде М. Очерки сравнительного религиоведения / пер. Н. Кулаковой, В. Рокитнянского и др. Москва : Ладомир, 1999. 488 с.
9. Иванов В. По звездам. Опыты философские, эстетические и критические. Статьи и афоризмы. Собрание сочинений / под ред. К. Кумпан. Санкт-Петербург : «Пушкинский дом», 2018. Т. 1. Кн. 1. 2. 671 с.
10. Кассирер Е. Философия символьческих форм. Феноменология познания. Москва : Академический проект, 2011. Т. 3. 400 с.
11. Кримський С. Архетипи української культури. *Вісник НАН України*. 1998. № 7-8. С. 74–87.
12. Лазутина Т. Процесс символизации в музыке : автореф. дис. ... канд философ. наук : 09.00.01 «Онтология и теория познания». Тюмень, 2003. 21 с.
13. Лазутина Т. Философия музыки: уровни языка музыки. *Исторические, философские, политические и юридические науки, культурология и искусствоведение. Вопросы теории и практики*. 2015. № 7 (57). Ч. I. С. 93–95.
14. Лосев А. Знак. Символ. Миф. Москва : Книга по требованию, 2012. 479 с.
15. Немов Р. Психология. Москва : Высшее образование, 2007. 640 с.

16. Соколов. А. С. Введение в музыкальную композицию ХХ века. Москва : Гуманитар. изд. центр ВЛАДОС, 2004. 231 с.
17. Соссюр Ф. де. Курс общей лингвистики / пер. с фр. Н.А. Слюсаревой. Москва : Логос, 1998. 296 с.
18. Суханцева В. Музыка как мир человека. От идеи вселенной – к философии музыки. Киев : Факт, 2000. 176 с.
19. Тахо-Год А., Лосев А. Греческая культура в мифах, символах и терминах. Санкт-Петербург : Алетейя, 1999. 714 с.
20. Флоренский П. История и философия искусства. Санкт-Петербург : Академический проект, 2016. 656 с.
21. Шумка М.Л. Символізм у філософській культурі України : дис. ... канд. філос. наук : 09.00.05 / Тернопільська академія народного господарства. Тернопіль, 2001. 207 с.

Information about the authors:

Broiako N. B.,

Candidate of Arts,

Professor at the Department of Musical Art

Kyiv National University of Culture and Arts

36, Ye. Konovalets str., Kyiv, Ukraine

Dorofieieva V. Yu.,

Candidate of Arts,

Associate Professor at the Department of Musical Art

Kyiv National University of Culture and Arts

36, Ye. Konovalets str., Kyiv, Ukraine