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INFORMATION AND INFORMATION RESOURCES AS SOCIAL AND PERSONAL VALUES OF EDUCATION AND OF SUBJECTS OF THE EDUCATIONAL PROCESS IN THE INFORMATION ERA

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Abstract: The article presents the theoretical and experimental results of research into the value dimension of the information era. Four levels of work with information and information resources as social and personal values are distinguished: the level of information creation; level of information preparation and formation of information resources; the level of the subject's work with information and its further use; the level of purposeful training of a person to work with information. Significant processes implemented at these levels are analyzed. The state of formation of a person's readiness to work with information was also investigated with an emphasis on such components as: information-value orientation, analytical ability, information mobility, information-search readiness, information literacy. The research results are presented according to 2 periods of the 21st century. The first period (2000-2018) – the beginning of the 21st century – the beginning of the spread of the COVID-19 pandemic. Period II (2019–2022) – period of spread of COVID-19 (2019-2021) – introduction of martial law on the territory of Ukraine (2022). The generalization regarding the period I concerns information-value orientation, analytical ability, information mobility, information-search readiness, information literacy. The generalization regarding the period II reflects the results of the process of forming children's ability to work with printed information in family conditions. The research covered such subjects of the educational process as: preschool children, primary school children, adolescents, young people, students, teachers, parents of children.

Keywords: values; information; information resources; information mobility, information and search readiness, information literacy, subjects of the educational process.

1 Introduction

Scientists explain the essence of the concept of "value" from different positions. I. Bech considers it from the position of the subject's attitude (value is the experience of desirability or undesirability of value for a person [2]). M. Yarmachenko explains it from the position of significance (value is the positive or negative significance of objects of the environment, class, group, society as a whole, which is determined not by their properties in themselves, but by their involvement in the sphere of human life, interests and needs, social relations [24]). S. Covey explains values in comparison with principles (If a person does not recognize education as a value, he will never make continuous education the principle of his life [12]). V. Ognevyuk characterizes values as certain general norms and principles that determine the purposefulness of human life, give it meaning, determine directions of activity and motivate human actions [20]).

Scientists consider personal values in different contexts, in particular, in relation to:

- Changes in social values (values are changing now faster than at any time in history. An even faster change in values is expected in the future (E. Toffler [9]);
- Regarding universal values (universal values are found in the person himself, they cannot be given, but only conditions for their development can be created (K. Rogers, D. Freiberg) [9]);
- Regarding the transition of social values into personal values (values represent an objective category, and value attitude is a subjective one (V. Ognevyuk) [20]). A person focuses on those values that he needs most at the moment, those that in the future will correspond to his interests and goals, express his experience (V. Kyrychok) [14]);
- Regarding the formation of value orientations (this is a relatively stable system of directing the interests and needs of an individual to a certain hierarchy of life values. This is a person's tendency to give preference to certain values in various life situations. This is a way of distinguishing phenomena and objects according to the level of their significance for a person (V. Kyrychok) [14]).

According to the results of the research, which was conducted as part of the educational project "Axia", the respondents attributed different values to the category of "significant and important" at each age of life. Specifically, this was the following [17]:

- Love of parents, faith in their own dreams, toys, parents (their presence), kindness, friendship, sincerity (from 4 to 7 years);
- Friendship, achievements, relationships with parents, education (from 8 to 13 years);
- Love, independence, communication, beauty, creativity, freedom, self-development, honesty, recognition of others as a person (from 14 to 19 years);
- Financial situation, own housing, family, self-realization, career, work, finding the meaning of life and its place in it, hedonism, optimism, family, mutual aid, experience, personal relationships, education, financial independence, psychological stability, patience (from 20 to 35 years);
- Respect, career, work, understanding, family, health, gratitude, tolerance, charity (from 35 to 60 years);
- Family, health, forgiveness, truth, wisdom (from 60 years to the end of life).

Research within the framework of the educational project "Axia" [17] proved that the change of personal values throughout a person's life not only indicates the formation of his spirituality, but also the significance of the change of values during life as a significant factor in the process of overcoming various psycho-social crises on the life path.

According to P. Lushin [16], crisis and transitional periods are periods of transition from one state to another. Crisis and transition periods in the process of personality development have a lot in common with transition and crisis periods in the life of society. The scientist considers these periods not only as a negative phenomenon, but also as an opportunity for society and the individual to move to the next, qualitatively new stage of development.

Consideration of crisis and transitional periods in the process of personality development and in the life of society should be carried out taking into account the history of society as a constant process of development and strengthening of human individuality. It should also be taken into account that:

- Different social and age categories of people adapt to crisis and transition periods in different ways (some – quickly, while others – for a long time);
- During crisis and transitional periods, a person does not always consciously use values that constantly correlate with his goals.

A person's assimilation of values and the formation of value orientations is a multifaceted and complex process that is carried out throughout his life. In education, a person's acquisition of values and formation of value orientations is organized in six stages [20]:

1. Stage I is the presentation of value in the real conditions of education;

2. Stage II – primary assessment of value, ensuring an emotionally positive attitude towards it;
3. Stage III – identifying the meaning of the value and its significance;
4. Stage IV – approval of perceived value;
5. Stage V – inclusion of the accepted value relationship to the relevant social conditions, actions, and communication;
6. Stage VI – the establishment of a value relationship in life.

The formation of certain values and value orientations indicates the completion of a certain stage of the formation of a person as an individual. A change in values and value orientation can be caused by various factors, in particular [14]: the formation of a different attitude in a person to the social and natural environment, the results of activities; new living conditions associated with the transformation of the socio-economic, political organization of society; moral norms of behavior determined by changes in the social conditions of society; micro- and macroenvironmental conditions; interpersonal influence; age and individual psychological characteristics; the degree of realization of the "Self"-concept of the individual; motives for choosing a certain profession; education system.

2 Materials and Method

In the conditions of the information era, information and information resources are classified as public and personal values. The article reveals the results of the study of significant processes that are implemented at four levels of work with information and information resources. We have defined the following levels:

- The level of information creation;
- The level of information preparation and formation of information resources;
- The level of the subject's work with information and its further use;
- The level of purposeful training of a person to work with information.

The state of formation of human readiness to work with information during two periods of the 21st century was also investigated:

Period I (2000-2018) – the beginning of the 21st century – the beginning of the spread of the COVID-19 pandemic – an analysis of scientific research of this period, the content of which relates to information-value orientation, analytical ability, information mobility, information-search readiness, information literacy.

Period II (2019-2022) – the period of spread of COVID-19 (2019-2021) – introduction of martial law on the territory of Ukraine (2022) – research of the process of formation of children's ability to work with printed information in family conditions.

The results of the research covered such subjects of the educational process as: preschool children, primary school children, adolescents, young people, students, teachers, parents of children. Various methods were used in the research, namely: theoretical (analysis of scientific data, arrangement and systematization of selected information, generalization of results) and empirical (conversation, questionnaire). Parents of preschool children (450 people), parents of primary school children (452 people), parents of adolescents (448 people), and parents of young people (452 people) were involved in the experimental part of the research.

3 Results and Discussion

Levels of work with information and with information resources in the conditions of the information era

The information era is characterized by the diversity of information, sources of information, information technologies in all spheres of life and the globalization of the information space, which ensures the rapid exchange of information flows and the rapid introduction of new information into public circulation. Working with information has become a complex process, which, according to our reasoning, is carried out on four levels. We have defined the following levels:

- The level of information creation;
- The level of information preparation and formation of information resources;
- The level of the subject's work with information and its further use;
- The level of purposeful training of a person to work with information.

Significant processes at the level of information creation

At the level of information creation, human activity plays a decisive role, as a result of which information is created, information flows are formed and circulate in the global information space. According to T. Chernetska, this space exists in three modes [3]:

- A model of the future is an inactive information space of the future (includes information about the totality of all forms of matter, the knowledge of which in the process of human activity will become one of the factors of the development of society and the production of new information; it represents the extent of knowledge, the expansion of the boundaries of which determines the trends of further civilizational development);
- A model of the present is an active information space (in which and thanks to which information is produced, exists, circulates, develops, and is used);
- A model of the past is an inactive information space of the past (it includes information about the totality of all forms of matter that relate to the previous activities of people; existing in the mode of the past, it appears as an expanse, the process of learning of which affects the development of society to a greater or lesser extent).

Due to the knowledge of the inactive spaces of the past and future, the boundaries of the active information space are expanded. In the conditions of the information age, this process contributes to the development and strengthening of human individuality, is accompanied by the mediated global interaction of the inhabitants of the planet Earth, provides for the global circulation of many information flows, and provides for quick access to information at the request of each person.

To reveal the components of the active information space, we will use the scientific work of I. Aristova. The scientist defines the following components of the information space [1]:

- Information resources (databases and data banks, all types of archives, libraries, museum repositories, etc.);
- Information and telecommunication infrastructure (territorially distributed state and corporate computer networks, telecommunication networks and systems for special purpose and general use, data transmission networks and channels, means of managing information flows);
- Information, computer and telecommunication technologies (basic, applied and supporting systems, means of their implementation);
- Research and production potential in the fields of communication, telecommunications, informatics, computer technology (used to disseminate information and provide access to it);
- Organizational structures and personnel that ensure the functioning and development of the national information infrastructure;
- The market of information technologies, means of communication, informatization and telecommunications, information products and services;
- The system of interaction of the information space of Ukraine with the world's open networks;
- Information protection (security) system;
- Mass information system;
- System of information legislation.

We would like to add that in the Law of Ukraine “On Information” [29], the term “information” denotes documented or publicly announced information about events and phenomena occurring in society, the state, and the natural environment.

Significant processes at the level of information preparation and formation of information resources

Information as a set of data is: 1) an object of collection, registration, storage, transmission, transformation; 2) a resource that can be accumulated, realized, renewed, used. At the level of information preparation, information structuring is carried out, information systems are built, information databases are created, information is preserved in semantic networks as cognitive structures, and computer processing of data is carried out. Also, at the level of information preparation, a computer mechanism for obtaining the necessary information based on a formulated human request, etc. is being developed.

An example of the preparation of information for its use based on natural intelligence is given in the scientific study of O. Parkhomenko [22] in Table 1. The table shows that the analytical and synthetic processing of information is carried out in stages, involves the processing of various types of information flows, and is directed to the development of various types of information products.

Table 1: Analytical and synthetic processing of information based on involvement natural intelligence [22]

	Stage	Types of information flows	Types of information products	
			Published	Unpublished
1	Formation of the information array (stage of collection, registration, accumulation)	Scientific and technical publications, patent documentation, regulatory and technical literature, statistical information, legislative framework, results of scientific and technical activities, etc.	Books, journals, descriptions of inventions, standards, deposited manuscripts, laws, regulations, etc	Scientific reports, business trips, statistical information, technological information, exhibition information, address and nomenclature information, commercial information
2	Systematization of information and creation of reference systems	Databases, catalogs, filing cabinets, portals, etc. for each type of information flow	Indexes, catalogs, bulletins, etc.	
3	Analytical processing by direction	Local databases	Reviews, references, analytical notes, reports	
4	Preparation of analytical products for forecasting	Decision options	Comparative tables	
5	Analytical forecasting	Reports and proposals on informational estimates of the forecast		

The use of computer processing of information arrays contributes to the formation of various information and search systems. These systems provide: 1) storage of large volumes of data and information; 2) adding, removal, and change of stored data and information; 3) quick search for necessary data and information; 4) output of data and information in a form convenient for the user.

As for information resources, they are classified as the main subjects of modern man's work and important strategic resources of states. They influence the development processes of society in general and the economy in particular [25]. The spread of the production of information resources and their use was accompanied by legislative standardization. Ukrainian legislation defines concepts that relate to the terminological framework of the “information economy” (Table 2).

Table 2: Definition of terms related to the terminological basis of the information economy

Term	Definition of the term / regulatory document
Information resource	A set of documents in information systems (libraries, archives, data banks, etc.), prepared and systematized in a user-friendly way (Law of Ukraine “On the Concept of the National Informatization Program” [32])
National electronic information resources	Resources, regardless of their content, form, time and place of creation, form of ownership, intended to meet the needs of citizens, society, and the state (Decree of the Cabinet of Ministers of Ukraine “On Approval of the Concept of Formation of a System of National Electronic Information Resources”[30])

The following parameters are used to classify information resources (O. Rezina) [26]: 1) subject of data and information stored in them (scientific, educational, socio-political, financial-economic, environmental, etc.); 2) form of ownership (state, public organizations, joint stock, private); 3) availability of data and information (open, closed, confidential); 4) belonging to a certain information system (library, archival, scientific and technical, etc.); 5) source of data and information (official data, publications in mass media, statistical reporting, results of sociological research, etc.); 6) purpose and nature of data and information use (mass, regional, departmental, etc.); 7) form of presentation of data and information (text, digital, graphic, multimedia); 8) type of data and information carrier (paper, electronic).

A. Grytsenko [5] classified information resources according to the following criteria:

- By type of media (traditional (on paper and other material media), network (placed on a network service in the Internet), electronic (information in electronic form));
- By means of fixation (on machine carriers (processing with the help of machines), on paper, film, etc.);
- By the method of organization of storage and use (traditional (fund or array of documents, libraries, archives, museums, scientific institutions, etc.); automated (data bank, automated information system, knowledge base);
- The method of forming information arrays and dissemination of information (stationary (in the form of textbooks), mobile (in the form of data banks and search engines for them with dissemination on portable media));
- By the method of information formation (primary (natural) – contain information that was formed in natural conditions), secondary (artificial – contain information obtained artificially in the process of creative work));
- By territorial belonging (international or global (collected on the territory of several countries), national (the national property of a certain people), regional (formed and used on the territory of a certain region), local (providing the need in certain areas));
- By content factor (legal, technical, scientific, statistical, mass media, etc.);
- By access mode (open, with limited access (confidential, secret));
- By goals (knowledge, management resource, production resource, etc.).

Significant processes at the level of the subject's work with information and its further use

At the level of working with information and its further use, it is important to distinguish between the amount of information that has been developed by mankind, the amount of information that a modern person can process at his request, and the amount of information that a person actually uses during education, in everyday life, and professional activity.

The volume of information developed by mankind is not a constant value, as it is constantly increasing. According to P.

Lyman and H. Verien (University of California), in 2002, the volume of information resources increased by 5 million terabytes. In the same year, the amount of information resources of the US Congress library fund reached 10 terabytes and included 19 million books and 56 million manuscripts [31].

The volume of information that a modern person can process at his request is a relatively constant value. According to V. Gubaylovsky [7], a modern person does not need much more information than a hundred or a thousand years ago. Man has always perceived and today perceives approximately the same amount of information. A person is always meaning a choice. A person is an information filter. A person is defined and self-defined by the information he rejects.

The problem of determining the amount of information that a modern person can process at his request is reduced to the problem of selecting information by rejecting unnecessary information. Carrying out the process of rejecting unnecessary information, a modern person processes volumes of information that are constantly increasing. V. Gubaylovskyi [7] reduces the problem of human resistance to ever-increasing volumes of information to the implementation of an effective search in an optimally permissible period of time. A person needs to choose that and only that information that he needs.

The amount of information, which can be processed by a modern person at his request, is affected by such factors as:

1. A person's experience of information need. The need for new data and information arises in a person under certain conditions, including the following:
   - Awareness of the significance of the goal for oneself, search for ways to achieve it;
   - Awareness that there is a lack of information for solving a problem, solving a practical or theoretical task;
   - Revealing of inconsistency between what a person already knows and the content of new information;
   - Revealing a contradiction between scientific and everyday consciousness (from a person's point of view, theoretical provisions do not correspond to social practice or personal life experience);
   - Development of knowledge that has personal significance for the individual.
2. The ability of a person to form an information need in an information request. This request captures the person's choice of one or more actions. It can be a search for the necessary information in printed sources, communication with a competent person, formation of an “incoming message to the automated system, which contains a request to issue data” [28].
3. A person's ability to select certain information from a data array, from a separate (printed or electronic) text, document, set of documents, from a storage device of any physical nature.

The level of purposeful training of a person to work with information

A person's preparation for life in the information age continues throughout his life and is implemented in various forms, among which education in educational institutions and self-education activities dominate.

Education in educational institutions in the conditions of the information era is aimed at the formation of the following necessary elements:

- Information-value orientation (the basis of the orientation is the attitude towards information as a value without which it is impossible to achieve personal, professional, and social development as well as tolerance for uncertainty when working with information);
- Analytical ability (the basis it is the ability to analyze the reliability, completeness, and objectivity of information in conditions of uncertainty);
- Information mobility (the basis of mobility is the ability to transfer knowledge from one information environment to another, to quickly adapt to new and modernized information search and processing technologies);
- Information-search readiness (the basis of readiness is the attitude to the situation of uncertainty as a situation that is necessary and useful for the performance of information-search activity, as well as the attitude to the process of information search as an opportunity to achieve a certain level of educational, personal, and professional development);
- Information literacy (the basis of literacy is the ability to determine the purpose of information search, taking into account the problem to be solved (the task to be performed), to determine sources of information (paper, electronic, network resources, etc.), to determine the most effective ways to search for information; to highlight the necessary information to solve assigned tasks, to establish the reliability and accuracy of information, to evaluate its effectiveness in solving a problem (fulfilling a task), to analyze information and organize the results of the analysis in accordance with the purpose of the search, to integrate new information into the system of own knowledge, to effectively use the processed information, to predict consequences of informational influences on the social environment and be ready to bear responsibility for it).

According to the content, the educational resources of the Internet can be divided into the following categories [26]:

- Scientific and popular scientific materials (electronic libraries, electronic versions of scientific and popular scientific periodicals, science and technology news, etc.);
- Reference materials (online dictionaries, encyclopedias, reference books);
- Educational materials (sites dedicated to education problems, methodological developments, distance courses, project programs, etc.);
- Educational media (electronic versions of educational magazines and newspapers, thematic sites, virtual museums, etc.).

At the level of purposeful training of a person to work with information in the conditions of the information era, there is a simultaneous implementation of processes in two directions:

- Step-by-step formation of the components of information-value orientation, analytical ability, information mobility, information-search readiness, information literacy;
- Training using already formed components of information-value orientation, analytical ability, information mobility, information-search readiness, information literacy.

Research of the state of formation of human readiness to work with information during 2 periods of the 21st century

Period I - the beginning of the 21st century – the beginning of the spread of the COVID-19 pandemic;

Period II - period of spread of COVID-19 (2019-2021) – introduction of martial law on the territory of Ukraine (2022)

In the period from the beginning of the 21st century to the beginning of the spread of the COVID-19 pandemic, a number of scientific works presented the results of research on the formation of certain components of information-value orientation, analytical ability, information mobility, information-search readiness, information literacy in various subjects of the educational process, in particular, in pupils, students, teachers, and also describes the process of their formation in various educational institutions (school, higher education institution, postgraduate pedagogical education institution). The analysis of the research results of various scientists contributed to the establishment of the current state of formation of human readiness to work with information in the period from the beginning of the 21st century to the beginning of the spread of the COVID-19 pandemic.

Based on the analysis of the data in Table 3, we formulated a conclusion: a high level of information literacy does not indicate a high level of formation of the ability to independently search for information for professional and personal development. In the period of 2014-2015, for 65.1% of students, the beginning of the search for information for professional and personal development was caused by external stimuli or factors.

Table 3: Distribution of respondents according to the level of information literacy and the ability to independently search for information for professional and personal development according to the results of scientific research in 2014-2015

Object of research / (name of scientist, source)	Category of respondents	Levels of formation	% of respondents with high (H), medium (M) and low (L) levels of formation of the research object					
			≥ 10	≥ 20	≥ 30	≥ 40	≥ 50	≥ 60
Information literacy (V. Lukashiv [15])	students	H			27.5			
		M						63.2
		L	9.3					
Independent search for information for professional and personal development (O. Papakytsia [21])	students	H	9.2					
		M						65.1
		L			25.7			

As a result of conducting scientific research in the period 2012-2015, conclusions were formulated regarding various participants in the educational process, in particular:

1. Regarding high school students. In 28% of high school students, the ability to use information resources in the learning process is formed at the creative level, in 72% of high school students – at the reproductive level (A. Grytsenko) [6].

On the basis of the comparison of the research data of A. Grytsenko and V. Lukashiv (Table 3), we can formulate a conclusion. The formation of the creative level of the formation of the skills to use information resources in the learning process is a prerequisite for a high level of information literacy.

2. Regarding students. In the process of preparing for classes, 60% of students use media educational tools daily, and 40% – sometimes. Among 40% of students, 2% used media education tools "today" using a mobile phone, 28% used them "2-3 days ago", and 10% – "2-3 weeks ago" (S. Itz [8]). In the process of independent preparation for foreign language classes, 83% of students use specialized Internet sites, 45% use special Internet programs, 45% use printed textbooks, manuals, methodical recommendations (S. Itz [8]). Based on the comparison of the data of the studies of S. Itz, A. Grytsenko, and V. Lukashiv, we can formulate a conclusion. The reproductive level of formation of the ability to use information resources in the learning process does not affect the formation of a high level of information literacy.

3. Regarding teachers. 15.2% of teachers constantly use various information resources in the educational process, 72% of teachers search for information on the Internet, 8.6% of teachers use information resources, in particular, multimedia programs, to organize student learning (V. Nazarenko) [18].

A conclusion can be formulated based on a comparison of the research data of V. Nazarenko (item 3), A. Grytsenko (item 1) with the results of the research of V. Lukashiv [15] and O. Papakytsi [21]. The ability of teachers to use information resources to organize creative educational activities of students contributes to the formation of a high level of information literacy.

As a result of the analysis of the data in Table 4, we come to the following conclusions:

1. A high level of tolerance to uncertainty when working with information does not correlate with a high level of information mobility and the ability to work with information.
2. The development of the ability to work with information is only partially influenced by a high level of tolerance to uncertainty when working with information and a high level of information mobility.

Table 4: Distribution of respondents by levels of tolerance to uncertainty when working with information, information mobility, ability to work with information (according to the results of scientific research in 2011-2014)

Object of research / (surname, name of scientist, source)	Category of respondents	Level	% of respondents with a high (H) level of formation of the research object						
			≥ 10	≥ 20	≥ 30	≥ 40	≥ 50	≥ 60	≥ 70
Tolerance for uncertainty when working with information (Papakytsia [21])	students	H				33.5			
Information mobility (Nelepova A. [19])	students	H			27.5				
Skill to work with information (Papakitsa [21])	students	H	9.7						

The formation of the skill to work with information particularly attracted our attention. We analyzed the works of scientists and summarized the information related to the problems they identified.

1. 19.5% of students showed a high level of interest in reading, 67.6% – an average level, and 12.9% – a low level. The main reasons for the decrease in interest in reading are the inability of schoolchildren to work with printed publications, to organize independent work with a book, lack of interest in reading lessons, insufficient knowledge and skills that make it possible to effortlessly read by conscious choice (O. Kompanii [10]).
2. 90.3% of students experience difficulties when constructing questions to find missing information.
3. 27.1% of students experience difficulties during the selection of non-essential information for solving professional tasks (O. Koshova [11]).
4. 71.9% of students experience difficulties during independent work with the textbook to study the topic proposed by the teacher for independent study (O. Koshova [11]).

Based on the generalization of the information in points 1-4, we can draw conclusions.

- The skill to work with information includes the skill to identify information that is not enough to complete a task, solve a problem, the skill to formulate an information search request, the skill to work independently with information in printed or electronic format, the skill to separate main and secondary information in the text.
- Formation of the skill to work with information is formed on the basis of persistent interest in reading and analytical ability.

Persistent interest in reading is formed in children of preschool and primary school age, and analytical abilities in teenagers and young adults. According to the results of O. Koshova's research, 71.7% of students are motivated to develop analytical skills because they believe that it will help them make the right decisions in their future professional activities, 21.7% believe that it will facilitate the employment process, 38.3% believe that this is a necessary condition for mastering new knowledge and skills (O. Koshova [11]).

The period of the spread of COVID-19 (2019-2021), the introduction of martial law on the territory of Ukraine (2022) is characterized by an intensive increase in information literacy as a result of purposeful training in an educational institution, self-educational activities, as well as a result of participation in the distance learning format. Therefore, we paid attention to the formation of the ability to work with printed information in a family environment. Parents of preschool children (450 people), parents of children of primary school (452 people), parents of adolescents (448 people), parents of young people (452 people) were involved in the survey.

As a result of the analysis of the questionnaires, the following was established:

1. 97% of parents buy books for preschool children, 23% of parents buy books for primary school children, 0% of parents buy books for adolescents and young people, 4% of parents buy a book for themselves.
2. 100% of parents read the book together with preschool children; 9% of parents read a book together with their children of primary school age; 1% of parents discuss the book with their children-adolescents and young people; 2% of parents discuss the book with friends (colleagues).
3. 100% of parents indicated that preschool children really like it when their parents read a book; 100% of parents note that children of primary school age do not ask them to read a book to them; 37% of children of primary school age, 6% of adolescents, and 1% of young people ask their parents about the content of what they have read.

4 Conclusion

The analysis of the sustainable development of society in the information era was carried out with an emphasis on significant processes that are implemented at four levels of work with information and information resources (the level of information creation; the level of information preparation and the formation of information resources; the level of the subject's work with information and its further use; the level of purposeful training of a person to work with information).

At the level of information creation, significant processes include human activity, as a result of which information is created, information flows are formed, and the filling of the active information space is determined due to the knowledge of the inactive spaces of the past and future.

At the level of information preparation and formation of information resources, attention is focused on analytical and synthetic processing of information based on the use of natural intelligence and using computer processing of information arrays. The process of introducing a new approach to the structuring of production industries is revealed, which is based on information resources attributed to the main subjects of modern man's work and important strategic resources of states. Information resources are also analyzed by parameters and classifications.

At the level of the subject's work with information and its further use, attention is focused on the disclosure of various amounts of information (the amount of information that has been developed by mankind; the amount of information that can be processed by a modern person by making a certain request; the amount of information that a person actually uses during training, in everyday life, professional activity). Factors that affect the amount of information that a modern person can process at his request are also defined. This is a person's experience of an information need, a person's ability to form an information need in an information request, a person's ability to select certain information from various forms of its presentation.

At the level of purposeful training of a person to work with information, attention is focused on lifelong learning and the formation of information and value orientation, analytical ability, information mobility, information search readiness, and information literacy.

Two periods of the 21st century were singled out for the study of the state of formation of a person's readiness to work with information. Period I lasted from the beginning of the 21st century to the beginning of the spread of the COVID-19 pandemic. Period II – from the period of spread of COVID-19 (2019-2021) to the introduction of martial law on the territory of Ukraine (2022). During Period I, the analysis of the state of formation of a person's readiness to work with information was implemented on the basis of studying and comparing the results of scientific research by various scientists. As a result of the analytical activity, the following conclusions were formulated:

1. A high level of information literacy does not indicate a high level of the ability to independently search for information for professional and personal development.
2. In the period 2014-2015, for 65.1% of students, the beginning of the search for information for professional and personal development was caused by external incentives or factors.
3. The formation of the creative level of the formation of the skills to use information resources in the learning process is a prerequisite for a high level of information literacy.
4. The reproductive level of formation of the ability to use information resources in the learning process does not affect the formation of a high level of information literacy.
5. The ability of teachers to use information resources to organize creative educational activities of students contributes to the formation of a high level of information literacy.
6. A high level of tolerance to uncertainty when working with information does not correlate with a high level of information mobility and the ability to work with information.
7. The development of the ability to work with information is only partially influenced by a high level of tolerance to uncertainty when working with information and a high level of information mobility.
8. The ability to work with information includes the ability to identify information that is not enough to perform a task, solve a problem, the ability to formulate an information search request, the ability to work independently with information in printed or electronic format, the ability to separate main and secondary information in a text.
9. Formation of the ability to work with information is carried out on the basis of persistent interest in reading and analytical ability.

During the Period II, the analysis of the state of formation of a person's readiness to work with information was implemented on the basis of the analysis of questionnaires of parents of students as subjects of the educational process. The content of the questionnaires was aimed at finding out information about the process of forming children's ability to work with printed information in family conditions. The category “children” includes preschool children, primary school children, adolescents, young people.

As a result of the analytical activity, the following conclusions were formulated:

1. Parents are not an example for children during the formation of the ability to work with printed information in family conditions.
2. Parents buy books only for children of preschool age.
3. Children of primary school age do not show interest in reading a book with their parents.
4. Discussing the content of the book is not a typical phenomenon for families of children of primary school age, teenagers, and young adults.

5. The ability to work with printed information should acquire purposeful formation not only in educational institutions, but also in the family.

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E-LEARNING IN THE CONDITIONS OF THE INFORMATION ECONOMY AS A FACTOR IN THE DEVELOPMENT OF FUTURE TEACHERS FOR THE SUSTAINABLE DEVELOPMENT OF SOCIETY

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Abstract: The article presents the theoretical and experimental results of E-learning research in three contexts: in the conditions of the information economy, taking into account the leading ideas of sustainable development of society, and as a factor in the development of prospective teachers. As a result of the analysis of scientific sources, stages of the formation and development of the leading ideas of sustainable development were distinguished, and the role of education at each of the stages was determined. The directions of development of the future teacher in the context of promoting the sustainable development of society in the conditions of the information economy are determined. The definition of the concept of "E-learning" was analyzed and 8 key categories were singled out, which scientists used to explain the essence of this phenomenon. Theoretical and experimental results of E-learning research contributed to the identification of advantages and disadvantages of E-learning of future teachers and systematization of the identified data in the following areas: 1) advantages of E-learning (economic advantages for a society of sustainable development; pedagogical advantages for lecturers; advantages for development future lecturers; organizational benefits for teachers and future teachers); 2) disadvantages of E-learning (deficiencies in preparation for E-learning; disadvantages of the online learning process). The study covered lecturers and students of Boris Grinchenko Kyiv University and Ivan Franko National University of Lviv.

Keywords: E-learning; information economy; sustainable development of society; advantages and disadvantages of e-learning; students; lecturers.

1 Introduction

The desire of societies all over the world to keep up with technological progress and globalization and the implemented actions generate new challenges. As defined by UNESCO, these challenges are represented by increased complexity and uncertainty, greater individualization and social diversity, expansion of economic and cultural uniformity, deterioration of ecosystem services on which they depend, increased vulnerability and susceptibility to natural and man-made disasters, access to a huge amount of information, which, in turn, is rapidly growing in volume. At the same time, new challenges give rise to a new round of development of society, education, people, new technological solutions, new forms of transfer of experience to the next generation, new opportunities for learning, etc.

2 Materials and Method

To reveal the essence of e-learning in the conditions of the information economy as a factor in the development of future teachers for the sustainable development of society, the following tasks were defined:

- To analyze the processes of formation and development of the leading ideas of sustainable development of society with an emphasis on the role of education;
- To characterize the information economy in the context of the introduction of a new approach to the structuring of production industries;
- To determine the prospective teacher's training in the context of promoting the sustainable development of society in the conditions of the information economy;
- To determine didactic and technological accents in revealing the essence of e-learning;
- To determine the advantages and disadvantages of e-learning.

Various methods were used in the research, namely: theoretical (analysis of scientific data, arrangement and systematization of selected information, summarization of results in tables and lists of data) and empirical (surveys, questionnaires). Teachers and students of Borys Grinchenko Kyiv University (25 and 150 people, respectively) and Ivan Franko National University of Lviv (25 and 150 people, respectively) were involved in the experimental part of the study.

The results of the study covered such subjects of the educational process as students of the "Elementary Education" specialty and lecturers of the above-mentioned universities.

3 Results and Discussion

The dominance of man-made culture, man-made thinking, disharmony in the systems "man – nature", "man – man", and neglect of true values caused the formation of the theory of sustainable development. This process took place in four stages.

The first stage (1960–1991) is characterized by the emergence of sustainable development ideas. These are the ideas of D. Herman [21] (about conflict-free, harmonious and balanced civilizational progress), J. Forrester [7] (about "global modeling" and the use of mathematical modeling to determine the long-term consequences of the development of the world situation), A. Peccei [21] (about cultural self-determination as a new principle of the world economic order and the orientation of the strategy of human development), of the Club of Rome (on the need to account the maximum permissible capabilities of the natural environment to cope with the ever-increasing anthropogenic influence) and of the World Commission on Environment and Development (on the need to transfer humanity to a position of stable balance between consumption, population, and the Earth's ability to support life).

During the second stage (1992–1999), the development of sustainable development ideas was carried out with an emphasis on achieving balance and defining the role of education in the information society. The beginning of the stage was initiated by the UN conference. The main purpose of the international event was consideration of issues about the state of the environment and the further development of humanity. At the conference, a course was determined to bring humanity to a level of development characterized by a sustainable balance between consumption, population, and the Earth's ability to support life. Since 1992, UNESCO has supported education for sustainable development. In 1995, the information society was characterized as a global society in which the exchange of information will have no temporal, spatial, or political boundaries. This society, on the one hand, will contribute to the interpenetration of structures, and on the other hand, it will open up new opportunities for self-identification and the development of one's own unique culture. At the end of the second stage, the human development index (HDI) was introduced and education was defined as an indicator of sustainable development of society [7].

In the third stage (2000–2014), the implementation of the ideas of sustainable development was carried out with an emphasis on the new direction of development of education and training, as well as on the process of sustainable human development. At the beginning of the 21st century, the World Summit on Sustainable Human Development (2002) declared 2005-2014 as the Decade of Education for Sustainable Development (DESD). DESD aimed to integrate the principles and practices of sustainable development into all aspects of education and training, promoting changes in knowledge, values, and attitudes to enable a more sustainable and just society for all. In 2003, the "Declaration of Principles" was adopted during the World Summit on Information Society in Geneva. The document refers to the information society as a society in which everyone would be able to create, access, use, and exchange information and knowledge in order to give individuals, citizens, and nations the opportunity to fully realize their potential. In 2009, the UNESCO World Conference discussed a new direction in the development of education and training to ensure the sustainable development of society. The basis of this direction was the values, principles, and methods that are necessary for effective response to current and future challenges. In 2010, the European Union adopted the Europe 2020 Strategy. This document defines priorities (mental development of a person; more effective use of resources to ensure sustainable development; inclusive development, which will contribute to high employment of the population) and initiatives (development of the field of research and innovation; promotion of educational and professional mobility, integration of education with professional activity; modernization of higher education and promotion of higher education institutions to sustainable human development). The essence of sustainable human development is explained as a process of positive, ever-growing cultural, socio-economic, political, scientific and educational, technological and innovative changes, which is based on the coordination of the needs of current and future generations in resources of development, the implementation of social standards, the latest technologies and the preservation of the environment for future generations. In November 2013, the 37th session of the UNESCO General Conference approved the Global Program of Action (GAP) on Education for Sustainable Development and was recognized by UN General Assembly Resolution A/RES/69.

The IV stage (2015 – present) is characterized by the implementation of ideas of sustainable development, taking into account the value priorities of human potential for the further development of society at its various levels (from regional to global). Also, an emphasis was made on the role of education in conditions of intensive formation and development of the information economy as a result of the development of the information society, accelerated movement of information, dynamics in the development of scientific knowledge, the growth of the role of information and knowledge, recognition of them as important strategic resources of society. People must learn to understand the complex world in which they live. They must be able to collaborate, speak out, and act for positive change (UNESCO, 2015) [29].

The agenda of sustainable development until 2030 records the need to change people lifestyle, transform the way they act and think [36]. The education system in different countries must ensure these changes, determine the appropriate goals and content of education, and introduce pedagogical methods that contribute to the sustainable development of society. Quality education in the context of sustainable development is considered both as an end in itself and as a means of achieving all other goals of sustainable development, as an integral part of sustainable development, and as a key factor.

The information economy as a sphere of human activity and a means of expanding learning methods for the development of human potential

The sphere of human activity has changed into information economy. Information resources are classified as the main subjects of human labor in the information economy and important strategic resources of states, as they affect the development processes of society and the economy. Information resources in the information economyform the basis for introducing a new approach to the structuring of production industries.

Division of production branches looks as follows:

- The industry of raw materials production is an array of raw data that will be stored in archives and libraries, or delivered through global information networks;
- The processing branch of production is the activity of specialized structures for the transformation of unsystematic data into meaningful messages, the preparation of information products and services aimed at meeting public needs, promoting scientific and technical progress, forming and developing the intellectual and industrial potential of countries.

The processing branch of the production of information resources penetrated into all types of human economic activity, without exception, thanks to the intensive development of information resources and enterprises that produce computer and communication equipment with software, develop a system for forming, storing, searching, transmitting and processing data and information. The intensive production and use of information resources, the establishment of the leading sector of the economy is indicated in scientific sources by the terms “new economy”, “information economy” [26].

T. Kidd [11] noted that technological evolution has caused:

1) step-by-step development of e-learning;
2) influence on electronic learning of connectivism as a theory of learning in the age of digital technologies. In the theory of connectivism, the role of the social and cultural context for learning is emphasized, because learning in the age of digital technologies does not just happen within an individual, but within networks and between networks.

With an emphasis on connectivism, Kidd [11] singled out four stages of the development of e-learning:

The first stage is the early stage of e-learning - using auxiliary programs, teaching the content of educational subjects using a computer. On the computer, teachers demonstrated their own developments to students. Students perceived the material passively.

Stage II – 1980s. For the first time, multimedia communication applications were developed that involved interaction between students and computers. The process of developing educational software and its use has begun. During the study, the students were still passive.

Stage III – 1990s. Intensive development of the Internet, offering online courses based on the Internet, introduction of active learning based on group discussions, using online forums. The role of teachers and lecturers has shifted from providing passive teaching to administration, discussion, and learning. Student interaction in that period was characterized as existing, but limited by the number of participants.

IV stage – the beginning of the 21st century. The development of social networks has led to the formation of more flexible interaction between the participants of the educational process and to wide connections between students and communities. The learning process takes place within and between networks.

In the information economy, the organization of the learning process has also undergone changes. Along with traditional training, E-learning was organized. Scientists have studied the evolution and development of E-learning from the point of view of technology, education, and economy and have formulated the following conclusions [38]: 1) The development of E-learning has occurred for more than forty years in parallel with technical breakthroughs; 2) The emergence of e-learning is explained by the integration of technology, education, and economy.

Technology as a driver of the continuous evolution of e-learning must be combined with innovations in teaching and learning methods to improve the usability of e-learning and ensure it is learner-centered. As for the economy of e-learning, it consists of three sectors: the service sector, the educational content sector, and the infrastructure sector [10]. Many countries, especially in the European Union, establish policies to promote e-learning in order to increase economic competitiveness and support sustainable development based on its ability to increase jobs and social cohesion [16; 25].

Didactic and technological accents in disclosure the essence of e-learning

As a result of digitization, increasingly more educational content is moving to online learning platforms that provide e-learning. In turn, the spread of e-learning has led to scientific substantiation of the essence of e-learning as a phenomenon. In order to organize the definitions, we singled out in each definition a key category for understanding the essence of the concept of "e-learning", as well as categories characterizing this concept.

1. Electronic learning as a special form in education

An example of the definition and its analysis is in Table 1. E-learning is a special form of e-business in education that focuses on such learning and teaching processes as: learning, knowledge sharing, and collaboration (Q. Pham, T. Tran (2020) [24]).

Table 1: Tabular analysis of the content of the definition of e-learning as a special form in education

Key definition category	**Categories characterizing this concept**
A special form of e-business in education	process learning, process teaching, exchange of knowledge, cooperation

2. Electronic learning as an approach to learning

An example of the definition and its analysis is in Table 2. E-learning is an approach to learning that supports online teaching and learning based on the use of innovative information technologies for the dissemination of information and knowledge, and also allows for flexible learning, organizing the learning process according to the needs of students and reducing the cost of education (T. Theresiawati, H. Seta, A. Hidayanto, Z. Abidin (2020) [34]).

Table 2: Tabular analysis of the content of the definition of e-learning as an approach to learning

Key definition category	**Categories characterizing this concept**
Approach to learning	online-learning, innovative information technologies, dissemination of information, dissemination of knowledge, flexible learning, taking into account the needs of students, reducing the cost of education

3. E-learning as a teaching method

Examples of definitions and their analysis are presented in Tables 3-5. E-learning is a teaching method that uses Internet communication for interaction between lecturers and students using developed learning materials and specific content (P. Resta, M. Patru (2010) [29]).

Table 3: Tabular analysis of the content of the definition of e-learning as a teaching method

Key definition category	**Categories characterizing this concept**
Teaching method	communication on the Internet, interaction between lecturers and students, use of developed educational materials, use of certain content

E-learning is understood as a teaching method through the Internet for some educational programs managed by a learning management system to enable interaction and collaboration, as well as meeting of the learning needs of students anywhere and at any time (T. Nguyen, T. Nguyen, Q. Pham, S. Misra (2014) [20]).

Table 4: Tabular analysis of the content of e-learning definition as a teaching method

Key definition category	**Categories characterizing this concept**
Teaching method	learning via the Internet, educational programs, learning management system, ensuring interaction, cooperation, meeting educational needs anywhere, at a convenient time

E-learning is understood as a continuously innovative method of teaching and learning, which is based on the application of information and communication technologies to provide access to resources, services, and management without spatial and temporal limitations, to promote interaction and cooperation in learning, to put students at the center of teaching and advocate for student personalization (L. Alfita, A. Kadiyono, P. Nguyen, W. Firdaus, I. Wekke (2019) [3]).

Table 5: Tabular analysis of the content of the definition of e-learning as a teaching method

Key definition category	**Categories characterizing this concept**
Teaching method	application of information technologies and communication, provision of access to resources and services, management without space and time limitations, promotion of interaction and cooperation in education, placing students at the center of teaching, personalization of students

4. E-learning as a means

Examples of definitions and their analysis are given in Tables 6, 7. E-learning is a means to remove barriers to traditional classroom learning, involving the creation of innovative teaching and learning environments (S. Sotiriou, A. Lazoudis, F. Bogner (2020) [33]). We would like to add that in the period from 2019 to the present, such barriers include the global spread of COVID-19 and the introduction of martial law in Ukraine. These barriers were overcome by the introduction of e-learning.

Table 6: Tabular analysis of the content of the definition of e-learning as a means

Key definition category	**Categories characterizing this concept**
A means to remove barriers	barriers to traditional classroom learning, creating an innovative teaching and learning environment

E-learning is a means of providing educational content using ICT to ensure accessibility of learning (J. Huss, O. Sela, S. Eastep (2015) [9]).

Table 7: Tabular analysis of the content of the definition of e-learning as a means

Key definition category	**Categories characterizing this concept**
Means of providing educational content	using ICT, ensuring the availability of education

5. Electronic learning as a system

Examples of definitions and their analysis are presented in Tables 8-10. E-learning is a learning system that uses web browsers to impart an online learning (D. Shee, Y. Wang (2008) [32]).

Table 8: Tabular analysis of the content of the definition of e-learning as a system

Key definition category	Categories characterizing this concept
A learning system	use of web browsers, impart of online education

E-learning is the combination of a computer, a browser, and the Internet to provide online education and training (J.-K. Lee, W.-K. Lee (2008) [14]).

Table 9: Tabular analysis of the content of the definition of e-learning as systems

Key definition category	Categories characterizing this concept
A combination of a computer, a browser and the Internet	providing online education, provision of online education

6. E-learning as a mechanism

An example of the definition and its analysis is given in Table 10. E-learning is an electronic mechanism used to deliver educational material to students (S. Ozkan, R. Koseler (2009) [22]).

Table 10: Tabular analysis of the content of the definition of e-learning as a mechanism

Key definition category	Categories characterizing this concept
Electronic mechanism	delivery of educational material to students

7. Electronic learning as a process

Examples of definitions and their analysis are given in Tables 11-12. E-learning is a learning process that is prepared, transmitted, and managed using various ICT with local or global reach (E. Masie (2016) [17]).

Table 11: Tabular analysis of the content of the definition of e-learning as a process

Key definition category	Categories characterizing this concept
A learning process	prepared, transmitted, managed, various ICT tools of a local or global nature

E-learning is a learning process that involves online teaching to a network group and exchange resources in electronic form (K. MacKeogh, S. Fox (2009) [16]).

Table 12. Tabular analysis of the content of the definition of e-learning as a process

Key definition category	Categories characterizing this concept
A learning process	online teaching, network group, exchange of resources in electronic form

8. E-learning as a technological solution

Examples of definitions and their analysis are presented in Tables 13-14. E-learning is a broad set of programs and processes that use available electronic media and tools to provide professional education and training (Z. Abbas, M. Umer, M. Odeh, R. McClatchey, A. Ali, A. Farooq (2005) [1]).

Table 13: Tabular analysis of the content of the definition of e-learning as a technological solution

Key definition category	Categories characterizing this concept
Broad set of programs and processes	use of available electronic media and tools, provision of professional education and training

E-learning is the use of a variety of technological tools that are web-based, web-delivered, or support online learning (A. Muhammad, M. F. M. D. Ghalib, F. Ahmad, Q. Naveed, A. Shah (2016) [18]).

Table 14: Tabular analysis of the content of the definition of e-learning as a technological solution

Key definition category	Categories characterizing this concept
Use of various technological tools	are web-based, web-delivered, support online learning

9. E-learning as a model

E-learning is a model of a successful combination of technology and education, which has advantages in ensuring flexibility in learning, accessibility of education for everyone, that has radically changed the process of self-learning due to the ability to adjust the educational process to the needs of students and effectively satisfy them (Quyen Le Hoang Thuy To Nguyen, Phong Thanh Nguyen, Vy Dang Bich Huynh, Luong Tan Nguyen (2020) [27]). An example of the definition and its analysis is presented in Table 15.

Table 15: Tabular analysis of the content of the definition of e-learning as a technological solution

Key definition category	Categories characterizing this concept
A model of a successful combination of technology and education	ensuring flexibility in learning, accessibility of education for everyone, changing the process of self-learning, adjusting the educational process to the needs of students, effectively meeting the needs of students

Advantages and disadvantages of e-learning

Analysis of scientific sources revealed a number of advantages and disadvantages of e-learning. The advantages are described by scientists as follows:

- E-learning platforms have the potential to record all types of online activity, allowing lecturers to observe student behavior throughout the learning process and analyze observational data to identify trends in the learning process (H. Truong (2016) [35]).
- E-learning is cost-effective (Q. Naveed, A. Muhammad, S. Sanober, M. R. N. Qureshi, A. Shah (2017) [19]).
- The advantages of e-learning are its flexibility and the ability to use it remotely and at different times thanks to synchronous and asynchronous processes (L. Racovita-Szilagyi, D. Munoz Carbonero, M. Diaconu (2018) [28]).
- E-learning practically realizes the opportunity for learning anytime, anywhere, and also promotes lifelong learning and interaction between participants (Aleman de la Garza L., S. Robinson, H. Neergaard, L. Tanggaard, N. Krueger N. (2016) [2]).
- E-learning is an opportunity to learn at own pace and complete courses and study sections in own order (D. Fellman, A. Lincke, E. Berge, B. Jonsson (2020) [6]).
- E-learning enables learning without any limitations in time and space, which improves organizational learning

capabilities (A. Widyanti, S. Hasudungan, J. Park (2020) [39]).

- Advantages of e-learning in transparent and quick assessment of students, introduction of innovative teaching methods (Vy Dang Bich, Huynh, Phong Thanh Nguyen, Quyen Le Hoang Thuy To Nguyen, Ngoc Bich Vu (2020) [38]).

An analysis of the results of a survey of lecturers of the Borys Grinchenko Kyiv University and the Ivan Franko National University of Lviv revealed that the lecturers of these institutions highlight the advantages of e-learning both for lecturers and for students.

We organized the results of the lecturers' questionnaire into three blocks.

In turn, the block of respondents' answers is a block of paying attention to the time resource. As shown in Diagram 1, all respondents without exception consider freed time as a regulator of their activities and point to freed time in the context of the introduction of e-learning.

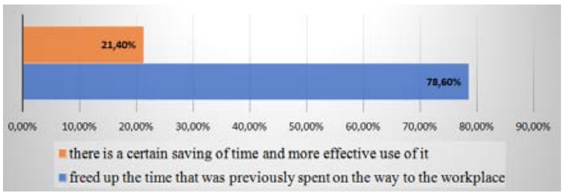

Figure 1. Opinions of respondents about freed up time as a result of the introduction of e-learning

Any process takes place over time - the educational process and the processes of self-learning, self-development and self-improvement are no exception. Since the respondents live in big cities, the time that was previously set aside for the trip to the university for the organization of studies was defined as freed up and was used by the respondents at their own will.

The second block of respondents' answers is a block of the relevance of self-development in the context of the introduction of e-learning. The analysis of respondents' questionnaires proved that e-learning in a certain way stimulated the course of various processes, including the process of self-development. Diagrams 2 and 3 show that in the conditions of e-learning, not only the process of self-development is relevant, but also its dominant focus is specified (mastery of new information technologies, development and improvement of skills for working with electronic resources).

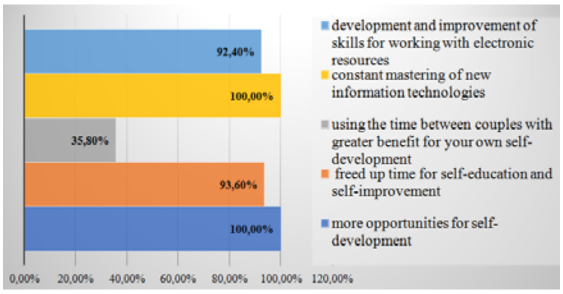

Figure 2. Opinions of respondents about the relevance of self-development for teachers in the context of the introduction of e-learning

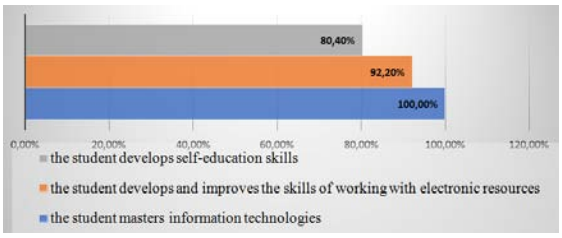

Figure 3. Opinions of respondents about the relevance of self-development for students in the context of the introduction of e-learning

The third block of respondents' answers is a block of opportunities that appeared as a result of the introduction of e-learning. As shown in Diagram 4, opportunities for lecturers relate to both pedagogical activity and social activity.

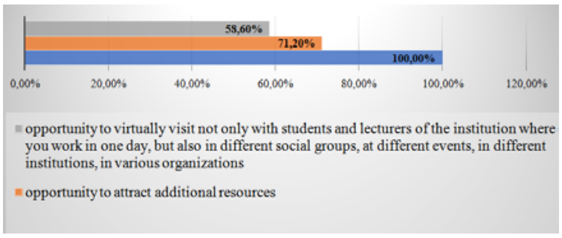

Figure 4. Opinions of respondents about the opportunities that appear for lecturers as a result of e-learning introduction

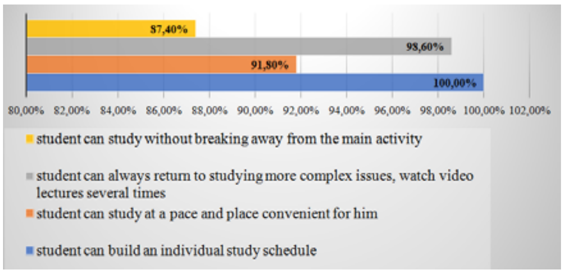

Figure 5. Opinions of respondents about the opportunities that appear for students as a result of the introduction of e-learning

According to teachers' opinions, the introduction of e-learning had a positive effect on student learning, as the learning process became manageable by each student and contributed to the practical implementation of the lifelong learning process based on practical actions combining professional activity with learning.

However, analysis of scientific sources also revealed a number of disadvantages of e-learning. Scientists believe that e-learning has certain limitations:

- Teachers and students need to have certain skills, knowledge, and experience in technology and teaching skills to deliver learning (D. K. Saini, M. R. S. Almamri (2019) [31]).
- The infrastructure of the e-learning system must be synchronous, efficient, and secure. This is required to support teacher-student interaction, data storage, and evaluation of learning performance (D. K. Saini, M. R. S. Almamri (2019) [31]).
- The digital nature of e-learning leads to less face-to-face interaction with lecturers, reducing the possibility of identifying the need for changes in the learning process and the individual structure of the learner (S. Robinson, H. Neergaard, L. Tanggaard, N. Krueger (2016) [30]).
- The mental load during distance learning is much higher than during face-to-face learning (A. Widyanti, S. Hasudungan, J. Park (2020) [39]).

An analysis of the results of a survey of lecturers of the Borys Grinchenko Kyiv University and the Ivan Franko National University of Lviv revealed that the lecturers of these institutions also paid attention to the shortcomings of e-learning. The results of the lecturers's survey are shown in Figure 6.

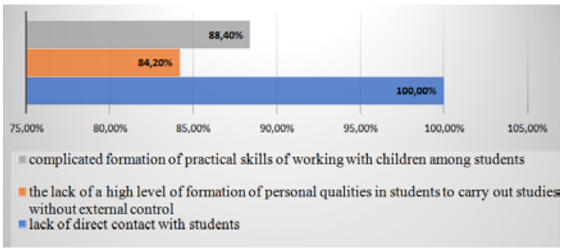

Figure 6. Lecturers' opinions about the shortcomings of the implementation of e-learning

During the interviews, the lecturers emphasized the need for increased motivation of students due to the lack of "live conversation", personal contact of the students with each other and with the lecturers.

4 Conclusion

The processes of formation and development of the leading ideas of sustainable development of society included other processes, namely: determination of the role of education in the information society (UNESCO, 1992); recognition of education as an indicator of sustainable development of society (2002); the declaration of 2005-2014 as the Decade of Education for Sustainable Development (UNESCO, 2002); determination of directions for the development of education and training to ensure the sustainable development of society (UNESCO, 2009), attribution of human potential to the value priorities of sustainable development of society. A person must learn to understand the complexity of the modern world, to effectively cooperate, express himself and act for positive changes in society (UNESCO, 2015). The adoption of the Agenda for Sustainable Development until 2030 (UNESCO, 2020) also should be mentioned, as well as the definition of the role of education in the process of changing a person's lifestyle, transformation of way of acting and thinking for the formation of more sustainable societies.

The directions of development of the future teacher in the context of promoting the sustainable development of society in the conditions of the information economy are determined with the inclusion of following tasks:

1. To understand one's own involvement in the processes that affect the sustainable development of society.
2. Constantly be aware of the need for new knowledge and skills and satisfy appropriate needs for self-realization in the conditions of the information economy.
3. To understand that in the conditions of the information economy, learning takes place "not just within an individual, but within networks and between networks" (T. Kidd (2010)).
4. To understand the impact of the existence of real and virtual spaces on the formation of new forms of learning.
5. To perceive e-learning both as an integration of technology, education and economy, and as an opportunity to learn at own pace, without time and space limitations.

Scientists explain the essence of e-learning in the conditions of the information economy using such key categories as:

1) Form of education (a special form of e-business in education mentioned by Q. Pham, T. Tran (2020) [24]);
2) An approach in education (an approach to learning that supports online teaching and learning (T. Theresiawati, H. Seta, A. Hidayanto, Z. Abidin (2020) [34]) ;
3) learning method (a learning method that uses online communication (P. Resta, M. Patru (2010) [29]); online learning method researched by T. Nguyen, T. Nguyen, Q. Pham, S. Misra (2014) [20]); continuous innovative method of teaching and learning, which is based on the application of information technologies [(L. Alfita, A. Kadiyono, P. Nguyen, W. Firdaus, I. Wekke (2019) [4]);
4) Learning means (means for removing barriers to traditional classroom learning (S. Sotiriou, A. Lazoudis, F. Bogner (2020) [33]); means for providing educational content using ICT to ensure accessibility of learning (J. Huss, O. Sela, S. Eastep (2015) [9]);
5) Learning system (a learning system that uses web browsers (D. Shee, Y. Wang (2008) [32]); a combination of computer, browser, and Internet to provide online education and training (J.-K. Lee, W.-K. Lee (2008) [14]);
6) Electronic mechanism (electronic mechanism used to deliver educational material to students (S. Ozkan, R. Koseler (2009) [22]);
7) Learning process (a learning process that is prepared, transmitted, and managed with the help of various ICT tools of a local or global nature (E. Masie (2016) [17]); a learning process that involves online teaching to a network group and the exchange of resources in electronic form (K. MacKeogh, S. Fox (2009) [16]);
8) Technological solution (a wide range of programs and processes that use available electronic media and tools (Z. Abbas, M. Umer, M. Odeh, R. McClatchey, A. Ali, A. Farooq (2005) [2]); the use of various technological tools that are web-based, web-distributed, or support online learning (A. Muhammad, M. F. M. D. Ghalib, F. Ahmad, Q. Naveed, A. Shah (2016) [18]);
9) Model (a model of a successful combination of technology and education (Quyen Le Hoang Thuy To Nguyen, Phong Thanh Nguyen, Vy Dang Bich Huynh, Luong Tan Nguyen (2020) [27]).

The analysis of the definitions of the concept of "e-learning" contributed to the compilation of the characteristics in the following areas:

1) The technological basis of e-learning: the use of innovative information technologies, various ICT tools of a local or global nature, available electronic media and tools, web browsers to provide access to resources and services and to deliver educational material to pupils and students; based on the Internet, distributed on the Internet;
2) The goal of implementing e-learning: removing barriers to traditional classroom learning; creation of an innovative teaching and learning environment using the Internet; changing the self-learning process; reducing the cost of education; ensuring the availability of education for all; meeting educational needs without space and time limitations; organization of flexible training; adjusting the educational process to meet the needs of students; ensuring their personalization;
3) Activity of the teacher: provision of online learning, online teaching, online education;
4) Peculiarities of the organization of learning: creation of an innovative online environment; organization of training for each member of the network group; use of previously prepared educational materials; attraction of additional resources and materials; organization of online cooperation, online communication, online interaction, exchange of resources in electronic form.

The following list of advantages of e-learning has been compiled:

- Economic benefits for a sustainable society: the economic efficiency of e-learning in terms of reducing the cost of education and promoting lifelong learning to ensure the continuous development of the intellectual potential of members of society.
- Pedagogical advantages for lecturers: the possibility of electronic learning platforms to register data on the results of the participation of pupils and students in various types of online activities; the ability to implement synchronous

and asynchronous processes during online education; transparent and quick assessment, introduction of innovative teaching methods.

- Advantages for the development of future teachers: the possibility of organizing online learning at one's own pace, in the self-determined order of studying the educational material, with the possibility of several one-time processing of educational material, without time and space limitations.
- Organizational advantages for lecturers and future teachers: more efficient use of time resources, manifested in a quick change of virtual professional or educational activities to participation in various educational or social events, visits to various institutions, organizations, etc.

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Primary Paper Section: A

Secondary Paper Section: AM, IN

FORMATION OF CIVIC COMPETENCE OF FUTURE TEACHERS IN THE EDUCATIONAL PROCESS OF HIGHER EDUCATION

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Abstract: The article reveals the essence of the concept of “civic competence of future teachers”, defined as a set of readiness and ability to actively and responsibly implement the principles of state policy in the field of education in the educational process, be guided by legal acts, observe the rights and obligations of a member of a democratic society, educate the younger generation in the spirit of humanism and diversity. Theoretical and methodological grounds for the formation of civic competence of future teachers based on the integration of the ideas of scientific approaches and the use of the case-study method in the educational process are revealed. It is shown that the case-study method in the civic education of future teachers will contribute to the formation of a person's civic competence as a set of readiness and abilities that enable her to actively and responsibly implement the entire range of civic rights and obligations in a democratic society, effectively apply the acquired knowledge and skills in practical activities.

Keywords: civic competence; civic education; components of civic competence; case study method.

1 Introduction

The competence-based approach to civic education, formed in the works of various authors and declared within the framework of educational policy at the present stage, suggests that civic competence should be seen as one of the most important learning outcomes of civic education (along with civic values and experience of civic actions). “The civic competence of an individual is a set of readiness and abilities that allow him to actively, responsibly, and effectively implement the entire range of civil rights and freedoms in a democratic society, to apply his knowledge in practice” [2]. At the same time, the competency-based approach defines a set of competencies focused on the semantic component of any type of activity. According to scientists, the concept of competence includes not only cognitive and operational-technological components, but also motivational, ethical, social and behavioral [11]. From this, it follows that it is always personally colored by the qualities of a particular person. Civic competence can be unfolded through a series of key competencies, each of which is held by a certain set of abilities that make up this competence.

In the pedagogical literature, the formation of civic competence is considered, as a rule, in the context of civic education and civic upbringing. Civic competence is a multidimensional concept. In the scientific pedagogical literature, it appeared relatively recently in connection with distinguishing of such concepts as “competence” and “competency”. The term “citizenship competencies” is commonly understood as follows: knowledge and observance of the rights and obligations of a citizen; freedom and responsibility, self-confidence, dignity, civic duty; knowledge and pride in the symbols of the state (coat of arms, flag, anthem) [1, 4, 19]. Civil competence acts as a complex characteristic of a person, manifested in the readiness and ability to consciously, responsibly, and effectively carry out activities in a state governed by the rule of law, based on the civic qualities of the individual and aimed at the realization of civic values.

It should be said say that while the problem of educating a citizen is one of the most discussed and studied in pedagogical science and practice, still, the view of this problem from the point of view of the competence-based approach is still little studied.

An analysis of the available works and studies on various aspects and problems of civic education, upbringing and the competence-based approach allows us to conclude that at present the problem of the formation of civic competence in general, and pedagogical students’ civic competence in particular, is one of the poorly developed in the domestic literature. A careful study of the sources indicates that most of the studies, for all their theoretical and practical significance for understanding the process of developing civic competence, consider this problem mainly in a borderline context with other issues, namely, issues of civic education and upbringing, issues of civil society, issues of the formation and socialization of the individual, the problems of civil and legal culture, issues of the formation of citizenship and patriotism, etc.

Practically no holistic, based on modern approaches, ideas about the system of formation of civic competence of students have been revealed, the methodology for the formation of civic competence of students is not considered, the means for evaluating the results achieved are under development, the possibilities of forms, methods, and means of teaching at the university for purposeful formation of civil competence of the future teacher are not analyzed to a proper extent.

At the same time, unfortunately, the insufficient level of civic competence of graduates of pedagogical universities does not allow them to successfully carry out the educational process at school, complicates the formation of a civic-type personality. In this regard, pedagogical universities today have to solve the problem of finding optimal conditions that contribute to the formation of civic competence of future teachers in the process of professional training at a university. Today, the leading place in the preparation of students is taken by professional competence, which allows them to adapt to the requirements of the specialty, while the problems of social and civic responsibility fade into the background or are completely absent. Therefore, complex work is needed to improve the efficiency of the process of forming this competence among students - future teachers.

2 Method

The article used a set of methods: theoretical ones - analysis of psychological and pedagogical, civics, philosophical, sociological literature; the method of ascent from the abstract to the concrete; synthesis of empirical material. Also, the study is based on the position on the integrative approach in education in the unity of its directions: interdisciplinary, intradisciplinary, interpersonal, intrapersonal, integration. A holistic approach is applied, which allows considering civic education as an integral cultural phenomenon and identifying the relationship of its components.

3 Results and Discussion

A number of authors note that the structure of civic competence consists of the following components: cognitive (a system of acquired civic knowledge and concepts), motivational-value (a system of conscious motives, goals, values that sets interest in civic activity and the need for its implementation), behavioral (formation of skills of real behavior based on compliance with moral and legal norms, fulfillment of duties in accordance with given social norms and one's civil position, inclusion in various types of civic activities in order to acquire and develop moral and value experience of civic behavior) and reflexive (development of adequate self-esteem and self-analysis of the results of various forms of civic engagement) [5, 14].

Other authors distinguish four structural components of civil competence [7, 12, 13]:

1. The cognitive block is associated with knowledge and methods of obtaining it. This is, first of all, knowledge about society and its structure: political, legal, social, historical, cultural, etc. A citizen must have knowledge about the state, the political system, human rights and mechanisms for their protection, the basics of ‘social design’. Moreover, it is not knowledge itself that is important in its diversity, but a certain system of knowledge in the most important terms, facts, concepts, which will allow the student to independently replenish the luggage of the necessary information as needed. This requires certain skills in acquiring knowledge, mastering informational competence.
2. The activity (operational) component includes the willingness to play the role of a voter, consumer, public and political figure, etc. A citizen should master the competence of social and political choice, social action, communicative competence, must have certain skills and abilities: think critically, perform civic duties, analyze the political situation, be able to exercise own rights and protect them. This requires the ability to conduct a discussion, debate, enter into a dialogue, define and argue one's position, etc.
3. The axiological component implies that a person has such values as humanism, patriotism, freedom, public good, personal responsibility for the fate of the country, respect for human rights and freedoms, national traditions and cultures, universal human values, democratic norms and rules.
4. The individual component assumes that civic and patriotic feelings cannot be imposed by someone, they cannot be brought up by the purposeful influence of society, the state or school, otherwise it will be the simplest conformism. They must be the product of a conscious personal free choice based on humanistic values.

It should also be noted that civic competencies are manifested in all spheres of individuality [21]:

1. In the intellectual sphere, this is a developed critical thinking, the ability to obtain, analyze, and use information related to life in a civil society, a wide range of social and civil knowledge, skills and abilities.
2. In the motivational sphere, this is a developed civic motivation. A person must be aware of the need to determine his civic position, he must have formed motives for civic activity, developed ability to set goals and the desire to achieve them. He must understand the relationship of his personal success with the development of civil society.
3. In the emotional sphere, it is a high level of legal, civil, and political culture, i.e., positive emotional attitude to activities in these areas.
4. In the volitional sphere, it implies civic initiative, striving for an active role in society, perseverance and determination in achieving one's goals.
5. In the field of self-regulation, it is the ability to adequately assess oneself and one's capabilities in the field of civic activity.
6. In the subject-practical sphere, it is abilities that are manifested in public activities: the ability to influence people, attract society's resources to achieve one's goals, etc.
7. In the existential sphere, this is, first of all, tolerance, awareness of personal interests inextricably linked with the interests of society, the desire for goodness, justice, self-improvement, the public good, and freedom.

The structural-functional model of the process of formation of the civic competence of student youth in a university includes four interrelated blocks: target (setting goals, defining tasks, scientific approaches and their corresponding principles that determine the basis for the formation of civic competence of student youth); meaningful (selection of the main content of the structural components of civic competence, mastered in the process of the gradual formation of civic competence of students, and the identification of a set of pedagogical conditions that ensure the effective flow of this process); organizational and activity (determining the stages and types of civic activity, forms and methods of work of teachers and students aimed at organizing interaction and integrating the efforts of everyone in achieving social partnership); evaluative and effective (identification of criteria indicators, levels of civil competence formation and diagnostic methods for tracking results).

In the structure of civil competence, we distinguish the following components:

- Cognitive - a system of knowledge about a person, family, society, state, about one's rights and obligations, knowledge of the history, culture, traditions, language of one's people;
- Motivational-value - goals, motives, needs, value attitudes;
- Behavioral - fulfillment of one's civil duties, following the moral and legal norms of society;
- Personal - reflection of one's activity, critique skills and critique activities, responsibility, tolerance.

The formation of civic competence is a long, complex process, as it requires the awareness and assimilation of normative values, traditions, customs, the study of state symbols, the development of social value motivation of behavior, the formation of civic beliefs and views that determine the emotional attitude of a person to himself, to life in country and society, the world as a whole. The formation of civic competence is based on such values as patriotism, citizenship, collectivism, diligence, tolerance [4, 10, 24]. Figure 1 shows the understanding of civic competence within the framework of the European model.

Citizenship Competencies				
Democratic values	Political trust	Political efficacy	Political literacy	Civil engagement and political participation
Attitudes towards gender equality and immigrants	Trust in institutions an political leaders	Perceived political knowledge, skills and ways of making oneself heard	Political knowledge and interpretative skills	Democratic participation in school, civic engagement, and prognosticated political participation

Figure 1. Citizenship competencies in the European model

In turn, global citizenship competence is presented on Figure 2 [20].

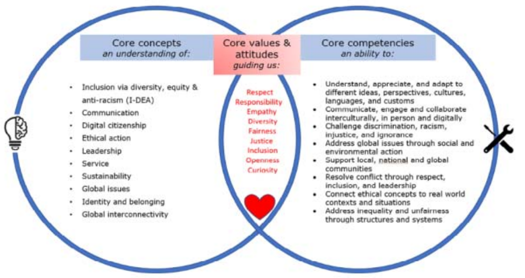

Figure 2. Model of global citizenship competence

The USA is an example of such a state where the level of civic engagement of the population is explicitly high. One can observe manifestations of this property of American society in large-scale protest actions, for example, concerning racial discrimination, political preferences, anti-war sentiments, and other issues. The widespread single or group picketing also demonstrates the high degree of civic engagement in American society. Such pickets even caused a certain dilemma in a number of US universities: many students speak out against the admission of annoying speakers who impose their opinion on campus on students between classes, while the prohibition on such speeches causes indignation of the speakers themselves, who appeal to the right to freedom of speech [7].

In the United States, the close relationship between civic education and multicultural education provided access to education for all US citizens and was a powerful stimulus for the development of civic education in the late 20th and early 21st centuries. The content of the components of civic education in the United States is based on the anti-discrimination, transmission, transactional and transformational nature of multicultural education. From the standpoint of a multicultural approach, the main components of civic education in the United States include civic skills (abilities) that stimulate civic actions and imply the ability and desire of a citizen to actively and responsibly participate in society [8, 9, 16].

One of the tasks of modern pedagogical science is the search for means of forming civil competence. Nevertheless, today each educational institution independently places emphasis and chooses for itself the most appropriate forms, methods, and means of civic education, based on the accumulated experience, traditions, and priorities [1].

In democratic countries, an educational institution (educational facility) is an institution of civil society, cooperating both with authorities and with civil society institutions, with public organizations. Namely the latter are important subjects of civic education and upbringing. However, in practice, such interaction of universities with public organizations does not always lead to the desired result in the field of the formation of civic competence of students, especially students of pedagogical specialties. Either formal approach or one-sided opportunistic approaches are often used.

One of the possible ways to improve the situation in the field of forming a sufficient level of civic competence in future teachers is to introduce the case-study method into the learning process in the disciplines of the general humanitarian, sociological, and political science areas, which will allow cross-disciplinary training of students in the necessary skills of citizenship, civic position, and civic participation.

It is substantiated in the literature that the case method is an integrative method of training and control aimed at establishing and strengthening links between competency elements, such as knowledge, skills, methods, work experience, motivation, values, qualities, which allows a system of competence to achieve emergent property [3, 6]. It has been proven that the case method can be used as a means of monitoring the effectiveness of the formation of competencies, since the problems contained in the case include psychological, moral, and motivational aspects and have a specialized focus [23]. The case method should be considered as an integrative method of teaching and control. By solving training cases, it is possible to ensure the formation of a system of civil competencies based on the establishment and strengthening of links between its elements. The study of concepts of an interdisciplinary nature ensures the integration of core and non-core disciplines, which allows creating an environment for the formation and development of the competence of specialists as a system characteristic. This is especially important for students-future teachers, as they have not only to master appropriate disciplines but acquire flexible skill of effective teaching others.

The inclusion of cases in the learning process determines the increase in the learning motivation of students, because it requires students to mobilize knowledge, skills in relevant areas, personal qualities that correspond to a set of competencies in a particular specialty. It is also important that the case method integrates the components of the motivational sphere (the ability to make decisions, take responsibility for them, distinguish between the main and the secondary, etc.). The problem of the moral and psychological aspect contained in the case encourages a discussion in which polar points of view are expressed, which contributes to the formation of a citizen and professional worldview, the adoption of a dualism of truths, allows acquiring the skills of research, selection of the necessary information from the data stream, organization of phased activities to solve the problem, master methods of analysis, selection of optimal and alternative solutions. When introducing cases into the educational process, an integrated learning outcome is achieved, presented in the form of a system of elements of civil competence. The solution of cases activates the entire body of knowledge of students, which, in turn, leads to the urgent need to acquire them. The process of learning in the context of competence-based education involves the formation of any professional competence of a future specialist (including civic competence) by integrating theoretical knowledge acquired in a number of academic disciplines with a methodological, logically justified apparatus for their application in practical professional situations.

We classify the case method as integrative methods on the basis of the presence in the cases of tasks that cannot be analyzed within the framework of one discipline, because they contain multi-aspect problems. The technology of working with cases consists in analyzing the problem presented in an explicit or hidden form, and presenting the most favorable solution in the existing conditions, as well as alternative options. Taking into account today political turbulence in nation states and globally, it seems very important. The main advantage of the case method is the possibility of its application for the formation and evaluation of professional civic competence as an integrative personal characteristic. This advantage is realized through the consideration of practical situations, the solution of which requires the use of knowledge and skills from related and non-professional disciplines, as well as the integration of competencies with personal qualities and worldview attitudes due to the presence of psychological and moral aspects in the cases.

In our opinion, the introduction of cases into the structure of the competency-based approach is an integral part of a more successful formation of the elements of the civic competencies of future teachers, and therefore, improving the quality of education in general. The case method, being an integrative one, is focused not so much on the acquisition of specific knowledge, but rather on the formation of skills and abilities of mental activity, the development of abilities, among which special attention is paid to the ability to learn, the ability to process large amounts of information, analytical activity. Knowledge, skills, methods of activity, professional thinking, basic social attitudes, motivation are important components of competencies. After analyzing the structure of competencies, we came to the conclusion that they are systemic units, consisting of interrelated elements that can be formed and developed in the process of civic education. Therefore, by influencing the elements of the system, we make an impact on the system as a whole, since its new properties appear. From this, we can draw a conclusion about the integrity of the system of this competence, its emergent property. Thus, with the development of the elements of the system, the development of an integral structure occurs, and the development of the system entails the development of its components.

As part of the study, we conducted a pedagogical experiment on the basis of the Chernivtsi National University named after Yuri Fedkovich. At the preparatory stage of the experiment, the development of a model and technology for integrating the case method into the learning process was carried out, the hypothesis was refined, the conditions for implementing the model were identified, and the elements of competencies to be formed and developed using the experimental model and technology were identified. The selection of diagnostic tools and the development of a competence assessment system were carried out. The result of this stage was the specification of the content of the civic competence of future teachers, the developed model and technology of experimental teaching. At the second stage, experimental teaching based on case studies was carried out to test the effectiveness of the developed model and technology of training and control. The result of this stage was the approbation of the technology for the formation of civic competence of students of the pedagogical specialty through the case method.

Diagnostic procedures were carried out to determine the effectiveness of the implementation of the model and technology of training and control.

In the course of the experiment, the teacher played the role of a consultant, and experts from public organizations were involved in the assessment of case analysis by students – they assessed the success of the formation of civic competencies on a ten-point scale in accordance with cognitive levels: knowledge, understanding, application, analysis, synthesis, evaluation.

The experts observed the solution of cases in groups, for individual work, analyzed the questions of students which appeared during work, when the solution of the case was homework. The distribution of roles in groups was also monitored (case solution, solution presentation, report writing, etc.). The experts could independently choose which of the students would present the case solution in order to ensure the involvement of each of the students in the work. In accordance with the proposed scale, an independent expert group and a teacher assessed the success of competencies forming. To assess the development of competencies by means of expert review, control points were selected: before the start of the experiment, short-term and long-term periods, which corresponded to the first and second semesters of training.

Knowledge, abilities, skills, motivation, values and personal qualities, experience of activities, developing, entail the development of the system, while, not being elements of the system, they could not fully develop. In addition, the quantitative accumulation of any of the components would not mean the possibility of their implementation in the absence of motivation. A positive motivational orientation is an important component of the process of formation of civil competence [17, 22]. In the long term, the number of students who showed an increase in the motivation for civic participation and the formation of a clear civic position significantly (by 63%) exceeded the number of such students in the short term. In turn, in the short term, the number of students who showed an increase in the motivation for civic participation and the formation of a clear civic position was 28% higher than the number of such students before the start of the experiment.

In addition, the attitude of the students of the experimental group to the learning process has changed - the studied information was perceived consciously and applied in various aspects: in terms of significance for the discipline being studied, in terms of the meaning of the teaching profession being mastered, and also in the applied aspect for solving a specific problem.

The case method is quite complex, integrative, the teacher must be able to build a creative atmosphere of searching for truth when comprehending a specific practical situation, exercise, task, event. This method intensifies the student's creative abilities, his creative thinking, increases responsibility for social and civic decisions, teaches to work in a team (including multicultural ones), develops the ability to conduct a discussion, argue own point of view, teaches a student to effectively perform his civic functions in society in the context of performing professional functions (teaching and educating schoolchildren). Case studies as a teaching method contribute to the formation of students' ability to make decisions first in similar, and then in non-standard specific social and civil situations. When introducing cases into the educational process, an integrated learning result is achieved: solving cases activates the entire body of students' knowledge, which leads to the urgent need to acquire them.

When implementing the technology of working with educational cases within the framework of integrating the developed model into the educational process, it is necessary to follow a number of methodological recommendations, in particular: educational cases must be integrative and professionally oriented, which corresponds to competence-based education; the results of work on cases should be reflected in the portfolio of students; the training case should contain problems of a moral and psychological nature that give rise to a discussion; work with cases should be systematic.

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Primary Paper Section: A

Secondary Paper Section: AM

NON-STATE PEDAGOGICAL UNIVERSITIES AS TEACHER TRAINING INSTITUTIONS IN THE PEOPLE'S REPUBLIC OF CHINA

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Abstract: A detailed study of the development of higher pedagogical education in China makes it possible to objectively assess the path traveled, to determine the trends and prospects for its development, taking into account the national characteristics and cultural specifics of the country, as well as taking into account the development trends of higher pedagogical education in other countries. The study of this process acquires significance in connection with the changes that have taken place in politics, the economy, and in the social life of China. The study indicates some positive results in the development of a modern system of higher professional education for students in non-state universities, which include state accreditation of a whole network of non-state universities, organized training of specialists in specialties missing in the labor market, optimization of the modern network and capacity of non-state pedagogical higher educational institutions.

Keywords: PRC higher education; universities of China; pedagogical education; teacher training.

1 Introduction

The leadership of the People's Republic of China in the field of education is cautious about non-formal education as something that can compete (and, by and large, already does) with the formal education system in the country, so the issue of training for work in this sector is still officially outside the area of responsibility and interest of Ministry of Education and other educational authorities. However, recognizing the perspective of this form of providing educational services first as a sector of the economy, as well as a social reality that has already developed, the authorities in the field of education (especially the higher pedagogical education and the sector of retraining and upgrading the qualifications of pedagogical personnel in the country) are trying to take control of the training of specialists for this sector, working together with the Ministry of Manpower and Social Security of the People's Republic of China, the State Development and Reform Committee of the People's Republic of China and the Ministry of Commerce of the People's Republic of China.

Due to the lack of obligations to the system of non-formal education regarding the training of teaching staff (the state system of higher education institutions must provide personnel potential exclusively for state educational institutions of the country [6]), the state universities of the PRC, on the one hand, do not directly participate in this process, but on the other hand, the state is interested in having graduates of pedagogical universities of the country work in the informal sector, who received not only the appropriate level of education, but also ideological and moral training to guarantee continuity in instilling true social values in the younger generation [19]. Therefore, it can be argued that the system of training teaching staff for non-formal education institutions is identical to the process of training teachers to work in public educational institutions.

Despite the highly developed network of educational institutions of the PRC that train teachers, large public investments and investments through public-private partnerships in universities and colleges, the teacher training system in China continues to experience the need for further improvement, including in the field of improving the quality of training future teachers and educators, teachers of additional education and other specialists involved in the education and upbringing of children. This fact largely explains the high interest of the PRC professional pedagogical community in teacher education provided by non-state universities.

2 Materials and Method

The methodological and scientific-theoretical foundations of the study are the dialectical approach, which allows revealing the essence of pedagogical phenomena in their interconnection and interdependence, based on a system of principles (objectivity, unity of historical and logical, theoretical and empirical, personality and activity approaches) and general scientific approaches (systemic, complex, predictive, procedural, and functional). The analysis carried out ensured the collection and description of historical and pedagogical facts, their structuring and alignment into a certain process through logical analysis.

3 Results and Discussion

The number of higher education institutions in China is constantly growing: in 1995, there were 1,054 of them, in 2015 - 2,560, in 2017 - 2,914. Among the new universities, there are more state and joint Sino-foreign higher education institutions (which formally belong to the non-state sector of providing educational services; their students are mostly those who could not enter a state institution of higher education due to not high enough scores obtained on the Unified State Qualification Exam), the latter are actively receiving state licensing [13]. A diploma of pedagogical education in China can be obtained both at specialized pedagogical universities and at any other universities with pedagogical or teacher faculties. In China, there is a mandatory level of training for teachers of various categories (similar, for example, to the Ukrainian “qualification framework”).

At the beginning of the 21st century, China proposed a large-scale reform of teacher education. Currently, the country is creating a multi-vector system of pedagogical education, which has various forms and standards, the basis of which is state pedagogical universities of various types and levels, but in which other educational institutions (in particular, private ones) also participate. Changes in the structure and content of pedagogical education that took place in the first 20 years of the 20th century in China are reduced to the following:

- Pedagogical universities and colleges are rapidly increasing the scale of admission of applicants and graduation of specialists “to ensure a high-quality personnel reserve for all (without excluding) institutions providing educational services, regardless of their form of ownership” [16]. This is one of the reasons for the rapid development of pedagogical education in China and may serve as a sign of efforts to expand the influence of the public sector on non-formal education, in particular, regarding the training of pedagogical personnel;
- Pedagogical universities accept only half of applicants for pedagogical specialties, while the rest receive non-pedagogical specialties (management, marketing, informatics, etc.), but have the right to work in schools in administrative positions and, subject to completion of courses in a specialized subject, to teach it in a secondary school. Also, future teachers, due to the presence of traditionally non-pedagogical faculties in the structure of the university and the introduction of these subjects in a small number in the schedule (or as electives and open lectures), have the opportunity to find out inter-subject connections and better understand the practical aspects of the subject they will teach, in the modern world;
- The number of pedagogical schools that no longer meet the needs of the modern labor market and schools is sharply decreasing. According to the plan of the Ministry of Education of the People's Republic of China, by 2025, primary and secondary school teachers must have at least a bachelor's degree in education. As a result, secondary

pedagogical schools should gradually disappear in the coming years. At the same time, in the course of the reforms, it became obvious that university graduates who obtained the "bachelor's" level, possessing good theoretical training, are less prepared for practical activities than school graduates. Therefore, the number of internships (both mandatory and social) for students-future teachers is increasing in the PRC today;

- Updating the content of educational programs is one of the obvious most important tasks. Higher education institutions are also actively working on internationalization, improving university education technologies, introducing educational innovations, introducing special directions to educational programs related to the development of the creative potential of students, state financing of innovative educational projects and programs. Leading specialists from abroad are invited to work with Chinese students, grants and other forms of financial support are provided for students to study at leading foreign universities, as well as for development of joint scientific and creative projects, involvement of foreign educational technologies and innovations, etc.;
- There is a significant expansion of the nomenclature of pedagogical specialties. In accordance with Order No. 10 of the Higher Attestation Committee under the State Council and the Ministry of Education of the People's Republic of China in 2009, psychology and physical culture were included as independent components in the system of pedagogical sciences in China, and in 2023 it is expected that arts (in particular, music and dance, since 2005, it is an alternative form of physical culture lessons at school) will also be included [5; 15; 18].

Pedagogical universities are among the Top 3 specializations in China. Most of them are state-owned, but at the beginning of the 21st century, the number of non-state pedagogical universities began to grow. However, they are independent only financially: private and non-state universities are maintained at the expense of tuition fees and sponsorship from private foundations. In other issues, they are under the control of the state: the central government determines the general policy on education, and the authorities in the provinces carry out quality control. Not all non-state universities in the country have the right to issue diplomas of the state standard, and, therefore, are not yet able to compete with state universities, which continue to play a dominant role in the country's higher education system. However, officially, namely non-state universities of China have the right to become Sino-foreign universities, and in this case their activities fall under the project of the Ministry of Education of China on cooperation with other states (which makes it easier for a non-state university to go through the procedure of obtaining permission to issue a state-standard diploma). Today, the most recognized Chinese-foreign universities, which have pedagogical departments, are: Tsinghua University - Berkeley University; The Chinese University of Hong Kong - Duke Kunshan University; New York University - Shanghai University; University of Nottingham - Ningbo City University; Jiaotong University, Xi'an - Liverpool University [8]. Students at such universities partially or fully study a foreign program, often in English, implement scientific projects together with foreign colleagues and can go for a semester on exchange, use grant projects of a foreign university, teachers undergo advanced training at a foreign partner university (often, with the financial assistance of the Chinese government), and there are also many other advantages [4].

In recent years, non-state universities have mostly updated their methodological and theoretical base and developed a new model of training specialists to meet society's demand for providing services in the field of specialized pedagogical education, as well as for the formation of a qualified corps of subject teachers. Moving away from the idea of providing educational services according to foreign models (which was a rather attractive marketing move at the end of the 20th century), such educational institutions from the beginning of the second decade of the 21st century do not blindly adopt the experience and practice of state and foreign universities with a clearly defined professional orientation, but follow the path of developing a non-state higher education institution with its own specifics in order to make the educational institution more competitive and interesting for potential investors and applicants [17].

Traditionally, the activities of such higher educational institutions are oriented to the needs of a specific region or even a city district, and also provide author's programs for training subject teachers, taking into account the potential of this region. The example of the Capital Pedagogical University (Beijing) is illustrative, which positions itself as a higher educational institution of a pedagogical and linguistic profile, that, together with a mandatory block of academic disciplines approved by the Ministry of Education of the People's Republic of China, offers its students such courses as "Teaching Chinese to foreigners", "Preparation for HSK" (HSK is a state qualification exam in the Chinese language, which is taken by foreigners and is mandatory for those who want to receive grants for studies in the PRC or the right to study in universities in the PRC), because both in Beijing itself, as well as in the large university cities of China, there is a lack of teachers who know how to work with English-speaking foreigners and prepare them in a short time to take Chinese language exams. Also, graduates of this educational institution work at the Confucius Institute abroad [10].

Using the example of the Jilin Institute of Foreign Languages "Huaqiao", which is a non-state pedagogical higher educational institution, we suggest considering a typical model of a non-state pedagogical higher education institution and the main principles of its educational activity. From the point of view of the main approaches to learning, pedagogical private and non-state pedagogical educational institutions seek to shift the emphasis from classes to the development of students' abilities, from learning to education. Subjects in the curriculum are organized according to the principle of "seven blocks":

1. Subjects of the ideological cycle – they are taught during the entire period of study (history of China and the People's Republic of China, history of ideological and political teachings of the People's Republic of China, Politics).
2. Subjects and courses contributing to the improvement of the student's basic knowledge (general education subjects): (Chinese language and literature, foreign language.
3. Subjects of the professional block (pedagogy, age-related physiology, age-related psychology, methods of teaching the main subject, educational activities in educational institutions).
4. Subjects and courses that contribute to the education of the qualities of a cultural personality (culture of the country whose language is studied, ethics, aesthetics).
5. Subjects and courses contributing to the preservation and improvement of the psychological and physical health of future specialists (physical culture, art).
6. Practice in the use of computer technologies in the professional activities of future specialists.
7. Management of professional activity planning (educational management, time management, economics of education, self-management).

The model of the organization of providing educational services involves staged training: undergraduate training is divided into 2 stages - basic and advanced. At the main stage, the emphasis is made on the transfer of elementary knowledge in the specialty, the formation of skills and abilities necessary for the future profession. The task of the advanced stage is to expand students' horizons, improve their complex abilities, develop skills and abilities in accordance with the current needs of society. After completing the 2-year course of study, students receive the qualification "junior bachelor", and after another 2 years (full course) – "bachelor" [3; 9; 11; 14].

The main direction of training of specialists-future teachers in non-state universities of the People's Republic of China today is the training of highly qualified teachers of the "shuangshi" type – "dual type" teachers. This type of teachers involves a combination of the properties of researchers-scientists with practitioners who have adequate tools to fulfill their professional duties as a subject teacher. Also, in private pedagogical universities (International Youth University (Beijing), SIAS University (Zhengzhou, Henan Province) and “SN Mandarin” University (Shanghai)) around since 2015, the “teacher duo” model began to be tested, which became very popular with the start of the COVID-19 pandemic. This model involves the work of two teachers in tandem, where one of the teachers is a theoretical teacher and exclusively teaches new material in the form of a lecture (in particular, online), and the other teacher provides advice on practical homework. It is believed that this model contributes to increasing students' interest in the subject and the quality of its learning (thanks to the individual work of the teacher with each student) [1; 2; 7].

Also, on the website of the Jilin Institute of Foreign Languages “Huaqiao”, the principles of training future teachers, which are typical for all non-state higher educational institutions of the pedagogical profile, are clearly formulated. They are as follows:

- It is necessary to train teachers of the “shuang shi” type (the training of high-class students of applied specialties should be based not only on knowledge taken from books, but on practical experience and skills as practicing teachers);
- In training regulations, special attention should be paid to the practical abilities and skills of each student individually, namely to the ability to solve actual problems through planning, organization, design, production, operation, management, and other methods;
- Educational institutions must train students in close cooperation with institutions of the educational and social spheres in order to create favorable conditions for students to undergo practice and enhance the skills that are being formed;
- From the point of view of the education model, it is necessary to deepen the reforms, to try to solve the following problems:
    - On the content of education - to overcome the gap between theory and practice, to bring outdated educational programs in line with the modern level of development of society, to shift the emphasis from the study of the theory of a narrow scientific field to the application of knowledge of a practical type;
    - In the methodology of teaching foreign languages, it is necessary to change the traditional monotonous monologue method in order to direct students to the development of their students' communication skills as an end in itself to study a foreign language;
    - Students should become full-fledged subjects of educational activity, be at the center of learning. The center of gravity in education should shift from the teacher (teaching) to the students (learning);
    - When evaluating students, it is necessary to focus on their abilities and personal qualities, and not only on the number of points obtained on exams [14].

4 Conclusion

The experience of training future teachers in non-state pedagogical universities is interesting due to the fact that the very system of organizing educational services in these educational institutions contributes to the formation of the opinion among future teachers that the individual characteristics of students should be taken into account in their work, and non-uniformity of approaches to each student is the norm. Also, the system of teacher tandems and individual work with the student contribute to the formation of future teachers as a tutor (whose activity belongs to the sector of non-formal education), as well as the possibility of additional pedagogical attention to students, development of their abilities in a specialized subject.

It can be assumed that over time, non-state pedagogical universities will take the place of state pedagogical colleges and institutes, since, unlike state pedagogical universities, they are focused on producing “specialists of a practical profile” [12] – “socially responsible specialists, with a broad outlook, who are in demand on national labor market, with solid knowledge and outstanding abilities, with good knowledge of foreign languages and culture of behavior, i.e., specialists of a wide range of applied profiles with solid knowledge, positive personal qualities and developed complex abilities” [13]. Among specialties, the primary importance in such training is attached to foreign languages, humanities, economics, management, and pedagogy.

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DEVELOPMENT OF THE PC CHINA MINORITIES` EDUCATION WITHIN THE GEOPOLITICAL STRATEGY "ONE BELT - ONE ROAD" ACTIVATION

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Abstract: The article demonstrates that the issues of maintaining cultural and ethnic autonomy, as well as the development of school and higher education for national minorities remain unresolved in China. Schools and universities shape the worldview of children through the values that they convey, performing the function of strengthening the national identity. The gradual transformation of national minorities into Chinese citizens is the main educational task. At the same time, public education is entrusted with the duty of preserving the culture of ethnic minorities within the framework of the dominance of dominated – Han culture, its civilizational project. A situation is being created to reproduce the concepts of cultural inequality with the explicit promotion of national unity. Meanwhile, for the state, the development of higher education of national minorities is especially important, since it is aimed at creating a trustworthy, loyal middle class of national minorities, capable of serving as a kind of 'intermediaries' between the PRC government and the population of autonomous regions. The geopolitical strategy "One Belt One Road" announced in 2013 put the PRC in front of the need to raise the level of education and civil motivation of national minorities (especially those living on the western, southwestern and southeastern borders of the country), since these territories are key to the development of the transport system according to the Strategy. The article analyzes the corresponding document adopted in PRC – "Decision on accelerating the development of ethnic education" as the possibility of a partial solution to the problem of national minorities in China, in particular, in the field of education regarding the stimulation of obtaining an education in this population

Keywords: PRC; education; national minorities; autonomy; culture.

1 Introduction

The organization of education for certain groups of the population is always a challenge for the pedagogical systems of any country with a non-monoethnic composition, since, on the one hand, it must contribute to the gradual and planned development and unification of the population of the country as a whole, as a single organism, and on the other, it should take into account and preserve the cultural identity of small ethnic groups, their religious, social, gastronomic, artistic preferences, etc. China is a country whose population today includes (according to Chinese government documents) representatives of 56 nationalities, but 92% of the population is recognized as "Han" the titular nation of China, while the remaining 55 are united under the common name of "small nationalities of the PRC" and their number varies from 17 million people (1.3% of the Chinese population, Zhuang nationality) to 3,682 people of Lhoba nationality (0.0003% of the total population of the country). In certain periods, the number of officially recognized groups differed. Thus, during the 1953 census, 41 national minorities were listed. In the 1964 census, 183 national minorities were registered, of which the government recognized only 54. Among the remaining 129 peoples, 74 were included in the recognized 54, while 23 were classified as "other" and 32 as "doubtful". It is also worth noting that although most of the inhabitants of the southern provinces of China speak Chinese dialects, which differ significantly from the official standard based on northern dialects, they are not considered officially as separate nationalities, but as part of the Han nationality [9; 18].

The fact that a person belongs to one of the 55 small nationalities in the PRC not only highlights his non-belonging to the titular nation, but also imposes certain features on a person's social life. The balanced policy of Chinese leadership for centuries was carried out through the support of the culture of national minorities, respect for their traditions and rituals, stimulation of living according to the traditional way of life, which is characteristic of a specific minority. However, on the other hand, the benefits provided by the Government of the country are concentrated on the places of traditional residence of ethnic minorities, on the development of their cultural identity, but they occasionally stimulate representatives of small ethnic groups to pursue a career at a more than regional level, a party career, focusing them on teaching, engineering, or medical careers for the needs of their community, artistic careers, etc. This is also due to the organization of the state education system for national minorities, who have the right to study in their native language (that is, the language of the national minority) and the territory of their residence, while this right is lost when moving to other regions of the PRC (therefore, it makes such a move practically impossible, since people from ethnic regions do not have a very good command of the Chinese regulatory language and are uncompetitive in the labor market and unfit for the education system) [5; 7; 12].

The intensively developing system of higher education in the PRC has already outstripped all countries of the world in terms of quantitative indicators, but, like other multinational states, China is facing a number of problems in the field of education. First, equal access to education must be ensured for all 56 officially recognized ethnic minorities throughout the country. Secondly, it is necessary to ensure the economic development of 117 autonomous counties through the development of education. Thirdly, the educational process in areas inhabited by national minorities must comply with the principles of national autonomy. Fourthly, the entire educational system should be based on the principle of interethnic unity.

2 Method

As part of the study of education for national minorities, a comprehensive methodology based on the principles of consistency and structure was applied, which made it possible to present the modern situation in Chinese culture and education system. The research methodology includes comparative, anthropological, phenomenological, ethnographic approaches. As general scientific methods, the following were used: observation, analysis and synthesis (when studying empirical and theoretical materials), comparison, the method of ascent from the abstract to the concrete (from the formulation of the problem to the subject under study and to a summary).

3 Results and Discussion

In September 2013, the leader of the People's Republic of China, Xi Jinping, announced a global initiative called "One Belt One Road" which aims to create a common economic space to spread China's achievements in the field of economy, industry, etc. and gain access to the achievements of other countries. To date, 70 countries have joined this initiative. Initially, the Project aimed to create a railway system to speed up the delivery of goods from China to Germany. However, over time, the unspoken division of the project components into "One Belt One Road" as a purely economic project and "New Great Silk Road" as a socio-cultural initiative appeared. Considering this initiative as common to all the countries of the Project undoubtedly entails changes in the cultural and, therefore, educational background of the countries whose territory the Project passes through [13].

Xi Jinping said that since 2013, countries participating in the Initiative have been promoting the "spirit of the Silk Road", expanding cooperation in science, education, culture, and health care, supporting people-to-people exchanges, creating for the Project a solid foundation in public opinion and strengthening its social base. The Chinese government annually allocates 10,000 scholarships to relevant countries, and local governments have also launched specialized scholarships for Silk Road countries (also funded by the PRC). The authorities of the People's Republic of China encourage the holding of international cultural and educational exchanges, so-called years of culture and tourism, art and film festivals, conferences and dialogues of think tanks. All this made humanitarian cooperation within the framework of the Project diverse.

Today, the People's Republic of China not only is creating space for economic cooperation, but also is forming the so-called "New Silk Road Civilization", which is at the current stage dominant in the development of the Project as a whole, as it should form the appropriate favorable social and cultural climate. The Chinese use the "One Belt One Road" project program to promote their culture very actively. In modern Chinese art, a whole branch of "Silk Road Art" has appeared: it is designed to adapt Chinese national musical, dance, choreographic, graphic traditions to forms that foreigners can perceive. Gradually, China accustoms the world to its sounds, plastics, and colors. Chinese cinema actively works with foreign local directors and actors, adding not only a financial component to the films, but also its own values and social features. Contracts were concluded with leading cinematographic and animation associations for the filming of products with a Chinese component (animated films "Mulan", "Everest", historical films can be considered examples of such cooperation). China constantly organizes concerts and exhibitions in the countries participating in the Project. The low cost of tickets (China pays 50-70% of the cost), as well as the high quality of the events, make them "sold out". Obligatory organization of several public events concerts, exhibitions, etc. is included in the duties of students who obtain a Master of Arts degree at foreign universities (without confirmation of such activity, the Master's degree will not be recognized by the Ministry of Education of the PRC). The Chinese are regular participants and winners of art competitions at both local and higher levels in the Project countries. To familiarize the world with China, the artistic component is used to appeal to the emotions and souls of foreigners, which means that these emotions remain in the emotional picture of a person as something pleasant, which cannot but contribute to the improvement of the image of Chinese culture and other initiatives of the PRC as a whole in the external arena [8; 13; 14; 17].

However, the "One Belt One Road" geopolitical strategy announced by Xi Jinping in 2013 has put the PRC in a position to reconsider its relations with national minorities (especially those living on the country's western, southwestern, and southeastern borders), since precisely these territories are key ones for the development of the transport system according to the Strategy. China faced the fact that the local population is not only unmotivated and uninterested in abandoning traditional ways of life, modernization and globalization, but also emotionally and educationally cannot always accept the changes that are taking place (because usually their education, in most cases, is limited to mandatory compulsory 4th grade and vocational training in special vocational educational institutions or traditional mentoring [3; 16]). Therefore, today, the leadership of the People's Republic of China has developed a special plan for the development of education for representatives of small nationalities, which should contribute to the general increase in the level of education and its modernization for the population of this category, to allow a more active presence of Chinese state values in these territories and the educational assimilation of representatives of Chinese minorities in order to enable the active promotion of works on Project "One Belt - One Way" [15]. Let us note that our article deals exclusively with the sector of formal (state) education, created by the state of the People's Republic of China for representatives of national minorities (all nationalities of the People's Republic of China, except the titular Han) in the cities of their compact residence.

On September 28, 2014, General Secretary Xi Jinping said in his speech at the Central Conference on Ethnic Policy: "The core educational work is inseparable from focusing on the unity and development of ethnic areas". On August 18, 2015, the 6th National Conference on Ethnic Education was held, at which the State Council adopted the "Decision on Accelerating the Development of Ethnic Education", which clarified the guiding ideology, basic principles and development of ethnic education in the new era, taking into account the needs and requirements of the geopolitical strategy of the People's Republic of China "One Belt - One Road" [4]. In a concise form, the main provisions of this document can be formulated as follows:

- The transition of education for ethnic minorities from a "guarantee of rights" to "education for achieving a high goal", which should result in an increase in the number of people with higher education and a scientific degree from among ethnic minorities. In particular, it is especially emphasized that these should be specialists not only in pedagogical, cultural, and aesthetic direction, traditional medicine (where there is already a high percentage of students and "honored specialists"), but also lawyers of international profile (now the number of lawyers from among representatives of national minorities is approximately 5%), state-level politicians (now this figure is only approaching 3%), representatives of the IT sphere, high-tech business [8], etc.;
- Guaranteeing and ensuring fairness, quality, continuity, security, and balance in the organization of education through increasing the presence of students in offline classes in educational institutions and increasing the body of teachers to work in schools from both representatives of national minorities and Han people (who are encouraged by privileges and other factors motivation). Therefore, the People's Republic of China is planning to increase the number of subject teachers to work in the education system for ethnic minorities (applicants who, before taking the exams, agree in writing to work on the state distribution in places of compact residence of national minorities have priority for admission if the scores are equal) [6];
- Popularization of the idea of mandatory ten-year education and elimination of illiteracy among young and middle-aged, as well as elderly people. This issue is also very acute with regard to the problem of women's education, since most of China's ethnic minorities belong to the masculine type of culture and do not consider formal education a necessary component of girls' development;
- In-depth promotion of the "Internet + Education" action, using the technological advantages of 5G and artificial intelligence, focusing on the current situation and needs of education development in ethnic regions. Thanks to the implementation of the project "Experimental schools - experimental zones of intellectual education" in ethnic regions, 22 experimental territories and 121 schools, 20 reference schools in developed regions were created in order to explore new ways of joint development of education in developed regions and ethnic areas [2];
- The fight against poverty in the regions through the creation of targeted public jobs (it is planned in the infrastructure of the "One Belt - One Road" project) for representatives of ethnic minorities who have obtained professional or higher education in public educational institutions. It is believed that this will not only stimulate the desire of representatives of ethnic minorities to study, but will also help to even out the gender imbalance that exists among those seeking education in these regions (it is considered that parents who will be interested in getting their daughter a government job in the future will be more easily to accept the idea of the need for school education for her);
- Introduction of a 15-year program of free education for all students from national minorities with a quota of 15% of the total number of students in vocational colleges and universities of the country. This project provides that every child from among national minorities has the right to 15 years of education at the expense of the state. This period may include preschool education (3-5 years), school (max. 10 years), professional college (3-4 years), university (4 years). Parents can choose for their child, for example, "2 years of kindergarten + school + professional college" or "school + university", or "kindergarten + school" according to their own choice. This state project is also aimed at the integration of representatives of small nationalities (who usually live in a certain isolated social grouping) into Han Chinese society, as it is intended to make full use of the partnership support and cooperation mechanism between the East and the West, to improve the coordination mechanism and the promotion of partnership support in groups of vocational education and vocational

technical colleges in eastern and central provinces and cities, as well as promote the work of partnership support of "group type" of higher education institutions to achieve new results [10];

- Inclusion of the achievements of local ethnic minority cultures (especially in the field of visual arts and music) into the state education programs for the study of music, painting, decoration, sculpture, design, etc. as Chinese cultural heritage. Thus, this information will be studied in an in-depth format not only in educational institutions of the PRC, but also in all educational institutions of the world that cooperate with Chinese universities on academic mobility and double degree programs, and will also become mandatory for all foreigners studying in China This component is key in the implementation of the so-called "soft power" policy (influence through culture and art), which is defined as the main driving force for the implementation of the "One Belt One Road" strategy in the world [13];
- Strengthening the regional component in education: study by small nationalities (especially those who live along the state border of the PRC with Kazakhstan, Kyrgyzstan, Mongolia, Afghanistan, Pakistan and Tajikistan countries through which the road and railway of the One Belt One Road project pass) of language, art, and characteristics of the neighbors in order to provide the Project with a corps of quality translators and the possibility of transferring information and perspectives of the Project to the local population of those countries. Ethnic minorities who live inside the country and do not have a border with the territory of other states are offered as a foreign language the languages of those countries that are officially participants in the "One Belt One Road" Project: Ukrainian, Hebrew, Portuguese (in the Brazilian version), Spanish, etc. [14];
- Involvement of children from border areas of other countries to study in Chinese schools within the framework of cooperation of municipalities and with the consent of parents. Due to the fact that countries such as Kyrgyzstan and Kazakhstan have a large territory and a certain amount of rural population living in communities along the borders of the PRC, it is territorially more convenient for their children to visit Chinese educational institutions than to get to such in their own country. Usually, in such communities, there is no language barrier with the neighboring representatives of the ethnic minority of the People's Republic of China, since historically and linguistically they belong to a single ethnic group. In Afghanistan and Pakistan, such an initiative is also approved due to the problems of organizing education within these countries [1];
- Mandatory bilingual education for representatives of ethnic minorities. This item is the most controversial regarding the preservation of the right of national minorities for reproducing the educational process in their native language. However, due to the fact that bilingual education also opens the way for people from national minorities to university education and the general Chinese labor market, this provision causes less opposition locally than the idea of compulsory education as such [2; 3; 8; 12; 15].#

Therefore, as a conclusion, we can note that the Initiative "One Belt - One Road" is considered by the People's Republic of China as an opportunity to partially solve the problem of national minorities, in particular, in the field of education in terms of encouraging people to get an education. The problem of the reluctance of national minorities, on the one hand, to integrate linguistically and culturally into the Han (pan-Chinese) cultural and social space, and on the other the failure of the PRC to create conditions for the social elevator of representatives of any ethnic groups, except for the Han, created a certain social conflict in the country, when state education for ethnic minorities is not integrated into the national space, is not unified according to the national standard and is therefore insufficient for a person to obtain higher education and a profession, to build a career. The economic and geopolitical benefits that the People's Republic of China is counting on under the conditions of even partial implementation of the goal of the "One Belt One Road" Strategy forced the state to reconsider the positions of national minorities (especially those living in the border areas) and make them active participants and personnel reserves for the implementation of the Project on the ground. Therefore, the idea of developing education for representatives of national minorities is actively promoted in the country, and China is ready to invest efforts and funds in this.

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MELODECLAMATION AS A SYNTHESIZED MUSICAL AND THEATRICAL GENRE: UKRAINIAN SPECIFICITY OF EXISTENCE

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Abstract: The study offers a historical and performance analysis of the melodeclamation genre in Ukrainian culture. Chronological, terminological, cultural and artistic aspects of the origin and essence of the genre in the European context, its influence on the formation of literature, music, and theater are determined. The specifics of the practical spread of the genre in Ukrainian culture in the folk-instrumental (Kobzar-lyre), stage music-theatrical (artistic word in synthesis with music), pop and popular spheres are analyzed. The most striking examples of the representation of the genre in the works of composers of Ukraine and the Ukrainian Diaspora of the 20th – early 21st centuries are singled out.

Keywords: melodeclamation; recitative; interaction of music, theater and literature; genre features of melodeclamation; forms of melodeclamation; works of Ukrainian composers; musical and theatrical culture of Ukraine and the Ukrainian Diaspora.

1 Introduction

The synthesis of words and music is represented by many genres - opera, operetta, melodrama, song-romance genres, as well as a specific genre – melodeclamation. Known since antiquity, this genre has repeatedly been in the field of view of philologists, musicologists, and theater experts. In general, the origin and etymology of the name of this genre among scientists is still ambiguously interpreted. Even more disagreements exist in its correct genre and form-creating identification, which necessitates the need to understand the specifics of the functioning of melodeclamation in its evolutionary development over the centuries.

In the Ukrainian culture, the genre of melodeclamation is represented quite widely in the performance planes - folk-instrumental, stage music-theatrical and popular, in the works of composers, arrangers, folk singers, etc., however, today its features are generally not sufficiently studied, and separate studies on forms and directions of development in Ukrainian culture are practically absent, which led to the choice of the topic.

The purpose of the article is to reveal the genre features of melodeclamation and the specifics of its creation and reproduction in the cultural-historical dynamics of the functioning of various types of Ukrainian art, in particular, theatrical and musical.

In accordance with the set goal, the following tasks are solved:

1. To reveal the genesis of the genre, the main and related terminological apparatus;
2. To trace the historical development of melodeclamation in literature, theater, and music;
3. To determine and compare the specifics of the forms of the functioning of melodeclamation in Ukrainian culture, in particular in folk-instrumental music-making (bowing and lyre-performance), stage music-theatrical performance (artistic word in synthesis with music), popular pop music culture;
4. To analyze the author’s samples of melodeclamation in the art of Ukraine and the Ukrainian Diaspora.

2 Method

The methodology of this study is based on an integrated approach. The research methodology involves the use of a complex of methods: historiographical, source studies, comparative, textological, and music-theoretical. The specificity of the material required, in addition to traditional analytical methods, reliance on the main provisions of the theory of musical text.

3 Results and Discussion

Cultural and artistic aspects of the origin and essence of the melodeclamation genre

Melodeclamation has an ancient origin. Its origins lie both in folk and ritual culture and in the academic art sphere. The term *melodeclamation* is based on the roots of the words melos (Greek *μέλος* – song, melody) and declamation (Latin *declamatio* – exercise in eloquence). This is a synthesized term used in literary theory, theater studies, and musicology.

The term *declamation*, as the art of expressive reading (recitation) of literary (mainly poetic) works, is also used in music. Recitation refers to the relationship between language and music in vocal-choral and vocal-instrumental works, features of language accents, intonations, as well as speech culture and expressiveness of pronunciation (articulation) of the text. It should be noted that other terms are often used as synonyms for melodeclamation: recitative (Italian *recitativo*), recitation (Latin *recito*), musical speech, melorecitation (Polish *melorecytacja*), etc., but the most important in their content is synthesis of both melodic and text-speech components.

Melodeclamation is considered both a separate technique (method) of expressive reading (recitation) in the form of musical intonation without or accompanied by a musical instrument, and a separate genre form. In melodeclamation, the performer must clearly follow the rhythm of the melody, “following the word”, that is, the melodic organization of the text (intonation) in its rhythmic or metro-rhythmic grouping is the priority.

The history of oral folklore of many peoples testifies to the use of melodeclamation in many epic genres – historical stories, as well as in certain rites of calendar and family cycles – festive (celebratory) and mourning (funeral).

Borys Warneke (1874–1944) – theater historian, philologist - studied the origins of melodeclamation as a type of artistic reading of works accompanied by an instrument. In the work “History of declamation” [21] he considered the evolutionary development of this genre in ancient Greece and Rome, using the works of Seneca, Plutarch, Hellius, Plato, Quintus, and others.

Declamatory lyrics were divided into elegies and iambics as genre varieties. Elegies are reflections on social and personal topics, while iambics are journalistic polemics and ironic criticism of the opponent. Declamatory poetry was born and developed in Asia Minor, from where it spread to other territories of Greece.

7th century BC was an important stage in the development of melodeclamation, the transition to expressive reading, proposed by the ancient Greek lyricist Archilochus, the creator of iambic verse. In terms of form, the works corresponded to everyday, unrhythmic language, and iambic trimeters were used to write dialogues in dramas. Instead, other types of recitation are associated with musical accompaniment, one of which is an *elegy* – ia sad melody performed on wind instruments, namely *αὐλός* – a sample of the modern clarinet, or accompanied by wind music.

Theoreticians of Greek poetry divided it into three types – *elegy, iambic, melos,* in contrast to the modern differentiation – *epic, lyric,* and *drama*. In the theory of poetry, a melodeclamation is a work that is adapted to a melody in its verse form, based on the motive of which it is performed, intended for singing, musical performance. The authors wrote both melodies and texts for their works.

In 6th–5th centuries BC, the flowering of Hellenic poetry, the so-called “melic poetry”, or “melika” (Greek *melos* – a song), which was performed to the accompaniment of a lyre, was observed. Folkloric forms (hymns, hymns, epitaphs, laments, etc.) and combinations of different verse dimensions are characteristic of it.

Hellenistic lyrics were divided into solo (Alcaeus, Anacreon, Sappho) and choral (Pindar, Bacchylides), glorified heroes, athletes, and gods. The Greeks learned the art of performing melic poetry from music teachers, and its varieties – from grammar teachers.

In 3th BC, poets of Melos – lyricists (*λυρικό*) – used the lyre as an instrument, their works were sung, not read. B. Warneke notes that Homer's poems were favorite for artistic reading, they were originally sung to the accompaniment of lyre and kithara, they had a verse form. Rhapsodists – creators and performers of epic songs – continued this tradition until the end of the 2th BC, synthesizing singing with recitation [21].

In the period of the Roman Empire, according to Warneke, the attitude towards singing changed. The ancient Roman music theorist and philosopher Macrobius, the poet, philosopher and orator Seneca considered singing to be frivolous. Using the genres of Greek poetry, they mostly read them, not sang them, although the playing of the lyre, as background music, was preserved during the reading. According to the texts of the writer Pliny the Younger, Warneke suggests that his daughter sang poetry to the accompaniment of the lyre [21].

From the works of Wilhelm Christ (1831–1906) – a German philologist, Warneke uses a quote from the philosopher Plato, which refers to Homer's poems performed by the rhapsodist Ion, where the real singing took place in the pathetic places of Homer's poems, hence the conclusion that the main part of the text was recited. Classification of genres proposed by V. Christ, supported by B. Warneke, is given below:

- Kataloge (Greek *Καταλογη* – narration), which means to pronounce separately and clearly, this is recitation without a musical instrument;
- Parakataloge (Greek *Παρακαταλογή* – singing poetry and reading poetic works to the accompaniment of an instrument), which is a recitation accompanied by a musical instrument or a melodeclamation [21].

Warneke considers these terms to be of no significant difference, he believes that they denote the same means of performance, and he finds confirmation of his opinions in the Russian and Ukrainian philologist, expert on the Greek language Fedor Korsh. In the context of one of the means of performing melodeclamation, one should also agree with its equating to recitative (a long speech, close to both recitation and singing), proposed by the Russian philologist, culturologist, antiquities researcher Faddii (Tadeusz) Zelinsky, although he labeled melodeclamation with the term *melodrama* [11].

The modern Ukrainian theater expert Olexandr Klekovkin notes that during the period of the Biblical Theater there was a type of actors who read and sang to the accompaniment. Thus, from the 6th century, mime performances became popular; in their repertoire, there were three genres: "tragodoi" (semi-reading and half-singing of excerpts from Greek tragedies), "kitharodoi" (singing accompanied by a kithara) and "comodoi" (separate scenes from ancient comedies) [9, p. 84].

Melodeclamation was actively used in religious rites. Spiritual songs were an integral part of the prayer of the first Christians, and the singing of psalms became part of the church tradition of Christians of all denominations. The musical side of prayer was noted by many ministers of the Christian church [13]. Clement of Alexandria, a highly educated father of the Church, believed that poetry and music are among the most perfect human creations, and their synthesis in singing is an opportunity to glorify God in the best possible way. Origen supported singing to God as an opportunity to profess faith. Bishop Eusebius claimed that psalms should not only be recited, but also sung melodiously. Thus, the gradual transition from recitative-declamatory modes of prayer to melodic and antiphonal ones is evidenced in the religious Christian tradition.

Saint Basil the Great became one of the most persistent defenders of singing as prayer. In his works, he repeatedly mentions that through the influence of music, a person receives enlightenment of the soul and mind. Saint Ambrose (Milan bishop in the 4th century) contributed to the reform of church music. Thanks to him, a new school of singing was opened, named in his honor – Ambrosian singing, which was characterized by the beauty of intonation, the ability to ornamentalism of music (melismatics), singing syllables [13].

In Christianity, the foundation of the first liturgical musical drama was a melodic composition with a chorus, prayer or antiphon. In Byzantium, a system of eight voices developed, where each of the voices serves for alternating holidays when singing kontakion and troparion. Melodeclamation is also found in the Gregorian chant of the liturgical singing of the Roman Catholic Church. In general, the term "liturgical recitative" is also applied to the simpler formulas of Gregorian chant used in the Epistle, Gospel, preface, etc. [5].

According to the nature of singing in the liturgical text, syllabic chorales (1–2 tones per syllable of the text), neumatic (from 2 to 4–5 tones per syllable), and melismatic (an unlimited number of tones per syllable) are distinguished. The first group includes recitative chants, psalms, and most antiphons. From the 9th century, the first recordings of Gregorian chant music were published. Their rhythm is based on the irregular alternation of long and short durations, which were fixed in writing with the help of a neume notation. It should be noted that the name 'neume notation' comes from the late Latin *neuma*, which in turn is based on the ancient Greek *πνεῦμα* (*pneuma* – breath). Neumas were related to speech, consisted of various punctuation marks (dash, dots, etc.) and their combinations, which were placed above the text of the psalms to recall the melodic movement of the motif. From the 10th century, letter signs appeared in it specifying melodic, tempo and rhythmic designations. Neumas in the 12th century were replaced by linear quadratic notation. The appearance of a new way of recording reflected a number of changes that took place in Gregorian chant – diatonization of melos, reduction of rhythmicity to following equal durations (Latin *cantus planus* – even singing). The appearance of modern musical notation contributed to the recording of all types of chants – for their mastery (learning) and use [5].

In the history of academic music, the concept of melodeclamation is closely related to recitative. Recitative (Italian *recitativo*) is a long recitation that approaches both declamation and singing. The textual basis of the recitative can be both poetry and prose. The following types of recitative are distinguished: dry (Italian *secco*) and accompanying (Italian *accompagnato*); measured (Italian *a tempo*); singing or melodious (Italian *arioso*). Correct, meaningful declamation is of great importance in all types of recitative.

In the vocal music of the Baroque and Viennese classicism, secco and accompagnato recitatives were used; later, different types of recitative were often mixed. In operas and oratorios, recitative is usually accompanied by dry accompaniment and functions as a link between arias. At the same time, the dramatic action is reflected in the recitative, and the emotional reaction of the characters to it is reflected in the arias.

Dry recitative. The vocalist sings to the accompaniment of *basso continuo* (sustained bass), which is usually realized as a sequence of chords (without ornamentation and melodic figures), that serve the singer to indicate the tonality and to emphasize punctuation marks. Chords are performed mainly where there is a break in the recitative. There is only one sound for each syllable of the text. The form of such a recitative is uncertain and is completely dependent on the text. The singer performs it freely, the tempo is not specified.

Accompagnato recitative. Unlike the dry recitative, where the singer is accompanied only by the *basso continuo* part (on the organ, harpsichord, etc.), in the accompagnato recitative (Italian: *accompagnato*, literally "with accompaniment") the instruments with written parts (up to the whole orchestra) are involved. This type of recitative was developed in the era of high baroque (passions of J.S. Bach) and in the music of the era of classicism (operas of Ch. Gluck, A. Salieri, etc.).

Measured recitative (a tempo), unlike other recitatives, which do not have a time (metric) division, can be in 4/4, 3/4, etc. dimensions. When singing a recitative with a not very rich melody, the accompaniment is performed entirely in the form of in the form of chords sustained or played by tremolo. There is no continuous motif, that is, a melodic pattern, in such a recitative. The form is uncertain, and the alternation of tonalities is arbitrary. Each syllable corresponds to one note.

Singing recitative (ariose singing) is the most developed form of recitative. One syllable of a word can sometimes correspond to two or more sounds. Like the measured one, this recitative is not limited by a modulatory plan. The form is often free. Arioso – as the historical heir of the singing or melodic recitative – became a type of aria, from which it differed in a smaller form and a more declamatory character.

As a separate technique, melodeclamation in the form of recitatives existed for centuries in opera. Opera, as a genre, appeared in the 16th century in Italy as a renaissance of ancient Greek tragedy in the form of *dramma per musica*. The development of opera was facilitated by the development of musical education, solo singing, and instrumental collective play. In the operas of many Western European composers, melodeclamation was an important component of dramatic development.

Starting from the middle of the 18th century in Europe, melodeclamation became an independent concert genre, which in the 19th century was presented in ballad texts by composers F. Schubert ("Farewell Beautiful Earth", 1825), R. Schumann (2 ballads, 1852), F. Liszt ("Lenora", 1858, "The Sad Monk", 1860, "The Blind Singer", 1875), R. Strauss ("Enoch Arden", 1897), M. Shillings ("The Witch's Song", 1904), and others.

At the beginning of the 20th century, vocal declamation (German *Sprechstimme* – speaking voice) became widespread in avant-garde music; it was first used by Engelbert Humperdinck in the melodrama "Royal Children" (1897, transformed into an opera in 1910). *Sprechgesang* (German – conversational singing) is directly related to the operatic recitative manner of singing (articulation is fast and relaxed, like speech), ancient musical techniques of *parlando* (speaking) or recitative are used. This term is also used in the context of "musical dramas" or late romantic German operas (in particular, those of R. Wagner and others). *Sprechgesang* is often considered a German alternative to the recitative technique.

Sprechstimme is a type of rhythmic voice writing that combines the principles of melodrama with an extended peculiar technique. Although this compositional technique was first used by E. Humperdinck, it is more associated with the composers of the Second Viennese School. Arnold Schoenberg uses it in the work "Moonstruck Pierrot" (1912) – a melodrama for voice and ensemble based on a poem by Albert Giraud, as well as in the operas "The Happy Hand" (1924), "Moses and Aron" (unfinished, 1957), in the cantata "Survivor from Warsaw" (1947). The composer explained how to achieve Sprechstimme: by following the specified rhythms, however not holding the melodic intonation line, but interrupting it. In Schoenberg's notation, Sprechstimme are usually marked with crosses, or the note head itself is replaced by a small cross. Schoenberg's later notation (first used in his Ode to Napoleon, 1942) replaced the 5-line notation with a single line that has no key and, accordingly, no melodic level.

Sprechstimme is used by Alban Berg in the operas "Wozzeck" (1925) and "Lulu" (1937), Klaus Huber in "Aasceticism" (1966, for flute, sprechstimme and tape recorder), Benjamin Britten in the opera "Death in Venice" (1973), Wolfgang Rim in the opera "Jakob Lenz" (1979), Walter Zimmermann in the cycle "On the benefits of renunciation" (1984), and others.

The development of opera and its varieties, as well as theatrical forms, contributed to the differentiation of many genres of musical and theatrical art, their clear division into speech and musical factors.

Artistic declamation is a form of oratorical, literary art, here the text of a (literary) work is pronounced without singing. The term "spoken word" is used in English-speaking countries, its forms are the reading of poems, stories, literary readings, but musicians and poets often perform in this genre (the voice is accompanied by music, which contributes to the emotional perception of the content).

Spoken word is a poetic performance art that has been actively developing since the 20th century and until now. Its oral nature of presentation focuses on the aesthetics of words, such as intonation and voice preference. Spoken word today is also denoted by the term "catchall", which includes any type of poetry that is read aloud, including poetry readings, poetry slams, jazz and hip-hop poetry, comedy and prose monologues. Although spoken word can encompass any kind of poetry read aloud, it differs from written poetry in the way it sounds, which determines its genre form of representation. Unlike written poetry, read poetry is more concerned with phonetics, or the aesthetics of sound, and, accordingly, with the intonation and melodization of words. The development of conversational genres since the 20th century becomes more active thanks to the development of media - radio, and later television, the Internet.

Melody plays an important role in conveying the text to the listener. It was noted by the literary critic Boris Eichenbaum (1886–1959) as a field of poetics that studies its intonation aspect, materialized in a special poetic syntax. Melody is a discipline between the phonetics and the semantics of poetic speech, as noted by Eichenbaum in the study "The Melody of Russian Lyrical Verse" (1922) [4]. This idea is a continuation of the teaching of the German philologist Eduard Sievers (1850–1932) about the need for "auditory philology" (a poetic text acts as a spoken text). Eichenbaum emphasizes the study of the melody of the poem, specific to each of the samples, in its difference from the usual speech intonation. He distinguishes three types of verse according to its melody: it is declamatory, incomplete, and conversational. These studies are consistent with the modern definition of melody (Greek *melodos* – consonant) not only as a set of melodic means of expression characteristic of a musical direction, a composing school, the work of a certain artist, a musical work, but also as a sound curve of phrasal intonation, a compositional feature of a speech or sound text [2].

Russian directors V. Meyerhold and K. Stanislavsky showed considerable interest in melodeclamation and its varieties, because at the beginning of the 20th century many texts were read to the music. Stanislavsky was critical of this genre, looking for simplicity and truthfulness of sonority. In the work "My life in art", he notes that actors "resort to all sorts of voice graces which create that disgusting convention, quasi-singing language and declamation from which you want to run away" [20, p. 514]. In one of the chapters "An actor must be able to speak", Stanislavsky notes: "Since then, my artistic attention has been directed towards sound and speech, which I began to listen to both in life and on stage. More than ever, I hated the actors' sonorous voices, their crude imitation of simplicity; dry percussive speech, solemn monotony, mechanical reflection of chorea, anapest and other, creeping upward chromatic movements, vocal jumps to thirds and fifths with a downward slide for a second at the end of a phrase and a line" [20, p. 511–512].

The outstanding director associated melodeclamation with talentlessness, banality, and this led to the decline of the genre. "Language, poetry is the same music, the same singing. The voice should sing both in conversation and in poetry, sound *like a violin, and not knock words* like peas on a board" [20, p. 513].

Researching the Russian melodeclamation of the Silver Age, A. Olshevskaya proves that this genre was one of the expressive musical and poetic genres of the beginning of the 20th century, the uniqueness of which was the combination of music and recited words [15, p. 6]. Along with poetic creativity, melodeclamation can be found in the works of Russian composers E. Fomin, G. Lishin, and A. Arensky.

Melodeclamation was not only a performance form on the stage, in a combination of artistic words and music, but gradually became a separate author's genre of the composer's work, was actively used as a means of emotional expression. Today, melodeclamation receives new forms of its use, both in chamber work and in the genres of cantata-oratorio and opera. It is also actively used by composers in samples of sacred works on canonical texts and prayers (for example, Arvo Pärt and Josef Swider).

The specifics of melodeclamation genre prevalence in Ukrainian culture

The melodeclamation has its own features according to genre characteristics, which, at the same time, have both national expressiveness and formed traditions. The very synthesis of the recited word and its intonation vocalization is inseparable from epic folklore and church (liturgical and paraliturgical) genres, which are widely represented in Ukrainian culture.

The professional foundations of the art of the artistic word in Ukraine, in particular melodeclamation, according to the researches of the theater historian Hryhoriy Luzhnytsky, were laid during the heyday of the state life of Old Princely Ukraine in the 10th–12th centuries, namely in the princely theater. This theater "was based on a knight's song, based on two elements: recitative (reading) and glorification", the theme of which was the defense of the native land, glorification of the prince, knightly honor. Although Luzhnytsky claims that this artistic tradition was borrowed from Byzantium, with which Kievan Rus had close political ties (4^{th}–5^{th} centuries), but performers such as *kitharodoi* could not "recite at banquets held at princely courts" [17, p. 108]. The works were performed on the dignified meetings in the princely court, because they first of all carried respect for the prince and the state.

The first information about performers - singer-reciters (declamators) – is given by the texts of the ancient chronicle "The Tale of Igor's Campaign". Luzhnytsky also defines the categories of actor-performers, among which to the first one he includes author-poets and in this context also mentions the actor-poet Mitusa, mentioned in the annals of the Galicia-Volyn principality in 1241. In addition, the author points to another category of actor-singers at princely courts, namely paid professional ones [12, p. 103–104]. The later flourishing of the Cossack epic is undeniably connected with the "The Tale of Igor's Campaign". Composer and folklorist Filaret Kolessa notes: "Just as Zaporozhian Cossacks were the inheritors of the knightly glory of princely retinue, <...> so also Ukrainian folk dumas, this Cossack epic, are a continuation of knightly retinue poetry" [10, p. 7].

The syncretic primary basis of musical activity, which is characteristic of the early history of music, as it is known, did not differentiate compositional and performing practice, but united them in the process of creating music. Many researchers noted in their writings that it was precisely from improvisational forms of music making that musical art – both folk and professional – began. The instrumentality (its arrangement, form, timbre), the interaction of national and ethnic traditions, the style of the era, the social status of the performers, and personal indicators of his musical and declamation abilities had a significant influence on the forms of creativity. Epic genres, improvisational in nature, required the performers to have a sufficiently high command of the instrument and the word, in order to influence the listener [3].

I. Zemtsovsky wrote that "the music of the oral tradition exists in conditions of constant variability, <...> it primarily involves a multiplicity of options and versions, readiness for transformations and reinterpretations" [22, p. 10–11]. Mykola Lysenko was one of the first to express these thoughts regarding kobzar music – he noted kobzar Ostap Veresai's specific "kobzar style" of performance, the features of which were "disruption of the smooth course of the rhythm, an abundance of decorations (melisms) and characteristic accompaniment to the song" [14, p. 26]. In order to cause a deep, strong expression, longing in the listeners, the kobzar during the performance "added to the voice sorrow (sorrow)", a cry, a lament.

The roots of improvisation stood out precisely in the epic repertoire – dumas, which were characterized by melodeclamation in uneven-syllabic stanzas, reinforced by instrumental overdubs. D. Revutsky noted: "the song gives little space for the singer's individuality", it "strongly preserves its text thanks to the constant form of the motif" [17, p. 93]. Instead, duma "does not have a permanent motive, it has only elements, from which the singer freely creates a picture of his performance" [17, p. 93].

Compositionally, the duma consists of the performance of several periods, which are based on "free, luxurious recitation". So, the main elements of improvisation in duma are: "lament" ("zaplachka"), "recitative" (speaking – "govirka"), "crying". Lament (singing phrase with the syllable "hey-hey") contributes to the formation of an epic (narrative) mood of the performer and listeners, recitative – intonation repetition of the main motive or motives, "crying" – an expression of feelings, highly intoned sounds, generously decorated with melismatics that evoke feelings of sadness, longing. "Singing a duma, kobzars always depend on their mood, and that mood tells them different combinations of singing elements, so that each performance of the duma is an improvisation for that moment. The kobzar sings the same duma differently each time, only the basic melodic pattern of performance remains the same" [17, p. 94]. D. Revutsky also noted the stylistic unity of the general motif of dumas, despite the presence of a certain selection of singing elements in each kobzar, combined individually – in their own way.

F. Kolessa wrote that "singing dumas requires not only careful preparation, long and difficult study of texts, melodies, the very method of recitation (the style of kobzar improvisation) and bandura playing, but also extraordinary musical talent and the gift of improvisation..." [10, p. 58]. Dumas melody, full of complex intonations and melismas, required long-term (3–6 years) mastery during the training of a young kobzar from the master of the Kobzar brotherhood. Basic chants were studied as a melodic mode that could be subjected to variation and improvisation. Together with the variation of the melody, there was also a rethinking of the instrumental accompaniment, which always played an auxiliary role to the singing, adjusted to the performer's voice.

During studies in the Kobzar brotherhood, the student studied texts and melodies, mastered the instrument, accompanied his master as a guide, and mastered the complete repertoire mainly in the third year. The preserved information of the Vustynsky (Ustiyan) books – oral collections of the Kobzar brotherhoods – attests to the fact that first beggars, prayers, psalms were studied, later - Cossack songs, Chumaks, burlats, humorous satirical works, instrumental dances, and later, a higher professional level was mastered – epic repertoire – dumas and slavish cries. The student studied both "from the master" and "from the brothers", since the exchange of repertoire "between brothers" was a common phenomenon. Although the teaching methodology was different, it continued the existing oral tradition. Namely the study of the main genres of the Kobzar repertoire was presented by the students after graduation at a special ceremony-examination of professional skills, which was called "vyzvilka" and "odklinshchyna". Further updating of the repertoire took place as a result of contacts with other brotherhoods, the creation of new songs and thoughts. Along with dumas thought-heroics, kobzars also performed works of religious-moralistic commemoration, philosophical-ethical generalizations (psalms, commemorations).

Kobzar workshops functioned mainly in the county towns and villages on the territory of the three provinces – Poltava, Kharkiv, and Chernihiv. Namely these territories become the epicenters of performing traditions, characteristic for a certain region, traditions that became the basis for schools of playing. These Kobzar schools were different among themselves with the repertoire, where the advantage was given to specific genres; the difference was also in performance manners, which are reflected in a certain complex of vocal intonations (melorecitations) and types of instrumental accompaniment, as well as ways of "holding the instrument" and playing it.

Kobzars sang where there was a listening audience - near churches, at bazaars, fairs, and evening parties. They were also invited to homes for weddings, christenings, and funerals. This necessitated the formation of a fairly wide repertoire, its performance depending on the conditions of perception and psychological readiness of the audience for listening.

As the researcher S. Hrytsa notes, "while the song is about stanzas united by a constant rhythm, which contribute to the memorization of a relatively small-scale text, in the "astrophic" thought one needs to rely only on the mnemonic model, both in the plot and in of all constructive elements – to remember the semantic frame of the plot, and, considering that this is a piece for listening, to feel the architecture of the verbal-musical whole of thoughts, which, depending on the needs of the audience, should be increased or shortened" [6, p. 42]. This was especially facilitated by the kobzar method, which became an aid for studying complex, large-scale texts. The student learned the text and melody of the epic from the master by the method of copying. Plot stops or climaxes, as well as the presence of "typical melodic formulas – paradigms" became the main points in memorizing dumas.

Melos of dumas (according to the researches of F. Kolessa, S. Hrytsa) was divided into three types: recitatives of a psalmodic nature, reminiscent of speech, spoken recitation; melodious recitatives, enriched with ornamentation in the refrain and cadence endings; melodious recitatives, close to a strophic song [3].

The transmission of the epic tradition involved a combination of verbal and musical transmission, both orally and through printed sources. These ways of transmission can be considered as certain historical and temporal stages of the functioning of the thought tradition of the border of the 19th and 20th centuries, and the development of melodeclamation in folklore genres. The duma tradition was artificially interrupted by the Soviet regime, and was preserved in the works of individual kobzar-bandurists of Ukraine (G. Tkachenko, M. Budnyk, V. Kushpet, etc.) and the Ukrainian Diaspora of the 20th century (H. Kytasty, Z. Shtokalko, V. Mishalow, Yu. Kytasty). It is actively evolving even today, providing for the mastery of texts and recitatives orally - by ear, as well as from recordings and from sheet music. This formed the basis of a new historical stage - the reconstruction of the Ukrainian epic, represented today by the work of M. Tovkailo, T. Kompanichenko, K. Cheremsky, and others.

Among folklore genres, melodeclamation is also used in chants-chronicles - historical and social-life stories of the Hutsul region, as well as in ritual funeral lamentations.

Melodeclamation remained important for the development of Ukrainian theater. Among the first known examples in performance is the panegyric declamation "Prosphonym", written on behalf of the younger and older students of the Lviv Fraternal School in honor of the Metropolitan of Kyiv and Galicia Mykhailo Rogoza, who came from Kyiv to Lviv on church affairs in early 1591. O. Klekovkin notes about the common types of recitations of that historical period – "laments" ("lamentations" or "trens"), i.e., "funeral eulogies", and recited poems [9, p. 220].

From the end of the 16th century, the discipline of rhetoric was taught in schools and church brotherhoods. It was one of the most important in the Kyiv-Mohyla Academy. Declamation is connected with rhetoric, and the art of it was also taught to students for participation in dramas and various events of a solemn nature [11].

Melodeclamation also became an object of interest for Ukrainian composers. The genre of arioso, in which the features of the melodious recitative were embodied, was also actively used by Ukrainian composers. Among them, there is Mykola Lysenko (1842–1909), the founder of the Ukrainian National School of Composers. His Taras arioso "What in the world is more sacred than our brotherhood" in the opera "Taras Bulba" is an example of synthesis of national folklore features of musical language and traditions of Western European music.

One of the first to turn to melodeclamation as a separate genre was the composer, bandurist, writer, historian and ethnographer Hnat Khotkevych (1878–1938). He is the founder of academic bandura art in Ukraine, author of the first bandura playing textbook (Lviv, 1909), designer of new improved instruments, Kharkiv method of playing, new performance techniques and ensemble forms. At the beginning of the 20th century H. Khotkevych emerged as a new type of performer who organically synthesized the principles of folk and academic music making. Khotkevych managed to combine in his work the practice of author's composition, performance (interpretation and improvisation), scientific understanding (research) of the actual bandura instrument and its methods, and the practice of a design engineer.

As a composer, Khotkevych created a number of works for bandura, string quartet, singing accompanied by piano, etc. A feature of his work is the actualization of the genre of melodeclamation, which in origin is close to epic-musical works, in particular dumas, with their poetic-musical recitation under instrumental accompaniment. Khotkevych wrote: "this is a special genre, and, probably, melodeclamations do not come out as well with any other instrument as with the bandura. A grand piano with its tempered intervals is less suitable for the natural human voice" [8, p. 166]. Bandura was interpreted by him as an improvisational instrument for accompanying the voice, however not only singing, but also recitation - artistic reading. The composer's works include the melodeclamations "I'm Alone Again", "Came Down Early", "July" based on a poem by M. Filyanskyi, "At that Kateryna" based on the text of Taras Shevchenko. Khotkevych wrote about this genre: "When the words have already run out, music arranges what is not said in words" [8, p. 167], noting the need for a sense of structure and drama, as a reflection of the development of the performer's artistic abilities.

It should be noted that the author performed melodeclamations personally in concerts, and also offered them for learning by his students at the Kharkiv Music and Drama Institute. Namely his students and followers (in particular, Hryhoriy Bazhul and Leonid Haydamaka) preserved the use of this genre after emigrating from Ukraine, already among the Ukrainian Diaspora, and also composed similar works themselves.

Leonid Haydamaka (1898–1991) was a multi-instrumentalist musician, conductor, composer, and arranger. He graduated from the Kharkiv Conservatory (cello), studied bandura with Khotkevych. Namely for him, melodeclamations and instrumental numbers were created, since Haydamaka did not have bright vocal data. Later, he became the first performer of H. Khotkevych' melodeclamations in the USA.

For the first time, the publication of H. Khotkevych's melodeclamations for voice with bandura was presented on the pages of the New York School of Kobzarsky Art magazine "Bandura" in the 1980s of the 20th century. And already complete edition of samples of melodeclamations was included in the collection of works of, edited by bandura player-performer and researcher Victor Mishalow (Australia-Canada) [8].

Victor Mishalow (b. 1960) is a bandurist, culturologist and musicologist, composer. He also repeatedly represented H. Khotkevych's melodeclamations at concerts abroad and in Ukraine. V. Mishalow notes that "the genre of melodeclamation" is rarely found in today's performance practice. It is worth reviving and continuing this purely kobzar genre - artistic reading accompanied by bandura, instead of blindly accepting the performing practice of other instruments <...>. This especially applies to those bandurists who do not have voice talent, or who have not yet polished these talent" [8, p. 288].

In the creative output of Vasyl Bezkorovainyi (1880–1966), melodeclamation is represented by 14 pieces that the composer wrote throughout his creative life in interwar Galicia, postwar Austria, and during his emigration to the United States. Only one work "Mynayut dni" was printed, while all the others remained in manuscripts (photocopies of which are kept in the Ternopil regional museum of local history (personal fund of V. Bezkorovainyi F.8343) and in the composer's family - in the possession of Bohdan Bezkorovainyi [7, p. 63].

The following thematic lines of V. Bezkorovainyi's melodeclamations are clearly outlined: spiritual works (prayers to the Most Holy Mother of God and hymns of the Ukrainian church), patriotic works (an emigrant's address to distant Ukraine, glorification of the glorious historical past and the role of women in historical processes), philosophical reflections on life, brotherhood. As a basis for the melodeclamations, the composer chooses the texts of prominent Ukrainian poets T. Shevchenko ("Days Pass", "The Big Cellar", "Poplar"), Lesya Ukrainka ("Forgotten Words"), M. Shashkevych ("To Twin Brother"), Yu. Fedkovych ("Most Pure Virgin"), B. Lepky ("In the Church of St. Yur"), P. Tychyna ("Duma", "Grieving Mother") and Ulyana Kravchenko ("Kruty", "Under the Cover of the Most Pure") [7, p. 546].

The genre of melodeclamation was quite widespread in the artistic and amateur milieu of the Ukrainian diaspora. The musical accompaniment deepened and strengthened the lyric-dramatism or tragedy of the poetic works, caused in the viewer even more affection, or empathy, either with the hero or the event mentioned in the work. The Ukrainian composer Stepan Spekh (1922–2009) from Germany turned to the genre of melodeclamation, choosing this form for a cycle based on the texts of Lesya Ukrainka "Seven Strings" (1976). The poetic material of the cycle is beneficial for readers, as it gives a wide palette of moods, and the musical accompaniment of S. Spekh only strengthens them.

The first poem from the cycle "To you" is accompanied by a major accompaniment, solemn in nature, at a slow tempo in the key of C major. The composer uses arpeggiated chords in the key of D major to the poem "Reve-gude negodonka" that illustrate the elements. The key of E major, the transparent texture of the piano arrangement was used for the poem "The Clear Moon" ("Misyatz Yasnenkiy"). The poem "Fantasie" is accompanied by an almost homophonic-harmonic presentation at a fast pace, in the key of F major. For the poem "The Nightingale's Song", the composer uses a transparent texture with grace notes and trills in the key of G major, which aims to brighten the poetic text. The sixth verse of "Gentle Spring Nights" in A major is also illustrated by a light, transparent texture in a slow tempo in the first movement, which becomes more complicated in the second movement, illustrating a dreamy mood, hopes and fantasies. The final poem "Seven Strings" is written in B major. First, emphasizing the seven strings, the composer plays the seven notes of the major scale at a slow tempo, concluding with an arpeggiated chord that illustrates the playing of the harp. Later, conveying hope to freedom, the accompanying party moves to a marching tempo, the texture becomes denser. In general, the rhythm of the accompaniment is as close as possible to the rhythm of the poem, which make up a single whole.

Melodeclamation is quite widely represented in the modern cultural space of Ukraine. Thus, the large-scale melodeclamation "Cherry blossom on Mount Athos..." based on the poem "Ivan Vyshensky" by I. Franko for the reader, male choir, orchestra and electronic recording, was staged in Kyiv in 2006. Its authors are composer Ivan Taranenko and Sofia Maidanska (screenwriter, writer, stage director). Oleg Stefan – an actor of the Lviv Theater named after Les Kurbas – was a performer, a reader of texts. The actor not only reflected the feelings, thoughts, image-plot context, but was also associated with the image of the main character – I. Vyshensky – by the timbre of his voice [11].

Such well-known figures as People's Artists of Ukraine Halyna Menkush (bandura) and Neonila Kryukova (actress-reader) worked in tandem in the genre of melodeclamation in Ukrainian culture. With the literary and musical composition "Marusya Churai" based on the novel in poems by Lina Kostenko, the performers toured not only Ukraine, but also abroad, performing for Ukrainians in the diaspora – in Austria, the USA, and Canada.

In the modern academic music of Ukraine, the revival of the genre of melodeclamation can also be observed in the work of the pianist and composer Roman Kolyada (b. 1976). His emotionally moody concerts offer the listener an introduction to both poetry and the author's melodic piano accompaniment-improvisations. He also performs in tandem with famous actors-readers Yevgen Nyschuk, Olesya Mamchych, Oleg Korotash, Yulia Berezhko-Kamins'ka, Vitaly Ivashchenko, and others.

Modern Ukrainian rock art also contributes to the renewal of the melodeclamation genre. I. Palkina emphasizes that rock musicians use the work of professional poets for reading and collaborate with them, which contributes to the quality of art. The following poetic and rock tandems formed in Ukraine: Yu. Andrukhovych and the Polish band "Karbido", Serhii Zhadan and the band "Dogs in Space", Yuriy Izdryk and the project "Drumtiatr", Artem Polezhaka and the band "Barabas" [16, p. 146]. Palkina emphasizes: "Reading poems to music in modern conditions of comprehensive attraction to the synthesis of various genres, styles, and types of art has great potential and a wide perspective of development" [16, p. 148].

The combination of music and words, which takes place in the form of recitative, is characteristic of the modern genre - rap. In rap (English *rap* means a blow, knock, and also *to rap* means to talk, speak), usually the text is read to the beat, a clear rhythm. The one who performs rap is called a rapper. Rap is one of the main elements of hip-hop.

Today, rap is actively used as a part of pop music and song genres. For example, in 2022, the song "Stefania" – the winner of the international Eurovision contest by the group "KALUSH Orchestra" from Ukraine – contained both folk elements of a lullaby and text-melodized elements of rap.

4 Conclusion

Melodeclamation is not only a performance form in the combination of artistic words and music, which has a long history of origin and development. Today it is also a separate author's genre of composer's creativity. Its main criteria were formed at the turn of the 19th and 20th centuries and are still evolving. The Western European dimensions of the spread of melodeclamation cover mainly the academic spheres of musical and theatrical art, are presented in opera, cantata-oratorio genre, operetta, musical. The work of composers R. Wagner, A. Schoenberg, and A. Berg testifies to the active use of samples of melodeclamation of various types.

On the other hand, in Ukrainian culture, the genre of melodeclamation is inseparable from folklore epic and lyric-epic samples, such as duma, ballad, chronicle-song, as well as ceremonial ones - lullabies, wedding claps, funeral wails, schedrivkas, etc. Also, composers of Ukraine and the Ukrainian diaspora created numerous original works, striving for an original synthesis of words and music. Among the authors, Hnat Khotkevych, Ivan Taranenko, Roman Kolyada, Yuriy Andrukhovych, and others should be singled out.
In recent decades, melodeclamation has become widespread in modern culture, in particular in rock music - as the reading of poems to music, it is used in the vocal and choral works of composers.

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STRUCTURAL COMPONENTS OF SOCIAL SUBJECTIVITY OF MODERN STUDENT YOUTH: SUBJECT DISPOSITIONS AND INTERNAL QUALITIES

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Abstract: The article is devoted to the sociological conceptualization of the social subjectivity of modern student youth. It is noted that, firstly, the social subjectivity of student youth is not stable - it is constantly changing and needs systematic measurements. Secondly, social subjectivity is a complex structured phenomenon, therefore there is a need for relevant tools for its measurement, specification of structural components. Special attention is paid to the consideration of the structure of the social subjectivity of students, in particular, to the determination of the place and role of subject dispositions and internal qualities as its components. Social subjectivity is considered not so much from the point of view of real manifestations of activity (because real manifestations are agency), but rather from the point of view of the ability of an individual, social group, organization, etc. to manifest such activity, that is, the presence of certain subject properties that determine whether they will be able to be agents of social change, influence social processes and situations. The results of a study conducted with the participation of the authors are presented (512 students of Kharkiv universities were interviewed using the questionnaire method). According to the results of the research, it was concluded that the vast majority of students are carriers of important internal qualities, and the structure of social subjectivity of modern student youth includes such qualities as: responsibility; striving for self-development and self-realization; high self-esteem; pronounced leadership qualities; the ability to self-regulate. In addition, for a student with a high level of social subjectivity, the constant acquisition of new knowledge and the expansion of the number of personal contacts are valuable.

Keywords: student youth; social agency; social subjectivity; social changes; internality; externality; social subject; disposition.

1 Introduction

Regardless of the vector of society's development, the focus of attention of sociologists has always been on certain social groups, since they are the "engines" of social development and bearers of social change. Social groups, being in the social space that is actively changing, themselves are also constantly changing, transforming, acquiring new features and characteristics. From a sociological point of view, it is important to identify those characteristics that determine the activity potential of these groups, that is, their ability to influence the environment, purposefully (or arbitrarily) change the social space. Classics and contemporaries of sociological thought have always insisted and continue to insist that the most progressive and innovative part of any society (state) is the youth. Hypothetically, namely student youth have powerful intellectual capital, represent the most flexible, mobile, innovation-tolerant social group, have extremely high activity potential and can become real agents of social change. However, whether the activity potential will be realized and whether, indeed, the student community will become a real agent of social change - these are the main questions that require sociological understanding and empirically based answers.

The theoretical and methodological foundations of the study of the phenomenon of social subjectivity were laid within the framework of the subject-activity approach in psychological science. The founder of this approach is the world-famous psychologist S. Rubinstein, who first presented his ideas in 1922 in the article "Principles of Creative Self-Activity" [30, p. 97].

Mentions of social subjectivity can be found in the works of such famous scientists as J. Alexander, Z. Bauman, P. Bourdieu, M. Weber, E. Giddens, R. Collins, C. Cooley, J. G. Mead, Yu. Habermas, P. Stompka, and others [1; 10; 11; 12; 29; 35; 36]. Such active attention of representatives of the scientific community to the issue of subjectivity of individuals and groups, among other things, is connected with the fact that the meaning that is embedded in the very concept of subjectivity reflects the key idea of sociology as a science of social interaction and its role in society' dynamics.

Since the 1980s, thanks to such scientists as M. Karvat, V. Lukov, V. Milyanovskyi, O. Yakuba, and others, the concept of subjectivity has taken hold in the sociology of youth and has entered the circle of basic concepts used to describe youth as of a special social group, to explain its specific function in society [17; 18, 23; 40].

In modern scientific literature, the term "subjectivity" appears as an interdisciplinary one. This term is most actively used in scientific works of representatives of pedagogical, psychological, and sociological sciences.

From the standpoint of pedagogical science, scientists such as N. Aristova, A. Bekirova, T. Kolodko, T. Mazur, L. Novyk, O. Sergeenkova, O. Stolyarchuk, and others studied personal factors of subject activity of the future specialist (social worker, philologist, pedagogue, foreign language teacher, etc.) [2; 8; 19; 27; 31]. Y. Hryshchenko examines the phenomenon of student subjectivity through the prism of Polish pedagogical thought [16, p. 19].

Within the framework of modern psychology, subjectivity is studied by such scientists as I. Bech, T. Gurleva, D. Meshcheryakov, I. Nesterova, V. Yamnytskyi, and others [7; 14; 24; 26; 41]. Specifically, attention is mainly focused on the features of subject-subject interaction (participants in the educational process, users of social networks, etc.), on the conditions and factors of the development of subjectivity in the context of strengthening social responsibility and life-creating activity, on the relationship between subjectivity and self-awareness of the individual.

Representatives of sociological science investigate subjectivity mainly as a characteristic of one or another social group, in connection with which the concept of "social subjectivity" is developed and used. The problems of social subjectivity as such and the social subjectivity of student youth are considered in the scientific works of such modern sociologists as V. Bakirov, O. Balakireva, O. Bezrukova, E. Holovakha, O. Zlobina, O. Kuz, R. Levin, M. Pryshchak, I. Rushchenko, L. Sokuryanska, Yu. Tikhonovych, Ya. Farina, N. Shmatko, V. Yadov, and others [4; 5; 6; 9; 13; 15; 20; 32; 42; 43].

The analysis of special scientific literature allows drawing the following conclusions, which reveal the prospects for scientific research into the social subjectivity of student youth: firstly, the social subjectivity of student youth is not stable, it is constantly changing and requires systematic measurements (since students as a social group never has a constant composition, and this group is characterized by extremely high dynamics); secondly, social subjectivity is a complexly structured phenomenon, and, therefore, it requires the search for relevant measurement tools, the use of which would make it possible to create the most accurate picture of its (social subjectivity) manifestations and structural components.

In view of the above, the purpose of this article is to conceptualize the social subjectivity of modern student youth, to determine the place and role of subject dispositions and internal qualities in the structure of its components (according to the results of a sociological survey of students in Kharkiv).

2 Method

The theoretical basis of the research is the sociology of youth, the sociology of social security, as well as the non-classical sociological concept of the vitality of a person, his individual and social subjectivity. The methodological basis of the research consists of structural-functional, systemic, and axiological approaches. The systematic approach made it possible to identify the structural components of the social activity of the individual, to reveal the relationship between them. The structural-functional approach was used in the process of studying the structure, functions, types, forms, technologies for managing the motivation of student youth. The use of these approaches made it possible to identify the main elements of managing the social activity of student youth, to identify the relationship between the functions, technologies for managing social activity, types and forms of social activity of students, and the effectiveness of managing the formation of social activity of university students. Within the framework of the axiological approach, the value representations of young people that influence the level of social activity of student youth were comprehended.

3 Results and Discussion

In order to conceptualize such a concept as social subjectivity, applying it in relation to student youth, attention should be paid to the scientific work of Ukrainian sociologist L. Sokuryanska. She defines social subjectivity as the ability to show independent initiative in society, due to the presence of a specific goal, appropriate motivation, a developed mechanism of self-regulation, awareness of one's role and responsibility, as well as the presence of a conscious positive life strategy [33, p. 40; 34, p. 51].

L. Sokuryanska also focuses on the fact that a social subject (be it an individual or a social group) "...in one area of society's life activity can be characterized only by dispositional subjectivity (for example, studentship - in the professional field), and in another - by actualized subjectivity (for example, studentship - in the educational field). Therefore, social subjectivity is defined as a dynamic characteristic of an individual and/or social group, which has a high internal transformational potential" [33, p. 41].

Social subjectivity, as a property of a social subject, is the most important criterion of its social maturity. In addition, it is important to pay attention to such a component as subject disposition, which, in fact, turns out to be only a "possible" subjectivity, confirming the activity of the course of social maturation of an individual (group, community) [39, p. 16].

The analysis of the scientific works of V. Bakirov, O. Kutsenko, L. Sokuryanska, O. Yakuba, and others shows that the concept of social subjectivity is inextricably linked with the concept of social activity [4, p. 77; 21, p. 30; 34, p. 51; 38, p. 20]. Modern society requires high activity from its members, participation in social relations, constant interaction with other people, inclusion in social groups and organizations. The participation of citizens in the life of society (the state), the implementation of certain social initiatives, the desire to implement plans for the future, meeting needs - all this leads to the manifestation of social leadership, the establishment of civic, volunteer, and other organizations, to new forms of social activity.

Scientific interpretations of the phenomenon of a socially active individual and/or social group differed significantly depending on the time period of its study. Various studies have analyzed the signs of social activity, as well as the motives that guide an individual in his social activity. O. Yakuba defines social activity as one of the characteristics of the way of life of a social subject (individual, social group, organization, etc.), which reflects the level of orientation of his abilities, skills, aspirations, concentration of willpower, creative efforts on the realization of urgent needs, interests, goals, ideals [38, p. 20]. Let us emphasize that, among other things, social activity is a condition for self-determination of a person in society. The social activity of a social group, in fact, indicates the level and nature of social subjectivity, the forms in which strategies of social inclusion and participation in social processes or social exclusion, social apathy, alienation, etc. are implemented.

The concept of "social subjectivity of youth" deserves special attention, because namely the representatives of the younger generation are the most active in choosing certain life strategy trajectories, are flexible under the influence of social transformations, easily adapt to changes, are open to innovation, and, therefore, themselves are capable of provoking changes and innovations. Referring to the scientific work of L. Sokuryanska, in the framework of this article we interpret the social subjectivity of student youth as the ability to show independent initiative in society, conditioned by the presence of a specific goal, appropriate motivation, a developed mechanism of self-regulation, awareness of one's role and responsibility [34, p. 101].

Taking into account the key characteristics of the subject of activity, the following can be distinguished: 1) the desire for change/transformation of the society in which he (the subject) is located; 2) the opportunity to act. That is, an individual or a social group (community, organization, etc.) can act as a progressive subject of activity only if he/she not only wants to, but also can act.

Personality properties that are subjective include the ability to take responsibility for own actions and their consequences, the ability to make decisions based on own logical conclusions and experience, the ability to self-regulate and set goals, the ability to act responsibly and decisively, as well as high activity, the ability to form motivation.

Regarding the social subjectivity of student youth, it should be noted that it manifests itself primarily in educational and professional activities. Formation of an impression of the level of subjectivity of students is allowed by their attitude to study and their own professional future, desire for self-improvement, involvement in various forms of extracurricular activity (student self-government, volunteering, charity, etc.).

Students, like any other social group, have their own characteristics, which are manifested in the nature of behavior, organization of life, lifestyle, psychological traits, performed social roles. The dominant occupation for a student is the acquisition and accumulation of knowledge, preparation for future professional activity in the chosen specialty. Extracurricular activities of students contribute to the formation of leadership qualities, and leadership, in turn, becomes a guarantee of social activity [34, p. 77]. The role of a higher education institution in shaping a student's active life position is to provide him with the opportunity for self-realization and self-development, to cultivate willpower and discipline, to instill and consolidate universal human values.

A student's social subjectivity is such a property of his personality, thanks to which he can be included in certain social processes, influence the situation and environment. This property is manifested in the presence of a high level of self-awareness and responsibility, motivation for active activities, aspirations and goals, openness to social contacts, entrepreneurship, emotional involvement, reflexivity, initiative [34, pp. 43-44].

The analysis of special sociological literature shows that Ukrainian sociologists (O. Zlobina, L. Sokuryanska, etc.) persistently suggest distinguishing the concepts of social subjectivity and social agency, social subject and social agent, while many other scientists (R. Collins, P. Stompka, etc.) use these terms as synonyms. O. Zlobina suggests that this may be related to the "post-subject stage" of Western sociology and, as a result, the focus on "deconstruction of the subject". In turn, sociological science in the countries that were formed after the collapse of the Soviet Union is still at the "pre-subject stage", so here the term "subject" still retains its conceptual meaning [43, p. 10].

According to P. Bourdieu, the distinction between the terms "subject" and "agent" is of a fundamental nature, since the subject is controlled by the social structure (it acts exclusively according to the rules established by social institutions), that is why the subject as such cannot bring social changes Instead, social agents are individuals and groups who are able to "play not by the rules", able to introduce their own 'rules of the game' and promote these rules in society. Free actions of agents lead to the fact that they (often unconsciously) reproduce the social structure [44, p. 133].

Despite this, according to L. Sokuranska, the use of the term "subject" is more correct in those cases when society is in the stage of social transformation, when the rules and social roles regulated by social institutions lose clear outlines, "...they rather have some roughly planned strokes" [33, p. 37]. O. Zlobina writes about the same thing, noting that in the conditions of "unstable institutionalization" some subjects (in particular, public activists, civil organizations) are quite capable of taking actions that can cause social changes. The researcher emphasizes that "...their motivation will be partially immersed in private motives and intentions, but under the conditions of loss of permanent normative regulation, the new practices produced by them will have a noticeable social resonance" [44, p. 134].

In this article, we adhere to the conclusions of L. Sokuryanska, considering social subjectivity not so much from the point of view of real manifestations of activity (because real manifestations are actually agency), but rather the point of view of the ability of an individual, social group, organization, etc. to manifest such activity, that is, the presence of certain subject properties that determine whether they will be able to be agents of social change, influence social processes and situations.

Social subjectivity has a complex structure, in which L. Sokuryanska singled out the following elements [34, p. 110]:

- Dispositional subjectivity (or subject dispositions) as the propensity of an individual, social group, organization, etc. to independent and responsible social activity, which is reflected in the appropriate system of values and value orientations, as well as attitudes to the implementation of a life strategy of self-realization;
- Actualized subjectivity, which, including subject disposition, necessarily implies a certain level of preparedness for the implementation of a life strategy of self-realization (appropriate education, skills and abilities of professional, political, etc. activity) and active, independent, creative, responsible activity in one or another field.

Thus, when studying the structure of the social subjectivity of a student or student youth in general, special attention should be paid namely to the disposition. After all, the specificity of the student community as a social group is that its representatives are in the so-called "transitional social status", most of them do not yet have their own family, their own profession, their own economic wealth, most of them are in an active stage of socialization, and therefore, when studying the social subjectivity of students as a special social group, we mean, first of all, the determination of its potential as a (possible) agent of social change. From the point of view of age psychology, in student age, the features of the inner world and self-awareness change, mental processes and personality properties evolve and are restructured, and the emotional and volitional system of life changes. The main development in a student is the awareness of himself as a subject of activity; therefore, he should be interested in personal development and self-improvement [37].

So, the subject properties that testify to the presence/absence of such a potential are certain dispositions (such as the subject's readiness, inclination to a certain behavioral act, action, deed, in a certain sequence of them), as well as abilities (to implement a life strategy of self-realization). We already wrote above that such abilities are the following: to take responsibility for one's own actions and their consequences; make decisions based on own logical conclusions and experience; self-regulation and goal setting; determination; high activity; the ability to form motivation.

In addition to the above, the social subjectivity of student youth is manifested, first of all, in the following: attitude to learning and own professional future, striving for self-improvement, involvement in various forms of extracurricular activity (student self-government, volunteering, charity, etc.).

We draw special attention to the fact that the developed (expressive) social subjectivity of the student integrates a number of dispositions that correspond to the internal type of personality: responsibility and activity; academic success; emotional stability; internal motivation; consistency in behavior; perseverance and determination; self-confidence; clarity of awareness of meaning and purpose in life; awareness of the distant and near perspective of development [37].

The modern information society is highly dynamic, it is in a state of constant changes, the birth of new and the death of old processes, forms, and mechanisms of social interaction. Such a state of permanent variability, chaos is completely natural. Despite the fact that over the time it becomes is more difficult to forecast the social future, such forecasting is necessary. Currently, it is impossible, based on past and present events, to predict what will happen in the future. However, in part, such prediction (as the definition of a certain spectrum of vectors for the unfolding of events in society) is made possible on the basis of the analysis of the dynamics of social attitudes of the population, its social characteristics, real behavioral manifestations and dispositions. Particular attention should be paid to the analysis of dispositions, since dispositions contain the potential for certain actions and deeds. Dispositions were studied by such sociologists as E. Holovakha, O. Zlobina, N. Panina, V. Tikhonovych, N. Shmatko, V. Yadov, and others [15; 20; 32; 42]. The works of these scientists are important for the development of ideas about dispositions as latent substructures of social action. However, it should be noted that the studies of these scientists, as a rule, cover the entire adult population. Against this background, the need for research, the results of which could "reveal" dispositional features and differences in various social groups and communities, is becoming urgent.

The concept of disposition has a psychological origin (H. Allport, V. Stern, etc.) and has firmly established itself, since namely dispositions, along with motives, value orientations and meanings, constitute the latent substructure of social (inter)action. Dispositional complexes, as sets of tendencies to a certain reaction to the environment, are formed by numerous personality traits.

From a sociological point of view, almost all characteristics, traits, and qualities of an individual are formed by the environment. Congenital traits and qualities are single, therefore the basis of social action is precisely the acquired characteristics of the individual. One of such complex characteristics is locus of control. The first and most famous researcher of the locus of control is the psychologist J. Rotter, who proposed a scale for its measurement. Modern sociologists have adapted this scale for the purposes of sociological research and actively use its various variations as a data collection tool (E. Holovakha, O. Zlobina, N. Panina and others) [15, p. 160; 42, p. 70; 43, p. 11].

As it is known, there are two polar loci of control, represented by different dispositions, and at the same time two types of personalities: "externals" (external locus of control) - people who believe that the events that happen to them are the result of the action of external forces, case, circumstances, other people; "internals" (internal locus of control) - individuals who interpret significant events in their lives as the result of their own efforts. The problem of externality/internality in sociology is raised when it comes to determining the prospects for the development of society [43, p. 15]. Scientists write that when the processes of chaos prevail in society, the vectors of its development are determined by the qualities of its members, which is why the measurement of externality/internality becomes meaningful. Sociologists note that for the successful development of society in a positive way, it is necessary that there should be at least 30% of "internals" [15, p. 33]. In Ukraine, this percentage is still lower than the required minimum, although certain positive dynamics are observed: in 2009-2012, "internals" were about 15%; according to the latest monitoring conducted by the Institute of Sociology of the National Academy of Sciences of Ukraine, it is already about 25% [29, p. 77].

Researchers note that there are more "internals" among young people than among the older generation. Such conclusions were drawn back in 1992, as a result of the analysis of data on the prevalence of the internal position among representatives of different age groups (Ukraine, April 1992): "externals" among people aged 55 and over constituted 68%, among people aged 31-55 - 56%, among young people aged 18-30, "externals" constituted less than half - 45%. There was also a trend of increasing internalization in connection with decreasing age (from 15% of internalizations among the elderly to 25% among the young) [15, p. 130]. According to the results of a study conducted in the city of Zaporizhzhia in September-October 2013, among the adult population based on a representative sample (n=700) dedicated to measuring the level of responsibility of respondents for the state of affairs in the country and in the city, it can be concluded that young people feel more responsible than older people [9, p. 90].

Modern Ukrainian society is in a state of systemic crisis caused by the war with Russia. There is no doubt that this war will end with the victory of Ukraine, however, with the end of the war, unfortunately, the crisis will not pass by itself, it will be necessary to come out of it together. The way out of the crisis depends on whether the citizens of Ukraine will be able to take responsibility for it, or whether they will rely solely on the government. The ability to take responsibility is a sign of internality. When determining the share of "internals" among modern student youth (as a social group that determines the future of the country), it is important to find answers to the following questions: 1. What is the degree and breadth of the respondents' range of responsibility (researchers claim that "internals" - people with an internal locus - are two times more likely to be socially responsible than "externals", that is, people with an external locus of control [9, p. 87])? 2. What is the share of "innovators" among the respondents and, accordingly, what is the percentage of "driven"? 3. To what extent are respondents tolerant of those "unlike" them (tolerance is a sign of "internality")?

These and a number of other (related) questions formed the basis of the research project "Socio-cultural portrait of a modern student", implemented with the active participation of individual authors of this article. The project had a complex structure and included tasks related to the study of not only the social subjectivity of student youth, but also their cultural capital (the results were already presented by us on the pages of this magazine [25; p. 160]), as well as the practices of social activity in the Internet and in social networks (results will be presented in our future articles).

Using the questionnaire method, 512 students of the city of Kharkiv who study at various courses and faculties, mostly in state universities, were interviewed (the exception was the students of Kharkiv Humanitarian University "National Ukrainian Academy", as a private institution of higher education).[1] All students were conventionally divided into those who study in specialties related to: 1) social, humanitarian, and behavioral sciences, as well as art (19.9%); 2) mathematics and mechanics (17.2%); 3) computer technologies, informatics and programming (19.3%); 4) medicine and pharmacology (19.7%); 5) agricultural sciences, forestry and agriculture (19.3%). The gender distribution is relatively even: 49.1% are men; 50.9% are women.

The level of material well-being (according to the self-assessment scale) in most of the respondents can be estimated as average: 50.41% said that they generally have enough money, but purchasing durable goods (branded mobile phones, etc.) is difficult. The extreme positions characterizing the interviewees as low-income and high-income are represented by approximately the same percentages (13.78 and 14.11%, respectively).

As we wrote above, important indicators of a student's social subjectivity, a responsible attitude towards fulfilling his social role, are indicators of academic success. Therefore, a question was included in the questionnaire, which provided clarification regarding which grades (on the national scale: "unsatisfactory"; "satisfactory"; "good"; "excellent") prevail in the respondent's record book. As a result, the following picture emerged: 24.98% of students noted that they study mostly "excellently"; 56.79% of students noted that they have "good" grades; 18.23% of respondents noted that they mostly have "satisfactory" and/or "unsatisfactory" grades. Thus, we see that the vast majority of students take a responsible approach to learning, which is reflected in relatively high academic success rates.

At the stage of preliminary analysis of the problem, relying on scientific sources, we concluded that internality as a complex characteristic of the individual is operationalized through the detection of: a) a high level and a wide range of responsibility; b) orientation towards independent decision-making; c) positive self-esteem (that is, self-esteem as a decent, kind, sensitive, etc. person); d) high level of tolerance; e) a careful attitude to own health and a tendency to associate the causes of ailments with own "flaws".

The research toolkit included a number of questions related to respondents' responsibilities in various spheres of life. The vast majority of surveyed students (87.01%) feel their own responsibility for the events taking place in their personal lives. The sphere of responsibility of the majority goes beyond personal life, namely: 86.13% of respondents feel responsible for the events that take place in their family; 75.06% – for events that occur in the lives of their friends. The percentage of students who are attentive to others (64.20% of respondents) is also quite high. And here we can seerather large difference between responsibility at the micro and macro levels. After all, 25.77% of respondents feel responsible for the events in the country. Summarizing, we can say that the level of responsibility of the vast majority of surveyed students is quite high, but the circle of responsibility of the majority is limited mainly to family and friends. And yet, the data indicate the presence of a sign of internality, which is found at the level of the vast majority of surveyed students.

It should be noted that a little more than half of the students believe that they are influenced by others only sometimes (55.02%), about a third (28.97%) of the surveyed students consider themselves to be completely "impervious" to other people's influence. And only 6.11% of respondents admit that they are extremely susceptible to the influence of others. A low degree of susceptibility to external influence testifies to the benefit of internality.

Having analyzed the respondents' self-evaluation, it is worth noting the predominance of positive self-evaluations in the vast majority of cases. The results of the survey show that 83.31% of respondents consider themselves honest and decent, 74.16% of respondents consider themselves highly cultured individuals, 70.38% and 64.81% consider themselves disciplined and hardworking, respectively.

About half of respondents believe that they have the inherent desire to stand out, and 52.33% are confident in their leadership qualities.

A certain sign of social subjectivity is the desire of the vast majority of respondents to obtain new knowledge and self-realization (76.44% and 75.02%, respectively).

The tolerance of the majority is manifested in the level of attitude towards people of a different nationality (61.85%) and a

[1] The main set of data (n=392) was collected in 2017. In order to "repair" the sample and increase the accuracy of the research results in 2019, this set was supplemented with respondents representing agricultural and agrarian specialties, as well as balanced by gender. As a result, the array was n=512. The sample is multi-stage, quota-type (quotas by gender and specialty profile), is representative of the general population of 171.3 thousand (students in the city of Kharkiv in the 2016-2017 academic year) and 154.8 thousand (students in the city of Kharkiv in the 2019-2020 academic year year); error - 4.8%; reliability - 95%.
The list of universities whose students acted as respondents:
National Pharmaceutical University;
Kharkiv Humanitarian University "People's Ukrainian Academy";
Kharkiv National University named after V.N. Carazine;
Kharkiv National University of Radio Electronics;
Kharkiv National University of Agriculture named after P. Vasylenko;
Semyon Kuznets Kharkiv National University of Economics;
Kharkiv National Agrarian University named after V.V. Dokuchaev (2019)

different religion (61.05%). Loyal attitude towards people of non-traditional sexual orientation is observed in 37.42% of respondents. As we can see, despite the seemingly good indicators of tolerance of students in general, the percentage of those who are not tolerant of “others”, “different”, “dissimilar” remains quite high.

It is noteworthy that the vast majority of respondents take care of their health (88.12%). At the same time, more than a quarter of the surveyed students (25.84%) emphasized that the cause of the disease is their own inattention to their health, which is a sign of internality. Also, more than half of respondents (65.23%) explain their ailments with seasonal epidemics, 21.99% see the cause of diseases in bad ecology, and 20.58% - in stressful and negative psychological state.[2]

Our study involved a correlational analysis. We assumed that the personal characteristics of respondents may be related to their academic performance (students with high and low performance indicators, as a rule, are carriers of different sets of personal qualities). As a result, we indeed found a moderate relationship between academic performance and discipline (T=0.3; Tc=0.3)[3], as well as a relationship between academic performance and care for own health (T=0.35; Tc=0.4). Characterizing this connection in more detail, let us clarify that students who have higher academic success rates tend to rate themselves as disciplined and also pay more attention to their health.

We managed to find the most pronounced connections between: a) respondents' opinion of themselves as a good, kind person and their concern for their health (T=0.4; Tc=0.4); b) desire to stand out and willingness to take risks (T=0.35; Tc=0.35); c) the desire to stand out and the desire to be a leader (T=0.44; Tc=0.44). It should be noted that in all cases it is about direct dependence, namely: respondents who tend to evaluate themselves as a good and decent person are more likely to monitor their own health; the more respondents are confident in their positive human qualities, the more they want to stand out and strive for leadership.

Our correlation analysis allowed us to come to the conclusion that academic performance indicators are obviously an important differentiating parameter, which, among other things, indicates a responsible attitude towards the fulfillment of the student's social role (which, in turn, is a sign of internality). On this basis, we decided to conduct a comparative analysis of respondents' answers depending on their academic performance. According to the scale of academic performance of the respondents, we built filters, with the help of which students were differentiated into two polar groups: 1) with mostly “excellent” performance; 2) with “satisfactory” and “unsatisfactory” academic performance. The conducted comparative analysis showed that the answers of the respondents regarding different groups are significantly different - first of all, according to the degree of discipline, diligence, care for health, honesty and decency.

Among students who indicated that the majority of their grades are “satisfactory”, 51.94% see the causes of their illnesses in external factors, while among students who have more “excellent” grades, only 18.25% hold this opinion, and the majority, nevertheless, tend to see the cause of diseases in their own inattention, the presence of chronic ailments, etc.

We also found that students who have more “excellent” grades are partly characterized by discipline in 5.17% of cases, for 35.07% it is rather characteristic and for 47.85% it is completely characteristic. In turn, for 16.31% of students who have the majority of “satisfactory” and “unsatisfactory” grades, discipline is characteristic only partially, rather characteristic for 36.46% and completely characteristic for 22.87%.

[2] This feature was measured using a nominal scale with compatible alternatives (that is, respondents had the opportunity to choose up to 3 answer options), so the total number of answers exceeds 100%.
[3] T and Tc are, respectively, the Chuprov and Kramer coefficients, which show the strength of the connection between the features. These coefficients can vary from 0 to 1. The closer the numerical value of the coefficient is to 0, the weaker the connection. The closer the numerical value of the coefficient is to 1, the stronger the connection.

If to talk about the desire to stand out, it is partly inherent (27.31%) and fully inherent (22.79%) for students with a greater number of “excellent” grades. For students who have the majority of “satisfactory” and “unsatisfactory” grades, the desire to stand out is partially inherent in 9.50% of cases and fully inherent in 5.39% of cases.

Considering such a characteristic as the desire to be a leader, it is worth paying attention to the fact that this quality is inherent in 59.12% of respondents who have the majority of “excellent” grades, and among students who have the majority of “satisfactory” and “unsatisfactory” grades, the percentage of those who aspires to be a leader equals 45.88%.

We would also like to note the difference in the desire to gain new knowledge. Among students who have more “excellent” grades, there are almost 17% more of those who seek to gain new knowledge than among students who have more “satisfactory” grades (77.11 and 60.12%, respectively).

The desire for self-realization is rather inherent and fully inherent, respectively, for 21.15% and 58.91% of students who have the majority of “excellent” grades. Among students who have the majority of “satisfactory” and “unsatisfactory” grades, the desire for self-realization is more likely inherent in 38.99% and fully inherent in 33.82%.

Students who have the majority of “excellent” grades generally tend to characterize their own culture of behavior as “high” (74.68%), which is almost 40% higher than the similar indicator among students who have the majority of “satisfactory” and “unsatisfactory” grades. We can assume that such a difference is related to the fact that those who have mostly excellent grades are characterized by discipline, including at the level of compliance with cultural norms and rules of behavior. It can also be assumed that such qualities as honesty and decency are related to this, because according to the results of our survey, they are characteristic of 91.25% of “excellent” students and 58.12% of students who have more “satisfactory” and “unsatisfactory” grades. That is, the former are significantly more likely to consider themselves honest and decent than the latter (the difference is 33.13%).

In general, it can be concluded that students with high academic performance are more eager for new knowledge, are more inclined to consider themselves honest, moral, disciplined, highly cultured than students with low academic performance. It is also obvious that most of the students we interviewed are internals rather than externals. The support for this conclusion is evidenced by the positive self-assessment of the majority, the assessment by the majority of themselves as those who are not subject to manipulation, are guided by their own opinion, as well as the high level of responsibility of students for matters that occur in their personal lives and in various circles of communication (family, friends). Among all personal qualities and indicators that testify in favor of internality, tolerance is the weakest.

In order to verify the correctness of the above conclusion, we resorted to the factor analysis procedure. Using the Varimax method with rotation, 11 factor columns were constructed based on a fairly wide range of features that characterize internality to one degree or another. Only four of them had a significant variance. These 4 columns-factors became the object of our research attention. But we were most interested in one of these factor columns - the one in which the highest factor loadings were observed in the signs reflecting the level of responsibility of the respondents (because, as O. Bezrukova already quoted in this article proved, namely the level of responsibility is the key parameter that determines internality/externality). We ranked factor loads and as a result obtained the following picture: 1) responsibility for events in the country (0.471); 2) course of study (-0.421); 3) responsibility for own health (0.410); 4) responsibility for friends and relatives (0.382); 5) responsibility for events in the family (0.361); 6) responsibility for events in personal life (0.270).

All other signs that made up this factor column had very weak loadings. The above-mentioned signs are most closely correlated with each other. It is interesting that according to the obtained results, such a feature as "training course" is inversely correlated with all other five features in the list presented above. In essence, this means that senior students tend to underestimate their level of responsibility for events in the family, country, personal life, as well as for their own health. We did not formulate a corresponding hypothesis, but if we did, we would expect to get the opposite picture: the older the student is, the more mature his personality is, and personality maturity is known to imply a higher level of responsibility. However, we observe a different picture, which may be a consequence of the fact that our signs are, after all, signs of self-esteem. Perhaps, due to their "young" age, junior students are still in a state of, so to speak, "youthful maximalism", when, against the background of little life experience, any problems seem quite suitable for solving. More experienced senior students tend to more objectively assess their opportunities to influence the environment, they understand the objectively existing limitations of these opportunities, therefore they assess their level of responsibility more "carefully".

Despite the fact that the results of the factor analysis turned out to be quite interesting, and some even unexpected, they still did not fully satisfy our research goal. In this regard, we attempted to conduct a cluster analysis, taking into account the results of the factor analysis. With the help of filters, we differentiated all respondents into two clusters: 1) "internals" - respondents with the most pronounced internal qualities (24% of respondents satisfied the filter); 2) "all others" (76%). With the connection of each filter, we performed univariate distribution procedures for all the features included in the research toolkit, after which a comparative analysis was performed for each group.

According to the obtained data, 38.52% of respondents with pronounced internality consider themselves to be completely not influenced by others, and 38.77% believe that they are influenced only sometimes. Among "all others", these are 26.97% and 58.89%, respectively.

A high level of discipline is characteristic of 75.76% of "internals" and 68.87% of "all others".

74.15% and 68.51% of "internals" and "all others" have high self-assessments of independence of judgment, respectively.

It is noteworthy that the respondents with a pronounced internality to a greater extent are characterized by the desire to be a leader (64.21%) and the desire to acquire new knowledge (87.19%) than "all others" (45.81% and 71 .99%, respectively).

Also, "internals" highly rated their hard work (83.11% describe themselves as hardworking people, in contrast to 58.79% - among "all others").

The desire for self-realization and the desire to stand out are also more characteristic of "internals" (81.11% and 55.13%, respectively, compared to 72.72% and 48.52% among "all others").

An important indicator of internality, as well as subjectivity, is a tolerant attitude towards others who are "different", "other". Thus, 71.12% of "internals' have a tolerant attitude towards people of another nationality, 68.77% - towards people of a different religion. Among '"all others", these indicators are 59.11% and 58.88%, respectively. It is also interesting to note that in both of the groups we selected, there is a noticeably low level of tolerance towards people of non-traditional sexual orientation: 39.78% of tolerant "internals" and 36.15% of tolerant "all others".

78.14% of "internals", compared to 59.97% of "all others", consider themselves attentive to others.

87.23% of "internals", compared to 62.11% of "all others", constantly strive to find new information.

The high self-esteem of respondents in both groups is evidenced by the opinion of themselves as a good person: 94.35% for "internals" and 94.21% for "all others".

"Internals" to a greater extent consider themselves successful people - 85.17% against 71.22% of such among "all others", although it should be noted that in both cases we see quite high percentages.

"Internals" are more likely to consider themselves people with leadership qualities - 85.55% (compared to 70.15% of such among "all others").

In general, although our comparative analysis has shown certain differences between "internals" and "all others", these differences are not cardinal or striking. In our opinion, this situation is due to the fact that the filter, with which we separated pronounced internals from the rest of the students, was built only for those respondents who are characterized by the highest self-evaluations in absolutely all the characteristics that made up the factor specified by us as key according to the results of the factor analysis (responsibility for events in the country, in personal life, for events in the family and responsibility for friends and relatives, etc.). At the same time, respondents who had a self-esteem lower than "4" (on a 6-point scale) for at least one of these characteristics, or who hesitated to give an exact answer, according to the filter condition, were automatically excluded from the group of pronounced internals and, accordingly, were included in the "all others" group. Although this did not mean that among "all others" there are no carriers of internal qualities, however, unfortunately, the objective limitations associated with the peculiarities of the mathematical algorithms of factor and cluster analysis did not allow us to build a more relevant cluster.

In connection with the limitations and procedural inaccuracies mentioned above, we decided to build another cluster, which would include those respondents who are carriers of qualities directly opposite to internal ones, i.e., clearly expressed "not internals", but in essence – "externals". With this task in mind, we built another filter, with the help of which we singled out those respondents who are characterized by the lowest (lower than "3" on a 6-point scale) self-assessments for all the characteristics that made up the factor that we designated as key according to the results of the factor analysis (responsibility for events in the country, in personal life, for events in the family and responsibility for friends and relatives, etc.).

It turned out that only 5% of questionnaires satisfy this filter. However, according to the methodology of cluster analysis, all clusters, the mass of which is not lower than 5%, can be compared with more massively represented clusters. In this regard, we had every right to conduct a comparative analysis of such two groups as "internal" and "external", which we actually did.

According to the received data, only 26.11% of "externals" consider themselves completely non-subjected for the influence of others, and 47.41% are sometimes influenced by others.

Only 25.83% of "externals" rate themselves as disciplined and about the same number - as independent in their judgments.

41.99% of "externals" consider themselves determined and ready to take risks, 31.55% strive to be leaders, and 47.37% strive to acquire new knowledge.

41.88% of "externals" have a high desire for self-realization, and 25.93% have a desire to stand out. 25.93% of "externals" consider themselves hardworking.

42.11% of "externals" have a high tolerance for people of other nationalities and religions, and 30.98% have a tolerant attitude towards people of non-traditional sexual orientation. It is interesting that 29.83% of "internals" and 15.18% of externals show the highest tolerance for representatives of non-traditional sexual orientation, while the lowest level of tolerance is characteristic of 5.61% of "internals" and 31.65% of "externals".

Only 26.13% of "externals" show high attentiveness to others, and 31.22% have a strong desire to find new information.

The desire to make new acquaintances is characteristic of 41.97% of "externals". All 100% of "externals" consider themselves a good, kind person, 73.71% consider themselves successful people. Approximately the same percentage of "externals" see leadership qualities in themselves.

The differences between the two groups – "internals" and "externals" - regarding self-assessment of such qualities as honesty and decency are very noticeable, and 83.15% of "internals" and 46.99% of "externals" consider themselves to be such.

The results of the correlation analysis within the group of respondents with pronounced internal qualities showed a moderate relationship between responsibility for events in personal life and discipline (T=0.32; Tc=0.32), the desire to acquire new knowledge (T=0, 3; Ts=0.3), striving for self-realization (T=0.28; Ts=0.3), diligence (T=0.25; Ts=0.25), responsibility for friends and loved ones (T=0 .31; Tc=0.31).

A moderate relationship was also found between responsibility for events in the family and determination, willingness to take risks (T=0.3; Tc=0.3), responsibility for events in the family and the desire for self-realization (T=0 .28; Tc=0.3), responsibility for events in the family and attentiveness to others (T=0.33; Tc=0.33), responsibility for events in the family and the desire to find new information (T =0.35; Tc=0.35) and desire for new acquaintances (T=0.27; Tc=0.27).

A moderate relationship is also observed between responsibility for friends and loved ones and honesty and decency (T=0.33; Tc=0.33); responsibility for friends and relatives and attentiveness to others (T=0.27; Tc=0.27); striving for new knowledge and attentiveness to others (T=0.27; Tc=0.27); striving for self-realization and attentiveness to others (T=0.29; Tc=0.29); high culture of behavior and attentiveness to others (T=0.29; Tc=0.29); honesty and decency and attentiveness to others (T=0.25; Tc=0.25); diligence and attentiveness to others (T=0.28; Tc=0.28); tolerant attitude towards people of other faiths and attentiveness to others (T=0.25; T=0.25); desire for new acquaintances and attentiveness to others (T=0.33; Tc=0.33).

The most pronounced is the connection between: responsibility for events in the family and responsibility for events in personal life (T=0.5; Tc=0.5); striving for new information and responsibility for events in personal life (T=0.35; Tc=0.35); responsibility for friends and relatives and responsibility for events in the family (T=0.45; Tc=0.45); striving for new information and attentiveness to others (T=0.56; Tc=0.56).

In general, according to the results of our research, "internals" are more disciplined, hardworking, independent in judgment and tolerant than "externals".

4 Conclusion

Making a general conclusion, let us emphasize that, according to the results of our research, the vast majority of today's student youth are indeed carriers of important internal qualities. This is evidenced by a positive self-esteem, the majority' assessment of oneself as not subject to manipulation but guided by own opinion, as well as a relatively high level of responsibility. Among all personal qualities and characteristics that testify in favor of internality, tolerance is the weakest.

A synthesis of the results of research conducted both by other Ukrainian sociologists and by the authors of this article leads to the conclusion that the structure of the social subjectivity of student youth consists of the following qualities: responsibility, the desire for self-development and self-realization, high self-esteem, clearly expressed leadership qualities, diligence and ability to self-regulate. In addition, for a student with a high level of social subjectivity, the constant acquisition of new knowledge and the expansion of the number of personal contacts are valuable.

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THE USE OF NEW MEDIA IN THE PROCESS OF CONDUCTING INFORMATION WARS: A SOCIOLOGICAL ASPECT

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Abstract: The relevance of this topic is primarily related to the current situation of communication processes in the information space, which are to some extent based on traditional and modern media. In particular, a certain transformation of traditional media is taking place, and they are acquiring features of the latest technologies (possibility of feedback, instant sending of messages to social networks, instant response to them, etc.). The purpose of the article was to analyze the specifics of using the latest media in the process of waging information wars. To address the purpose of the article, the following general scientific methods of learning social phenomena and processes are used, namely: logical-historical, structural-functional, and comparative methods - to study traditional and modern media, their peculiarities in the process of conducting information wars; analysis and synthesis - to highlight the content of the latest (digital) media; classifications - for typology of the latest (digital) media in modern sociological science; structural and functional analysis - to clarify the structure and functions of traditional and modern media in the process of waging information wars; generalization - to determine the prospects for the formation and development of the latest (digital) media in modern Ukrainian society, which is in a state of information war. The conducted research showed us the influential nature of the information society in which we live. There has been a change in the focus of attention on the formation of the information flow: while earlier information was provided to society for the purpose of informing, today the vector has changed to the manipulation of mass consciousness 'in favor' of the social customer. The results of the theoretical analysis of trends in the influence of the latest media on public opinion in the process of waging an information war allow us to draw the following conclusions: 1. The fact of transformation (and not extinction) of traditional media channels (radio, television, print media, the Internet in its traditional sense) has been revealed and confirmed. 2. The conducted analysis proved that the key place in the conduct of the information war is occupied by the latest media channels, and the key ones among them are the following: Twitter, Facebook, Instagram, Telegram, and TikTok. 3. The importance of the ability to resist the manipulative information flows received by society in the process of waging an information war has been proven.

Keywords: new media; traditional media; mass media; mass communication; information war; mass consciousness.

1 Introduction

The relevance of the scientific problem, which is related to the modern attributes of communication in the information space, is to some extent based on the dichotomy "traditional (classical) media - modern (digital) media", and the central feature of the latter is their interactive nature. New media is due to the emergence of the Internet and its rapid development (social networks, blogs, podcasts, etc.), which pose a certain threat to traditional media. Interactivity is manifested in the ability to transform the "outdated and ineffective" one-vector model of mass communication into a two-vector one, which is aimed at its recipient and has feedback. In particular, this leads to the emergence of a number of questions from this aspect: whether the theoretical developments of scientists are sufficient for understanding classic media and for explaining the emergence of the latest media (in some studies referred to as "Communication 2.0") and what place they occupy today in modern society in the process of waging information warfare.

Modern Ukrainian society in which the media acts as a system of certain mass communications between them, that are rapidly spreading in the world of "information explosion" (according to the definition of the Canadian sociologist M. McLuhan), and the key characteristics of this society are chaos, immensity, and excess. In this context, social connections have inherent complexity, and this is what makes it necessary to delve into the understanding of the concepts of "traditional media" and "new media", their role in modern society and their background in more detail.

If to talk about traditional media, then it is, in particular, television, radio, printed publications (newspapers and magazines) and the Internet (in its traditional sense), which do not have feedback, that is, have a one-vector model of their existence. This is precisely the reason why the French sociologist J. Baudrillard announced the death of the mass media – their non-transitive, anti-communicative nature. In the well-known work "Requiem for Mass Media" he wrote: "they are what forever prohibits the answer, which makes the process of exchange impossible (unless in the forms of simulation of answers, which themselves turn out to be integrated into the process of information transmission, that, however, changes nothing in the direction of communication in one way)" [4].

In view of this, it is appropriate to note that the traditional understanding of the media has the right to exist as before - a stable image of society in the mass consciousness today also is formed based on information received from classic media channels (newspapers, magazines, radio, television, etc.). On the other hand, the deepening virtualization of society significantly expands the circle of information flows and its participants, which leads to the formation of the "latest" audience. As a result, a certain demand for the emergence and functioning of the latest media is being formed. With the development of Internet technologies both in the whole world and on the territory of Ukraine in particular, the desire to preserve a complete audience and striving for the adaptation of society to this request through the process of a certain transformation of the media is determined.

In particular, the following directions of transformation of traditional media can be outlined:

- Digitalization (digitalization of the traditional format);
- Convergence (emergence of multimedia, merging of mass media into social networks, fusion of traditional and new media, etc.);
- Personification/demassification;
- Interactive formats (possibility of instant feedback from the audience).

2 Materials and Method

To address the purpose of the article, the following general scientific methods of learning social phenomena and processes are used, namely: logical-historical, structural-functional and comparative - to study traditional and modern media, their peculiarities in the process of conducting information wars; analysis and synthesis - to highlight the content of the latest (digital) media; classifications - for typology of the latest (digital) media in modern sociological science; structural and functional analysis - to clarify the structure and functions of traditional and modern media in the process of waging information wars; generalization - to determine the prospects for the formation and development of the latest (digital) media in modern Ukrainian society, which is in a state of information war.

The theoretical basis of the study was the fundamental scientific provisions of general and sectoral sociology in the field of information influence on public opinion in the process of conducting information wars, which are reflected in the works of I. Rushchenko, G. Pocheptsov, E. Magda, and others.

The analysis of research on the subject of traditional and modern media and their influence on mass consciousness is based on the principles of interactionism (J. Mead, G. Bloomer), the theory of generalized means of communication (N. Luhmann), concepts of symbolic space (P. Bourdieu), etc. In Ukraine, the scientific achievements of O. Zernetska, N. Kostenko, Yu. Levents, L. Nagornaya, H. Pocheptsov, and other researchers, whose subject of research is, in particular, mass information and communication, deserve attention.

3 Results and Discussion

Digitalization of modern society represents an innovative coherent system – political, legal, technological, and managerial, within which various information institutes are being formed ("digital government", "digital parliament", "state in a smartphone", etc.) and modern tools in the field of state and political decisions discussions are emerging. This certainly increases the informational influence on the mass consciousness of society, especially in the process of waging an informational war.

Modern society is radically different from all previous forms of human existence. A person finds himself in a world that is constantly changing, and is forced to adapt with great effort and transform it in search of new opportunities to realize his spiritual needs and individual inclinations. Creating new information technologies and constantly reorganizing traditional media in order to change the world, a person also changes his consciousness, worldview, and value orientations [12, p. 130].

That is why, in order to understand the path of transformation of traditional media, it is necessary to analyze their etymological understanding and the specifics of existence in the process of waging an information war. Traditional media are the printed press, radio, television, various sound and video recordings, various computer technologies, which are united by their focus on a mass audience, the relative accessibility of a large number of people, and the corporate nature of the production and distribution of information [2]. Formalized types of such media are mass information and communication media, which can be differentiated according to the characteristics of the medium - printed (newspapers and magazines) and electronic (television, radio, Internet). The functional features of these media depend on the goals of the activity, as well as their place in the general structure of the power field. One way or another, the main function of means of mediation, regardless of their organizational and status characteristics, is the informational (or communicative) function, which consists in collecting, creating, processing, and broadcasting information [8].

In particular, if to talk about the media (both traditional and modern) and the management of mass consciousness through their mechanisms in the process of waging an information war, then it can be said that they really carry certain functions for modern society. The following functions are distinguished: informational (cognitive); value-educational; functions of behavior organization (instructive); emotional and psychological (tonic); escapist (functions of diverting attention from reality); social-integrative, communicative [10].

Another classification, which practically repeats the first one, but in a certain way simplifies it, was used in the sociological project "Public Opinion", which was conducted under the leadership of B. Grushin. The following classification was used in it: functions of informing, educating, organizing behavior, relieving tension, communication [17, p. 48]. As one can see, in both cases, the list of functions is really repeated (only in the second one the escapist function is missing, and the emotional-psychological function is replaced by the tension-relieving function), however (and this is the main thing!) there is no propaganda function among them.

One can probably say that it is hidden behind other functions - informational and communicative. But today, in the period of the information war of the Russian Federation against Ukraine, when everyone understands how powerful the influence of the media (traditional and modern) can be on the population of both own country and the enemy country, moving away from highlighting a special and very important function of the media - propaganda - is practically impossible [15, p. 207]. At the same time, it is impossible to reduce the propaganda function to the function of communication, since the latter, although it involves the exchange of information and communication, is not at all aimed at actively convincing a certain audience of something.

Considering the problem of the effectiveness of the media, the characteristics of their influence on the population, it should be noted, first of all, that the result of their activity is, on the one hand, certain effects that arise in the process of communication, and on the other hand, effectiveness. As we have already noted, the concept of "effect" is broader than the concept of "efficiency". An effect is any result of the influence of a communication tool on human consciousness (at the same time, the effects can be informational, value, communication, organizational [11, p. 271]), while "effectiveness" is the correspondence of the obtained effect to the goals of propaganda. While in economics, efficiency is interpreted as the ratio of the effect obtained as a result of economic activity with the costs associated with achieving such a result, in propaganda the effect obtained is correlated with the goals set in the process of this activity [14, p. 208]. At the same time, one can talk about both intermediate, communication effectiveness, i.e., recording the extent to which the level of awareness of citizens regarding the relevant problems has increased as a result of the media's informational and propaganda activities, and final effectiveness, in particular, how a person's worldview has changed under the influence of propaganda, how his views, attitude to events, maybe even direction of activity transformed. It is known, for example, that Russian propaganda (especially on the Internet) not only forces Russians to change their views on Ukraine, but also stimulates some of them to take active actions, for example, to voluntarily participate in the war.

Finally, let us point out some more aspects:

- New media act as one of the most important tools of information wars together with state management and coordinating structures, domestic and foreign interest and influence groups, international organizations, etc.;
- The activities of the latest media are key, most important and effective in the process of seizing and using the information space, displacing the enemy from the information sphere;
- The special importance of modern media in the process of waging information wars lies not only in providing support for military actions (although this is also very important), but also in actively influencing the mass consciousness at the level of one's country, the enemy country, and the international community.

With the passage of time and the development of information technology, the stable position of new media has been determined, and in this case, one needs to understand the difference between new and latest media. New media is the emergence of a new channel in the traditional media system of society. And the latest media is a certain transformation of the information transmission channels themselves (their interactivity, the possibility of feedback, etc.). Latest media have fundamentally changed the process of communication within society (both among themselves and at the state level), they have provided modern society with more perspectives and opportunities for information exchange.

With the development of new information and communication technologies for people who use them (according to some forecasts, the number of Internet users in the world will exceed 4 billion people in the near future), an information lifestyle that forms new values - virtual reality and virtual life - becomes natural. As the researchers rightly point out, the evolving practices of virtual self-construction led to the emergence of new cultural and social regulators of the communication process. The norms, stereotypes, and values embedded in cultural memory, necessary for the formation of personality, were created in conditions of a qualitatively different communicative situation. Thus, traditional forms required direct interaction and personal contact: modern forms, despite their impersonality, relied on repetition, procedurality, and mandatory time costs. Today, in the mode of network communication, anonymity and the high probability that the interaction will be unique leads to the fact that the individual turns to the old regulators only because of habit, which decreases as the new communicative experience grows [16, p.58].

Modern studies show a rather rapid development of media and the transformation of their function, especially in the audiovisual and electronic component. A powerful influence is focused precisely on the mass consciousness through such media channels in the process of waging an information war. All this leads to the fact that the commonly used term “mass media” does not correspond to modern realities (as well as traditional media in particular). This term was much more relevant when information flows were somewhat official and one-vector, that is, traditional media channels (radio, television, printed publications, etc.). The modern information world has shown us that in the matter of information transmission, a significant part of the mechanism is devoted to feedback, that is, the audience's reaction to what they heard or saw. Thus, it can be argued that information is transformed into a process of two-vector communication, mutual exchange of information. That is what determines our appeal to the terminology of “latest media” and their influence on the mass consciousness in the process of waging an information war.

However, it should be understood that such a decline of the traditional media system has a “catastrophic” meaning of end and destruction only for the linear kind of accumulation that entails completion imposed by the system. The term itself etymologically means only a “turn”, “a turning of the cycle”, which leads to what could be called the “horizon of events”, to the horizon of content beyond which it is impossible to go: there is nothing beyond meaning to us - however, it is enough to get out of this ultimatum of content, so that the catastrophe itself no longer represents the last day of reckoning, as it functions in our modern society [3].

In particular, in our opinion, there should be shifting of the emphasis of the traditional media extinction and the destruction of social communication and the evolutionary (innovative) emergence of the latest media, which bring with them new tools for building communication in modern society in the process of waging an information war. This is a certain reorientation of society, the motive of destruction should be considered not as a catastrophe, but as a turning point of a new development, that is, a new stage of communication in modern society. This makes it possible to build communication not from the position of old - new (outdated - progressive), without recognizing the achievements of the past that have already been outlived, and therefore are not relevant, but, on the contrary, to integrate past experience into the latest technologies. This is what determines the emergence and stable position of the latest media over the last five years, on which we will dwell in analysis in more detail.

In the context of sociology, new media today are considered as means of mass communication that use digital technologies to develop personalized and interactive communications. Individualization is expressed in the ability of new media to spread an innumerable number of messages aimed at a specific person at the same time. As noted by S. Kvit, interactivity implies a multilateral exchange of information both with one user and with the audience as a whole, while the communication acquires features of a synchronous nature [9, p. 155].

The latest media are completely open to the reader, interacting with him and giving him the opportunity to create and modify the content of messages, in contrast to traditional media, where communication is carried out according to the “one-to-many” scheme. These media include: Video-on-Demand and Audio-on-Demand; a system of individual delivery of movies, TV shows, and other content to the consumer at his request via the Internet (for example, YouTube, iTunes services; in Ukraine - the Internet cinema of the Star Media company); Catch-Up TV (a type of Video-on-Demand) – this is a type of Internet service that allows viewing television material during a certain limited period of time, which occurs after the television broadcast of programs; social networks (Facebook, Instagram, Foursquare); blogs, including podcasts and vlogs; micro-blog networks (Twitter, Tumblr); online media players; photo services (Picasa, Flickr) [7].

Juergen Habermas, calling the latest media mediators, emphasizes that in fact they are used to manipulate public opinion, as they replace the place of the citizen in the public sphere [1, p. 80]. We fully agree with the scientist's statement, because the latest media is really appropriate to consider as a complex phenomenon that undoubtedly affects the mass consciousness in the process of waging an information war (and even manipulates in some cases). Therefore, attention should be paid to the fact that such a multi-vector influence, due to the overload of information flows on the mass consciousness, is dangerous for society. Firstly it is (and this is the main reason) due to the insufficient level of media literacy and media education of the society, which makes it impossible to take a critical attitude to the information received from the media channels.

The main tools that make it possible to manipulate the objectivity of information include:

- Manipulation of sociology: an audience survey is conducted, but any small group does not reflect the entire population of Ukraine (not a representative sample), at the same time the group is under the pressure of heard information and seen events, so its conclusions also begin to follow the direction set by the authors;
- Manipulation of the agenda of discussion of topics: precisely those topics that are discussed in the mass media gain wide publicity in society, thus forming the pretended or real importance of problems for solving;
- Manipulation of the order of discussion of the topic: the topic is discussed in prime time or, for example, at lunch time; it is discussed in top programs or unrated programs; reinforced by illustrative material or questions; it is presented by a strong or weak speaker, is interrupted by advertisements that weaken the passions during the discussion;
- Manipulation of guests: selection of experts or opinion leaders who a priori evoke sympathy/antipathy of the audience, which makes it possible to establish a certain attitude of the audience towards events, phenomena, people;
- Time manipulation: the opportunity to join the discussion, ask questions, speak longer than other speakers without interruption. As a result, a certain topic/person gets a more favorable context for presentation, etc. [16, p.292–293].

The modern world in which we live is not just saturated with various information, but oversaturated with communicative flows. Constant staying in such an information field can disorganize society, and such a society is quite easy to manipulate (manage). The past stages of the development of society have already encountered the theory of controlled chaos (according to H. Pocheptsov), however, such chaos can be artificially created by the latest media, but it is practically impossible to manage it.

The historical development of the media cannot be characterized either as a linear process or as a series of radical breaks. Historically documented situations of application prove instead the medial interference between traditional and modern media, which in their interaction exceeded and changed the functions of a separate medium [18, p. 285]. Now, when we have already experienced two phases of communication (traditional and modern), there is an understanding of modern communication and the role of the receiver of this communication, who has the opportunity not only to respond to the received message, but also all the technical possibilities for this. We are on the threshold of a certain new virtual (innovative) society, a new phase of reorientation of society, where information flows acquire sacred features that can gather a fairly large audience around them.

The information field of modern society in terms of the latest media provides opportunities not only to follow current events, but also to express one's opinions or positions regarding certain state events, especially in the process of waging information wars. On the one hand, this is influenced by the emergence and adaptation of new technical means for the implementation and maintenance of direct democratic processes, and on the other hand – by informal methods of influencing the mass consciousness of society. Informal methods (i.e., social networks) have made a certain revolution in the transmission of information, not only in the means of disseminating information, but also changed the approaches to conducting traditional warfare. Now victory depends not only on the battlefield, but also on the narratives of the parties to the information conflict. Namely social networks play a practical role in this process. In particular, informal influence on mass consciousness occurs through the following channels of the latest media:

- Twitter - allows to instantly share a message with the original source or opinion leader. Also using the original hashtag, the tweet spreads quickly, causing new messages and viral messaging across the web. The hashtag is included in the list of current topics on Twitter and is presented to all users of the social network. For example, namely emotionality became the impetus for the popularity of Twitter. In his book “War of Likes”, the Australian philosopher Peter Singer describes this phenomenon as follows: “... the king of pop music, Michael Jackson, died. His passing into eternity shook the Internet. However, an irreparable loss for the music world has become a godsend for Twitter. Millions of people shared their grief and reflections on the social network. The platform's traffic soared to a record 100,000 tweets per hour, and the servers couldn't keep up. People used social networks for something new - joint experience of an event in real time” [13];
- TikTok – it is duplicated and distributed by the leading Ukrainian mass media, that is, the social network goes beyond just an application for entertainment and becomes a full-fledged source of information. So, on the pages of the national media, one can find stories about TikTok bloggers (tiktokers) who publish interesting content, news about popular challenges, conflicts due to videos published on the network, etc. [19].
- Facebook, Instagram (they are the most popular social networks among Ukrainians) – an effective way of disseminating visualized information, which serves as a sign of people's moods, because by uniting, users draw attention to an event or problem;
- Telegram - it is a certain phenomenon in the aspect of post-truth analysis, which is really quite a powerful tool for influencing the mass consciousness in the process of waging an information war. Indeed, through Telegram channels, it is possible to both discredit the opponent, impose a certain ideology, and influence the recipients of the message with a manipulative purpose. The use of Telegram's features (speed, the ability to both leave and remove feedback, anonymity) make it quite popular among users.

Also, it should be noted that most traditional media (TV channels, newspapers, magazines) have their own Telegram channels, Facebook and Instagram pages, which once again proves the hypothesis that traditional media are not being replaced by new ones, but transformation and adaptation of old information channels with the latest technologies is going on.

In the context of the information method of influence, a type of information noise is information noise - an element of information technologies and influences, as well as deliberate overloading of the recipient with insignificant, secondary information in order to divert his attention from receiving information, the disclosure of which is undesirable for someone [5, p. 160.]. But in order to control such information flows from the latest media, or to avoid influence (if possible), we consider it appropriate to introduce the following steps:

1) Independent control of media resources by their owners or editors (self-censorship), compliance with the rules of media pluralism;
2) Media literacy of both individual citizens and society as a whole, which will enable critical thinking when receiving information flows, distinguishing between informational noise and important information;
3) Introduction of media education for society at the state level, in order to ensure effective communication between society and the media.

4 Conclusion

The results of the theoretical analysis of trends in the influence of the latest media on public opinion in the process of conducting an information war allow drawing the following conclusions:

1. The fact of transformation (and not extinction) of traditional media channels (radio, television, printed newspapers and magazines, the Internet in the traditional sense) has been revealed and confirmed. This makes it possible to build communication not from the position of old - new (outdated - progressive), not recognizing the achievements of the past that have already been outlived, but on the contrary to integrate past experience into the latest technologies. In particular, this determines the emergence and successful functioning of the latest media.
2. The latest media bring new opportunities, both for the use of social networks by society, and for manipulative influence on the mass consciousness of society in the process of waging an information war. In particular, we analyzed the following social networks: Twitter, Facebook, Instagram, Telegram, TikTok and noted that the comprehensiveness of these information distribution channels is operational and viral in nature (which is quite difficult to resist).
3. The importance of the ability to resist the information manipulative streams received by society has been proven. Among the main steps, we noted the following: self-censorship of media channel owners; society's media literacy to distinguish between fake and true information; media education to establish quality communication between society and the informant.

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POST-INDUSTRIAL EDUCATION: ARTISTIC AND CULTURAL ASPECT

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Abstract: The article notes that art education includes two interrelated areas. On the one hand, this is the study of the history of art, which allows one to delve into the sphere of universal spiritual experience. On the other hand, this is teaching the basics of artistic craft, helping to join the creativity and get a special emotional experience. The success of human activity is possible only when a person has the opportunity to develop artistically. At the same time, in the process of such development, the spiritual culture of a person is formed, his creative abilities, creativity, and creative potential begin to develop. This allows emphasizing that art education is aimed at developing a culture of perception of the surrounding world and oneself in this world, helps a person to improve and develop himself, teaches him to perceive the world in all its diversity and multicolor - especially in the post-industrial era, which is characterized by the paradigm of convergence and cultural and artistic individualization. In the post-industrial world, there is a need to change the education system based on the presentation and understanding of the new culture of the post-industrial society and its characteristic information and communication technologies, in accordance with its new social role and functions. The mechanism of mutual influence of culture and education has been revealed, which lies in the fact that, being a subsystem of culture, education, on the one hand, carries all the signs of the current cultural era, on the other hand, it is forming the consciousness of a subject of culture - a person who is able to implement cultural programs of the future, thus education becomes a mechanism of cultural genesis. Also, the article touches upon the issue of the impact of the potential of virtual and augmented reality on education, which encourages the development of goals, strategies, and pedagogical tools for this new reality.

Keywords: artistic space of culture; convergence; culturulogical approach; new culture; post-industrial education.

1 Introduction

Humanity has abruptly moved into a completely new era of its existence - the post-industrial era. This has caused and is causing radical transformations in politics, economics, culture, work, in the personal life of every person; therefore, the education system around the world is faced with the acute problem of radical restructuring of its goals, content, forms, methods, funds and its entire organization in accordance with the requirements of the 'New Time'. This obviously also applies to arts and culture education - both within the framework of the main specialty, and as part of the curriculum of the humanities in general.

The problem of the formation of *Homo Faber* - a creative person, a person-doer, revealing the content of his "Self" throughout his life and activity, shaping and changing it, as well as the world around him, according to the system of values that developed in the process of his education and upbringing, worried and excites thinkers of all times. Today it is necessary to formulate a number of questions, the study of which is necessary to determine the main problems associated with the need to improve education at the present stage of cultural development. The following can be distinguished as the main ones [9, 14]:

- Education in the modern space of culture;
- Education in comprehension of cultural values;
- Education in the formation of a new socio-cultural space;
- Main trends in the development of education at the present stage;
- Cultural priorities in determining the strategy of modern education;
- Dynamics of socio-cultural development and dynamics of development of education;
- Education in the formation of the personality of a modern man;
- Education in the preservation and enhancement of the values of national cultures.

The centuries-old course of the formation and development of the artistic space of culture, and especially in the post-industrial era, taught the modern researcher one of the most important lessons - there are no strictly defined boundaries between artistic styles, genres, but there is a movement towards synthesis, towards interpenetration, complementarity, diffuseness, an endless desire for a new space [2]. The idea and concept of convergence has become dominant in the post-industrial world - even in the economy, the age-old mechanism of competition has been replaced by coopetition (tactical moves that combine cooperation and competition).

The essence of the cardinal changes, which will become increasingly more obvious, is the gradual shift of the "education-self-education" ratio towards the second one. Self-educational processes that proceeded spontaneously will acquire conscious, organized forms. The main chain of construction is "data-information-knowledge", which involves the transformation of information into knowledge. The new formation of a post-industrial society should contribute to this.

The transition from the "material" to the "intellectual" knowledge economy, to the innovative development of society at the beginning of the third millennium reflects the essence of human activity and the manifestation of the unique ability of a person to creatively intervene in the development of society and, first of all, the development of oneself.

It is necessary to create such an education system in which a constructive attitude to a new idea is not only the need of every citizen, but also one of the most significant social values. There is the need for conceptual changes in the education system, the development of methods based on the emerging new culture of the post-industrial society. The new culture of the postmodern era is opposed to the era of modernity. Postmodernism is characterized by the fact that the dominant role at the stage of post-industrial social development is given to culture. This term is used as the broadest concept to describe a qualitatively new stage of social development.

Culture is a social quality and, therefore, it permeates all spheres of society. Moreover, the specificity of the postmodern era, which humanity has entered, involves changes in the forms of being of society. The culturological approach to the analysis of the modern world allows presenting in a fundamentally new way all the phenomena and processes of society, including giving a new vision of the educational reality.

The views of researchers on the understanding of the new culture cannot be considered well-established to date. In most cases, the term "new culture" is used in the scientific literature to emphasize that now it is not enough just to talk about the knowledge, skills, and abilities necessary for innovation, but it is important to understand how a person interacts with this knowledge, how this knowledge can affect the inner world of a person. In a broad sense, the concept of "new culture" as a social phenomenon is the willingness and ability of society to develop and implement innovations in all their manifestations, i.e., "new culture" can and should be considered as a complex social phenomenon that organically combines the issues of science and education with social and professional practice in various spheres of society, including in artistic activity. It should be especially emphasized that the solution to the problem of self-realization and self-actualization is most directly related to understanding the place and role of art in particular in the life and activities of modern man.

It is quite obvious that the readiness to carry out professional activities in the field of art and education today goes far beyond the scope of knowledge, skills and abilities, assuming not only a formed system of personal values, but also the ability to deeply penetrate into the essence of art of representatives of different cultures, since there genetically determined spiritual values are concentrated, intersecting in the field of religious-mystical and artistic development of the world.

The constant improvement of intellectual systems, the most complex technologies, which is characteristic of a technogenic type of civilization, causes an increase in the role of science, which should provide the ongoing processes with a theoretical and instrumental foundation, since the number of questions that need to be answered grows and multiplies in the constantly evolving space of culture. It is very important that everyone working in the sphere of education, who has chosen the artistic space of culture as their professional field, should learn to ask both themselves and their students questions born of time, defining a strategy for the further development of art education in the socio-cultural context of our time.

2 Method

The research methodology was of complex nature. General theoretical methods were used: a comparative analysis of philosophical, cultural, anthropological, historical, pedagogical, psychological literature related directly or indirectly to the problem under study, as well as cultural analysis.

A culturological interpretation of the evolution of educational models is given, in particular, on the background of artistic practices and values evolution, which made it possible to state the fact of the isomorphism of culture and education and to formulate the patterns of educational models evolution, that consist in the fact that the signs of culture are represented in the signs of the educational model. This allows determining the strategy for designing an educational model of post-industrial culture, the essence of which is that modernization should contribute to the representation of morpho-epistemic features of post-industrial culture in the educational space.

3 Results and Discussion

The evolution of cultural epochs and education has in its ‘repertoire’ three variants of cultural epochs (cultural age): traditional type of education corresponded to the archaic culture, there the sociocode was the experience of everyday life; the main way to store it was the memory of the older generation; the mode of transmission was tradition [17]. The dominant regulator and organizer of the process of transferring information-experience was the older generation and the social stratum (ethnos, workshop, etc.). Industrial culture corresponded to the instructive type of education, the nature of the sociocode was scientific knowledge; fixation method was written and printed one; transmission method was instruction. The dominant regulator and organizer of the learning process was the state. The coming post-industrial culture should be corresponded with a creative type of education (the theorists of the Club of Rome designated it as innovative, 1978), where the nature of the sociocode is universal, epistemic knowledge; the dominant method of fixation is printed-electronic; the method of transmission is a joint continuous productive cognitive activity of all generations. Civil society should become the dominant regulator and organizer of the learning process through the creation of a public and pedagogical infrastructure.

In accordance with the principle of isomorphism between the type of culture and the type of education, modernization should be carried out in the logic of bringing the features of the educational model in line with the features of post-industrial culture, namely [3, 20, 23, 26]:

- Ultra-fast social dynamics requires that education ensures a person's readiness for the global changes of post-industrialism, which elevates social adaptability and autonomous consciousness to the rank of a strategic goal of education;
- The integrativity and universality of modern culture requires the search for an adequate principle of organizing the educational space and the creation of a universal educational environment, the study of common knowledge in the joint cognitive activity of an adult and a child;
- A high level of communication links both within the cultural stratum and between different cultural strata actualizes the formation of social competencies, tolerance and intercultural literacy in the student, which is caused by the polylogical, multicultural principle of selecting the content and method of education;
- The polyvariance of information culture requires the ability to make a responsible personal (individual) choice, the formation of which is more productive when using individual learning trajectories.

The mechanism for implementing a creative model adequate to post-industrial culture is that:

- At the forecasting stage, it is necessary to translate general cultural trends of an innovative nature into variable scenarios of pedagogical transformations;
- At the design stage, there is the need to develop comprehensive programs of various levels in the logic of representing the main classification features of a new type of culture and their specific manifestation in the country and region;
- At the programming stage, it is necessary to provide a package of program and methodological support for the educational process, made in the logic of cultural conformity, that is, meeting the principles of openness, non-departmentalism, integration, creativity, etc.;
- At the stage of scientific and methodological support, it is necessary to create an open pedagogical infrastructure at the macro, meso- and micro levels, capable of regulating, correcting, and controlling the process of implementing a creative model. At the macro level, this implies the gradual giving of the status of a customer to education, primarily to society, and the state, acting as a co-customer, should mainly play the role of an organizer and guarantor of the quality and accessibility of education; the meso-level involves the creation of a “horizontal” of educational institutions as full-fledged subjects of the education system in the form of “Laboratories”, “Associations”, and others, including various socio-cultural institutions; the micro level involves the implementation of a peculiar version of the creative model by each educational institution in accordance with the socio-cultural specifics of the country and region, and hence the contingent of students;
- At the diagnostic stage, it is needed to develop a diagnostic concept and an adequate psychological and pedagogical mental-oriented toolkit to track the effectiveness of achieving the goals of education in a cultural interpretation.

The creative model of education assumes polyvariance due to the convergent, polylogical, open nature of modern culture [13, 26]. Its variant is a model of additional education based on the use of the potential of artistic and aesthetic activity for the development of the intellectual and creative potential of students.

The democratization of culture in the information society strengthens it, allowing the individuals that make up this society to display their potential diversity. At the same time, a free person chooses the direction of realization of his abilities independently. It is important to note here that the freedom of choice is not limited only by the choice of one of the existing alternatives, but also by “the growth in the number of alternatives themselves and the availability for everyone of all the information that exists for an individual to make a decision” [14]. The growth in the number of these alternatives is precisely what the education provides.

Postmodernism initially appeared as a visual culture that differs from classical painting and architecture in that it focuses its attention not on reflection, but on modeling of reality. In the 21st century, artificial reality has become as familiar to humans as “real” (objective) reality. A generation of people appeared who “absorbed the fruits of virtuality with their mother's milk” [11]. Video clips, computer games, social networks, Disney attractions covered the entire planet like a kind of film-cover, creating a different space, a “second reality”, penetrating into literature, music and theater. J.-F. Lyotard in 1979 published the book

"Postmodern State", where he comprehends the state in which humanity found itself during the formation of mass communication. This book provides a philosophical analysis of reality, where the real world is replaced by a computer illusion [1]. However, the creation of these computer illusions requires a mastery of appropriate technologies, which again brings us back to the convergence paradigm.

The duality of illusion and authenticity is inherent in the very concept of virtual (let us recall that virtual means actual, true). In it, the subject living in the first reality receives unlimited possibilities for transforming the world, albeit in digital format. For contemporary art, the most important property of virtual reality is its interactivity. There is a synthesis of traditional artistic means with high technologies, which forms a proto-virtual reality [6, 7, 21].

The equality of the original author's text and its interpretation testify to the "death of the author" as a dogmatic rudiment of the text. "The hierarchy of traditional art is collapsing under the storm of applause of the audience, and aesthetic objects are opening up for new interpretations" [5]. The desire to remove the author's pressure as much as possible can be illustrated by the example of Michelangelo Pistoletto's "The Wall" (1967). Painting with a mirror surface, where the reflection of the viewer is in the same space as the subject of the image, saves us from the completeness and totality of the work. The author breaks down the "wall" between the subject and the object of perception, involving each viewer in his work as a co-author.

The "death of the author", ascertained in the cultural environment since M. Foucault and R. Barthes, has become as natural a phenomenon as virtual reality is. The erasure of the boundaries of authorship, as well as the general popularization of contemporary art with its basic axioms, by no means formulate this phenomenon as a historical event, rather it reveals the hidden nature of human practice. "Who has the right to bear this proud title of author? Is Duchamp entitled to claim the authorship of his ready-mades, after all his "Fountain" was not created directly by him?" [7]. To date, a stable understanding has been formed that the author is not only the one who "discovered" and created a thing, but also the one who demonstrated an individual understanding of this thing, who gave a completely different sound to existing forms. "The author loses the title of the creator, now he is not at the base, but rather at the temporary end of the thing" [25]. Regardless of how one regards it, the process of consuming what has already been created absorbs the creative function of art, since in the era of global communication this function cannot be performed alone. The question, however, is whether the modern spectator (viewer) himself is ready to perform creative functions. Thus, post-industrial education in the artistic and cultural aspects should form not only the ability to create works of art, but also the ability to "consume" them (that is, in this case, to interpret, acting, in fact, as a co-author).

This feature is called by many authors the "citation nature" of the modern worldview. In the works of Bravo Claudio "Madonna" (1979-1980), this feature acquires an essential character. The composition, figures of people, the plot have long been familiar to the audience, the author only skillfully compiles them. Everything that could be created has already been created, so contemporary artists can only repeat the past with some arbitrary combinations [4, 18, 19]. N. Sidelnikov, the author of the work "Labyrinths", embodies in it the synthesis of the novel and the symphony for piano in five frescoes. Such a connection requires a syncretic connection, and for this the author refers to the ancient myths about Theseus. The main genres of this work - myth, novel and symphony - are endowed by the composer with features that were not previously inherent in them. They are superimposed on each other: the myth becomes like a novel, and the novel becomes like a myth. It is like a revival of the primitive model, where "the poem is manifested as sings and dances". For example, the leitmotif of Fate has the rhythm of the opening theme of Beethoven's 5th symphony, and in the fifth fresco ("Last journey into the kingdom of shadows") we can "meet" Debussy (quote from the prelude "Steps in the Snow"), Mahler (an allusion to the funeral march from his 1st symphony) [2].

"We are watching how creators challenge the modern viewer, a highly educated and trained "bead player", who easily manipulates images, transferring them to an atypical environment. All known discourses are eclectically connected, thus forming a balance from which it is necessary to choose a leading one - but this is the task of the viewer, not the creator. We are witnessing a protest against the emasculated purity of style and form, against monotony and rationality. In fact, postmodernism claims to be a particular revolution" [19].

Thus, it should be noted that cultural development acquires a contradictory character. On the one hand, governments sponsor the construction and operation of contemporary art museums. On the other hand, contemporary art itself goes beyond the walls of museums, and the very way of existence of art often abhors the concept of museification [4]. This may partly be due to the blurring of the clear boundary between art and profanation, because a work of contemporary art is woven from elements of everyday life. That is why the museum, as well as the institution of higher education, appears to be the only means of distinguishing art from non-art. Accordingly, the social significance of education is increasing more.

At the same time, in the future, the convergent development of sciences and technologies will contribute to the accumulation of knowledge and a potential revolution in human knowledge, expanding the limits of their application. We are already witnessing the convergence of various scientific disciplines, design principles and the transformation of cognitive tools. Interdisciplinary approaches link together different areas of knowledge, which in turn leads to the emergence of new knowledge. Convergence can be seen as a "unity" of knowledge, allowing linking together the humanities, natural and social sciences.

The convergence process can be divided into two main steps:

1) Innovative, creative processing of knowledge and technology elements into a new system,
2) The use of innovations in new areas, which may differ significantly from the original ones in terms of materials, goals, and constructive principles, which, in turn, leads to the discovery of new knowledge.

Convergence implies an increase in the level of interdisciplinarity. It is necessary to carry out large-scale development of new approaches to education, corresponding to the era of convergence, which will require new computer modeling tools and new approaches to education. At the same time, it should be borne in mind that non-industry technologies in no way destroy special knowledge, as many post-non-classical philosophers argue, but narrow specialization will remain a necessary component of exact knowledge.

In this regard, in our opinion, the view that there is a scientific and artistic way of understanding the world seems interesting. The researchers note that the scientific way of cognition involves the comprehension of the content of the subject, the result of which is knowledge related to a person's understanding of the world, its phenomena and patterns of development. Speaking about the artistic path of cognition, we mean living or experiencing its content, the result of which is the emotional and value attitude of a person to the world [5].

Thus, it is impossible to study the subject comprehensively and holistically only by the means of science, since science cannot investigate and analyze this subject in the process of continuous creative evolution. Therefore, when setting and solving any atypical, creative tasks, it is necessary to use the skills of figurative thinking, formed in the process of mastering art, which brings up the imagination and intuitive (non-scientific) ways of penetrating the essence of things (emotions, feelings, etc.). This is because only the means of art can convey the inexpressible, that which passes into the realm of inexpressible feeling [15]. Namely the development of emotions at certain stages of the formation of a personality affects the development of intelligence.

One can also consider art education as a system that consists of such interrelated components as purpose, content, methods, forms, means, technologies, methods of activity, etc. At the same time, it is not right to approach the functioning of art education from the standpoint of the traditional education system as closed one, when each element performs a specific function, and any changes can interfere with work. With such a system, the realization of creative potential becomes difficult and limited. Therefore, art education must be considered as an open social system in which there is a constant process of contact with the environment, and the effectiveness of functioning and development is determined by the degree of its openness.

If to study art education from the standpoint of a process that ensures quality, then in this case it can be represented as a long-term process that does not end. Art education, considered as a process, invariably has a delayed and intermediate result. There is no doubt that the increase in the artistic culture of the subject affects the increase in the cultural potential of society. And the very result of art education depends on the pedagogical process.

In addition, in the post-industrial world, artificial, cybernetic reality itself takes on the functions of the creator. The idea of the creative power of the artificial world is reflected in art by the desire to charge cybernetic devices, in particular computers, with the function of the artist as a creator of aesthetic works. Computers are becoming generators, creators of works of art - today augmented and virtual reality is already widely used in various arts. Today, AR and VR are seen as the evolution of art [12, 22]. Digital images merge with physical reality, and a work of art not only gives mood or emotion, but also continues the story, transforms it individually for each viewer. In addition, working with augmented reality technology does not require deep knowledge in the IT field and huge costs, while AR provides unlimited opportunities for creativity. It allows combining several areas: literature, music, and fine arts. Namely thanks to it, it becomes real to ‘revive’ poetry or visualize a melody, which is a clear confirmation of the concept of convergence and interdisciplinarity inherent in post-industrial education and art.

In this regard, the boundaries between virtual and real are increasingly blurring, new institutions and mechanisms of socialization and inculturation appear that are directly related to the new digital environment. For example, for a modern person who has grown up in the era of “digits”, the whole world is interactive and hyper-visual, and mobility as a modus of the value of freedom occupies a dominant place. For the digital native generation, the digital way of transmitting and receiving information has become a natural and the only possible way of life. Ever increasing requirements for individual creativity and constant involvement give rise to new ways of interaction in all spheres of life of modern society. In this regard, in art and culture, as in a more figurative manifestation of the comprehension of reality through artistic images, the dependence on the means of technical visual presentation was most fully manifested.

Under these conditions, the creator, teacher, researcher is not today a person of “sacred knowledge”. He is a navigator that contributes to the construction of individual creative and educational trajectories, determines the route and sets the vector of movement in the environment of creativity and humanitarian knowledge, and information of any format can be obtained “here and now” anywhere, at any time, by referring to search engines [8] . For example, one of the most demanded professions in the near future is designated in the Atlas of New Professions by the Agency for Strategic Initiatives as a tutor in aesthetic development, creating an individual trajectory of interaction with art objects [6].

AR and VR in education are becoming a tool for conscious learning [6, 11, 14, 16]. Teachers who strive to give students new knowledge and captivate them with the subject use all modern opportunities. IT technologies allow teachers not only to keep the attention of the student, but also to develop interest in the learning process, to form technological skills that are necessary for further academic education and the development of a professional career.

To develop digital educational resources, in particular, in cultural studies and arts education, and even to teach such disciplines in the general cycle of humanitarian training within various specialties, first of all, professionals are needed who not only have the skills of creativity and continuous self-education, but also are able to work in information environments, develop appropriate learning applications, design learning trajectories, coordinate the interaction of students with the educational platform, evaluate the work of platforms and applications, and analyze the learning outcomes.

Therefore, teachers are required to take on different roles than today ones, namely:

- Creator of the content base of digital learning resources in collaboration with “digital specialists” (programmers, web editors, designers, animators, etc.);
- Pedagogical coordinator of students' work when interacting with digital environments;
- Knowledge integrator offering a broader view of the structure or theory of the phenomenon under study;
- A mentor who guides, encourages, accompanies, and motivates learners to use digital technologies;
- Curator of educational resources, researching and selecting the best resources available on the educational market for specific educational purposes;
- Stimulator of cooperation of students on the platform, linking different areas of knowledge;
- Educational designer, developer of new educational opportunities for these technologies, forming new digital learning practices.

If to offer students not an imitation of scientific work, but well-organized research practices, then they form truly key competencies that are necessary for modern society - a willingness to be in constant search, to learn continuously and create new solutions for new problems that contribute to the development of an appropriate language of communication, cooperation in group work, courage in posing problems and willingness to work with complex problems.

Under the new conditions, the educational system can become a source of development for the individual and society, or it can become a deterrent and a source of contradictions. In order for education to contribute to development, it must show its advanced leading function [4]. It would not be an exaggeration to say that the traditional education system appeared not ready for this. It was formed in the industrial era and adopted its features, which are reflected in the main components: content, technology, and organization. In traditional education, there is no variability in content, presentation methods, technologies, and, therefore, no conditions for a subjective position and individualization of education. The current education system, even in developed countries, prepares specialists for the past rather than for the future society. The question arises, what should be education capable of performing a leading function? Obviously, it should prepare people for a new era, for situations of uncertainty, variability, choice, creativity. The priorities should be the creation of conditions for independent planning by the student of his personal and professional life, continuous learning, decision-making, reflection, as well as the continuous development of new technologies that develop very rapidly and just as rapidly (literally within 2-3 years) find their application not only in industry, but also in art and cultural practices.

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NEW APPEARANCES OF THE LEKSEMA FRONT IN THE LANGUAGE OF MODERN UKRAINIAN MASS MEDIA

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Abstract: The article characterizes the lexeme *front* from the texts of modern Ukrainian means of mass communication, reveals new variants of figurative meanings of the lexical unit, traces the expansion of the scope of operation of lexemes on military topics in media materials of socio-political, medical, educational, cultural, and other topics; the functional and stylistic role of the lexeme *front* in the language of mass media is determined. In the investigation, for the study of the lexeme *front* in the language of Ukrainian mass media of the 21st century. method of observation and descriptive method are used as the main ones. At various stages of research, the method of functional analysis was used to determine the stylistic load of certain lexical units. It was concluded that due to a number of non-linguistic factors of socio-political direction, the modern Ukrainian language has been replenished with new variants and meanings of words. According to our observations, the lexeme *front* functions in different topics in the language of mass media of different forms of ownership. The analyzed lexeme is often used figuratively, which conveys generally the unity of Ukrainians in all types of professional activity during the period of full-scale war. The most widely represented adjectives are humanitarian, medical, economic, culinary, medical, which testifies to the actualization and importance of the corresponding spheres of activity during the war. In general, the expansion of the use of the lexeme *front* in combination with attributive linguistic units testifies to the broadest and largest unification of people of various professions, industries and spheres of activity in the struggle for a common goal - to defeat the enemy.

Keywords: lexeme *front*; non-linguistic factors; stylistic role; scope of use; figurative meaning; variants of meanings.

1 Introduction

The language of modern mass media incorporates almost all changes in the lexical-semantic system, and also attests to the functional and stylistic dynamics of established lexical units correlated with other styles, revealing the stages of mastering new variants of meanings. Ukrainian mass media in the current conditions have become one of the main sources of studying the Ukrainian language, because namely thanks to the study of the peculiarities of the functioning of the vocabulary in the language of journalistic texts it is possible to trace the connection of the language with the development of society in all spheres of life, to analyze its influence on it.

Changes in the structure of the modern Ukrainian language usually take place during a period of significant changes and transformations in the life of the country. They arise over a period of time, affect the language system in general, but do not cause its destruction. Therefore, there is a need to identify, classify, and organize language changes that are caused by new manifestations of speech practice, as well as to investigate the peculiarity of the use of lexical units with variants of meanings and to determine the specificity of language processes that cause their emergence and development. We agree with linguists that "due to a number of non-linguistic factors of socio-political direction, the modern Ukrainian language has been enriched with new lexemes of military actions, processes, and states, which is reflected in the pages of the national press of the second decade of the 21st century" [8, p. 220].

The works of modern researchers N. M. Kostusiak and M. I. Navalna [7], O.A. Styshova [10], L. V. Struhanets [9], and others are devoted to the study of the peculiarities of the language of the mass media, the analysis of dynamic processes in its structure, and the problem of the interaction of linguistic means of different styles, in particular with journalistic one.

The functioning of military vocabulary in the language of mass media is traced in the research of Yu. V. Bailo [1], Z. O. Dubynets [3], Yu. V. Kaluzhynska [8], I. O. Lytovchenko [6], M. I. Navalna [7, 8], L. V. Turovskaya [12], and others.

Ukrainian researcher L. V. Turovska notes that in the process of development and formation of Ukrainian military terminology, there are periods that relate to specific social and political events and processes. The author singles out groups of military terms: 1) native ("intralanguage") borrowings: a) folk names or reinterpretations of commonly used words; b) common Slavic names; c) first foreign loanwords; 2) ancient foreign loanwords; 3) borrowing from the 18th-19th centuries; 4) new foreign loanwords [12, p. 83].

Researcher Z. O. Dubynets differentiates the following among a number of military vocabulary: 1) names of persons connected with military affairs; 2) names of weapons, military equipment and regalia; 3) names of armed forces, military units, strategies or tactics of military operations and their consequences [3, p. 169]. The main function of a military term is nominative-definitive, i.e., naming and defining a special concept [1, p. 64].

L. V. Turovska believes that the formation of a military sublanguage is influenced only by extralingual factors, among which she names production-technological (socio-economic), social-communicative (aesthetic, intellectual), historical-political factors [12, p. 35]. The research of I. O. Lytovchenko notes that the appearance and development of military terms are influenced by the following extralinguistic factors: the level of development of science and technology in the language environment, socio-political conditions in the linguistic society, the state language (terminological) policy in society, the functional status of the state language, the international status of the national language [6, p. 77–78].

We believe that under the influence of non-linguistic factors (a full-scale war in Ukraine in 2022) the process of using the lexeme *front* has intensified, which requires a figurative description and appropriate classifications.

2 Materials and Method

In the article, to study the lexeme *front* in the language of the Ukrainian mass media, the observation method and the descriptive method were used as the main methods. At various stages of the research, the method of functional analysis was used to determine the stylistic load of lexical units.

Known to native speakers, the lexeme *front* is in constant use in various functional styles of modern literary language. The analyzed lexeme expanded the scope of use both in language practice and in the language of domestic mass media.

3 Results and Discussion

The dictionary of the Ukrainian language in 11 volumes provides several direct meanings of the lexeme *front*, in particular "a place, an area where military actions take place and active troops are located during the war; the opposite is the back" [2, X, p. 645]. Many language units with this meaning are recorded in modern mass media, e.g.: *The situation at the* ***front*** *is tense, but fully controlled* (TSN, October 25, 2022); *A Moscow official who was thrown to the* ***front*** *without preparation died in Ukraine - mass media* (Ukrainian Pravda, October 23, 2022); *The Armed Forces received another vehicle for the* ***front*** (TSN, October 20, 2022); *If the winter is relatively warm and the soil is relatively wet, then the battles at the* ***front*** *will turn into large artillery duels* (TSN, October 14, 2022); *Volodymyr Chepovyi went to the* ***front*** *as a volunteer of the TRO and died in the first weeks of June. The body was identified only* *yesterday, the political scientist said* (Day, June 22, 2022); *British intelligence explained to whom the initiative on the **front** will pass in the coming months* (European Truth, August 08, 2022); *A humanitarian cargo was transferred from Drohobych to the **front*** (Day, August 26, 2022); *The Prime Minister of Ukraine Denys Shmygal reported that 900 teachers in Ukraine went to the **front*** (Day, October 2, 2022); *The Russian occupiers may open another **front** on the state border of Ukraine and Belarus* (TSN, October 19, 2022); *Transport and military equipment were transferred from Lviv Oblast to the **front*** (Day, May 24, 2022).

The corpus of the collected material attests to the largest number of examples with this meaning, and all of them relate to military events in the east and south of Ukraine, where the Russian-Ukrainian front is deployed. Mostly, the analyzed lexeme is used among neutral language units with a direct meaning. Such sentences predominate in the informational genres of journalism, which talk about the situation at the front, about its replenishment by the military, about the transfer of aid, etc.

Sometimes in the language of the mass media we come across the lexeme *front* in the mentioned meaning, but in the sentence there are lexemes that are used in a figurative sense and contrast with neutral vocabulary. Thus, the lexeme of *frost* in the Dictionary of the Ukrainian language in 11 volumes is presented with the meaning “slight morning (oven) frosts that occur in spring or autumn” [2, III, p. 220]. In the language of the Ukrainian mass media, the authors use this linguistic unit with an emphasis not on the first, but on the third syllable in the meaning “suspension of certain actions, processes, states, etc. for an indefinite period”. Cf.: *There will be no freezing of the **front*** (Day, August 28, 2022).

In journalistic materials, the lexeme *front* is recorded in the meaning “in battle order – the side of a military unit, department, facing the enemy, as well as the territory occupied by such a unit [2, X, p. 645], e.g.: *The city became a **front** line. There are practically no whole buildings there anymore* (TSN, October 25, 2022).

Authors of journalistic texts widely use the analyzed lexeme with the meaning “line of deployment of troops acting against the enemy” [2, X, p. 645]. Mostly, the lexeme *front* is used with the noun line, for example: Russia, creating the so-called “*Wagner line”, is preparing for defense deep behind the current **front line**, in order to probably deter a quick counteroffensive of the Armed Forces, the British Ministry of Defense reports with reference to its intelligence data*” (Svoboda, October 23, 2022); *Instead, immediately behind Trifonivka, where the **front line** now actually passes, columns of black smoke rise into the sky around the clock* (TSN, October 25, 2022); *General Staff: the active **front line** is 850 km, military activity is recorded on the territory of Belarus* (Day, September 29, 2022).

Sometimes the lexeme *front* is used in a different syntactic structure, but conveys the same meaning as in the previous examples. Cf.: *Russian invaders may open a second **front** on the state border of Ukraine and Belarus* (TSN, October 19, 2022). Or they convey the appropriate direction, e.g.: *We have positive results in several areas of the **front** – the president* (Ukrainian Pravda, September 25, 2022).

The phrase *front line* was recorded in news blocks also in figurative use, e.g.: *The **front line** runs in the soul of each of us, and, therefore, it is quite difficult to put emotions aside* (TSN, September 30, 2022);

According to our observations, journalists use the lexeme *front* in a figurative sense that does not relate to military topics: “a place where several processes and works are performed simultaneously; a section, a field of activity covering different objects at the same time” [2, X, p. 645], e.g.: *The **front** of repair **works** is expanding slowly* (City, June 15, 2022), or in the sense of “the transition zone between two masses in the atmosphere with different properties. Sudden changes in the weather – increasing wind, the appearance of clouds, precipitation, cooling or warming – are usually associated with the passage of cyclones and atmospheric fronts” [2, X, p. 645], e.g.: *According to Candidate of Geographical Sciences, forecaster Igor Kibalchich, on Sunday, the “women's summer” will continue in most regions of Ukraine. However, a slow-moving **cold front** will bring light rain in some places to the western and northern regions* (Ukraina Moloda, October 22, 2022). Such meanings are widely used in the Ukrainian language, they are common for language practice and the language of journalism in general.

In the language of the Ukrainian domestic mass media, we record the lexeme *front* with the meaning “the broadest unification of any public forces (political parties, trade unions, and other organizations) in the struggle for common goals” [2, X, p. 645]. We often come across the phrase *own front*, for example: *How does the library in Lviv help the army? Everyone has their **own front*** (Day, September 3, 2022); *Everyone has their **own front*** (Poltava, August 21, 2022); *Thank you to everyone who fights on **their front**: a soldier who protects the country from an aggressor; a businessman supporting the economy; a person who prepares food; a pensioner transferring funds; a child who draws and transfers his creativity to the front; to everyone who joins our Victory! – stressed Vadim Lysyy* (Ukraina Moloda, October 26, 2022).

As evidenced by the corpus of research material, in some places the analyzed lexeme is combined with the units *single, second, internal*, e.g.: *From the military, who are on the front lines, to diplomats and civil society, this is our **united front*** (Day, April 21, 2022); *Here I believe that parents cannot be adequate, and it is necessary to clearly follow the advice of psychologists and child specialists, how to talk about the war, what can and cannot be said. The same applies to teachers who work online – this is the **second front** of supporting children, which is complicated by the lack of communication, the impossibility of being present, the importance of teaching children and adolescents* (Day, October 10, 2022); *The **domestic front** – de-Russification* (Day, March 01, 2022).

The use of the lexeme *front* by territorial sign has become more frequent, e.g.: *southern front, eastern front, Kherson front, Zaporozhye front, Luhansk front*, etc., cf.: *According to the “deputy head of the administration” of the region Kyril Stremousov, everything remains unchanged on the **Kherson front**, and all attacks by Ukrainian units* (Ukrinform, July 12, 2022); *At the beginning of September, artillery fire intensified along the entire line of the **southern front**, but the enemy did not make any serious advance attempts* (BBC, October 22, 2022).

Ukrainian journalists combine also other words with the lexeme *front*, cf.: *Russian propaganda in the world: the **front of works** for Ukrainian diplomacy and information warfare* (Detectormedia, March 10, 2022); *Every person should now once again remember **on which “front”** he is fighting and find new meanings through his companies and organizations, making his contribution as much as possible* (Ukrainian Pravda, March 23, 2022). In some places, the authors clearly note which front it is (for example, diplomatic), and in other cases there may be uncertainty or generalization.

Sometimes, we come across the lexeme *front* in a complex word, part of which is used in Latin, e.g.: *Berdychiv **rock-front** came out in support of the Ukrainian army* (Ukrainian Pravda, July 11, 2022). However, according to the direction of activity, this lexeme can be attributed to the cultural and creative process in support of the Ukrainian military.

Although the lexeme *front* has a figurative meaning, every defined or undefined front is related to a military front, with the aim of helping, supporting and striving for a common desired victory.

In the Dictionary of the Ukrainian language in 11 volumes, a clarification is provided regarding the above meaning: as “a branch of any state, public, cultural, etc. activity” [2, X, p. 645]. Namely by industries and types of activity, we classify the collected attributive material from the language of the Ukrainian mass media.

Humanitarian front: *humanitarian* "which belongs to the social sciences that study man and his culture" [2, II, p. 193]. Mass media on various platforms widely use the phrase *humanitarian front,* for example: *Khmelnytskyi: **humanitarian front**. We practically do not use the words "immigrants" or "refugees", because these are our Ukrainians...* (Day, April 11, 2022); *The **humanitarian front** is in the crosshairs* ("Reinform", Octoner 14, 2022); ***Humanitarian front**: how international organizations work in the occupation* (Svoboda, 02.12.2022); *As soon as we realized that a negative humanitarian situation could happen, we opened an unprecedented **humanitarian front**. This is primarily being done by the Rinat Akhmetov Foundation together with Metinvest, DTEK, and other businesses* (Ukraine, October 3, 2022); ***Humanitarian front**: how business and its clients support Ukraine* (Day, October 23, 2022); *In Kyiv, the support center for displaced persons "I – Mariupol" was opened. It provides assistance to Mariupol residents who found refuge in Kyiv. The **Humanitarian Front** was founded by Vadym Boychenko* (Ukraina Moloda, October 26, 2022), and others. Usually, the texts of the domestic media refer to the support and assistance of individuals, organizations, and foundations not only for the army and military, but also for civilians who suffered from the invaders.

Social front: *social* "related to the life and relations of people in society; social. // Generated by the conditions of social life, a certain environment, order. // Existing in a certain society. // Carried out in society" [2, IX, p. 476]. The phrase *social front* is recorded much less frequently in the language of journalism, cf.: *Thank you to all workers for their dedication on the **social front**, Serhiy Borzov noted* (Ukrainian Pravda, October 4, 2022).

Civilian front: *civilian* "1. The one which concerns the legal relations of citizens among themselves and with state bodies and organizations. 2. The one which does not belong to the army, does not concern military affairs; non-military one" [2, XI, p. 208]. Non-military activities during the full-scale war in Ukraine are indicated by the adjective *civilian*, e.g.: *On the **civilian front**, a young girl Nastya evacuated animals from a shelter in occupied Irpen under bullets* (Ukrainian Pravda, March 23, 2022).

Cultural front: *cultural* "is related to culture" [2, IV, p. 395]; *culture* is "a set of material and spiritual values created by mankind during its history" [2, IV, p. 394]. Representatives of the cultural sphere of life are extremely actively involved in events that popularize Ukraine. Although they work in their field of activity, but the cultural front has become wider and more frequent due to events on the front of a military nature. E.g.: ***Cultural front**: Museum of History of Ostroh Academy welcomes visitors* (Day, May 5, 2022); *Now our entire **cultural front** is winning back the right to speak in a new way in the international context* (Ukrainian Pravda, May 16, 2022); *Singer Tina Karol has been actively engaged in cultural diplomacy since the beginning of full-scale Russian aggression. Tina Karol spoke about creativity during the war, the way to victory and the struggle on the **cultural front** during a visit to New York* (Day, September 28, 2022); *Zaporozhye residents hold the **cultural front** by painting fragments of weapons* (News of Zaporozhye, October 16, 2022). The use of the analyzed word combination was also recorded in the headline complexes of the media, which proves the relevance of such activity in society, e.g.: ***Cultural front:** how Kyivans can buy books for fighters on the front line* (heading) (Ukraine moloda, October 12, 2022); ***Cultural front**: who, how and at whose expense will restore the Ukrainian monuments destroyed by the Russian occupiers* (Correspondent, November 10, 2022).

We fix the phrase *cultural front* as its own name, which testifies to the breadth of activities in this type of activity, cf.: *The "**Cultural Front**" campaign united cultural workers of the Sarnen community* (Ukrinform, August 11, 2022).

Creative front: *creative* "related to creativity" [2, X, p. 53]; *creativity* is "human activity aimed at creating spiritual and material values. // Activity imbued with elements of newness, improvement, enrichment, development" [2, X, p. 54]. The mentioned phrase is close in terms of activity to the previous one, but it mostly refers not only to the performances of famous singers, but also to theatrical and cinematographic activities, cf.: *On the **creative front**, Alan Badoev shot a series of motivating videos that definitely bring new meanings to our society, Svyatoslav Vakarchuk conducts concerts in the subway, and Natalia Mogilevska rewrote her hit "The Moon" into a prayer dedicated to Ukraine* (Ukrainian Pravda, March 23,2022); *Since the first days of the war, we as a **creative front** have been supporting our boys who went to serve, and volunteer girls who started sewing balaclavas, buffs, etc. Also, the theater resumed creative activity. We show fairy tales for children of immigrants, and for adults – the patriotic program "Everything will be Ukraine", said Artem Svystun* (Voice of Ukraine, June 18, 2022).

Artistic front: *artistic* "related to art, to the reflection of reality in artistic images" [2, IV, p. 719]; *art* "creative reflection of reality in artistic images, creative artistic activity" [2, IV, p. 719]. The phrase *artistic front* denotes and emphasizes the fact that despite the military actions, despite the danger, representatives of Ukrainian artistic activity are working, cf.: *They are holding the **artistic front**: Ada Rogovtseva presented the documentary film "Wind from the East" in Drohobych* (Vysoky Zamok, September 28, 2022); *Even in wartime, under the threat of missile attacks and long air strikes, the **artistic front** of Ukraine continues its struggle for the place, essence and meaning of Ukrainian identity* (Vechirnyi Kyiv, October 20, 2022).

Musical front: *musical* "related to music" [2, IV, p. 824]; *music* "art that reflects reality in artistic and sound images" [2, IV, p. 823]. Ukrainians also resist the enemy through music, e.g.: ***Musical front**: how songs became another means of resistance to the enemy* (Day, September 11, 2022).

Literary front: *literary* "related to literature" [2, IV, p. 529]; *literature* "1. The entire set of scientific, artistic, etc. works of this or that nation, period or all of humanity. 2. The type of art that depicts life and creates artistic images with the help of words" [2, IV, p. 529]. Representatives of literary associations, unions, circles also oppose the invaders with their own means - words. Cf.: ***Literary front**: about the poetry of teachers and students during the war* (Vechirnyi Kyiv, October 25, 2022).

Educational front: *educational* "related to education" [2, V, p. 756]; *education* "1. The totality of knowledge acquired in the process of learning. // Level, degree of knowledge acquired in the process of education; high level of education. 2. Raising the level of knowledge; teaching. // The process of learning knowledge. 3. General level of knowledge (in society, state, etc.). // System of educational activities. // System of establishments and institutions through which these measures are carried out" [2, V, p. 755]. The educational front in Ukraine is powerful, e.g.*: Educators are now more proactive and involved in work than ever, and the **educational front** is stronger and more powerful than ever* (Osvitoria, April 08, 2022); *Let's keep the **educational front** together!* (Ukraina Moloda, August 30, .2022); *Knowledge is one of the most powerful weapons, and our **educational front** is unbeatable!* (Day, October 21, 2022). In some places, the lexeme *front* is used without an adjective, but the information message refers to the educational sphere, cf.: *Education during the war is another **front** of the struggle of Ukrainians* (Day, October 26, 2022).

Linguistic front: *linguistic* "related to the language" [2, IV, p. 770]; *language* "1. A person's ability to speak, to express his thoughts. 2. A set of arbitrarily reproduced sound signs generally accepted within a given society for objectively existing phenomena and concepts, as well as generally accepted rules for their combination in the process of expressing thoughts. // A type of this combination in the process of expressing thoughts, which is characterized by certain characteristic features.

3. Speech characteristic of someone; tongue. 4. What is said, someone's words, sayings" [2, IV, p. 768]. The language issue has become more active in the language of modern media. Journalists often appeal to this topic, since language is also a weapon in the fight against the enemy, for example: ***Language front**: 9 cases when quotation marks are not necessary, although they are very much requested. This is also important during the war* (Day, August 7, 2022).

Intellectual front: *intellectual* "related to the intellect; mental, spiritual" [2, IV, p. 36]; *intelligence* "the mind, the ability of a person to think" [2, IV, p. 35]. Authors of journalistic texts use the phrase "intellectual front" to draw attention to the fact that intelligent individuals should intensify their activities during the war, e.g.: *Obviously, as paradoxical as it sounds, few creative actions are used on the **intellectual front** to support the army* (Day, 09.25. 2022).

Spiritual front: *spiritual* "1. It is connected with the inner mental life of a person, his moral world. // Connected with a community of ideas, views, aspirations, etc. 2. Related to religion, church, belonging to them; the opposite is secular" [2, II, p. 445]. Due to the full-scale war in Ukraine, not only secular spheres of activity, but also religious institutions are involved in active actions, e.g.: ***Spiritual Front** of Ukraine - an information and analytical platform on religious, social, security topics during the war* (Day, 10/22/2022).

Psychological front: *psychological* "1. Related to to psychology (in 1 meaning). 2. Related to the mental activity of a person. // The one which takes as a basis the knowledge of human psychology, its inner world" [2, VIII, p. 375]; *psychology* "1. The science of regularities, development and forms of mental activity of living beings. // Academic discipline. 2. Mental composition, psyche, features of someone's character. 3. A set of mental processes caused by a certain activity, state, etc." [2, VIII, p. 375]. Psychologists come to the aid of military personnel, displaced persons, and Ukrainians in general, which is why the adjective *psychological* is used, e.g.: *Psychological **front**. The Academy of the Ukrainian Press together with the National University "Ostroh Academy" are implementing a volunteer project...* (Day, March 25, 2022).

Economic front: *economic* "1. Adjective to the economy. 2. Related to the organization and management of the economy // Connected with the study of economics" [2, II, p. 458]; *economy* "1. A set of social and industrial relations. 2. Economic life, state of the economy (country, district, etc.). // Economic and financial activity. 3. A scientific discipline that studies the financial and material side of any branch of economic activity [2, II, p. 458]. An important component of any sphere of activity is economic, especially this is relevant during wartime. The corpus of the collected material attests to the use of the phrases *economic* and *financial fronts*. For example: *Each segment of the economy is an **economic front** that is part of the overall system and our great victory is the sum of what is happening on all fronts!* (Ukrainian Pravda, October 26, 2022); *Credit, tax, and regulatory incentives, along with other point aid, made it possible to maintain the **economic front**. As a result, more than 80% of enterprises have now returned to work, the prime minister said* (Finance, August 24, 2022).

Financial front: financial "related to finance; connected with the organization of finances, money circulation and credit" [2, X, p. 598]; finance "the system of monetary relations in one or another state, as well as the totality of all monetary funds at the disposal of the state" [2, X, p. 598], Cf: *Today we are in the conditions of a "perfect storm", but the National Bank continues to steadfastly defend the **financial front** during the war* (Ukrainian Pravda, October 21, 2022).

Culinary front: *culinary* "related to cooking" [2, IV, p. 391]; cooking "1. Art of cooking; concoction. 2. Prepared food" [2, IV, p. 391]. An equally important field of activity during the war is the field of preparing food for those who need it most: military personnel, territorial aid fighters, displaced persons, etc. E.g.: *On the **culinary front**, Ukrainian chef Yevhen Klopotenko created a global creative campaign #MakeBorschtNotWar to call on the community of international chefs, as well as everyone who wants to cook borscht together as a symbolic dish and call for solidarity with Ukraine* (Ukrainian Pravda, March 23,2022); *And how did your "dumpling battalion" end up on the "**culinary front**"?* (Na varte, October 25, 2022); *Since the beginning of the full-scale invasion of Russia into Ukraine, a real "**culinary front**" has opened on the territory of the Tlumac city territorial community. In populated areas, home-made delicacies are prepared daily for Ukrainian military and territorial defense fighters* (Ukrainian Pravda, March 23, 2022).

Gastronomic front: *gastronomic* "adjective to gastronom and gastronomy" [2, II, p. 40]; *gastronomic* "1. Connoisseur and lover of delicious food. 2. The name of the store where gastronomy is sold" [2, II, p. 40]; *gastronomy* "1. Knowledge and understanding of cooking. 2. Food products" [2, II, p. 40]. The importance of food for people who are fighting or have suffered from enemy attacks is evidenced by the use of the phrase *gastronomic front*, for example: *Food journalist Maria Banko spoke about the **gastronomic front**, about food as a weapon, about historical retrospect and today's realities. Mrs. Stefa, together with Zenyka Euroremont, held a wonderful fund-raising campaign...* (Vysoky Zamok, June 16, 2022).

Energy front: *energy* "1. Adjective for energetics. 2. special adjective to energy 1" [2, II, p. 480]; *energy* "a branch of the national economy, which includes the study and use of natural energy resources for the purpose of production, transformation, distribution, and use of energy" [2, II, p. 40]; *energy* "1. special One of the main properties of matter, the general measure of all forms of its movement. // Ability of any body, substance, etc. to do some work or to be the source of the power that will do the work. 2. rarely. The same as electricity" [2, II, p. 40]. The crisis in the energy sector, caused by the enemies hitting critical infrastructure facilities, certainly intensified the use of the compound energy front, e.g.: *In order to maintain our **energy front**, Ukrainians do not necessarily have to sit in the dark or refuse to recharge their mobile phones* (ye. ua, October 24, 2022); ***Energy front**: Russia continues terror* (Ukrinform, October 22, 2022); *In various fields, energy companies are making maximum efforts to provide people with electricity. However, in order to hold the **energy front**, all citizens need to unite* (Ukraina Moloda, October 24, 2022). The functioning of the analyzed compound in the headlines of Ukrainian media texts proves the relevance of the specified problem in society, e.g.: ***Energy front**: Russia continues terror (heading)* (Ukrinform, October 22, 2022).

Volunteer front: *volunteer* "adjective for volunteers" [2, I, p. 730]; *volunteer* "one who joined military service of his own free will" [2, I, p. 480]. Voluntary activity is obvious in a difficult period for Ukraine, cf.: *The **volunteer front** continues to work actively in the Sarny region* ("Sarny", March 19, 2022). The intelligence source base attests to the use of this phrase in the headlines, cf.: ***Volunteer front**: how Odessa and Kherson feed occupied Kherson (heading)* (RFI, October 19, 2022).

Labor front: *labor* "related to work (in 1 meaning), connected with work" [2, X, p. 295]; *labor* "1. Persistent, diligent work of a person" [2, X, p. 292]. The adjective *labor* is convincing in the fact that all working Ukrainians have united for the future victory, e.g.: *Not a single day passes that the region is not bombarded with mortars, rocket launchers or other barrels, but people hold the **labor front** and continue to work* (Voice of Ukraine, September 29, 2022).

Agrarian front: *agrarian* "related to land ownership, to land use; land" [2, I, p. 17], e.g.: ***Agrarian front**: grain sleeves were handed over to farmers of Poltava Oblast* (Day, November 10, 2022)

Medical front: medical "related to medicine" (in 1 meaning). "1. A collection of sciences about diseases, their treatment and prevention" [2, IV, p. 663]. The medical field is always relevant and important, and during the war, the load on the system is extremely high, the conditions are different, etc. For example:

Pragmatic, focused, somewhat tired and grateful for all kinds of support - this is how Ukrinform correspondents saw the representatives of the ***medical front*** *of Kharkiv Oblast* (Ukrinform, July 12, 2022); *Kharkiv* ***medical front****: how civilian doctors work under fire* (Ukrinform, July 12, 2022); *...Because the* ***medical front*** *is now no less important than the military front. And thousands and thousands of lives can be saved thanks to the professionalism, dedication, and courage of doctors* (Ukraina Moloda, June 17, 2022); *The tireless* ***medical front****: how doctors have been working since the beginning of a full-scale war* (STS, October 17, 2022); *"The* ***medical front*** *is no less important": doctors accept congratulations on the professional holiday* (Day, September 23, 2022).

Epidemic front: *epidemic* "which has the character of an epidemic (in 1 meaning) [2, II, p. 483]; *epidemic*" "1. Mass spread of any infectious disease" [2, II, p. 483]. Occasionally, in the language of mass media, we come across the adjective *epidemic* in combination with the noun *front*, cf. *Pavlo Skoropadskyi and his* ***"epidemic" front****. Laws, funds, prevention, and education - how the Ukrainian government overcame pandemics of the 20th century... These documents should draw attention to the epidemic situation in the occupied territories...* (Day, August 07, 2020).

Informational front: *informational* "related to information that contains information" [2, IV, p. 42]; *information* Same as informing. 2. Information about any events, someone's activities, etc.; a message about something" [2, IV, p. 42]. Journalists widely use the adjective *informational*, since the search, processing, and distribution of mass media products are extremely important during the war, e.g.: *the* ***information front*** *became one of the most active battlefields during this great war* (Ukrainian news, October 21, 2022); *In addition to the military front, Ukraine is also competing for freedom on the* ***information front*** (Day, May 27, 2022); ***Information front****: How can the media help the rear to work for victory?* (Detectormedia, March 14, 2022); *Telemist:* ***Information front****: how the war changed regional journalism* (Ukraina Moloda, October 14, 2022); *From the first days of the war, the* ***information front*** *went far beyond radio and television. Boards, graffiti, leaflets are far from an exhaustive list of what works to raise the fighting spirit of the people and fight against the enemy* (CHESNO. Museum, October 24, 2022); *Where is our i****nformation front****? The oligarchs are simply trying to take over all Ukrainian journalism* (Day, April 20, 2022); *We continue to fight the occupier on the* ***information front****, providing only verified information and analytics* (Day, July 23, 2022).

Cybernetic front: *cybernetic* "related to cybernetics" [2, IV, p. 158]; *cybernetics* "the science of general regularities of control and communication processes in organized systems (machines, living organisms, social formations, etc.)" [2, IV, p. 42]. The authors of the Ukrainian mass media resort to the use of the compound *cybernetic front*, which is used in the sources as the *cyberfront*, that is required by the linguistic economy of style, e.g.: *For the first time in the history of wars, combat operations have moved into the invisible digital world. Today, the* ***cyber front*** *is one of the important fronts in the war with the Russian aggressor, said Mykhailo Fedorov, Deputy Prime Minister and Minister of Digital Transformation of Ukraine* (UNIAN, October 3, 2022).

Sports front: *sports* "related to sports" [2, IX, p. 576]; *sport* "physical exercises (gymnastics, athletics, sports games, tourism, etc.) aimed at developing and strengthening the body" [2, IX, p. 576]. The actualization of sports activities during the war is evidenced by the conjunction *sports front*, for example: *Bake bread, repair cars, continue to run your business, sew clothes or shoes, teach history or mathematics, sell medicine in a pharmacy, fight for the state on the* ***sports front*** (TSN, 24.10.2022); ***Sports front****: European and world climbing champion Daniil Boldyrev* (DOM, October 17, 2022).

The analyzed compound in proper names is spreading, cf.: *In July, the 1+1 media group together with the online publication Tribuna.com signed a memorandum of cooperation, within which they will focus their efforts on the "****Sports Front****" project* (TSN, July 18, 2022); *The "****Sports Front****" project is a large-scale communication campaign, as well as a series of initiatives, videos, and actions designed to draw the attention of the international sports community to the war in Ukraine* (TSN, July 18, 2022); *"****Sports Front****": Digital flash mob #RussianSportKills launched with the aim of boycotting Russian athletes* (Sport, October 26, 2022).

Steel front: *steel* "related to steel 1" [2, IX, p. 639]; "1. Hard malleable metal of silver-gray color, which is an alloy of iron (base) with carbon and other impurities, that are introduced for the desired quality change; cry" [2, IX, p. 641]. Occasionally, we come across the figurative use of the attributive compound *steel front*, denoting the charitable activities of a Ukrainian oligarch during the war, who owns a business in the manufacture of steel products, e.g.: *A batch of 800 bulletproof vests was delivered to Avdiivka, manufactured as part of Rinat Akhmetov's* ***steel front****, reports the company Metinvest* (Correspondent, October 19, 2022).

The actualization of attributive linguistic units in the language of the Ukrainian mass media is evidenced by the multi-variant use of the adjective with the lexeme *front* in one sentence, cf.: *Another week of war. We are fighting on* ***two fronts: educational and culinary****. Thank you to everyone who joins our* ***culinary front*** (Ukraina Moloda, October 26, 2022); *In Kyiv, "Palms of Good" bring victory on the* ***humanitarian front*** *closer. Today, all Ukrainians hold the* ***front*** *-* ***military, economic, cultural****. During the full-scale invasion, many people found themselves in a difficult situation: they were left without work, relatives or means of livelihood* (Vechirniy Kyiv, October 25, 2022). In general, such examples record compounds that were the object of our analysis as separate ones.

4 Conclusion

It was concluded that due to a number of non-linguistic factors of socio-political orientation (full-scale war in Ukraine), the modern Ukrainian language has been replenished with new variants and meanings of words.

According to our observations, the lexeme *front* functions in different topics in the language of mass media of different forms of ownership. The analyzed lexeme is often used figuratively, which conveys generally the unity of Ukrainians in all types of professional activity during the period of full-scale war. The most widely represented adjectives are humanitarian, medical, economic, culinary, medical, which testifies to the actualization and importance of the corresponding spheres of activity during the war.

In general, the expansion of the use of the lexeme *front* in combination with attributive linguistic units testifies to the broadest and largest unification of people of various professions, industries and spheres of activity in the struggle for a common goal - to defeat the enemy.

The lexicon of military topics is an understudied layer of lexicology and needs detailed study, in particular, it concerns the issue of replenishment of thematic groups, the word-forming potential of lexemes, etc.

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A MUSICAL INSTRUMENT AS AN ANTHROPOLOGICAL PHENOMENON

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Abstract: Among the philosophical discourses in the understanding of the phenomenon of music, the cultural and anthropological one is gaining increasingly more relevance. Located in the direction of the modern paradigm of art history, cultural and anthropological research, this approach expands the traditional perspectives of musicological and philosophical analysis and allows considering music and musical instruments in the context of processes occurring in the sphere of human cultural existence. In the article, music is considered as a specifically anthropological phenomenon that reflects not only the external sociocultural aspects of human existence, but also, first of all, its fundamental essential bases (thinking, feelings, cathartic outlets, etc.).

Keywords: music; anthropological phenomenon; anthropological image; sociocultural practice.

1 Introduction

The anthropological approach allows identifying the role of musical art and musical instruments in the human-forming function of culture, which is implemented, in particular, with the help of musical theory, history, and practice. Musical and instrumental art occupies a special place here. After all, musical instruments accompany a person from birth to death, in the most diverse (domestic, public, social, recreational, sacred) situations.

The anthropological image allows reconstructing and substantiating the integrity of cultural existence or its segmentation by various sociocultural practices, which finds expression in certain cultural phenomena, primarily in art. Music, due to the specificity of imagery, semantics of language and place in culture, is able to express anthropological images only as mediated by culture, by formed in this culture traditions of perception and practices of human constitution. The anthropology of music orients an analytical view on the fact of the determinism of significant changes in the genre system, stylistics and language of music, the emergence and modification of musical instruments - modifications of paradigmatic cultural and anthropological states. Anthropological paradigmatics, in turn, is formed on the basis of the configuration and principles of the relationship of the main sections of the cultural-anthropological image: bodily-somatic, mental, epistemological, existential and metaphysical. Separate aspects of the anthropological image are considered psychological, social, meaningful, worldview, sensory-emotional ones. All of them in one way or another are related to the emergence and development of musical instruments - as a continuation of the human body, its likeness, or, on the contrary, a separation from it, as well as to instrumental music, capable of transmitting the most complex conceptual-philosophical and direct-sensual meanings, by which certain instrumental and timbral (as well as sound production) spheres were fixed (in flexible dependence), through its specific non-verbal means. Perfected during the 16th and 20th centuries, the emotional capabilities and high logical interrelationships of all elements of music allowed this art form to convey with its “wordless language” even what could not be expressed in the form of philosophical ideas.

One of the important areas designed to reproduce the humanistic image of a person is precisely music, which, due to its aesthetic features, combines the rational and the sensual, is able to constitute the spiritual space of a person, form his integral anthropological image. The cultural anthropology of music can become the basis for updating ‘art strategies’ aimed at the formation of a spiritually harmonious personality.

2 Materials and Method

Among the philosophical discourses in understanding the phenomenon of music, cultural and anthropological discourse stands out, which has a rich semantic potential. This approach, located in line with the modern paradigm of art criticism, cultural and anthropological studies, expands the traditional perspectives of musicological and philosophical analysis and allows considering music in the context of the processes taking place in the sphere of human cultural existence. The promise of such an approach is obvious. Music is a specifically anthropological phenomenon, reflecting not only the external socio-cultural aspects of human existence, but, above all, its fundamental essential foundations. This approach allows identifying the role of musical art in the human-forming function of culture, which is realized, in particular, through educational practices.

The image of a person in culture, or a cultural-anthropological image, is not only a methodological concept that allows one to reconstruct and justify the integrity of the existence of culture, or, conversely, its segmentation by various sociocultural practices designed to form different types of a person within one culture. The anthropological image is also a cultural reality, finding expression in individual cultural phenomena, and above all, in art. Music, due to the specifics of its imagery, the semantics of language and place in culture, is capable of expressing anthropological images only as mediated by culture, the traditions of perception and practices of constituting a person that have developed in a given culture. The cultural and anthropological reconstruction of the phenomenon of music draws the contours of a special area of cultural and anthropological research - the anthropology of music, the purpose of which, first of all, is to study the problems of man and music in the context of culture, in their relationship and mutual influence.

The anthropology of music, which is the basis of the study in this article, focuses the analytical view on the fact that significant changes in the genre system, style and language of music are determined precisely by modifications of paradigmatic cultural and anthropological states.

3 Results and Discussion

Analysis of research in the field of anthropology of music allows identifying certain trends. Since the middle of the 20th century, the field of musical anthropology developed by American researchers (M. Mead, A.P. Merriam, M. Herskovits) acquires its own traditions and its own range of problems. In the works of these authors, musical anthropology appears primarily as ethnomusicology or comparative musicology, for which the priority is the problem of identifying the role of music in the process of cultural continuity, in the development of emotional experience and the formation of social and aesthetic values of a person and society. In Western European science, the anthropology of music was also gradually developing as a special direction in musicology. The latest research by O. Samoilenko, L. Kiyanovska, I. Drach, V. Zharkova, S. Osadchoa, A. Chernoivanenko, and others are aimed at identifying anthropological aspects in the content-semantic, genre and semantic, instrumental-organological fields of musical art. In the focus of attention of the anthropology of music, problems that were not considered before are revealed: conditioning of the main elements of music by essential anthropological properties; representation of a person's image in the form of musical forms, genres; substantiation of the paradigmatic nature of the anthropological image and the possibilities of its expression by means of music; connection of paradigmatic transformations of the anthropological image with the change of musical styles and principles of shaping. As for musical instrumentalism, all of the above looks more obvious here (on keyboards, fretboards, wind instruments) and such that apparently imitates human physicality, as well as human soulfulness and spirituality.

In general, the search for cultural and anthropological foundations of musical art is connected with the essence of music, which is one of the most perfect, complex and specific creations of mankind. Music accompanies a person throughout the entire history of his conscious and cultural existence. In all spheres of the latter, for thousands of years, in the space of all continents or one human life, a person is accompanied by the sound of musical instruments. Along with a man, music and musical instruments change, become complicated, and branch out. The complication of the musical language, the enrichment of the genre system, the change in the principles of form formation, the expansion and modernization of the instrumentation and performance capabilities - all this is closely connected with the existence of a person in culture, with the disclosure of his anthropological properties, with the change of socio-cultural status, with the development of the socio-cultural context. Music, like any cultural form, grows from the soil of human existence, concentrating its essential features in itself. All stylistic and semantic characteristics of music are inseparable from the image of a person, from the corresponding anthropological paradigm.

Philosophical anthropology should set as its main task, first, a critical reflection of historical ideas about man and the study of those real functions performed by the discourse about man in the history of culture; secondly, the analysis, diagnosis, and therapy of those places, cultural institutes, in which human production is carried out, including its not only spiritual, but also psychophysical indicators [10] (this also includes psychomotorics of instrumental musicians). In this context, it is possible to consider music as a specific way of human production, and instrumental music as such production with the help of tools artificially produced by man in his own image or as "an extension of himself". A musical instrument as an "extension" of the hand, an earpiece, the entire human body, "separating and receding", allows a person to study himself more precisely, more jewelry, in more detail, more objectively at a distance of "viewing from the side". At the same time, the inclusion of music (and musical instruments) in various cultural practices usually occurs to intensify their disciplinary influence.

So, the music that sounds in the temple not only intensifies, but, above all, produces a complex of feelings necessary for this cultural space: humility, kindness, philanthropy. In this space, the existential-metaphysical sphere of the human is formed and realized. Musical instruments (apart from the Orthodox tradition) take their place here, significantly strengthening this metaphysical complex. As for ancient pagan rites and rituals, instruments performed the most important functions of guides to other unearthly worlds, bearers of certain ritual functions and meanings (in particular, concealment of the human voice). After all, spiritual culture can be expressed only thanks to objectified, reified means, receiving one or another material embodiment. That is, it needs a suitable material "carrier". In the Bible, musical instruments are shown as important tools in the implementation of the existential-metaphysical sphere, not only of the human, but also of the spiritual, subtle, immaterial world. The book "Psalter" before each verse has an address (instructions) to the "leaders" on musical instruments (of all classes, according to Hornbostel-Sachs - wind, string, etc.). There is a well-known biblical story about David, who heals King Saul possessed by evil spirits by playing the lyre: "Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him" (I Samuel, 16:23).

In general, the variety of musical instruments, the "world orchestra" can be understood as a symbol of the spiritual order. Justly pointing out that "musical instruments by themselves cannot reproduce praise" [11], P. Masters notes the ability of the sound characteristics of different instruments to describe "different feelings inherent in true worship". David Dixon, in his commentaries on the Psalms, noted that "the number and variety of musical instruments wonderfully reveal the different state of the believer's spirit and depict the elevation of his feelings and abilities in the worship of God. Theologists advice to comprehend the tools listed in the 150th Psalm not in the literal sense, but as a figurative expression of the various emotions that make up the worship of God from the heart: "In particular, the trumpet represents the triumph of victory. Our praise should be festive, solemn, sublime. The psaltery and the harp make melodious sounds of thanksgiving and love. Praise should be heartfelt. Timpani and faces (dances) speak of the boiling energy, diligence and enthusiasm characteristic of children and young people involved in their favorite occupation. Praise should include all these qualities and the attitude of the heart to worship God. Such an instrument as the organ was not intended for worship, but for entertainment, and this suggests that true praise should be the object of the greatest pleasure for believers, and not just the fulfillment of a duty. The fifth verse speaks of loud cymbals, which obviously refers to the loudness, power, and greatness of true worship" [11]. It is not by chance that in biblical stories (as well as in secular texts and paintings) in the hands of angels and holy prophets, we meet almost the entire musical instrument of the respective eras. But some of them are endowed with a special symbolic meaning, in particular, an anthropological one. For example, the psaltery pointed to Jesus Christ, or rather to his human hypostasis. According to medieval ideas, "the shape of the psaltery, as it were, imitates the shape of the body of the crucified Christ, and being a generally triangular instrument, the psaltery also symbolized the Holy Trinity. On the other hand, ten - when this number was depicted - the strings of this instrument symbolized the ten commandments" [12]. Musical figurative-comparative characteristics are also found in the Holy Scripture itself, for example: the likening of the human voice to the trumpet sound of a chauffeur; defining the representatives of strings as "singing instruments" or attributing to earthly nature and heavenly bodies (trees, fields, forests, mountains, deserts, stars) the ability to glorify the greatness of the Creator by singing. "Such metaphorical thinking, which represents the communication of man with God with the help of the richest, non-man-made, living instrument given by the Creator himself - the voice through the prism of man-made, mechanical and therefore not so expressive instruments, reflects a new aspect of their aesthetic perception and a certain stage of awareness of their role in historical retrospective" [7]. The Catholic tradition allows the organ and stringed instruments to participate in the Mass together with the "angelic singing" of voices, and also allows concerts of pure instrumental music in the premises of its churches outside the service.

Folk music, which fills the world of everyday life, is aimed primarily at the realization of bodily-somatic, emotional, functionally practical forms of the human. Here, musical instruments become an indispensable component of these forms, because they are directly materialized (visualized in the form of an instrument, forms of performing movements; they reproduce a meaningful musical message in a sonorous-timbral form). The anthropomorphism of musical instruments is also expressed through the similarity between the structure of the human body and the musical instrument. That is, instruments appeared in the cultures of different peoples in the likeness of a human or a part of the human body (extensions of the hand, respiratory apparatus, vargans are generally placed "inside the body, in the oral cavity"). It is known that often in the folk tradition, the proportions and sizes of musical instruments were measured by human proportions, and in the modern instrument dictionary there are such names of parts as head, neck, reed, leg, knee, handle, beak, wing, lips, etc. Also worthy of attention is Klyment Kvitka's hypothesis that primitive man, when drilling holes on a flute, took into account only body-optical (and not acoustic) symmetry, did it "to suit his own hand": "Probably, the primitive master did not bother about exactly which intervals he will receive on his instrument; he was pleased with the presence of various sounds ... those sounds that came out as a result were considered good ... Only gradually did hearing become involved in this matter" [9, p. 221]. At the same time, the pipe visually resembles the human spine (which holds the entire body structure of a person). The neck of strings (especially plucked ones with frets, for example, guitars) are also spine-like. And the general appearance of bowed strings and some plucked ones (for example, guitars) resembles the outline of a female figure (with the same "spine"-neck at the base of the design). Moreover, the sound of strings is softer and "soulful" - closer to human soulfulness of expression, to feminine warmth and plasticity. Such anthropomorphism is one of the oldest phenomena in the culture of many peoples: in the Kazakh, kil-kobyz - bas (head), kheude (chest), muen (neck); in the Tatar violin - bash ("head"), kolaq ("ear" - peg), muen ("neck"), geude ("trunk" - body), etc. Thus, the terms denoting tools and their components can be the richest source in the study of the peculiarities of ergomorphology, anthropological processes, people's imagination about the world order, etc.

At the same time, musical instrumentalism developed the direction of "denial of the human" (a kind of anti-anthropomorphism, but with an anthropological meaning in the embodiment of the unearthly, inhuman, spiritual), when instruments act as mediators between this and other worlds. In myths, the sound of a musical instrument is most often associated with creation, world order, and harmony. Playing a musical instrument brings order and harmony, serves peace. The myth of Amphion tells about the construction of walls in Thebes with the help of playing the lyre [5, p. 238], i.e., about the organization-creation of space from undivided chaos - with the help of an instrument. And this is already the sphere of wind instruments. It is not for nothing that their timbral and organological heir - the grand piano - was admitted to the Catholic Divine Service, becoming an organic component of temple architecture and spirituality. No wonder the destruction of the city walls (Troy, for example) corresponds to the destruction, the disappearance of the city as a small cosmos. Hence there is the motive of tuning a musical instrument, which is understood as the restoration of order and harmony. Violations of musical harmony can cause various disasters. Also, military music can be considered the field of wind instruments, which not only expresses, but also forms and supports the spirit of Homo militaris, that is grown, as a rule, in a certain environment, in this special disciplinary space of culture, which produces a corresponding modification of the anthropological image.

The functioning of a musical instrument in a ritual is one of the obligatory motifs of ancient mythologies in the embodiment of a higher, spiritual meaning. At the same time, the musical instrument enters into a relationship of transformation and identity with all elements of the mythological world and with the world itself: in this sense, each of the characteristics of the instrument is not the only one of its kind. In particualar, "the tool is isomorphic to a person and can be his incarnation. The isomorphism of man himself to the cosmos, to the organized world space, which, according to some ideas, originates from the members of the body of the first man, also provides relations of isomorphism or identity between the world and the musical instrument" [4, p. 68]. And the sound of a musical instrument that "speaks" (this is a common allegory) is evidence of its anthropomorphic nature. This is the highest praise, essentially equating a man-made instrument with man himself, the crown of creation. Here it is appropriate to mention the attitude of performers, including modern ones, to their instrument as a living being, its personification, both in folklore and in the academic field of music making: "My kobzo, my faithful wife, my painted bandura!" (says one of the Ukrainian kobzars [13]); "I tell my piano things that I should usually tell you" (F. Chopin [1]); "You know why I love this monster? Because it breathes!" (S. Gubaidullina about the accordion [2]). In the 20th century, the personification of musical instruments is also expressed in the appearance of reified metaphors in the artistic language of literature, theater, and cinema ("Orchestra Rehearsal" by Fellini, "Contrabass" by Suskind).

In general, the belonging of an instrument is related to its purpose - certain ritual, recreational, labor, and festive functions that were performed in the form of playing music on it.

In fact, all the listed anthropological "signs" of the temple and folklore phonosphere (albeit already on the basis of the equality of all its "players", which corresponds to the new ideological paradigm, the ethical concept of the era) are transferred to the "high" musical art, the professional music of Europe, which arose, according to V. Konen, "in the medieval cathedral as an immediate and vital element of the liturgy... as a sublime art, imbued with a deep serious mood, as a carrier of a high moral idea" [8, p. 20]. After all, the art of music turned out to be directly related to the very words of prayer, producing such artistic techniques that generated "reality and height of experience" [8, p. 21]. At the same time, departing from the potential objective expressiveness of the voice in "pure" instrumentalism, the art of music not only steadily expanded its figurative palette, but also produced specific laws of higher logic, as if "outgrowing the teacher" - the voice, with its objectified word content. Due to its "temple roots", academic music significantly expanded the spiritual vector of the anthropological paradigm of musical instrumentalism, which is definitely felt already in the music of the great Y.S. Bach, in the concept and phenomena of "absolute music" (it is a German term of the 19th century; Russian musical thought preferred the expression "pure, non-program instrumental music") and further up to the present day. The very concept of "absolute music", with the philosophizing characteristic of German science, at one time raised the Beethoven-type symphony to the highest level of the musical and artistic hierarchy, confirming the thesis that instrumental art itself is music as such. Purely musical intonational (rhythmic, pitch-melodic, tonal, textural) structures become carriers of meanings, ideas, and their signs (such tonal signs can already be discussed in the study of modes in ancient Greek music), embodying the subtlest aspects of the anthropocentric paradigm. The key idea of "absolute music" was the emancipation of musical instrumentalism and a new possibility of embodying the Absolute associated with its specificity and means of expression. In the 19th century, "having also freed itself from religious obligations, absolute music simultaneously showed the world such high spiritual properties that in some respects it was able to replace religion" [6, p. 31]. In the 20th century, in terms of the importance of ideas, instrumental music reached the level of conceptual philosophical thinking (from Beethoven's model "from darkness to light", symphonies of P. Tchaikovsky, G. Mahler - to the works of D. Shostakovich, A. Schnittke, etc.), from now on, music becomes basis for philosophical conclusions and judgments. This is how music "outgrew" the framework of human feeling and individual life, jumping into "the immensity of the cosmic world and the Divine" [6, p. 38].

However, also from the point of view of instrumental organology, as a bodily expression of anthropomorphism, the 20th century significantly pushed the boundaries of thinking and feeling. Thus, the anthropological concept of human breathing was taken over by new complexly organized (complementary, according to the definition of A. Chernoivanenko - those that "synthesize the properties of other, already established instrumental cultures, in the experience of their sound production, textural techniques, ensemble and orchestral polyphony, with the help of a special innovative (engineering) keyboard-mechanical device" [3, p. 612]) instruments - bayan, accordion. They were born at a time when the academic 'toolkit' seemed fully "complete". The appearance of such "extra" (after claviers, "kings" of the organ and piano) instruments may seem, at first glance, unimportant and unnecessary. But the modernized academicized modern concert multi-timbral ready-to-choose bayan – a brainchild exclusively of the 20th century (including its new anthropological foundations) – is quite different from its older academic complementary "relatives". First of all, it is a pneumatic-wind instrument - i.e., a carrier of the anthropological sign of breathing, with a fundamentally different class of sound production and timbre (it is "different", not similar to previous complementary grand piano and claviers); of course, according to the specified indicators, it is quite close to the "ancestor" of the instrumental-complementary organ family, but compared to the latter, it is completely portable and has a different historical-semantic "reputation" (not a spiritual and church-sounding carrier with ancient traditions, but a flexible, simplified-democratic roots) and lower sound strength and range (next to the extremely large "giant" on an architectural scale - organ), which does not prevent the accordion from imitating organ textural formulas and the loftiness of embodied images, in particular, convincingly performing translations of famous organ works. Of the keyboard-complementary instruments, bayan-accordion is the only one that has a performing influence on all stages of the sound tone (attack, stationary part, ending-withdrawal), similar to the human voice, through bellows conduction. Such dynamic flexibility not only favorably distinguishes the instrument, but also allows almost unlimited improvisation with the formation of new instrumental playing techniques. The characteristic bellows-like dynamic flexibility of the accordion also visually reproduces living human breathing (which, for example, was effectively used by folk harmonicists, enhancing the theatrical effect on listeners). At the same time, the instrumental-performance principle of "hand breathing" (according to B. Asafyev) is preserved, both in the piano and, in fact, in any musical instrument. And if the piano pedal and some textural solutions expanded such flexibility of the piano (demanded by romantic aesthetics), then the bayan-accordion became "in need" in the 20th century, including the possibilities of flexibility of the stationary part of a separate sound (which is too important for the aesthetics and musical language of this era) or a more complex harmonic-textural organization. "Other" one is also the original and specific - modernized - optimization of the keyboard of the accordion: portability and harmonic-scale, including positionality under the fingers (let us remember the ancient pipes pointed out by K. Kvitka); shorter distance between keys; the engineering and design principle of the synthesizer is "dialing" with the help of mechanics 2-4 tones when pressing one key and even the similarity of an accordion keyboard to a modern computer keyboard. "Such a new keyboard "geometry", of course, reformats instrumental thinking and spatial-keyboard orientation, bringing them closer in a certain way to the "computer-digital" format while maintaining the anthropological-respiratory principle" [3, p. 599]. From an anthropological point of view, the "computer likeness" of the bayan-accordion is superimposed on the breathing-human bodily likeness, modernizing the anthropological objectivity of the instrument. It should be noted that information anthropology is today a new promising direction of interdisciplinary research related to the study of information qualities and human abilities to perceive, store, and process information, as well as those new trends that are determined by the position of a person in the global information society. The core of these studies should be the philosophical and socio-cultural problem of the formation of a new type of person - Information Man (Homo Informaticus). This direction should also include research into the problem of changes in the psychological and physiological nature of the person himself, which are associated with changes in the organization of his brain, as well as with the integration of various information devices into his body, created on the basis of achievements in the field of microinformatics and nanotechnology. Of course, the acoustic musical instrument bayan is far from such extremes of the information age, but considering that life as a whole is moving towards the formation of a fundamentally new, "electronic civilization", which will essentially be a civilization of cyborgs, the specified (corporeal-human and "computer") synthesizing of the qualities of a musical instrument, which is a carrier and instrument of higher musical meanings, threatening changes and dangers of psychological division and biological degeneration can become leveled in musical sound.

Modern mass music is designed to produce and produces a "mass person" or at least a state of mass, unity, non-individualization as a stable complex of spiritual and emotional states. The toolkit of mass music reflects this in its own way: electric instruments came to the forefront of attention, with artificial, unified (non-individually) timbres amplified with electricity (even voices in this specific category of music are also "unified" by electric amplifiers).

In general, expression, intensification, and production are a triune process that reflects the function of music in relation to anthropological existence. The anthropological essence of music goes back, first of all, to the beginnings, to the problem of the birth of music in the process of anthropogenesis and the early formation of a person. It also lies in the basis of the process of genre and shape formation. The anthropological approach combines different hypotheses of the origin of music; let us conventionally call them rhythmic, dance, rhythm-intonational, linguistic, labor, etc. All these prerequisites are considered as anthropological properties that are revealed in the process of sociocultural practice.

Essential anthropological features that are in the basis of the music system, unchanged in their functionality, have their foundations in the very nature of man. Let us highlight the following among them: communicativeness, reflection and imitation; corporeality (as an initial given, the basis of the anthropological state underlying the art of music, although the subsequent dominance of the spiritual content makes this complex implicit, but present throughout the entire development of the art of music; and here the most important factors of musical instrumentalism are manifested - motor motility and rhythmic body movements, functions, life cycles); procedurality (as a general property of all anthropological functions, it determines both the temporal nature of music and the conceptual aspects of musical forms); body-somatic states (in functional genres, most of which are instrumental); body/consciousness binary (manifested in the material-ideal nature of musical instrumentalism [3, p. 93], major-minor, harmony-melody, antiphonality, contrast, etc.); gender (forms and supports binary in the structure of consciousness and musical thinking – differences in timbre, the nature of subject matter, the shape of strings and guitar, etc.); hierarchy (the principle of orderliness, systematicity as a universal anthropological property; in instrumentalism, classes of instruments, the formation of a systemic whole of musical instrumentalism [3], value, semantic hierarchies, self-realization, sociality, suppression and subordination, aggression, sexuality and control over them, etc. - correspondence to the principle of hierarchy in culture is expressed in the systems of artistic thinking, in particular, in music (the tonal system, which includes the power of the main tone and greater or lesser expressiveness of tonal weights, harmonic functions and sequences, sonata form, symphony orchestra, etc.)).

The specificity of music allows it to concentrate its anthropological features and convey them in the form of an anthropological image. Over the course of historical time, man reveals the anthropological properties inherent in him, representing them in culture, in the forms and results of cultural activity. However, bearing in mind those changes in the anthropological paradigm that occur in the process of cultural development, especially in its modern period, one can talk about the fundamental flexibility of human nature, its openness, and its dependence on cultural processes. Namely this flexibility becomes the basis of paradigmatic changes in the anthropological image, which was reflected in all stages of the establishment and development of musical instrumentalism.

The formation of a global information society leads to fundamental changes in almost all elements of social space, creates new types and means of activity for millions of people on our planet, forms new habits and stereotypes of their behavior and communication, as well as new ideas about the level and quality of life. At the same time, all these new elements of social space and people's activities increasingly become attributes of their everyday life and professional activities, that is, elements of culture. This is exactly what happens in the system of modern musical instrumentalism. And so it turns out to be, in its anthropological quality, immanently ready for new information realities, and not only in the creation of a virtual concert reality (archive and new recordings, live broadcast of performances, in particular, born of the latest quarantine and pandemic conditions), not only in new techniques compositions that use multimedia tools, but also in the deep immanent foundations of instrumental organology and thinking, which, according to their systemic self-developed characteristics [3], simultaneously preserve proven traditional forms and boldly update them.

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INTERPRETATION OF A MUSICAL TEXT: TO THE QUESTION OF UNDERSTANDING THE AUTHOR'S INTENTION

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Abstract: The article deals with the phenomenon of musical text in the aspect of interpretation. The main idea of the study is the assertion that musical interpretation is the art of embodying the author's thought in sounds, reproducing the performer's own concept. Being a category of art history, this phenomenon implies not only a variety of performing schools, but also the aesthetic principles of performance, technological problems of approaches to the musical text, its understanding. The field of interpretation in the sense of performance realization has a completely unique dimension in music. However, the theoretical foundations on which the transformations of the author's text are based do not fully reveal the artistic meanings, their cognitive significance. Thus, the relevance of the issues under study is determined by the need for a theoretical study of the specifics of the interaction of the interpretive form (the author's text) and the ability to form images through the performer's sensory cognition as a product of new semantic contexts.

Keywords: interpretation; musical text; author’s intention; comprehension.

1 Introduction

Within the framework of modern musicology, the problem of interpretation is one of the most traditional and important. Having a complex nature, it is, first of all, based on the general theory of comprehension.

Comprehension, the central concept of hermeneutics, according to F. Schleiermacher's concept, requires “an individual’ talent of knowing” [20, p. 227] and is realized, on the one hand, in direct, chamber communication, on the other hand, in writing. Understanding is interpersonal in nature, so it is based on the similarities and differences of human characteristics, which makes the principles of identity and difference universal conditions of comprehension and understanding. Schleiermacher considers comprehension as a process in which the knowledge of the whole is born from the understanding of its parts (the idea of the hermeneutic circle).

The thesis of “a better understanding of the author and his work than he himself understands his work” is, according to Schleiermacher, the main one for the hermeneutic method: “to understand the language first as well and then better than its initiator”, that is, to discover the hidden meaning in the obvious sense, to realize what for the speaker “remained unrealized” [20, p. 233]. So, for F. Schleiermacher, understanding is a way of discovering the meaning originally embedded in the text. For this process, the researcher also recognizes the following as important: defining the understanding of language as a fact of language and as thought; spontaneity of intuitive understanding and analyticity of explanatory. The unity of these aspects determines the integrity of comprehension. Connecting understanding and interpretation, the scientist emphasizes that the source of interpretation is misunderstanding: interpretation begins where understanding directly ends. According to the researcher, not only the interpreter has an intention, but also the artistic text itself [19].

Interpretology as a scientific discipline combines experience and demonstrates unity, the best achievements of theoretical and performing musicology. The problematic range of issues of modern interpretology consists of the following areas:

- The history of the instrument and its further evolution (organology);
- Performing and teaching activities of outstanding musicians (personalities);
- Performing semantics, or analysis of the performing text;
- Genre and style models of musical creativity;
- Co-creation of outstanding performers and composers;
- Methodology as a system of approaches and principles of scientific modeling of music, reflecting the content of the socio-cultural and historical contexts of the theory and practice of musical performance.

Nevertheless, not a single artistic phenomenon can be seen as comprehensively studied without considering its genesis and evolution. And today we can also state that the performing culture radically changes the dynamic parameters of music. Therefore, the study of the problems of interpretation of performing practices remains an important and significant task.

The voluminous and diverse literature on the study of the “musical language” made it possible to discover that the study of this issue is in its infancy. Not all conclusions made by the authors on this issue can be considered indisputable. The lack of a unified point of view gives reason to conclude that the theoretical study of the problem has not yet been completed and the objective need to deepen its theoretical understanding has long been ripe and is extremely relevant. At the same time, the “musical text” as a semiotic structure as a culturological problem has not been specially studied. However, the relevance of its research is now evident, firstly, due to the fact that the text is the highest unit of musical communication; moreover, it is connected with the needs of musical performing practice.

2 Materials and Method

The specifics of the subject of research required the use of interdisciplinary, art history, and cultural approaches. This made it possible to clarify the significance of details for the formation of interpretive conditions. To understand musical texts, we turned to the theory of musical content, with the help of which a method was established for interpreting a musical text in order to create artistic characteristics of a performing image in spite of only technical reproduction. In this regard, the following methods were used in the research:

- Comparative historical reconstruction, considering the formation and development of musical interpretation;
- Art history analysis, which provides a basis for solving the problem of the existence of the musical object itself in the space of a creative act;
- Musical-analytical method, contributing to the analysis of the language of music and semantic transformations in performing practices.

3 Results and Discussion

H.-G. Gadamer, developing the thoughts of F. Schleiermacher, indicated that interpretation begins with the representation given by tradition. Important ones in this process, according to the philosopher, are the prerequisites of understanding, which he divides into productive and unproductive. The essence of each of them is the possibility or impossibility of carrying out the process of correct understanding. Among the main features of this process, H.-G. Gadamer refers to the impossibility of unconditional understanding, its infinity, the inexhaustibility of the true meaning of an artistic work, mandatory readiness. The researcher explains the latter as follows: one cannot understand without a desire to understand, that is, without a readiness to be told something, every effort to understand is governed by a kind of expectation of meaning” [6, p. 273]. Also Gadamer talks about the emergence of a conflict between the expected and the given, which is always present in the process of understanding. In this connection, he emphasized: “In the process of creating a work, the artist overcomes the tension that arises between the expectations that come from tradition and the new habits that he introduces. The acuteness of the situation we are experiencing is undoubtedly evidenced by the peculiarity of the conflict and tension” [6, p. 274]. In this confrontation, which is namely an interpretation, two sides of the process converge: “our historical consciousness and the tendency of modern man, in particular the artist, to reflect" [6].

Gadamer pointed out that "everywhere where ignorance and unfamiliarity are eliminated, the hermeneutic process of gathering the world into a word and a common consciousness takes place... The task of hermeneutics from time immemorial is to seek agreement, to restore it" [6, p. 269]. Understanding aimed at agreement, according to Gadamer, is carried out, first of all, in the form of a speech. It is non-rational, non-mechanical, holistic: "Understanding language is not understanding words by summarizing verbal meanings step by step, it is following the holistic content of the speaker" [6].

In his works, Gadamer tries to find the center of intersections of the subjective and the objective in any desire: "human existence in accordance with essential fulfillment is understanding", in other words, human relation to the world is understanding [7, p. 364]. This helps Gadamer to come to the conclusion that in the process of understanding and interpreting texts, all subjective points must be taken into account. Understanding is built taking into account language, traditions, level of education, etc.

The basic position of Gadamer' concept is a problem of linguistic environment. The researcher points out that it is the continuum in which the process of mutual agreement between the interlocutors takes place. "Any understanding is a linguistic problem" [6, p. 43]; "language is a universal environment in which understanding is carried out" [7, p. 452]. He claims that understanding occurs as an interpretation, that is, it has a dialogical character, in which the familiar and the unfamiliar, the traditional, the extrapersonal and the reflective, the individual, are correlated. When deciphering and interpreting, something "alien and dead" is transformed into "general simultaneity and accessibility" [6, p. 263–265].

Understanding is far from being reduced to the rational sphere, to the activity of the human intellect, to logical operations and analysis. It can be said that it is non-scientific and similar, rather, to artistic creativity. Thanks to the comprehension of statements, which is recognized as an interpretation, the incompleteness of their initial understanding is overcome. Understanding is the unity of two principles. Intuitive understanding of the subject, its "grasping" as a whole complements the foundations of direct understanding, followed by comprehension, which is denoted as interpretation, arises and strengthens. In interpretation, direct understanding is formalized and rationalized [7].

P. Ricoeur, as well as Gadamer, in the field of interpretation problems, actualizes the issue of historical and cultural distance, the relationship between the historical past and the reflective personality. The essence of the interpretive process, according to the scientist, is to "overcome the distance between the past cultural era to which the text belongs and the interpreter himself. Overcoming this distance, becoming a contemporary of the text, the interpreter can give himself meaning: he wants to make someone else's his own; therefore, he intends to achieve the expansion of self-understanding through the understanding of others" [18, p. 48]. Overcoming the cultural distance appears as the main work of interpretation; the reader, who is separated by this distance from a text alien to him, by overcoming the distance includes the content of this text to the current understanding that he possesses [18, p. 34]. Developing these thoughts, P. Ricoeur notes that "interpretation has its own history and this history is a component of the tradition itself"; "we interpret in order to illuminate, continue and thereby support the life of the tradition in which we ourselves are. This means that the time of interpretation in a certain way belongs to the time of tradition" [18, p. 58]. So, according to P. Ricoeur, interpretation manifests itself as the work of thinking, which consists in discovering the meaning, in its decoding.

Observing the nature of the word, M. Bakhtin notes that it manifests itself as an initiating understanding. It "stems from the nature of the word, which always wants to be heard, always seeks an appropriate understanding, does not stop at the nearest understanding, but pushes its way further and further (unlimited). For a word (and, therefore, for a person) there is nothing more terrible than irresponsibility. Even a knowingly false word is not completely false and always involves an instance that will understand and justify at least in the form: "everyone in my place would also lie"" [3, p. 306].

Like Gadamer, Bakhtin emphasizes the dialogic nature of understanding. It always belongs to it and is connected with orientation, "comprehension of the meaning that is spoken", degrees of activity in the corresponding movement, transitivity (the listener becomes the speaker). M. Bakhtin singles out the following important stages in the process of understanding: psychophysiological perception of a sign, its recognition, understanding the meaning of a sign in a certain context, active-dialogic understanding [3].

Thus, the theory of understanding, presented in the considered philosophical and hermeneutic works, develops towards the understanding of meaning-producing activity, when the epicenter of reasoning is not so much meanings but rather the process of their generation and the peculiarities of its flow.

Ricoeur emphasized the importance of being precise regarding the concepts of understanding and interpretation and suggested defining the first as "the art of understanding the meaning of signs that one consciousness conveys to another", and the latter - as "the interpretation of signs and texts recorded in writing" [18, p. 5]. In other words, interpretation manifests itself as a secondary, formative and, as a rule, rational component of understanding; is procedural and carried out with the help of mediation, acts as a certain reconstruction. Interpretation is a selective and, at the same time, creative mastering of an expression (text, work). It is carried out in the simultaneous unity of the cognitive (with a focus on objectivity) and the subjective, aimed both at understanding and at the "experience of creation" that is understood. The listed positions become especially relevant within the framework of the phenomenon of artistic interpretation.

Interpretation in the field of art belongs to the most complex cultural and semantic phenomena. It means any perception of a work of art, which involves active processing of received impressions and leads to a certain result - the creation of an aesthetic object. Both the author and the perceiver can act as an interpreter.

The specificity of the interpretation of musical art is determined by the presence of at least three subjective positions directly related to the existence of a musical work: composer - performer - listener. The relationship between the components of this triad is mobile and determined by certain factors, in particular, for example, the author's text belonging to an oral or written tradition or the conditions of modern academic culture. With the variety of forms of musical interpretation - compositional, listening, musicological, performing - considering all of them, the advantage to the last one is traced. Today, it is already clear that a piece of music should be considered in the unity of the composer's, performer's, and listener's interpretation, taking into account their peculiarities.

According to N. Korykhalova, the existence of a musical work is determined by three ontological forms (three forms of the work's existence). Among them, there are the following: potential (possible), virtual (as a set of performance realizations of a work that have already taken place), actual (as the existence of a work at a given moment in time, in a specific performance act that is perceived) [11, p. 148–149]. To the potential form of existence of a musical work, the researcher refers text notation fixation. Along with the other two forms, this is the "genetically primary" form. The actual form is opposed to the potential and virtual, the specificity of which is that it appears in the form of a "variant set" [11, p. 150].

Korikhalova emphasizes that "each element of a musical text - musical notation, verbal or graphic notation - due to its semiotic nature can be decoded within a certain field of meanings" [11, p. 161]. She considers the musical text as a second-order sign system that serves to fix the “sound signs” of music. At the same time, the researcher emphasizes that “the product of the composer's work is, first of all, music that sounds. Musical notation is only a neighborhood that allows the author to record the created, albeit a necessary means” [11, p. 145–146]. That is, the musical text, according to Korykhalova's opinion, is a set of signs-symbols that form a code. The conventionality of this code is indicated by “the possibility of other ways of encoding musical thought” [11]. At the same time, the performer is always faced with the choice of a method of reading certain information. Namely this process of decoding is the basis of interpretation.

N. Myatieva, within her views on the phenomenon of musical interpretation, proposes the concept of “textual strategy”, which the researcher interprets as “a historically determined method of encoding musical information by the composer and subsequent decoding of the created written text by the performer” [15, p. 13–14]. At the same time, it is emphasized that its formation is “influenced by the socio-historical situation, musical discourse, musical style of the era, the level of development of notation, notational preferences of the composer” [15, p. 14].

Gadamer noted that the importance and relevance of the problems of understanding and interpretation are provided by their connection with the problem of the text. R. Barthes pointed out the openness, the semantic inexhaustibility of the text, in contrast to the work, which is closed, reduced to a certain and sufficiently comprehensive meaning. According to the researcher, the text appears as an endless semantic continuum, “perceived as a space where the process of formation of values takes place, that is, the process of meaning...” [2, p. 424]; the text is completely symbolic, devoid of a unifying center, open, and is the result of the co-creation of the author and the reader.

Contrasting the work and the text, Barthes emphasized that the text is the process of production of the work, both during writing (the author's position) and during reproduction (the performer's position). The text is not a structured signifier, but represents the conditions of creation of the work. The difference between a text and a work boils down to the fact that a work means a permanent structure, a finished production, while a text means the process of becoming a work. The text, unlike the work, is not subjected to genre classification, calculation, consumption, but is understood through its attitude to the sign, its own multiplicity, through self-satisfaction. The goal of text analysis is to establish the play of multiple meanings [2].

Thus, the text appears as a potential opportunity for multiple and diverse readings, a multivariable formation. Interpreting the text as a set of orders, Ricoeur notes that, firstly, it “can be likened to an object that can be looked at from different sides, but never from all sides at the same time” [18, p. 94]; secondly, the meeting with the recipient is important for it, that is, the moment of interpretation [18]. So, if a work of art is a text, then it needs its own reading, in which the interpreter acts as the interpreter of the meaning.

The text, as the center and moderator of the interpretive process, is always connected with the participants of this process, in particular, the author (composer) and the perceiver (performer, listener). At the same time, the relationship between the text and the author, on the one hand, and between the text and the recipient, on the other hand, become important. Of course, other relations also arise, but we do not take them into account. In the first case, attention is directed to the process of encoding the text and fixing its content. In the other, in the epicenter, there is the process of decoding the text, revealing its semantic components. “The main task performed by a composer is to translate his thoughts and feelings into a symbolic form, i.e., into musical notation, in which his experiences are objectified and fixed, which express his, this composer's, attitude to the world. The skill and talent of a composer lies not only in his ability to find an artistically valuable content of an image, but also in the ability to embody this content in an adequate form, which will then be decoded first by the performer, and then by the listener of the musical work” [17, p. 89]. In other words, the author of the text creates a symbolic situation that has the possibility of variable reading. At the same time, “the decoder more often turns to probabilistic solutions than the one who encodes. For the addressant, there is no problem of meaning, because he knows what he means by it, while the addressee, as long as he has no reference to the context, is forced to resort to probabilities; variants of his decisions” [9, p. 17].

So, in each text, connections are established at least two times: in the process of generating the text by the author of the work, and in the process of perceiving the text by the recipient. “In some cases, the results of these processes may not match, and then the structure and possibly the content of the text, restored by the recipient, will not match the structure and content of the text from the author's point of view. This circumstance determines one of the main reasons for possible differences in the understanding of the text” [10, p. 57]. Yu. Lotman noted in this regard that “with the help of texts, it is impossible to convey a certain message with absolute accuracy, since the conditions under which both the addresser and the addressee would use identical “codes”, i.e., would have a single language experience, are unattainable” [13, p. 13–14]. In other words, there is no complete equivalence between the codes of addresser and addressee, composer and musician-performer, listener.

Ricoeur notes that “interpretation takes place where there is a complex meaning, and namely in the interpretation the multiplicity of meanings is revealed” [18, p. 44]. The perception of a musical work is related to the multilevelness of musical text signs and their relationships. The performance interpretation, like the listener’ one, reveals only some of the many meanings that the author has placed inside the musical text. Sometimes this can lead to a radically new semantic result. That is, the text acts not only as an endless unfolding of meanings, but also as the discovery of new ones. Thus, the artistic text is able to set a certain horizon of understanding, which can be expanded. The space formed by the horizon of understanding includes all essential parameters of the artistic text. The simultaneous coexistence of the possibilities of the space of understanding the text and the limitations imposed by the text determine a certain freedom of understanding. In addition, the semantic components of the text “are always also determined by the historical situation in which the interpreter is, and, therefore, by the entire “objective course” of history in general” [7, p. 357].

Therefore, interpretation as a process aimed at understanding or generating meaning, actualizes the special meaning of the latter. According to O. Losev, meaning is an infinite phenomenon that reveals itself through the symbolic [12]. M. Bakhtin notes its dialogic nature: “meaning always answers some questions. That which does not answer anything seems to us meaningless, removed from the dialogue. The meaning is potentially infinite, but it can be actualized only by encountering other (alien) meanings, at least with a question in the inner speech of the understander” [3, p. 350]. L. Vygotsky claims that the meaning of a word is the totality of what it evokes in the mind, and “is always a dynamic, fluid, complex formation that has several zones of different stability” [21, p. 369].

Meaning from the point of view of music is the world perceived and heard in musical sound (“the world through the text” [16, p. 28]). V. Medushevsky noted that the meanings are: “various, inexhaustible, unique. The meaning covers the general, “averaged” that is present in these senses, the meaning is always richer than the meaning...” [14, p. 26]. In a piece of music, the meaning lies in the intonation, as B. Asafyev points out. He interprets musical intonation as a special form of manifestation of thought in music and emphasizes the most important essential feature of music as “the art of intoned meaning” [1].

If to analyze the text as a continuous process of generating meaning, then as a result it becomes obvious that texts do not exist without interrelationships and cannot claim absolute novelty and originality. This actualizes the intertextual approach, as a result of which it becomes obvious that the texts are not whole at all, but contain fragments of other texts. The text is “the space of creativity, as the space of communication within the work (semantic connection of different fragments of the work), and the space of intertextual connections" [2, p. 424]. The aspects of the text noted by R. Barth are reproduced in the phenomenon of "open work", according to the concept of U. Eco, for whom interpretation meant the process and result of obtaining meanings, as well as the comprehension of this result and the construction of one's own concept based on the extracted meanings.

U. Eco paid attention to the dual nature of the work of art. On the one hand, it was about a system of signs, the meanings of which are determined by a set of different codes, on the other - about a message that embodied the contradictory and indescribable richness of the world. Understanding the text from the point of view of the semantic connections of various fragments within the work and the content of intertextual connections is reproduced in the concept of "open work" proposed by U. Eco. The main property of the "open work" is the semantic "openness", which gives the recipients (listeners, readers, performers) a fairly wide freedom of interpretation, and accordingly contributes to the diversity of artistic results. At the same time, the degree of openness coincides with the freedom of interpretation, and not its arbitrariness, which encroaches on the semantic identity of the work [5].

Asserting that "no work of art is really "closed", ... each in its completeness contains many possible "readings"" [15, p. 26], Eco, means openness as the fundamental heterogeneity of the artistic text, which, however, does not mean structural disorder, anarchy of form. The researcher extends this approach to "openness" to most of his contemporary works, and the key property here is the propensity for multiple interpretations. As an example, Eco cites J. Joyce's novels, which are a vivid example of an "open" work in literature. This is especially true of his novels "Ulysses" and "Finnegan's Wake". Such intertextual works involve a connection with other texts, which is most often carried out with the help of various "references": from extensive clearly marked quotations to subtle allusions. The perception of an intertextual work is determined exclusively by the cultural baggage and analytical abilities of the perceiver. In this case, the final result is created by the recipient himself, and the work thus exists simultaneously in many versions. The form of such a work becomes fundamentally different - open, and the extensive system of intertextual references and the synthesis of "different types of thinking" make the work not amenable to unequivocal interpretations.

So, the complex organization and semantic multi-layeredness of the musical text, its initial readiness for multivariate reading, the difference between the linguistic, intellectual, emotional, and aesthetic thesaurus of the author and the perceiver, as well as their dependence as "co-authors" on the historical and cultural context, allow talking about an open multiplicity of interpretations of the text.

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TRENDS OF MODERN CHORAL CREATIVITY IN UKRAINE: A VIEW IN THE 21ST CENTURY

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Abstract: The article reveals the current state of choral art in Ukraine, as well as analyzes the transformations characteristic of choral performance at the turn of the 20th and 21st centuries, and also affirms the fact that the meaningful activity of choirs has always demonstrated a certain systemic nature. The features of creative experiments and genre modalities are considered. The process of expansion of stage space, synthesis of arts, author's interpretations is analyzed. Also, the conclusion is made that one of the directions for further analytical research in the field of modern choral creativity is the revision of pedagogical attitudes and methodological approaches: the interaction of academic education, digital technologies, individual author's methods, and creative experiments.

Keywords: Ukraine; choir; modern choral creativity; musical and cultural trends; choral performance.

1 Introduction

The history of the development of the choral arts demonstrates the colossal path that choral art and choral creativity have taken, forming numerous performing and conducting schools, stylistic branches, methods of embodying and developing the composer's thought, as well as accumulating choral studies, theoretical, methodical, performance-historical materials and developments.

As N. Belik-Zolotaryova rightly pointed out, the analysis of modern choral studies literature allows concluding that such issues as the interaction of theory and practice in choral performance, the professionalization of choral art, the generalization of experience accumulated over centuries, and the search for new means of expression, both in choral compositional creativity and in choral performance practice, are relevant today [1]. The methodological focus of Ukrainian choral studies is evidenced by the works devoted to the analysis of choral literature, the study of the history of choral performance, issues of interpretation of compositions for the choir, problems of the specifics of working with children's, amateur, and professional groups (V. Zhivov "Choral performance: theory, methodology, practice" (2003), I. Gulesco "National choral style" (1994), O. Bench "Ukrainian choral singing" (2002), L. Butenko "Opera and choral performance" (2002), A. Lashchenko "From the history of the Kyiv choral school" (2007), Yu. Kalyniuk "Spiritual constants of the conductor's creative personality" (2007), Yu. Puchko "Contemporary choral music: to the problem of interpretation" (2007), Ye. Bondar "Modern choral creativity: intonation and expressive dimension" (2018), I. Shatov "Historical and stylistic foundations of the Odessa choral school" (2021), etc.). At the same time, the contemporary period of creation in the choral genre has been little researched and, in our opinion, deserves special and meticulous attention, because a) it is always difficult to analyze things and phenomena that are at a close distance, because from the details, from the partial, the general and the big can be overlooked ; b) namely the close distance to the object and the subject of research guarantees the effect of maximum "immersion", and, therefore, provides the possibility of practical justification and understanding of processes "from the inside", instead of operating with abstract and imaginary categories.

Over the last decades of the 20th and early 21st centuries, many high-class choral compositions have been created that could become an object of study for modern musical science. The choral composition is specially studied in a complex way from the point of view of its creation and performance. The specific features characteristic of it are presented in a systematic way. Among them, there are the genre basis, the interaction of musical and verbal series, choral instrumentation, musical material, elements of choral theater. Despite the fact that many scientific works are devoted to the consideration of genres, shaping, harmonic and polyphonic techniques, composition techniques of the 20th century, the problems associated with the performance of modern music, including choral music, have not yet been fully explored. In thinking about these issues, there are a number of factors to consider regarding the constituents of the concept of choral art (poet, composer, choir, conductor, listeners) and their functional features.

2 Materials and Method

The methodological basis of the study implies historical and civilizational approach, as well as study of the essence of the phenomenon of Ukrainian choral art in the context of cultural studies. In the course of the work, the following methods were used: comparative-historical; causal and retrospective analysis of musicological and art history, psychological, pedagogical and methodological literature; critical reflection and generalization of literary, archival, and journalistic sources; analysis, processing and systematization of historical facts; study and analysis of state programs on the subjects "conducting", "choral practice", "choral literature", "choir studies", "choir class", "theory and methods of choral conducting" of music schools, colleges, and universities of Ukraine. The theoretical and methodological basis of the study includes the principles of cognition, reflected in the systemic, cultural, and logical approaches.

3 Results and Discussion

The meaningful activity of choral groups has always demonstrated a certain systematicity. In academic literature, it is traditionally defined according to the following positions:

a) The principles of functioning, i.e., the charter of the collective, its executive profile. In choral literature, it is customary to distinguish amateur, educational, professional, church, theater (opera) choirs, chapels, song and dance ensembles;
b) Type and nature of sound production. It is traditional to single out choral groups and ensembles of the academic, authentic, folklore-reproductive, pop-jazz type;
c) The type of choir, which is determined by the qualitative and quantitative composition of voices. Academic choral studies indicate homogenous and mixed choirs, monophonic, two-voice, etc., polyphonic presentations;
d) Repertory policy of the team (availability of accompanied and unaccompanied works, spiritual, folk, operatic and choral orientation, etc.).

The analysis of choral works of the last quarter of the 20th - beginning of the 21st century indicates the following essential changes in these specified points:

a) The principles of functioning, i.e., the charter of the collective. In practical concert activity, one can say that this boundary is erased (at least according to external signs), because any collective according to these charters - amateur, educational, professional, church - is subject to complex executive tasks. In fact, the defined distinction remains from the side of financial support of the process and in determining the main goal of the team's functioning, but for the listener who came to the concert performance, these details remain overlooked;
b) The type and character of sound production (academic, authentic, folk-reproductive, pop) cease to be a significant, definitive feature in determining the collective's sphere of activity. We encounter a movement in which collectives prefer to demonstrate the greatest possible range of performance, and therefore in practical activity we increasingly encounter the facts of mixing/juxtaposition/ dialogue of types of sound production. The criterion remains professionalism and mastery in mastering various types of sound production, because the problem of

professional injuries, which is associated with the difference in singing technology and the need for quick “switching”, is becoming significant;

c) The type and kind of choir, which is determined by the qualitative and quantitative composition of voices, also loses its position in determining the meaningful activity of a choral group, because in a concert performance of a separate choral group, works can be performed only by a female (or male) composition, an ensemble, a chamber ensemble, or a full the composition of the choir Moreover, in the qualitative requirements of individual competitions, there is a mark that a singing group is considered a choir of 12 people (that is, the organizers focus on the minimum number of singers);

d) Repertoire policy of the collective (availability of works with accompaniment, unaccompanied, spiritual, folk, operatic and choral orientation, etc.) receives the maximum genre and style expansion. We increasingly meet with an opera choir that participates in concert (rather than stage) performance; instead, educational or chumber choirs take part in the staging of stage actions; folk choirs sing Western European classical music (see, for example, “Requiem” by V. A. Mozart performed by the National Academic Folk Choir named after H. Veriovka), etc.

By the end of the 20s of the 21st century, we are witnessing an even greater expansion of all “powers”.

While the last quarter of the 20th century opened all the ‘floodgates’ in choral art and passed under the conditional motto “Surprise me!”, the first two decades of the 21st century, in our opinion, not only continued this direction, but also the virtualization of society turned on a new lever - “Interest me!” and as one of the consequences, in particular for virtual projects – “Involve me!”. Choral creativity has received a previously impossible range:

1) The maximum field for the embodiment of the professional tradition (in the genre field - from the systematic regency work in the liturgical ritual to project choral activity and project competition performances; in the forms of work - from chamber choirs to choral chapel and further to show choirs; in performance and style angles - from a single singing manner to a declaration of the universalism of the chorister's vocal and choral capabilities, etc.);

2) Unlimited space for creative experimentation with its exits to the phenomena of artistic and stylistic synthesis, and the emphasized importance of improvisation as a partially intuitive creative decision, or, to put it another way, artistic and creative insight (according to Karl Buhler's terminology).

At the same time, namely this creative range shaped the need to understand both the phenomena that are already taking place and the prospects for the development of choral creativity. Moreover, the analysis and understanding of these new tendencies and trends will mean reaching new levels in the composing, performing, and educational conducting choral field.

In the article of psychologist S. Khilko for 2016, we find: “professional activity /…/ is not only a means of existence, but also the dominant sphere of development and self-realization of an individual who is able to act effectively in modern conditions. And the modern world today can be characterized as quite unmanageable, non-deterministic, unpredictable and uncertain, and the implementation of any creative professional activity is associated with both external uncertainty (social, political, economic problems of society) and internal uncertainty (the search for the meaning of activity, finding clear, defined criteria of activity)” [3].

In modern choral work, the biggest “situation of uncertainty” for both the composer, the performer, and the listener is precisely the openness to any steps and interactions. The situation of uncertainty, according to psychologist P. Lushin [5], implies that at the moment of choice - in our case, a creative choice - it is impossible to understand which option will be more effective, or successful, or, in the language of art, more impressive and artistically convincing. A number of questions arise: Will the special acoustic arrangement of the choir be successful? Or the involvement of a video series? Or choreography? Or installations? Should we make a virtual choir or a choir clip? And this series of questions can be continued for a long time.

Among the leading trends of choral creativity in the performance field of the beginning of the 21st century, in the pre-pandemic and pre-war period, we identified the following:

a) Tendency to search for new meanings, new performing versions in the reading of any choral genres;

b) Expansion of the functions of choristers from the role of a singer-chorister to a performer-actor, a participant in a stage performance; emphasizing the role of the performer as a confident co-author of the artistic text of the work;

c) Overcoming the general static nature of the choir and the attraction to theatricalization;

d) “Play with genre” (for example: high-quality vocal and choral reproduction - imitation of orchestral music) and “play with style” or “play in style”, where the team's performance demonstrates mastery of stylistic subtleties of music of various directions, a dialogue of singing schools and vocal mannerisms, etc. (see in detail [2]).

In addition, the analysis of the activities of modern successful choral and vocal-choir collectives proved the presence and diversity of extremely interesting interpretive and stylistic techniques and conducting strategies:

a) On the one hand, there is attraction to the authenticity of the performance, immersion in a certain style (we recall the choir of the project “Musica sacra Ukraina: partesnyi mezion” under the direction of Nataliya Khmelevska), and on the other hand, the rejection of the “purity” of vocal and choral styles, as well as the involvement of techniques of household sound production (let us remind f Yu. Alzhnev's “Singings” performed by the “Kyiv” chamber choir under the direction of M. Hobdych, where both academic singing and folk manners, exclamations, and everyday spoken dialogue were used);

b) Emphasizing genre modalities that allow the conductor to act as an active co-author in the creation of the Artistic Text of the work, depending on the performance edition, conditions of performance, composition of performers, etc. (for example, the premiere of the mystery “Christmas Action” by L. Dychko at the Odesa Opera in 2015, where the production group led by the conductor Valery Regrut and the director Oksana Taranenko actually managed to blur the boundaries between oratorio, opera, nativity play);

c) The presentation of the recorded and electronically processed layering of voices as a type of new creativity that destroys the very origins and essence of choral creativity (for example, we recall the diptych of I. Aleksiychuk “Otherworldly Games” (2008) - a mystery-action based on a poem by Olena Stepanenko for a cappella women's choir, an electronic recording, organ, didgeridoo and percussion, or “Requiem-quartett” by E. Petrichenko for flute, violin, cello, piano and a phonogram of authentic singing (2007) or even Janet Cardiff's audio installation “Forty Part Motet” (2015), where the Canadian artist represents a 16th-century motet by Thomas Tully: forty individually recorded voices were played through the same number of speakers arranged around the concert hall);

d) The interaction of academic (choral, theatrical, choreographic) and relatively new (cinematographic, light, media) forms of art (for example, let us point to one of the first choral music videos – Kyrie by Uusberg Pärt in the creative work of the Zhytomyr “Oreya” under the direction of Oleksandr Vacek or recall a Honda Civic commercial with a soundtrack performed by a large a cappella choir);

e) The use of computer programs and cooperation with sound engineers as a new alternative reality of creating and being of works for ensemble and choral performance (it is not only about the possibility to create new sounds or the illusion of live sound, but also the possibility to transform sounds recorded from live sound, integrating these sounds in a composition or a live performance);

f) The use of the Internet space as a new concert and competition platform with 24/7 access.

The analysis of the peculiarities of the scenic representativeness of works in modern choral creativity reveals a multi-syllabic structure characteristic of music-theatrical productions (performances), namely: author's idea, conductor's and director's vision-reading, vocal-acting embodiment, artistic design (costumes, scenery, props, light) and the corresponding listener (spectator) reaction.

Thus, not only the personality of the composer can be attributed to the category of "author" in the modern creative space. All direct participants in the artistic and intonation process receive a certain role of co-author. In addition, modern choral performance confidently demonstrates the need for choristers with the capabilities of a universal performer, and this already puts new demands on the professional education of a student-choirmaster. In particular, there is a need to revise the settings in the formation and processing of the repertoire of the choral class, classes in the profession, choral solfeggio, vocals, and there is also a need to introduce new subjects that would meet the requirements of the digital space. The most difficult point is the balance, the interaction between the instructions of the choirmaster's academic education and the latest approaches and methods.

It would seem that the specified range of modern choral creativity is so significant that our stated conditional motto for the beginning of the 21st century – "Get me interested!" - can work for a long time. But the social world events of the last two years of the pandemic, and especially the war, created new challenges, first of all, for Ukrainian choral artists.

Analyzing the border between the 20th and 21st centuries, we traced the extraordinary expansion of the performing palette in choral work, pointed out certain changes in the functions of the participants in the creative process, and in fact, briefly outlined it above. But today, at the end of 2022, and especially with regard to Ukrainian choral art, we can say the following: everything has changed and for everyone. Namely:

- Choral collectives of Ukraine have lost a more or less permanent composition of performers (on the one hand, this is connected with the evacuation of people, on the other hand, with the fact that highly qualified choristers and musicians have arrived in some cities and replenished the composition of creative collectives, but again, it is not clear for what period of time);
- All collectives in the pandemic period and some collectives in the war months lost the very fact of systematic collective rehearsal work, and even more so concert or competition one;
- Considering all the above reasons, as well as taking into account the high probability of changes (transport operation, subjective human circumstances, economic levers, etc.), it is not possible to plan the work of teams according to the usual principle, for example for a year;
- The functions of the participants in the process have also undergone significant changes:
- The leader of the choir must show himself as a multi-faceted multi-specialist: already known functions - conductor, chorister, arranger, director, producer, manager, producer – are added with new ones, such as sound and video director, sometimes editor, and also manager and even in some respects a psychologist;
- A chorister, in addition to the fact that he must possess not only a certain vocal and choral technique, singing skills in several manners, acting skills, also must possess the technical skills of recording the part, as well as the skills of analyzing and independently correcting performance and technical errors.

If to focus on what concerns live broadcasting, recorded concerts, or the formation of virtual choirs on the model of E. Whitaker, then the viewer will deal with the screen, and choral art, thus, appears in the same row as other objects of the screen culture, and therefore must "follow the rules" of the genre. For now, it is still unknown whether choral art benefit from that, and whether it will be possible for this art to become interactive.

Let us emphasize that Internet art and interactive art in themselves are a declaration of changes and, at the same time, they are a big question, both in the field of music psychology (in the categories of thinking, influence, dialogue, interaction, etc.), and in the field of choral creativity itself (as "an organized type of detection of singing intonation and artistic activity of a group of people, aimed at creating spiritual values" [2]). At the moment, we are offered a concert action that is localized in time, and not in the space of the concert hall, not "in the moment of presence", but in the Internet space with unlimited access both in time and in the number of repetitions-viewings. It is not yet clear whether this new phenomenon of the Internet, or, in other words, virtual culture, will become specifically choral art.

Modern professional challenges require comprehensive 'skills equipment' from the choir master — the ability to work both with ancient music and with over-expressive author's texts, the ability to build concerts of a band style and choral show-concerts, mastery in mastering purely vocal and choral technology, the ability to think both on stage manner and any other public space manner. The last period dictated new, so to speak, "game rules" and artists, for the most part, responded by expanding their creative palette. In other words, deep professional knowledge becomes the foundation for the development of creative activity in a situation of uncertainty under the condition of acceptance and not denial of a new creative reality or a new artistic request.

In the choral culture of recent years, a complex synthesis approach has gained increasingly more importance. "Synthesis", as V. Tarnopolskyi noted, "is the only way in our time". Synthesis is seen as a general principle reference, attitude. In each specific work, this synthesis can be unexpected. It seems to me that precisely due to this, endless possibilities appear and develop" (cited in [2, p. 318]). In fact, everything that is currently happening in choral work demonstrates a synthesis approach, or a synthesis style.

The interesting question is how does the birth of idea of creating, for example, a "choir project" is carried out. "In any process", writes Ksenia Prykhodovska, "one can observe the change of syncretic, analytical, and synthetic phases. In artistic creativity, they correspond to the stages of preliminary design (syncretism), constructive development of the method (analysis), and final design of the finished work (synthesis)" [6, p. 4]. It is worth pointing out that almost at the same time the first impulse disintegrates into a sketch of the work and a certain "cascade" of sketches for it, in which separate approaches emerge, the means become clearer, etc. And while the process of creating monoart includes a certain number of stages that gradually lead us from the syncretic initial impulse to the concretization of the means of expression of this art form in their unique combination, the process of creating synthesis works will require the ability to realize and detail the entire scope of both organizational and executive means of expression, that is, to create "series of correspondences" of all components. At the same time, the characteristics of these "series" may vary depending on the supporting or additional function of each of them in each specific presentation of the work. In our opinion, it is important for a modern artist to realize that even on the basis of the choral (from the beginning) author's text, readings are possible, where the "supporting" and "additional" can change their accents. That is why today we see a palette of live concerts on the same level with virtual choirs, choral clips and projects that have changed their status from "additional" genre activity of choirs to, sometimes, the only possible one - virtual, which allows staying in the artistic space and, at the same time, on a physical level, to be safe. Yu.M. Lotman, analyzing the thesis about the experience of negative emotions, notes that namely the withdrawal of one's behavior beyond the framework of the model, the emphasis on the insignificant, becomes one of the main conditions for survival and victory, and the ability to constructive activity in conditions of uncertainty helps it [a person] to survive [4].

So, the well-known activity typology of choral conductors - rationalistic, emotional, intellectual, analytical (hermeneutic), theatrical-game (performance), entrepreneurial (project) – can be added by the latest ones: media director (in other words, the one who has clip thinking and the ability to work in this direction), crisis-creative (able to work effectively in new, unstructured, ambiguous situations, in conditions of lack of information and human resources, show resistance to influence the uncertainty factor of both the external and internal environment).

In addition, given the trends of creating virtual choirs, online concerts, etc., perhaps for the first time we are dealing with a unique phenomenon, when the author and leader of a creative project is not an elected or appointed conductor-choirmaster, but a creative leader who is able to arouse interest in the project and has a vision of the final product and its purpose in the media space, having professional choirs and technical capabilities and skills.

It is possible to enable "order through chaos", sensitivity to external events and attention to their images in the inner world of a person, erasing any boundaries in the process of uniting the participants of the creative process, organizing conditions for the transition to a new context of self-organization and self-development, and these are the overarching tasks of modern period both for the conductor-choirmaster and for all participants in choral work.

One of the directions for further analytical research in the field of modern choral work is the review of pedagogical attitudes and methodological approaches: the interaction of academic education, digital technologies, individual author's methods, creative experiments is a necessary platform for achieving results in the training of choral students that can meet the requirements for creativity in modern choral art.

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DISCURSIVE FOUNDATIONS OF THE STUDY OF THE CONCEPT OF POETICS AS A MUSICOLOGICAL CATEGORY

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Abstract: The article shows that poetics as a musicological category, poetics of a composer, largely by analogy with the poetics of a writer, poet, covers the whole complex of individual philosophical attitudes and artistic techniques demanded by the creator to embody the idea and create a work of art. Understood as a set of specific methods and substantive principles, priorities and grounds, according to which the text is organized and shaped, poetics appears in the unity of the semantic and stylistic aspects of creativity. Different traditions are analyzed concerning consideration of the category of poetics and its interpretation in many literary studies, which created a solid basis for the application of this concept in musicology, that in many respects follows literature. At the same time, in comparison with other scientific branches of art studies, precisely in musicology a wide range of its application and more in-depth development is presented.

Keywords: artistic thinking; historical poetics; musical language; musical word; poetics; poetics of musical composition.

1 Introduction

The study of the category of poetics has its own research tradition and is widely spread in various directions of humanitarian thought (literature, aesthetics, etc.). The category of poetics appears for the first time in the works of Aristotle [1] and defines the science of poetic activity, its origin, forms and artistic significance. In literary studies, the category of poetics occupies an important place and has received recognition in most humanities and scientific directions. As evidenced by the works of many researchers, the modern approach to the study of artistic works in general and literary works in particular presupposes the existence of an inextricable connection between literary studies and the concept of poetics. Poetics as a literary category is one of the sections of this direction of humanitarianism, which studies the structure of an artistic work, its aesthetic, stylistic and genre features.

Although the first application of the category of poetics is observed in the works of Aristotle, at the same time, long before the appearance of Aristotle's works, there were repeated attempts to outline the artistic flavor of various cultures, including in the countries of the Ancient World, such as India, China, Japan, Persia, etc. Namely with the help of poetics as a set of ideas about the general construction of a work with its aesthetic and genre-stylistic features, national traditions were established, the use of which required the presence of certain laws and norms.

The creation of a connection between poetics and religious, philosophical, as well as political concepts was characteristic of the countries of the Ancient East. Literary works were perceived as one whole with works that belong to other types of art, such as: music, theater, painting. Literature was considered as one of the main ways of cultural and spiritual development of the individual. At the same time, despite the fact that poetics was studied by ancient scientists long before the formation of Ancient Greece, Aristotle is considered the founder of this science. His scientific treatise “Poetics” [1] initiated the study of the problems of poetic art and defined the tasks of poetics, the principles of its construction, as well as the place it occupies in literature.

In many subsequent studies, including the ones of the literary direction, poetics is interpreted close to the theory of literature, in which attention is focused on the theoretical aspects of a literary work, namely, the study of artistic means, its structural-compositional and linguistic components. At the same time, this interpretation is significantly reinterpreted and supplemented by a broader modern understanding, according to which poetics is considered as the science of the general structure of an artistic work, which includes the study of the system of aesthetic means [12]. The 20th century was a period when the study of the poetics of an artistic work and the desire to give an explanation of this definition became extremely relevant and in demand.

2 Method

The object of this study is poetics, understood as the composer's, creator’s poetics, where the musical and literary spheres are dialectically interconnected and considered in interaction. The understanding of composer's poetics in the form of a set of artistic means used by the creator led to an integrative perspective and access to the field of interdisciplinary knowledge. An integrated approach became the initial methodological basis of the study. The conditions for the relevance of literary methods in relation to the composer's poetics are explicated. The terminological apparatus of this work is complex: along with musicology itself, it includes definitions borrowed from related humanities. Holistic musicological analysis was used as approved mechanisms.

3 Results and Discussion

Czech linguist, literary critic and esthetician Jan Mukarzhovsky pointed out that poetics can be considered as the theory and aesthetics of poetic art, and in the process of its development, poetics experiences various interdisciplinary influences. The result of this is a rapprochement, and often a complete merger with “any of the related sciences, but even in those cases when it seems to be on foreign territory, the ultimate goal of all questions for it, even if they are similar to the problems of the history of literature, sociology etc., is always an illumination of the poetic structure. Hence, there is close connection of poetics with linguistics, a science that studies the laws of the most important material of poetry – language” [9]. With the help of language, poetics reveals the process of transformation of the author's idea into literary images that arise in the mind of the reader and change under the influence of time.

As far as is known, the origin and formulation of the study of historical poetics as a separate scientific problem is connected with the activities of Oleksandr Mykolayovych Veselovskyi (1838-1906), who first defined the subject of science, developed the study methodology and formulated the tasks of historical poetics. As the scientist pointed out, thanks to the achievements of philosophical thought in the 18^{th}-19^{th} centuries, the category of beauty was developed, with the help of which “it was finally possible to separate its artistic part from literature. A special subject of research appeared (literature, or poetry in the broadest sense), and a science about it - literary studies” [15, p. 11].

In the vast majority of cases, ancient art served as a reference point and main model for the study of literary heritage samples by aesthetic theory, and where verified historical sources were lacking, where gaps were observed, some assumptions arose that were formed on speculative conclusions. This way of knowing contradicted the requirement to base on the generalization of only reliable historical facts with the domination of inductive conclusions in the construction of literary theory. The works of O. Freudenberg, O. Potebnya, and M. Bakhtin gave a significant new impetus to the development of historical poetics. In his writings, O. Freudenberg insists on a critical attitude towards the understanding and interpretation of evolution as a linear process. According to the researcher, “each phenomenon carries out a cycle of two opposite phases, which give their opposition the commonality of a sequential course. This cycle consists in the transition of factors into facts and facts - back, into new factors. The phenomenon moves from the previous one to something, enters the opposite direction and in this reverse direction moves to the next one” [4, p. 218-219].

Oleksandr Potebnya is another iconic figure whose achievements are universally recognized in the world humanitarian science. The development of problems of theoretical linguistics is part of his scientific research, and the scientist's works are still of fundamental importance for this scientific direction. The theoretical and literary ideas and main conceptual generalizations of O. Potebnya were the result of the study of the main problem for the scientist - the study of the genesis of language and thinking. Considering language as a form of human creative activity, O. Potebnya explained what is the specificity of poetic language and artistic expression, and thereby laid the foundations for studying the poetics of an artistic work.

The theoretical and literary works of Potebnya, who is called the creator of linguistic poetics (O. Freudenberg), are of extraordinary importance even today, becoming not only the glorious history of philological science, but also its living present. The theory of the image substantiated by the scientist, the doctrine of poetic thinking and the specifics of artistic activity are actively mastered by modern science. Potebnya's linguistic and philosophical activity is in many aspects related to V. Humboldt's psychological theory of language.

Developing Humboldt's idea that "language, in fact, is something permanent, disappearing at every moment", that "it is not a matter, not a dead work, but an activity", "an eternally repeated effort of the spirit to make an articulated sound an expression of thought", based on the idea that language is a sign, a designation of a phenomenon and an act of human cognition of the surrounding world, Potebnya traces exactly how this cognition occurs and how concepts are built and formed and how the image of an object turns into a concept of an object [13, p. 26-27]. Potebnya writes: "It is not difficult to deduce from the analysis of words in any language that the word itself does not express the entire thought, taken as its content, but only one of its signs" [13, p. 27]. Therefore, the most important problem, according to the scientist, is the etymological problem, because it helps to formulate the main aspects of the theory related to the question of human mental activity. The scientist claims that the word has "two meanings: one, which we called objective above, and now we can call the closest etymological meaning of the word, always contains only one sign; the other is a subjective content, in which there can be many signs. The first is a sign, a symbol that replaces another one for us" [13, p. 27].

This research position of O. Potebnya demonstrates his view on the formation of concepts, which is expressed in his concepts of etymological meaning and proper meaning as a reflection of the internal and external form of the word. For him, the etymological meaning is "relating the content of thought to consciousness", it "shows how a person imagines his own thought", and, therefore, it is also the form of the word, but internal. However, being the internal form of the word, the etymological meaning helps to understand the process of human mental activity [13, p. 27].

When studying O. Potebnay's concept, O. Freudenberg emphasized that poetry is created by this figurative, concrete, symbolic thinking; conceptual thinking gives birth to prose. Images always have many meanings, because they express a synthesis of perception; "they are ambivalent and anti-significant, because they consist of opposite qualities - infinity and definiteness of outlines" [4, p. 23]. In the concept of Potebnya, the word is the first symbol and the first poetic unit, which allows concluding that all future poetry with all its forms is given, as in a prototype, in a language where imagery remains alive until now and manifests itself in epithets.

The previous scientific experience of literary studies connected the historical variability of the work with the continuous renewal of the social contents of the era. "Reality" is changing - and its artistic image is also changing. In modern humanitarianism, in particular thanks to the works of M. Girschman, it is proved that the variability of the work depends on the aesthetic laws to which the creative consciousness is "internally" subordinated. Perhaps the main one of them is the "law" of the national tradition, which powerfully affects the artistic word "from the inside", unless it determines its potential meanings even "before" the artist's encounter with "social reality", "before" the creation of its artistic image.

In this regard, the comprehensive significance of a certain national tradition of the word for the understanding of personal creativity is revealed, which provokes the emergence of scientific discussions regarding ideas about the openness and accessibility of the semantic content of the work to its researcher. These discussions started back in the 1960s with the very formulation of the problem of form as "meaningful", but real shifts in this regard occurred thanks to the development of issues of the theory and history of literary styles. Summarizing the achievements of scientific research in this direction, many researchers, including M. Girshman, come to the conclusion that the purpose of literary analysis is to reveal the "real meaning" (M. Girshman) of the work, that is, as it were, "embedded" in it by the author himself. Thus, this "meaning" is available, but by no means "directly", because it is "mediated" by those features of the national tradition, the knowledge of which is obviously a prerequisite for the analysis of the work [6].

As noted in many scientific works of this direction, the significant successes of humanitarian science of the 20th century are associated with the name of M. Bakhtin, thanks to whose works attention to various forms of expression of the author's position, including non-verbal ones, was significantly deepened. Thus, Bakhtin claims that the writer's "word" expresses his artistic thinking, and this is an extremely important conclusion of the scientist, which is not formulated directly, but to which the entire analysis of styles carried out in a series of scientific works by Bakhtin leads. This is "artistic" thinking, and it is not in the words of the hero or the narrator, taken in isolation from the form of the work as a meaningful whole. "Artistic thinking" is this "form", since namely in it the author's "evaluation" of both the hero and the world is carried out. As a result, the methodological principle of historicism under the creative influence of Bakhtin's thought became immeasurably freer from "a priori" connotations in the approach to the study of the work in the light of aesthetic, not "social-historical", uniqueness of the writer's creative consciousness.

At the same time, the "word" as artistic thinking, which is expressed at the level of the "form" of the work, is historically changeable, because the structure itself is historical, and historically unique is "relationship" of all the elements of the meaningful form, which is inherent in an individual work. However, poetics, which Bakhtin defines as classicist, undergoes significant changes under the influence of the author's scientific research in the field of studying the novel text. The word becomes the concept that Bakhtin uses to define the range of phenomena that became the subject of his research. Its first, direct and everyday meaning is "word" as a semantic unit of language, but in some cases it acquires a slight archaic or metaphorical connotation when used with the meaning "discourse".

That is why the approach of M. Bakhtin becomes extremely important for musicology and significantly influences the formation of the principles of understanding poetics as a musicological category. As O. Samoilenko pointed out, openness and completeness in their interdependence are characteristic properties of the poetics of M. Bakhtin himself, in connection with which Bakhtin's method is extremely important for musicological understanding. Samoilenko points out that "on the one hand, Bakhtin is very systematic, although it is not so easy to notice: he does not declare his systematic approach, and the latter covers all of Bakhtin's works without exception - from the earliest to the last summary notes. On the other hand, Bakhtin's scientific poetics is distinguished by the mobility of structural connections between the main system elements (supporting concepts). However, this mobility is not accidental: it is part of the method, which we have already defined as dialogical" [14, p. 64-65]. Thus, this mobility is the result of M. Bakhtin's idea and has its own internal patterns and aspirations, which are generally dictated by the idea of the “Super-addressee” and the permanence of oppositional (literally dialogized) relations between concepts [14, p. 65].

O. Samoilenko points out that the set of concepts that Bakhtin chooses for himself and develops in his researches create the originality of his discourse and demonstrate their focus on the complex semantic phenomena of human culture. Namely this becomes a factor in the convergence of the approaches proposed by Bakhtin and musicological thought, because the phenomena considered by the scientist assume the “openness” of human experience, which is paradoxically stimulated by attempts to present it as complete one, in the “last” instance, to imagine possible methods of its completion. As Samoilenko points out, Bakhtin tries to preserve, reproduce, and comment on the nature of such phenomena. “Openness” – “completion” become in his concept system-forming categories of a wide range of action, concepts always aimed at the study of human activity in culture [14].

The antinomic pair “openness” – “completeness” leads to the discovery of the antinomic nature of aesthetic - ethical relations, and therefore Bakhtin allows us to assert that the antinomic character of the dependence of ethical and aesthetic principles in the effective experience of a person is a necessary aspect of all cultural phenomena, and, therefore, they must to a certain extent to reflect, taking on their duality, contradiction and “difficulties of breadth”, all art history categories. Thus, art history concepts in general and musicology in particular are characterized by openness and completeness.

Samoilenko points out that the paired categories of musicology assume the same “game” of concepts, which comes from the opposition musical - beyond-musical, that are continued by “dialogical partners” - genre-style, tradition-author, text-work, and some others. According to the researcher, the genre-style dialogue acquires special importance, since it directly reveals those two, already specific to musical art, immanent factors of its poetics, which become expressions of two levels of dialogue between music itself and culture as a whole [14]. When discussing this range of problematic issues, the researcher in her musicological research turns to the conceptual apparatus of M. Bakhtin, and applies the categories of “authoritarianism” and “persuasiveness” proposed by him. According to Bakhtin, an authoritarian word does not imply the possibility of arbitrary “mastery and assimilation with one's own word”, but requires its absolute and unconditional recognition. This becomes the reason that the authoritarian does not give the opportunity to form the play context and the play itself. Bakhtin points out that when studying the “internally convincing word” it becomes obvious that its semantic structure is not complete, but rather, on the contrary, it is open. This leads to the fact that in each new context, which arises as a result of dialogical relations, the context of “internally convincing word” every time demonstrates and reveals new semantic possibilities [3, p. 158].

Samoilenko, developing the thoughts of Bakhtin, points out that style in music shows a direct connection with “persuasiveness”, since style is formed and determined by “the creative relationship of the word to its subject, to the speaker himself and to someone else's word; it strives to organically incorporate the material of the language and the language of the material” [3, p. 189] Genre-style dialogue, which is the result of the relationship of “the word to its subject” according to Bakhtin, is decisive for understanding the history of musical creativity, the aesthetic content of music. Samoilenko claims that this genre-style dialogue helps to reveal the fact that meanings are not divided into musical and non-musical, they are related to the “life world of culture” and, entering the content of music, are appropriated by it, are determined by the broad context of cultural semantics. On the other hand, music “returns” the borrowed experience of meaning-making, significantly changing and updating it [14, p. 79].

Musicology has established its own tradition of using the definition of poetics in opposition to the existing traditions of using this category in literature. In addition to the literary approaches to the category discussed above in this paper, a significant number of scientific works were also important for modern art studies in general, and for music studies in particular. Among the most important for musicological understanding of the works in which the problem of poetics is posed, one should note the works of D. Likhachev, who characterized poetics from the standpoint of its linguistic means [7]. In Likhachev’ works of different years, the issue of studying the poetics of Old Russian literature is revealed with the help of the author's proposed conceptual approach to the content and form of this cultural heritage. Also, the works of V. Zhirmunsky, O. Mykhaylov can serve as examples of the study of the content side of individual structural and artistic components of poetics.

According to V. Zhirmunskyi and O. Mykhaylov, since the beginning of the 20th century, theoretical poetics sees its task in the systematization, description, and classification of historical and literary material. O. Mykhaylov continues to develop the ideas of V. Zhirmunskyi in his works and points out that “the traditional understanding of poetics continues to exert pressure on the consciousness of researchers” even today [8, p. 56]. According to O. Mykhaylov, the established ideas that “poetics should become normative” and realize its purpose thanks to a number of tasks, among which one of the most important is the ability to express “the recommendation of such scientifically based, verified generalizing provisions, based on which the literary criticism could more effectively, without current subjectivism, with great knowledge of the matter and the best prediction of development prospects, influence the practical activity of writers” [8, p. 23-24].

No less important is the approach to the study of poetics proposed in the work of V. Zhirmunskyi from the standpoint of the artistic skill of the artist, as well as the unique view of poetics as a system of working principles or working attitudes of any participant (school, era) presented in the works of S. Averintsev, which reveals the convergence of the concept of poetics with the psychology of creativity [2]. Along with the psychological aspect, poetics in the understanding of Averintsev is based on the unity of the theory and practice of verbal art, where the theoretical aspect is understood as a scientific theory of artistic creativity or a system of methodically developed recommendations for it – “spoken” poetics, and the practical aspect as a system of working principles or working attitudes – “immanent”, “unspoken” poetics.

Averintsev points to two existing interpretations of the category of “poetics” - first, as a scientific theory of “verbal artistic creativity or at least a system of methodically developed recommendations for it: this is what Horace and Pseudo-Longin, Buillot and Lessing were engaged in. Such “poetics” goes back to the time of Aristotle. Secondly, it is a system of working principles of any author, or literary school, or an entire literary era: what any writer creates consciously or unconsciously for himself” [2, p. 7]. The author emphasizes that in his work the category of poetics is used precisely in the second meaning and is immanent in literary creativity itself.

The existing traditions of consideration of the category of poetics and its interpretation in many literary studies have created a solid foundation for the application of this concept in musicology, which in many respects follows literary studies. At the same time, in comparison with other scientific branches of art studies, precisely in musicology a wide range of its application and more in-depth development is presented.

In the studies of many musicologists, including N. Gulyanytska, the appeal to the concept of poetics reveals its close connection with the works of Averintsev and the understanding of this category as a system of “working principles” aimed at revealing the peculiarities of the dynamics of the development of epochal, national, and individual style systems. Among the musicological works, in which there is an appeal to the theoretical foundations of musical poetics, a group of methodologically oriented works dedicated to the study of various aspects of musical form, the technique of modern composition, counterpoint, instrumentation, etc. should be singled out. These works represent “orders for action" - a complex of clearly verified rules and recommendations, designed to form the technological foundations of composer thinking. On the other hand, there are actual scientific studies where the method of poetics is used, which, according to N. Gulyanytska, is closely related to the theory of music in the study of musical language and is based on the synthesis of theoretical and historical musicology.

Important ones in the development of approaches to musical poetics are the scientific works of E. Nazaikinskyi, in which poetics appears as a special "style" of research about music, determined by the specific features of music itself, its internal artistic and aesthetic qualities. In this aspect, poetics is understood as an approach that allows focusing on revealing the deep meaning of music, immerse in its semantic, content-meaningful space, reveal the richness of associations with extra-musical spheres, and come to generalizing characteristics of the specifics of its various stylistic parameters [10].

The focus of Nazaikinskyi's research is on the problems of music perception - from the facts of the psychology of hearing, the theory of musical language and form, to the history of musical styles. Musical meaning appears here as a process of forming objective ideas about sound based on its acoustic properties and through the mediation of reserves of musical impressions in connection with language experience, familiarity with folklore, literature. The process of forming spatial, temporal, kinetic (plastic) musical meanings is also traced in detail. The role of the phonemic layer of national languages in their semantic interpretation for the creation of the intonation-semantic relief of the melody, the role of the accent structure of the language in the creation of typical metrorhythmic formulas is revealed. The dynamic, moving nature of musical cues, their unfixed to certain concepts, "ability to change forms of objectification" are actualized [11, p. 211].

4 Conclusion

Thus, while theoretical poetics develops a system of literary categories and provides their conceptual and logical analysis, historical poetics studies the origin and development of this system. Given this, it should be said that historical poetics studies the genesis and development of an aesthetic object and its architecture, its manifestation in the evolution of meaningful artistic forms. In this regard, the musicology' application of the achievements made in literary scientific thought actualize, in addition to structural and compositional elements, problems of genre and style, form and even musical language, actualize a range of issues related to the problems of the dialogic nature of musical poetics and semantics.

Based on the works of M. Bakhtin, it can be concluded that the principles and characteristic mechanisms of the aesthetic attitude bring culture and music closer together, including through the "act of humanity". As O. Samoilenko testifies, the circle of art critic categories is formed in a dialogue with their aesthetic equivalents, as if they are built on the latter and "embedded" in them thanks to, on the one hand, the discussion of their general broad historical role, on the other hand, thanks to specific analyzes of artistic texts. Thus, the dialogue is the realization of the constant opposition of life principles, thanks to which it becomes possible to identify their axiological-semantic orientation, which is connected with the phenomenon of understanding. In the dialogue, a person perceives and realizes himself not only as a part of the world, but also "the world as a part of himself", communicates with the world as a subject, builds up own and its semantic structures, the volume of perception of life and resonance with it as "whole with whole". Musical semantics becomes a boundary branch between all participants in the musical creative process, and, therefore, it borders between the understanding and interpretation of music - it "brings" understanding to the possible limits of interpretation.

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FIGURATIVE AND LOGICAL COMPONENTS OF MUSICAL SEMANTICS AS FACTORS OF PIANO PERFORMANCE INTERPRETATION

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Abstract: The reproduction of a musical work by a performer forms a special sphere of his creative being - transformative, perceived by him on a sensual level. The personified functions of performing interpretation come to the fore and acquire their own special meanings: suggestion, evaluation of the "event", imitation, imitation, contemplation, "sensual deception", actualization of the musical text into an aesthetic ideal for its subsequent reproduction. The artistic process of performing interpretation is considered in the article as its emotional and value meaning. This problematic area of performance interpretation intersects with artistic and aesthetic knowledge, the specificity of which lies in the emotional and figurative color of reality. It is shown that the piano-performing interpretation represents the universal nature of the pianist's activity. Its core is the search for the meaning of the composition, which involves not only the individual decoding of the signs and symbols embedded in it, but also their integration into a holistic concept. The object of this study is the musical language of the professional academic tradition as a system of means in a semantic projection. The subject of study is semantic clichés, formulas of meanings that have developed in musical practice as a reflection of cultural conventions, traditions and metamorphoses in their use.

Keywords: image musical text; musical concepts; musical semantics; musical thought process; musical language.

1 Introduction

The image in music turns out to be both a formative principle and a formative factor that implies immanent semantic properties and features. In connection with this and moving to the sphere of piano-performance interpretation, we would notice that the musical content contains something that is equally essential for composers and performers: the prerequisites of reification, sound detection of meaning as "superstitions" (H. Gadamer), which are held in the understanding (pre-understanding), that remain independent of symbolic fixation, but guide the logic of the formation of the musical text, the choice of musical-textual figures. This preunderstanding turns out to be the sphere of figurative intentions - before they manifest themselves in the sound or in the compositional fabric of a musical product.

The shared difficulties of the interpretive work of the composer and the performer are a reflection of the struggle between the oral and written objectivity of music, in which the composer is also involved in the oral side of the music, and the performer defends the rights and obligations of the written text of the musical work, especially those that are not directly reflected in the written structure of the musical text, although they determined it, namely, the style of thinking, stylistic attitudes of the composer.

The reason for the professional tension that can arise between different forms of musical interpretation is the difference in conditions, hence the difference in "superstitions", that is, the unconscious and conscious attitudes of the authors of interpretations. The composer proceeds from the need for the originality of the musical language and the text of the work, seeks to expand the semantic field of music; the performer is conditioned by the performance tradition, the communicative tasks of the performing language, and also strives to increase the individual meaning potential of the musical text - but within the established circle and type of cultural communication.

However, there are also such conditions of these types of musical interpretation (composer's and performer's) that contribute to the meeting of two authorial consciousnesses.

The composer's path leads from the image to its musical and conceptual basis, from experience - to the logical structure of music, from the symbolic multiplicity of musical and linguistic means - to a single iconic compositional form. These stages of the compositional embodiment of ideal figurative time - conceptual structure, symbolic form - logical structure - compositional form, symbolic structure - conceptual form - indicate three levels of musical image formation (symbolic-subjective, compositional-logical, conceptual-semantic), and the last of them already expresses the content properties and purpose of "figurative time" of music.

Therefore, the interpretive path of the performer encourages movement from a compositional set of musical concepts, a logical, rational musical construction to the discovery of their figurative sub-base in the process of experience, from the symbolic certainty of the musical concept, the compositional limitations of musical logic, to the semantic "polyphonic" musical image; this path leads to the creation of a new conditional artistic subjectivity of music, to symbolic transformations of the musical language, i.e., reveals the figurative will of the musical-temporal process or the chronotopic will of the image in its performing sound detection, presentation.

2 Materials and Method

The use of an integrated approach made it possible to consider the semantics of the musical language in musicological, historical, cultural, and socio-psychological perspectives. The historical method served as the basis for the analysis of musical texts and cultural and historical metamorphoses of the musical language in composer creativity in the context of musical culture. The information-theoretical approach made it possible to consider the system of musical language and musical semantics from a communicative perspective.

The purpose of the work is a systematic study of the piano performance interpretation of the composition as a result of the pianist's 'multilateral dialogue': at the same time, its integrity is provided by the method of conceptual integration, which functions on the basis of a diffuse interaction of different types of perception.

3 Results and Discussion

The meeting place of composer and performer interpretations, which cannot be changed, is the logic of conceptual structures and the symbolic intentions of the experience embodied in the musical-symbolic form, in other words, the requirements of the musical text, which are declared by its genre-stylistic and stylistic qualities.

For the performing form of interpretation, as well as for the composer's, genre, language conditions and stylistic purpose of music are of fundamental importance, their interaction forms an "interpretation strategy", if to use V. Demyankov's concept [2, p. 84].

For performing interpretation, the determination of the "tonality of understanding" revealed by the stylistic direction of the composition means moving towards its figurative purpose, determining the range of possible - probable - semantic interactions of the compositional and performing texts. It is also the choice of musical-dynamic logoforms and their conceptualization, which allows discovering their symbolic depth, thereby appealing to the continuity of meaning that exists in the discrete fabric of a musical work, fills the historical and genre-stylistic distances between musical texts, forms a connective tissue of artistic, in particular, piano, tradition.

To express the unspeakable, in the temporal interpretation, means to voice the silent time, that is, to reveal the fullness of the figurative content as meaningful, determined by the specifics of musical time. An example of the research detection of figurative form as the unity of what is expressed and what cannot be expressed, explained, and inexpressible, revealed and hidden, what is audible and inaudible is S. Feinberg's analysis of

L. Beethoven's piano sonatas [4], which allows judging about the composer's understanding of the nature of musical-figurative time and its constituent components that must be perceived and reproduced by the performer-interpreter. The outstanding musician manages to point to all those levels of meaning-making in Beethoven's music that require (from the performer) figurative embodiment - representation, including a special performance form, but not only as a sound dynamic, but also as a cognitive value, individual and stylistic, as a result of which in meaning-making aspects and stylistic initiative (and as an image-functional phenomenon) the chrono-articulation process is revealed.

Moreover, the defined dominant figurative principle in relation to the entire given semantic system is contrast - both contrast and a way of differentiation, even more so - as an integrative principle that allows structuring and combining into a single compositional and logical chain all the ingredients of the musical language, giving them substantive (and semantic) certainty. Namely in music, thanks to its sonorous performance form, i.e., its interpretative-sound nature, the contrast becomes a figurative factor that determines the interaction with the principle of identity-repetition, i.e., contributes to the discovery of the antinomic structure of the composition (and the process of its performance interpretation).

The performance-aesthetic interpretological analysis proposed by S. Feinberg [4] reproduces the thinking process as the basis for understanding the concept of a musical work, reveals the basicity of the category of thinking for performance interpretation.

He also confirms the argument in favor of the idea of the sensory origin of the cognitive activity of consciousness, that musical thinking is derived from "emotional thinking" (L. Vygotsky's term) and is related to all activity of thought, to the effectiveness of consciousness as a whole. It represents the meaning-generating work of meanings that determines the nature and peculiarities of "musical concepts" - concepts expressed and formulated musically. The importance of these concepts is revealed in the following words: "The fact that I think things that are outside of me does not change anything in them, but the fact that I think affects, that I put them in other relations to my intellect and other instances, changes a lot in my mental life. Simply put, our affects operate in a complex system with our concepts..." [6, p. 126].

Due to the connection with "emotional thinking", the conceptual structures of music appear as "communication by means" according to the "scheme: person - person, person - thing - person, but not "person - thing", that is, they have a communicative and dialogic nature. Hence their function of generalization as mediated communication, which gives rise to the double functional orientation of the sign (communication – generalization, generalization – mediated communication).

L. Vygotsky derives the main "law" of concepts as "semic units" - supporting forms of meaning creation and semantic activity of consciousness: the form of communication determines generalization. Thus, it allows finding the path of musical semantics - musical meanings generated by "emotional thinking" - as a transition from the real conditions of musical creativity (performance genre forms) to the convention of compositional decisions. Therefore, in a musical text, one can find the correlation of the levels of generalization of musical meanings, that is, the correlation of the levels of concepts, and these levels represent a stylistic result, a consequence of the separation of communicative genre forms of music (forms of communication through music).

The complexly mediated relations between the phenomenon and its conceptual expressiveness are especially noticeable when referring to such terms as "meaning", "logos", "symbol", "artifact", etc., which, one way or another, have to be involved (at least one should bear them in mind) when studying such a phenomenon as musical form. The mystified – almost mystical – ability of a musical image (meaning objectified in musical art) to become a reality of culture, without being a material reality in the direct and full meaning of these words, is connected with it.

The experience of literature as a whole is expressed in the formula "word for word addressed to word" (M. Bakhtin) [1]; such is the experience of all humanitarian knowledge. After all, it is looking for the thought that is "spoken" in the word, it is looking for an adequate verbal form for "its" semantic intentions. However, with the same right, we can use the formula "music about music addressed to music" – and, as a conceptual basis of musical self-reflection (self-growth of the musical logos), identify noetic categories and their derivatives [7].

As written by Leibniz, "...the best way for the mind to work is that it can discover for itself some thoughts, from which one by one an infinite number of other thoughts arise, just as from several numbers ... all others can be deduced one by one ... Since concepts, which are comprehended, are infinitely many, it is also possible for the concepts understood by themselves to be some..." (cited in [3, p. 13]. Musical concepts, understood by themselves, presuppose the finding of a boundary between conditional and unconditional in music, which is extremely difficult. The path to the musical meaning (figurative content of music) can legitimately start in the opposite direction of musical influence - from already conceptually defined sides, confirmed by the genre-stylistic historical practice of music, from the stable experience of endowment of music with programming, from conventional-symbolic aspects of musical perception (interpretation of music).

"Information metabolism" in music is a noetic process, because it represents a value-meaning exchange - assimilation - return - transformation - renewal. In fact, in such a circulation of meanings - in the formation and modification of symbolic forms, which conditions the possibility of other meanings in relation to the same semantic principle - meanings that lead to a renewed vital embodiment of meaning, to the expansion of "vital semantics", to the search for new signs of expression of this semantics, the main meaning of noesis in music lies.

It should be clarified that since the "return" of meanings to sense occurs with the help of symbolic forms, the restructuring, significant change of symbolic structures, in our case - the principles of the structure of an artistic (musical) form, which are related to the processes of meaning-making, occurs as "creativity of meaning", i.e., as a literal discovery, explication of a previously hidden figurative possibility to objectify meaning.

The historical hierarchy of musical symbolism testifies to the ways in which the mutual transition of the symbolic and significant sides of the image and meaning can occur in music. Possible noetic (noematic) assessments of music, including the performance form and its supporting components, are associated with this hierarchy.

Based on some provisions of O. Samoilenko's research [5], we can note that signs are "products" of music, its artifacts, they accumulate meaning and change outlines, and musical forms show "fluidity" in both compositional and historical time contexts. The growth of the symbolic possibilities of music, equated to the strengthening of its linguistic autonomy, is connected with the accumulation of convention by individual symbolic formulas. What was a meaning (an indication of the actualized meaning) in the new conditions turns into a sign (an indication of the form of realization of the meaning). As the meaning finds its new form, so the sign varies in meaning due to the redundancy of the possibilities of one and the other, which ultimately turns out to be the redundancy of meaning - the ideational Over-Addressee (M. Bakhtin).

Musical "signs" - subject-structural conceptual ingredients of music - are two-faced: in one perspective, they are directed to genre definitions, in the other - to the stylistic interpretation of known, valid and possible genre content. The first symbolic perspective of music points to the metaphorical properties of sound as an image of reality that is "on the other side" of music;

the other forms the metonymic qualities of the sound image as a “nominee” of a new musical reality.

Metaphor - genre semantics - refers to the breadth of life ideas (associations), metonymy - stylistic symbolism - refers to the power, effectiveness of artistic, to the new authority of artistic “names”. The metaphoricity of the genre collects and offers a definition of the musical sound, the metonymy of the style - chooses and leaves, approves the iconic form of the sound as the self-sufficiency of the artistic form, its content “untranslatability”, freedom from analogies, specific immanent “intelligibility”.

Thus, symbolic structures in music, what can be considered musical-linguistic concepts, have both a figurative and a literal musical-“nominal” meaning. Starting from the 17th century, they include constant genre-stylistic methods (typical means), rhetorical formulas, stylistic models of composer poetics, stylistic models of the national school, direction, and historical period. Even in the presence of a specific authorized primary source, the listed phenomena become the “common property” of music, its anonymous conceptual branch, a common textual space that combines virtual and quite factual-subject indicators.

The formation of musical, in particular piano, semantics is the result of the figurative and substantive representation of music, which is conditioned by the abstraction of musical meanings from sound, thereby creating a new psychological reality for the symbolic and meaningful functions of music. Semantic representation is related to the translation of musical meanings into a new measurement system, including conceptual and verbal-conceptual explanation and clarification of sound.

The latter makes it possible to increase musical meanings and their programming: namely the conceptual level of consciousness provides the possibility of transferring past experience to situations that have not been encountered before, that is, the possibility of forecasting (both musical and musicological).

This is how it becomes possible to discover and study musical precedents of semantic recoding, because the latter is determined in connection with the endowment of former “stimuli” - structural formations - with new meanings and in connection with the endowment of new “stimuli” with former meanings. The musicological analysis of music is aimed precisely at the coverage of possible interactions of this structural formula (technique of the presentation) with other semantic functions and this (known) semantic meaning with other constructions.

We can approach “musical concepts” as psychological artifacts - the result of the material and ideational objectification of a person's relationship to the external and internal conditions of his existence. A psychological artifact or an artifact as a psychological phenomenon is those thoughts, feelings, sensations-perceptions, judgments-concepts about them that are symbolic for a person, that is, they express the symbolic arrangement of personal consciousness. They fix and make available for reproduction - transmission such properties of the subject's psychological activity as abilities, needs, attitudes, intentions, “views”, something else.

From them, the meaning of art grows, as well as the personal meanings of consciousness in their interdependence; each of the named “meanings” has its own “conceptual objectivity”, which is both correlated with the external one and free from it. The similarity in these “meanings” arises, therefore, due to the fact that art and consciousness create their external objective conditions themselves, based on their own interests. This circumstance makes to recall the rule discovered in ancient times (by Protagoras), which states that man is the measure of all things.

4 Conclusion

Thus, the research approach to the image phenomenon from the point of view of meaning and form is twofold, since this duality is inherent in the nature of the musical thought process and corresponds to the semantic originality of musical creativity. The figurative principle is universally integrative, present in all forms of musical creativity and in all aspects of each of them; it is concretized and acquires new specific properties in the context of performing creativity due to its interpretative orientation. Here, the figurative component becomes the dominant characteristic as it expresses the phenomenon of personal relationship - the author's “nerve” of interpretation.

As it is known, performing interpretation in music always presupposes the creative autonomy of the musician who creates sonorous images; but, at the same time, the musical-performance interpretation has its own auditory meaningful presumption, it is based on the oral “auditory images of music” accumulated in the cultural memory, which exist in a special simultaneous form, are composed into a certain performing image canon, and finally form a system of own concepts that can be brought to a rationalized verbal fixation (both written and oral-mnemonic). Summarizing, we note that the nature of performance interpretation is determined not only by the relationship with the performance-listening experience of music; it requires the reproduction of the compositional (composer's) logos, therefore it corresponds to the rational logical structures of music in its full historical-compositional chronotopic context. The figurative content of music, existing concepts about it, logical symbolic structures - the basis of musical sound - have the only mandatory factors that determine the qualitative indicators and intentional purposes of music: time and space in their complete interdependence and textual explanation and accumulation.

Meaning and image in music have a decisive relationship for them to the artistic structuring of time. In particular, meaning in music acts as a relation of sound to time and time to sound, which organizes both, because in music sound is structured, acquires new quantitative and qualitative indicators, values, while time is sonically objectified, therefore it can appear as a conditional object of understanding.

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Primary Paper Section: A

Secondary Paper Section: AL

AESTHETIC FOUNDATIONS AND VALUE CRITERIA OF MODERN MUSIC STUDIES

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Abstract: The purpose of this study is to analyze and theoretically substantiate the complex multidimensional value communicative system inherent in musical art in its dynamic movement and holistic form, to clarify its structure and functional formations, its main internal and external relationships, as well as to establish some ways of influencing the course of artistic processes in society, and, to a certain extent, clarifying the ability to manage them without invading them. It is shown that, for all the subjectivity of perception in the art of music, style favors the formation of conditions for objective value judgments and conclusions. The latter, in turn, form an informational thesaurus that influences the historical dynamics of public musical consciousness.

Keywords: musicology; aesthetic specificity of music; aesthetic universals of music; logos of music; meaning in music; symbolism of culture; scientific symbolology.

1 Introduction

The current aesthetic orientation of musicology is the awareness, as well as conceptual and terminological definition of what has always been present in musicological study, but was ‘dissolved’ in the description of music analyzes and its historical and stylistic parallels, obscured by the requirements of specific scientificity, theoretical objectivity, due to the logic of the musical language, and so on. Like music itself, musicology has its own value invariants - something without which it cannot exist as knowledge about music. These value invariants determine the “aesthetic constitution” of musicology; at the same time, they point to a certain methodological paradox: musicologists have to take on the functions of aestheticians, because otherwise they will not be able to fulfill their true professional vocation. These invariants can be represented as follows:

- The historical background of music, in the case of referring to composer creativity - the author's concept of music (individual vision of its possibilities as a language of communication) as a general idea of the artistic form of music;
- Genre regulation of musical creativity as a choice of a theme and imaginative attitudes, introducing personal and socio-historical principles in artistic content to each other;
- Spatio-temporal organization of music - both as a sound, and as a way of recording this sound in writing, that is, music as a chronotopic phenomenon within a certain composition;
- The principles of dramaturgy as the program nature of music (musical work, including genre) implemented in a given composition, regardless of the literal presence (absence) of program names;
- Types of intonation and thematics, including specific stylistic, structural and compositional techniques, as prerequisites for the formation of musical and rhetorical figures, musical metaphors, symbols, that is, various ways of semantic designation of the content of music;
- Stylistic content (from the style of the era, genre style up to the author's and the style of the work) as the image of a “man of the era”, “hero of culture” as musically manifested spiritual dominants of culture;
- Ways of assessing music, a piece of music, the already established experience of musical perception - in its connection with the general artistic experience inherent in a given culture, as a semantic context of music, which also determines the emergence of various musical ideas.

Thus, the given value attitudes form a kind of cycle; the latter returns to the former, both expanding and refining its possibilities. Each of them presupposes a free-discursive consideration; at the same time, the connection formed between them is also mobile; any of the discursive connections can become a priority or “leave” the field of discourse, but any one must be forced to acquire semantic immediacy, historical liveliness and vitality. In addition, the above value orientations (as mandatory ones) of musicological research can be considered as the main levels of semantics in music, that is they can serve as prerequisites for the semantic typology of music. The very same musical semantics in connection with them turns out to be the subject of discursive analysis, which, precisely as a discursive one, allows mutual transitions of the textological and contextual approaches to the musical phenomenon.

However, here we are faced with the following question: if aesthetic (indirectly semantic) representations are the theoretical paradigm of musicology, then what kind of update do they need today?

Even referring to the above levels of music content, traditional musicological research focuses on their “grammatical” features, on their technological persuasiveness, through which only the degree of artistic perfection is considered, that is, it refers to music as a ‘workshop of images’, for which the most important thing is how this or that musical “thing” is done; the semantic aspects of a musical work are presented in a very straightforward way - as a retelling of what the music is written about; musical images are literally “translated” into the language of verbal and object characteristics. Indeed, musicologists seem to have no other way but the way of such a “translation”. Meanwhile, in this case, the questions of why and for what (for whom) a particular music exists are forgotten, the answers to which serve as the only valid justification of the musicological habit of giving names to the content factors of music, including semantic definitions.

In choosing such “names”, musicology itself faces a choice – to remain a terminologically rigorous science or to turn into a conceptually liberated poetics. Both the first and the second are due to the nature of musical creativity, which, on the one hand, implies an attitude to music as a science (that is, as a field of specific, fairly accurate and objective knowledge about the methods of composition, as a system of prescriptions, norms, rules, forms, and formulations), created by a person to teach the logic and order of musical thinking - the necessary qualities of mastery, on the other hand, the attitude to music as an art (that is, as an area of self-valuable play, whose conventionality can be created anew each time), which arose from imitation (mimesis) of living “divine” nature – “an infinite figure, the center of which is everywhere, and the circumference is nowhere” (B. Pascal). So in the experience of musicology, through the nature of music, “lower” and “higher” converge - LOGOS (analytically substantiated scientific character) and ETHOS (in the early ancient understanding of ethos as a “habitat”, hence - as the originality of customs, disposition, character, purpose of life assessments, that is, ultimately, as a relationship to the possibilities of culture - the common place of human habitation).

2 Method

It should be said that musicology has historically developed three areas of research. One of them studies the problems of the development of music itself. The theory of composition, historical and theoretical musicology, the theory of musical thinking, etc., are engaged in it. Another one relates to the problems of its perception (the history and theory of performance, the theory of performing styles, musical pedagogy). Finally, the third direction connects its research interests with the tasks of the functioning of music and society, taking into account value criteria (the psychology of musical perception, applied sociology, criticism, etc.). In this work, an attempt was made to explore the actual problems of musical communication as an open, complexly organized and integral system that ensures the circulation of heterogeneous (auditory, visual, and other) information in a vast space-time covered by the musical culture of society. Understanding the structure of the communicative system, the main laws of its action is also important for revealing the processes of generation, translation, assimilation of musical values, as well as the whole complex picture of the functioning of music in society, its role and significance as a socio-cultural phenomenon.

The theoretical foundation of the work was also the main provisions of sociological science, especially those of its areas that are aligned with cultural studies, musical aesthetics and psychology, theoretical and historical musicology.

3 Results and Discussion

The semantic approach in musicology reveals its paradoxical nature in connection with the need for an extremely indirect, extremely distant movement towards the directly perceived and comprehended (in one way or another) semantic reality of music. In other words, in order to avoid straightforward musicological definitions that simplify the figurative meanings of music, it is necessary to move away from the compositional boundaries of a musical work - to the noetic poetics of culture as a whole [5, p. 76-105] - with a subsequent return to the semantic structures of music, but rather not ascertaining, but prognostic, i.e., guessing their future possibilities. Such "transformed" meanings of music, firstly, acquire a sufficient depth of semantic characteristics; secondly, they bring closer to the historical content of music as to the universals of culture; thirdly, they help to explain the peculiar intermediary role of musicology, which simultaneously conducts a dialogue with aesthetically interested listeners (with society), with broadly professionally interested humanists, and finally, with rather pragmatically self-interested musicologists (who, however, are not forbidden to be both the first and second).

The self-sufficiency of music provokes the self-sufficiency of musicology, its closure in the sphere of "musicology for musicologists", while perhaps the most essential and very important feature of this scientific poetics today is its transitivity. Through the mouth of one of his heroes, G. Hesse said that if music has a meaning, then it does not need us; at the same time, Hesse noted that, studying history, we plunge into chaos, but still retain faith in order and meaning; thus, he pointed to the creative - meaning-forming and ordering - ability of human consciousness in relation to the "objective" history that is indifferent to man [4, p. 42]. The meaning of music (and in music) does not need us, but without us it does not exist, because we need it - the understanding of human destiny behind it, we need an understanding of this special meaning, which is possible through the correlation of all sides of our semantic reality, and not only through musical and evaluative experience.

As a unity of "has become" and "becomes", explicit and assumed, immanent-specific and general-life, essence and form, meaning in music does not differ in any way from any other noetic manifestation of a person, but only the path from one of his hypostases to another is longer and more complicated. In the words of H. Borges, "the essence is eternal in the temporal, whose form is transient" [1, p.12]; therefore, "transitory, temporal" is the only available form of the eternal. Determining the possibilities, causes, conditions, methods, etc., of such a transition in music is, in our opinion, a relevant aesthetic innovation in musicology, sharpening its mnemonic and prognostic functions in their dialogue with each other, that is, as interdependent ones. This can be seen as a prerequisite for a new approach to the historicism of musicology, to its social and educational orientation, to the concepts of spirituality it creates, to the theory of mass musical genres, and much more.

Musical meaning (like any other) exists only in the form that carries it (in this respect, music can be called the "carrier structure" of meanings), but is understood outside of it, including outside of direct listener perception or analytical musicological consideration. As a holistic formation, the meaning is not divided into musical and non-musical. Therefore, musicologists have to look for something deeper than meaning, although this seems almost impossible. They have to look for – in order to justify the semantic assessments of music – the universal foundations of unique semantic solutions, the essential-eternal in random forms of music. In everything that is written by a person, there is always something random, as Borges argued. While the subject orientation of semantic realities can be regarded as universal, the ways of recreating them are always random - like those new aspects of meanings that, in the end, can change the semantic goal-setting. So random personal "touches" to eternal meanings gradually transform the very nature of a person, the nature of his creativity, the music he creates.

What is "deeper than meaning" reveals itself as the aesthetic universals of culture - the aesthetic essence of human relations, which, from the side of the symbolic content of culture and the nature of the artistic method associated with it, is defined much more broadly and more accurately than from the standpoint of traditional aesthetics. It can even be said that aesthetic concepts (categories) themselves form a special symbolism of culture, and therefore are always allegorical to a certain extent (let us recall the special attention paid by H.-G. Gadamer to the phenomenon of aesthetic, in connection with the initial characteristics of human existence, in the context of hermeneutic analysis [3, pp. 167–181]). Precisely as a transitional discipline, musicology rehabilitates aesthetic concepts that have been removed today, returns to them in the context of semantic definitions, can reveal their importance as prerequisites for the genre typology of art (music), the typology of semantic universals of culture, and finally, another (compared to previously proposed) typology of musical semantics.

Aesthetic universals of music appear as tragic, epic, lyrical, comic, and some others (derivatives). Being semantic - noetic dimensions of human experience - they appear dialogized, "hiding" the contradictions of essence and form, constantly bifurcating. Thus, the tragic carries in itself the insurmountable opposition of life - death, the epic comprehends the confrontation between the real and the miraculous, the rational and the irrational, the lyrical exists in the self-dialogue "I" – "not – I" (another, alien), the comic (carnivalized) relies on the contrast of high and low, spiritual - bodily (as sacred - profane) and the like. Such dialogism of aesthetic universals does not imply obligatory emotional-evaluative and moralizing antitheticality, however, such antitheticality becomes an effective way of sharpening the internal inconsistency of the main meanings of human existence, and art uses it first of all, at the same time realizing the randomness of highlighting one or another side of meaning-setting. Therefore, probably, in modern composer's work, there is a clear tendency to escape (with a figurative and stylistic choice) from the personal, randomly distinguishing - to the indivisibility, continuum of the primary meanings of music. In this flight, one can discover a new PATHOS of musical creativity, which also encourages special musicological pathos when discussing new phenomena of musical culture, in their inevitable connection with the historical past of music, in their obligatory aspiration to the future possibilities of musical poetics.

The history of semantics in music can be understood and represented as the history of the aesthetic in music, therefore, as the history of the relationship between the experience of musical creativity and the experience of cultural creativity in general; it can be read as a kind of palimpsest, in which not a single semantic record is scraped off to the end, and through one signified of meaning, another inevitably emerges. Such mutual highlighting of meanings seems to be the only legitimate basis for the semantic concepts of music.

It should be noted that in aesthetic and musicological literature (see, for example, the works of T. Cherednichenko [2]) axiological conceptual approaches were usually based on the separation of theoretical definitions from the direct study of music itself, and theoretical concepts were extracted (as ready-made) from scientific research, testifying to the sovereignty of secondary scientific knowledge about music, leading to a conditional scheme of mobile musical meanings. Musicology, musical aesthetics were defined as a "system of answers", while the content of the questions had already been sufficiently forgotten (compared to the ancient, medieval, Renaissance thought about music, which was more concerned with questioning). The need to recall the content of those questions that, in fact, caused the need for musicology as a special field of human knowledge, forces turning to the concept of fact as the first prerequisite, the basic reality of musicological analysis, what measures the objectivity of the scientific approach and its usefulness. In this regard, the logical, ethical, and pathos-critical prerequisite for musicological research is the experience of musical creativity as a "living history" of culture, as a fragment of a symbolic picture of human relations, as a quote ready to move from one type of culture to another, from one historical dimension to another, new, constantly sounding, for "quotation is a cicada; inexorability is characteristic of it ... " (O. Mandelstam).

This experience is important precisely as a semantic transmission, for which all shades of the transmitted meaning are essential –all the possible richness of human self-knowledge; the features of such a transmission are that, firstly, its transitivity, matching various ways of explaining the meaning, opens up the possibility of a holistic understanding, and secondly, it creates an occasion for a discursive description of the musical phenomenon and the discovery in the first of a kind of "symbolological commentary" on history of music, thirdly, it becomes the basis of free transfers in time and the rebirth of historical distances: the words of H. Borges – "... anyone who repeats Shakespeare's phrase becomes Shakespeare" - can be interpreted in this regard as a broad metaphor in relation to the artistic and art criticism dialogue.

Precisely as a semantic, musicological quotation from the history of musical culture, it presupposes the reproduction of the historical image of music (genre-style prototypes of music) through the personal image via the way of life (social-psychological prototypes of genre and style types of music), acquiring multiple footnotes - references to the text of culture in the form of already literal citations of philosophical and aesthetic treatises, literary, poetic works, historical primary sources - any other primary sources as really the first statements of culture in its given historical period about itself. From them, more accurately and more correctly than from other secondary sources, remote from the immediate life of culture, one can extract the key semantic characteristics of musical and creative experience.

Such a dialogue with history may turn out to be the cause of a new interest in musicology in itself and in the humanities bordering on it. From the "self-growing logos of music" to the "self-growing logos of musicology" - this is how it is possible to define today the main methodological paradigm of musicology. It turns out to be aesthetic in those aspects in which it is connected with the problem of the aesthetic specificity of music, since "... this is the border between the special, characteristic of music alone, and the general, characteristic of culture as a whole. Namely from this borderline point of view, one can see both the connection between music and culture, and its specific emphasis in culture" [2, p. 7].

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MODERN TOOLS FOR INCREASING THE EFFICIENCY OF DISTANCE EDUCATION IN THE CONDITIONS OF DIGITALIZATION

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Abstract: The article considers digitalization tools as a means of improving the quality of education. An analysis of the didactic possibilities of innovative digital technologies and tools is presented. It is shown that this form of education requires the use of fundamentally new tools and mechanisms of the educational process, which, in their application, can significantly change the form, process and end results of education.

Keywords: distance education; information technologies; remote classes; self-education.

1 Introduction

In the 21st century, intensive scientific and technical transformations are being carried out in all spheres of human activity on the basis of informatization and digitalization of society. The constant development of the digital space is changing society, as a result of which it is moving from a society of knowledge to a society of competent citizens. Thus, ensuring the effectiveness and efficiency of the use of digital technologies in the educational process is possible under the condition of increasing the level of computer literacy, which is closely related to the information and digital competence of future teachers of vocational training [2; 13].

The European Union has started active work in the context of implementing its own developed system of forming digital competence of citizens. “European system of digital competence of citizens” (DigComp) is a tool for increasing the level of competence of citizens of the EU countries in the field of digital technologies. In the field of education and training of quality personnel, there was a need for a common reference framework that would allow understanding what “digital literacy” means in the world, the degree of globalization and computerization. DigComp was developed by the Joint Research Center of the European Commission as a scientific project based on consultations and active cooperation with a wide range of stakeholders and policymakers from such areas as industry, education and training, employment, as well as social partners, etc. [2].

Globality, as one of the most important features of modern education, characterizes current interstate integration processes. Thanks to the existence of an international system of distance education, which is constantly improving, it provides open access to the best global educational resources. Traditional education is changing, forming an informational and educational space, where a student can explore a field of interest independently or under the guidance of a teacher; it significantly expands the circle of people with access to educational resources; contributes to the acquisition of independent work skills; by providing services, educational institutions increase the possibilities of fully meeting the educational needs of the population [16].

Distance learning is recognized as one of the priority areas of the higher education modernization program in today's environment. In modern conditions, there is a need to obtain higher education remotely, which is caused by the need to study without being separated from production, the need of receiving education by people with disabilities, persons living in occupied territories and those who are abroad or in places of deprivation of liberty. This opportunity is provided by distance learning, which is carried out thanks to information and educational technologies and communication systems [26; 28].

However, the level of development of distance education in Ukraine does not meet the requirements of the information society and does not ensure Ukraine's full entry into the international educational space. In order for the distance learning system to take a worthy place in the education system of Ukraine, it is necessary, first of all, to create a global computer network of education based on the use of modern digital technologies, which are advanced on the way to the implementation of the program of continuous education in Ukraine.

2 Method

Distance learning has become widespread in many countries of the world and its popularity is growing rapidly every year. For example, in the USA and Canada, as an alternative to traditional education, virtual universities have been created, where every student can get education on basic distance courses on the basis of any university. In Europe, open universities of distance education have been created, that is, a group of educational institutions that implement distance programs. The methods of such training involve the use of new information technologies, which include satellite television, computer networks, multimedia, etc.

Among the world's leading educational institutions, for example, the National University of Technology (USA), Shanghai University (PRC), such relatively new institutions of distance education and self-education as teleuniversities, tutoring centers (multimedia training), information centers (Internet teaching) were created and gained popularity.

In recent years, interactive learning has become widespread in Ukraine, in particular, leading positions in this regard are occupied by the Kyiv National University of Trade and Economics (KNTEU) and the Interregional Academy of Personnel Management (IAUP), where the introduction of new educational technologies and their entering into the organizational channel in the form of the latest social institutes, such as teleuniversities, tutoring and information centers, centers for remote professional development and retraining, etc., allows everyone who wants to, even in conditions of a systemic crisis and a sharp limitation of financial resources, to receive a proper education and acquire the necessary specialty. These forms of distance learning open up new perspectives for the development of students' self-education [6; 11].

The work of many scientists is devoted to the trends and regularities of development, as well as to the peculiarities of the organization of distance education. In particular, the transformation of the educational space under the influence of the development of distance learning is studied by F. Naskimbeni and U.-D. Ehlers; researchers analyze the effectiveness of using modern information and digital technologies as the main tools for ensuring communication between teachers and students. A. Kukulska-Gulme, E. Beirne, G. Konole, E. Costello, T. Kaflan carried out a study of informal and non-formal methods of providing distance education in the context of a high level of digitalization of society. The specific relationship between the effectiveness of distance learning methods and changes in the cultural sphere was determined by R. R. Wright, J. Burdick, K. Jubas, and J. A. Sandlin. Scientists have proven that distance education is not only a systematized structure of information exchange between a teacher and a student, but also knowledge obtained as a result of students' interaction with the modern cultural environment; researchers define this kind of interaction as a specific form of informal distance learning. Prospects for the use of the latest information and communication technologies (ICT) in the structure of distance learning of students were studied by D. Anderson, S. Willer, T. Edward, R. Kling, D. Parrish, R. Phillips, D. Muller, D. Keegan, A. Clark, M. Thompson. Among Ukrainian researchers, V. Bykov, Yu. Bogachkov, O. Pinchuk, O. Spirin, L. Luparenko made an important contribution to the organization of distance learning in Ukraine. M. Vovk and S. Khodakivska summarized the experience of Ukrainian scientists in the direction of theoretical substantiation and implementation of modern technologies for students’ distance learning in the conditions of the development of formal and informal education. Therefore, informal methods of providing distance learning, which remain understudied and unadapted to the Ukrainian domestic practice of obtaining higher education, are becoming more relevant. Education is changing its format, the gradual introduction of electronic information and the digitization of society affect the results of student learning, as well as the everyday life of individual subjects of the national education system. Therefore, the task of achieving an ideal balance between the organization of a modern student's education, the level of use of digital technologies in the higher education system, and the personal lifestyle of the subjects of the educational process remains unresolved, which is a rather complex, ontological challenge for modern scientists.

Current research and scientific achievements of scientists claim that digital technologies represent a tool for educational activities that involve changes in cognitive abilities and even the emergence of new forms of thinking, without which the student will not be able to fully realize himself in life. Thus, it becomes obvious that forming such a personality is possible only under the condition of creating the latest educational environment, which will be innovative, informational, and digital.

With the above in mind, the methodological basis of the study was:

- At the philosophical level: the categorical apparatus of dialectics as applied to social philosophy and philosophy of education; the presence of dialectical laws in the ratio of such categories as “General-Particular”, “System-Element”, “Cause-Effect”, which allow describing the ratio of real and virtual, subjective and objective, subjective and subjective
- At the general scientific level - the main provisions of the systematic approach
- At the specific scientific level, the main provisions were based on the competence-based paradigm of education, the axiological approach, the technological approach, the informational approach.

3 Results and Discussion

The implementation of digital technologies in the educational process of higher education institutions is one of the most important trends in the development of pedagogical education. They contribute to education intensification, increase the speed and quality of perception, understanding and assimilation of knowledge by students. The learning process becomes more mobile, differentiated and individualized [20].

On today's terrain, digital technologies have incorporated elements of various methods - personal-oriented, project-based, developmental training - and are the method of knowledge transfer that corresponds to the qualitatively innovative content of training and development of the student; they create comfortable conditions for self-determination of the individual in the information society [12].

An important component of the effective use of modern digital technologies for the organization of distance learning in classes is the ability to select appropriate tools and create content.

The following types of remote technologies are most common:

- Chat classes that are held synchronously, when all participants have simultaneous access to the chat;
- Web classes, or remote lectures, conferences, seminars, business games, laboratory work, workshops, and other forms of educational classes conducted using telecommunications and other Internet capabilities (in particular, Zoom, etc.);
- Teleconferences held on the basis of mailing lists using e-mail. Educational teleconferences are characterized by the achievement of educational goals [4; 5].

Let us give examples of the use of individual online tools for organizing the educational process. The Skype program helps to communicate with a group, team, and student group. The teacher can use it in classes and provide educational information to a wider range of students, having a computer connected to the Internet, so that students who are not in class can use Skype to learn remotely in real time. In Skype, one can install the WhiteBoardMeeting module, which will allow working with a virtual whiteboard. It resembles a graphic editor that allows several users to work on the same drawing at the same time. On it, one can edit, insert text on the image, create drawings, set the thickness of the lines, print the drawing, etc. For the convenience of the user, a separate tab opens on the virtual board when creating several drawings at the same time. The application allows selecting users from the contact list who will have access to this document. Drawing in the WhiteBoardMeeting window takes place in real time. Users see each other's current work status [9; 18].

The online tool Trello is also a virtual whiteboard that allows high-quality work on joint online projects together with students. The teacher has the opportunity to divide the tasks by types, and the students, during the work, see its results (what was done, what needs to be done). Such a technique ensures effective organization of the educational process in the virtual mode, allows participating in teamwork. This is a useful visual tool in the teacher's work.

The Padlet online tool is designed to create and fill a virtual whiteboard (space) with content, providing the possibility of joint editing. There are various ways of using Padlet boards, in particular, as a platform for organizing group work of students during “brainstorming”, generalization and systematization of knowledge, reflection, posting educational information or tasks for its search; also, it can be used as a place to host ideas for projects and discuss them, as a tool for organizing students' joint activities during and outside of class. The use of this online tool allows students and teachers to see the results of the work of all groups, immediately analyze them and reach an agreement on controversial issues online [19; 24].

Today, various web-services are used to organize the joint activities of teachers and students in the educational process.

- Powtoon.com (https://www.powtoon.com), SparkolVideoScribe (https://www.sparkol.com/) – web services for creating animated videos, interactive infographics, presentations and video scribing. The finished video can be published on YouTube or Vimeo, as well as downloaded as Ppt, Pdf formats or embedded on the site/blog using HTML code. With the help of scribing, one can quickly attract the attention of listeners, provide them with additional information and highlight the main points of the report [28].
- Wordart.com (https://wordart.com/), Worditout (https://worditout.com) – web services for visualization, word cloud creation. With the help of word clouds, one can visualize the terminology of a certain topic in a more visual way. This helps to remember information quickly.
- PearDeck (https://www.peardeck.com), Nearpod (https://nearpod.com) are web platforms that allow teachers to create interactive presentations for their classes and share them with students right during class.

- Canva (https://www.canva.com/) – graphic design service. The graphic editor gives access to a built-in library of templates, photos, illustrations, and fonts. The service can be used by both inexperienced users and design professionals. On the platform, one can create both images for publication on the Internet and layouts for printed products.
- Kahoot (https://kahoot.com), Plickers (https://get.plickers.com), Cosrative (https://www.socrative.com), ClassMarker (https://www.classmarker.com/) – web services that allow creating interactive educational games, including quizzes, discussions, surveys. This type of work contributes to the formation of students' cognitive interest, and the results are automatically evaluated and displayed in real time [14; 19].

The Kahoot online service is quite popular today. It allows creating various interactive games consisting of a series of questions with multiple answers. It can be used not only in working with students, to check their knowledge, but also in working with teachers, for various forms of scientific, scientific-methodical and organizational work. Participation in such games helps to establish communication and cooperation in the team, increases the level of awareness of teachers in digital technologies, stimulates critical thinking [17; 22].

The use of the web services listed above in the practical activities of a pedagogical worker provides an opportunity to intensify the learning process, increase the level of professional training of the teacher, and contributes to the development of cross-cutting skills of students.

The implementation of remote technologies in the educational process of higher education institutions is aimed at a deeper understanding of the educational material, formation of such competencies as: communicative (direct communication using network tools), informational (search for information from various sources and the possibility of its critical understanding), self-education (ability to study independently). As practice shows, if a student does not learn to make decisions on his own, determine the content of his educational activity and find means of its implementation, he will not be able to master particular discipline. In addition, distance learning also performs an upbringing function - it contributes to the formation of leading personality qualities: activity, independence, self-improvement, creativity [6; 7; 25].

Distance learning is considered by scientists as a form of educational organization, when students are distant from the teacher in space and time, but can maintain a dialogue using means of communication. Provision of access to educational materials, recommendations for working with them takes place in a convenient place and at a convenient time. This allows reducing the number of classroom classes in the student's overall workload and freeing up time for more active independent work, ensuring individualization of learning.

This organization of the learning process implies a slightly different approach to learning, in particular: independent search, analysis, systematization and generalization of information, self-organization and self-control.

The difference between distance learning and traditional learning is clear if to consider them from the point of view of the forms of interaction between the teacher and the student. The traditional model of education is based on lectures, conducting seminars, laboratory and various types of games, organizing students' independent work, etc. The basis of traditional learning is a book and a teacher as an interpreter of knowledge. But distance learning is focused on the implementation of fundamentally different learning models in the educational process, which include holding conferences, project work, trainings and other types of activities with computer and non-traditional technologies [6; 11; 21].

The experience of using the distance form of education revealed another feature, namely, the heavy strain on the eyes due to the need to be at the computer for a long time. Therefore, when using a distance form of education, it is necessary to diversify its types.

Among the important disadvantages of the distance form of education in Ukraine, it is also worth highlighting the insufficient direct contact between the teacher and the distance student due to the extraordinary professional workload of domestic Ukrainian teachers. Students of foreign distance courses can receive answers to their letters in a few hours, since there are far more teachers than students in countries with significant experience in implementing distance education. Unfortunately, the opposite situation has developed in Ukraine - there are many people who want to receive distance education, but there are few experienced teachers who are familiar with the latest digital technologies of distance communication [3; 10; 23].

On the basis of the conducted theoretical study of the peculiarities of the implementation of distance education using digital learning technologies, we conducted an experimental study. One of the most important ways to distinguish modern tools for increasing the effectiveness of distance education in the conditions of digitalization is the implementation of outlined methods in the process of theoretical research.

The results of the theoretical research are the basis for the development of the necessary methodological toolkit, which is used to diagnose the effectiveness of distance education in the conditions of digitalization.

At the ascertainment stage of the experiment, a survey based on questionnaire was conducted among students of the 1st-4th year of the first (bachelor) level of higher education who are studying at the pedagogical specialties of the Oleksandr Dovzhenko Hlukhiv National Pedagogical University. The sample size was 110 students. Among them, 54 respondents were involved in the control group (CG), and 56 people were involved in the experimental group (EG), including 63 women and 47 men. Student responses were graded at the following levels: high, medium, sufficient, and low. The results of the obtained questionnaire data at the ascertainment stage of the experiment are presented in Fig. 1.

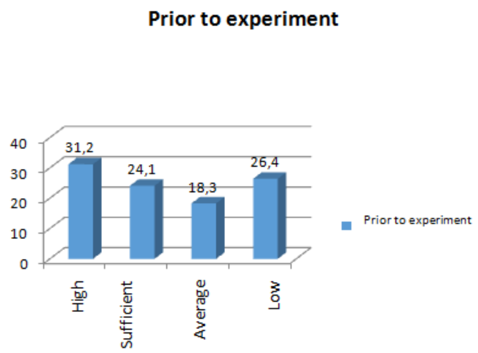

Figure 1. Results of the survey of respondents at the ascertainment stage of the experiment

The survey results show that the majority of students have a positive attitude towards new digital technologies. They believe that distance learning provides an opportunity to work more efficiently, save time, and combine learning with work. However, many students lack the psychological readiness to study in new conditions, the skills and abilities of independent work are not formed. A significant part of the students believe that the available educational and methodological support is not always effective for independent study of the material, therefore, a constant exchange of information with the teacher is necessary. That is, the activity of a teacher (tutor) in the process of distance learning, although it undergoes certain changes, but remains the same important.

The tasks of the teacher in the distance form of education are:

1) Preparation of remote classes on the basis of already existing or original author's developments;
2) Management of students' educational and cognitive activities (directly in "online" and "offline" mode using e-mail and indirectly, which is embedded in the logical structure of the construction of the course's educational material);
3) Control of students' knowledge, abilities, and skills (using test tasks);
4) Establishment of positive cooperation with students (effective and constant communication) [1; 8; 27].

At the formative stage of the experiment, a distance course was developed on the topic: "Distance technologies in professional education institutions" for full-time students of the first (bachelor's) level of higher education. The developed course included the following topics for study: the main types of electronic educational resources, computer tools for checking the level of educational achievements, distance education and distance learning, cloud technologies for informatization of education, use of WEB 3.0 to create educational resources, design and development of electronic educational resources, tools for creating electronic educational resources, use of online services for creating electronic educational resources, communication technologies. The results (obtained data) are presented in Figure 2.

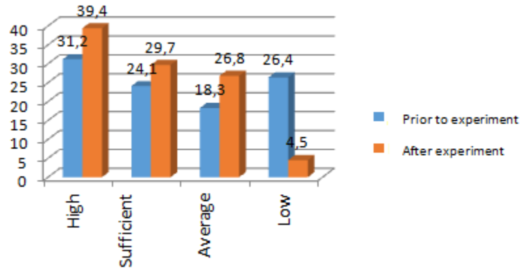

Figure 2. Results of the survey of respondents at the formative stage of the experiment

Thus, to optimize the educational process, we used traditional forms of classes in combination with remote technology, since both have their advantages. Typical teaching aids in both traditional and distance learning are: textbooks, methodical guides, lecture notes, which provide direct (for distance learning – indirect) contact with the carrier of knowledge. There is only a change in the form of presentation of educational material: from verbal and logical in traditional education to figurative in distance education. Convenient, affordable and fast means of learning in distance learning are: e-mail (through which one can send letters both to individual recipients and to a group of people) and CD-ROM (or flash-drive) (for delivery and creation of audio and video files).

Therefore, the option of distance learning, which is carried out at the Oleksandr Dovzhenko Glukhiv National Pedagogical University in the process of studying various disciplines, is based on the use of not only modern technologies and electronic media, but also on the use of traditional teaching aids and paper media: study guides, methodical recommendations, other available program and methodical resources. In our opinion, this option fully takes into account the needs and capabilities of students. Distance learning in universities should be comprehensive, i.e., cover all levels of higher and additional education, be a complex set of information technologies that will allow the student to use the entire volume of educational material, with the simultaneous possibility of teacher' consultations and control of work results.

4 Conclusion

The study of the formation and development of distance learning in the context of the use of modern digital technologies allows singling out a list of its advantages in modern conditions, which include: ensuring access to education for those who do not have other opportunities to obtain it; flexibility of the educational process due to the use of online services; additional involvement of experts from different countries and higher education institutions in the educational process; clarity and visualization of educational materials for acquiring practical skills. Further research into the effectiveness of the use of modern distance learning technologies is an important direction of future scientific research, which will facilitate the informatization and intellectualization of society in order to ensure the innovative development of education.

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Primary Paper Section: A

Secondary Paper Section: AM

WORD FORMATION IN AMERICAN ENGLISH POLITICAL ADVERTISING

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Abstract: Currently, election political advertising, which is one of the most important areas of the advertising industry, performs persuasive and suggestive functions. Particular attention is paid to the political slogan, the effectiveness of which is enhanced by the use of figures of speech that facilitate the perception of the information embedded in them. Speaking about the forms of political communication, one should pay special attention to political advertising as such an aspect of it, which especially actively uses all the possibilities of the language. The task of the study was to clarify the linguistic features of the texts of English-language political advertising.

Keywords: dialogue; election; political advertising; political marketing; word formation; American English.

1 Introduction

At present, it is mostly believed that the political process is political communication, and, in its turn, communication, as a well known phenomenon, uses natural human language as the main tool. Politics has a huge impact on all areas of activity in society. Therefore, the study of political communication in general and the language of politics, in particular, is an extremely relevant scientific direction. Advertising in general and political advertising, in particular, has long been the object of close attention of scientists of various specialties; however, it still remains little studied from the point of view of the provisions of modern linguistics.

Political advertising is one of the forms of communication in modern society. It has become one of the most striking and controversial phenomena of the turbulent political life of recent decades. The essence and specific features of political advertising are well manifested in its main functions. For example, its communicative purpose lies in the fact that it is designed to establish contact between the holders of power or applicants for places in power structures on the one side, and the bulk of the population on the other. Political advertising, reflecting the essence of the political platform of certain political forces, sets up voters for their support, forms and introduces into the mass consciousness a certain idea of the nature of these political forces, creates the desired psychological attitude to vote [17]. Thus, it carries out in a certain way a directed address connection between them, using a sign system that is extremely accessible for perception and adequate for the bulk of the population [19].

As studies show, despite the fact that political advertising is a set of texts of different genres (it includes, on the one hand, leaflets and slogans, that is, very short texts, and on the other hand, the manifesto and television addresses of the party leader, that is, very voluminous texts), it turned out that all these seemingly heterogeneous texts represent a single macrotext [1]. This is proved by such factors as the unity of authorship – all texts are created by one team, the unity of the recipient – all texts are focused on a specific target audience, the unity of the expression plan, and this, above all, is the corporate identity of a concrete party (which includes the official colors of the party, its fonts and logo), and the unity of the content plan. With regard to the latter, it should be emphasized that the content plan of the advertising macrotext is subordinated to the general idea of the election campaign.

By its nature, political advertising refers to a rhetorically conditioned type of texts, the main function of which is persuasive. This circumstance required a detailed study of political advertising in a rhetorical plan. In this regard, the task was set to identify the features of word formation in political advertising, to reveal the extent to which the rhetorical features of political advertising affect all components of the advertising text, its structure and the choice of language units and their use in speech ‘fabric’. For example, there is a main pathos that determines the ideological content of the campaign, and an official pathos that provides associative and logical links between different texts of this campaign. A study of the macro text of political advertising in any particular election campaign shows that the main pathos of the macro text is to convey to the electorate the values of the party, the advantages of its program, which will increase the number of its supporters and, ultimately, help it win the election. The official pathos is to create an advertising intrigue that fuels the interest of the electorate in other components of the advertising campaign.

Political advertising has recently become a real work of art, especially in the US. The goals of political marketing are to ensure the coming to power, to form the image of a politician, to introduce any political idea or initiative into the mass consciousness, to gain support from the population, to reveal political views and beliefs, and to discredit opponents. Political advertising is a small but significant part of a broad range of political marketing measures. T. E. Greenberg defines political advertising as “a form of political communication in the conditions of choice, a targeted impact on electoral groups, aimed at presenting in an accessible, emotional, concise, original, easily remembered form the essence of the political platform of certain political forces; tune in for support, form and introduce into the mass consciousness a certain idea of their character, create the desired psychological attitude that predetermines the direction of feelings, sympathies, and then actions of a person” [18]. At the same time, Greenberg singles out several functions of political advertising: informational (notify the audience about an upcoming political event, present a candidate, a party program, acquaint them with the views, proposals, and advantages of candidates); communicative (to establish contact between the bearers of power or contenders for power and the masses); socially orienting, ideological (to highlight the object of advertising and its system of views on social problems and ways to solve them) [16].

The use of a wide range of linguistic and stylistic means helps to make the advertising text simple, accurate, and easy to remember. Within the framework of the linguistic study of political advertising, the implementation of means that reflect the interaction of the subject and object of political advertising is of particular interest.

2 Materials and Methods

Political advertising, reflecting the essence of the political platform of certain political forces, ‘setting’ voters to support them, forming and introducing into the mass consciousness one or another idea of the nature of these political forces, creates the desired psychological attitude to vote. As a result of the analysis of special literature, a description of the concept of “political advertising” was formulated, which made it possible to include features that distinguish political advertising from other forms of political communication, in particular political PR, with which political advertising is traditionally mixed.

Consideration of dialogicity in the texts of political advertising was carried out using the methods of linguistic observation, description, and comparative analysis, which made it possible to consider the functioning of language units in the texts of political advertising and present the principles of their selection in different types of texts, the typological method used in the development of the classification of political advertising texts, the method of quantitative counting linguistic facts, as well as functional-semantic and stylistic-comparative analysis

3 Results and Discussion

Modern advertising, being an economic tool for transmitting information about a product or service, among other things, is a manipulative mechanism for imposing certain cultural, social, and political behaviors [21]. Most researchers consider advertising as a process of communication between the consumer and the advertiser, carried out not only to inform, but also to have a certain impact.

Esther Thorson and Shelley Rogers, communication and media specialists at the University of Missouri, define advertising as “paid communication from an identified sponsor using mass media to persuade an audience” [9]. The most common advertising platforms are the Internet and television. This type of advertising, unlike print advertising, has its own specifics, as it involves the use of text, sound, and video. Appeal to the auditory and visual channels of perception of information contributes to the fact that a greater number of cognitive processes are activated at the same time. The more cognitive operations the brain performs simultaneously, the deeper this information is recorded in the subconscious. This idea is confirmed by the studies of M. V. Dzhordzhikia, according to which the stronger the emotional reaction of the audience, the more effective the television advertising and the better it is remembered [13].

In the United States, television political advertising has become the dominant form of communication between the politician and the public. Half of the entire pre-election budget is spent on it. Political advertising can be defined as a controlled message in various media, the main task of which is to promote the political interests of individuals, parties, groups, governments, or other organizations [5].

The goals and objectives of political advertising are closely related to its functions. As it was mentioned above, Greenberg singles out several ones: communicative (to establish contact between representatives of power or contenders for it and the people); informational (notify about an upcoming political event, present programs of parties and candidates); ideological (identify the object of advertising and its system of views on ways to solve social and political problems); function of social orienting [1, 8, 20].

The American election campaign, as a rule, is distinguished by its aggressiveness. Namely it is characterized by such a thing as “negative ad”, or negative advertising. The percentage component of anti-advertising is very high [6]. In Western European countries, negative advertising is prohibited by law, while in the United States its use is not regulated in any way. The question of whether anti-advertising has a more powerful mechanism of influence still remains unexplored, but there is always a danger that it can lead to a boomerang effect, when viewers’ disapproval of attacks on an opponent leads to a negative perception of the candidate himself [8].

In the US, political commercials average thirty seconds in length but are considered the most effective form of political marketing, resulting in a strong psychological impact, both at the text and image levels. There are different classifications of political advertising. In particular, there is a typology based on the type of rhetoric that distinguishes three types of political advertising: 1) glorification of a candidate; 2) attack on the opponent; 3) response to an opponent's attack [3].

One study looked at 200 campaign videos of US politicians from the most recent campaigns in 2014, 2016, and 2018 and divided them into the three types of ads above. Examples of metaphors were found in 50 advertisements, all of which were of the same type – glorifying a candidate. The identified metaphors were analyzed using the theory of conceptual integration, also known as blending theory [14].

The creators of this theory believe that the emergence of the ability for conceptual integration was an important leap in evolution and a decisive factor in the development of human speech. Blending is a process that occurs unconsciously in our head and constitutes the basic part of the thought process: “Blending is a common, everyday process indispensable to the most routine workings of the modern human mind” [10].

Blending is a combination of several ideas, images, thoughts that initially exist as separate mental spaces, but serve as input spaces for this blend. When they interact with each other, common points of contact appear between them, forming a common space (generic space). Thanks to cross-space mapping, these mental spaces form a new one (blend), which contains elements of other spaces, but at the same time, has its own meaning, which differs from the values of the original spaces. This theory complements the theory of conceptual metaphor by J. Lakoff and M. Johnson and adds two new spaces to the two-dimensional model of metaphor description (mapping from the source sphere to the target sphere) – the common space and the blend [7].

All linguo-stylistic tools, for example, metaphor, metonymy, synecdoche, and others, represent the result of the compression of the process of conceptual integration. According to Mark Turner, “the classical rhetorical labels for all these things are useful as shorthand for picking out different reactions, but yet, that long list of labels can obscure the common underlying mental process” [11, p. 142].

Metaphor is the most common means of expression in American political advertising. Metaphorical blends are always original and memorable. They create unusual images that have strong persuasive properties, as they differ significantly from the standard message, which contains only an informative function. Here are some examples of metaphorical blending structures in American political advertising.

A 2018 video titled “Dumpster fire” refers to a type of advertisement aimed at glorifying a candidate Minnesota Senator nominee – Richard Painter talks about the turmoil in Washington, and builds his speech on an extended metaphor: “Some people see a dumpster fire and do nothing but watch the spectacle... There is an inferno raging in Washington but here in the Land of 10,000 Lakes, we know how to put out a fire”. Richard Painter builds his speech against the background of a burning garbage container, on which a ton of water is poured at the end of the video clip. The expression “dumpster fire” has a double meaning. On the one hand, it means a burning garbage container, but at the same time, it can also be translated as an idiomatic expression with the meaning “mess”. When viewing ads from native English speakers, both meanings merge into one when it comes to “inferno ranging in Washington”. The two initial spaces “fire in a dumpster or mess” and “hellfire in Washington” have a similar element that forms a common space – fire/chaos. When three mental spaces formed with the help of a metaphor are combined, a new association or blend is born: “There is a mess in Washington”.

The last part of the phrase “here in the Land of 10,000 Lakes, we know how to put out a fire” builds a new blend, where one source space is “the Land of 10,000 Lakes” and the second is “Richard Painter”; the politician has in mind, first of all, himself under the generalized pronoun “we”. The common thought between the two mental formations is the name of the state. Minnesota is called the land of 10,000 lakes, and Richard Painter is running for senators from this state. A new association, “Richard Painter – Representative of the 10,000 Lakes/Minnesota” is formed.

The opposition of two blends in the metaphor is based on the general idea of choices embedded in the common space, and leads to the formation of a new blend, in which they already play the role of initial spaces. Taking into account the thoughts that “Washington is in disarray”, and “Richard Painter is the representative of the 10,000 Lakes / Minnesota region” and “Senate elections” will soon take place, a new blend is being built in the minds of the recipients, which can be conditionally formulated as follows: "Richard Painter, the Minnesota candidate, can handle the turmoil in Washington". This video is very metaphorical both linguistically and metalinguistically. The video image in advertising plays an important role, it complements the meaning of a linguistic metaphor and helps to build a projection display. A large number of cognitive processes are involved in deciphering the hidden metaphorical message. Various sense organs are involved in the processing of advertising information, and the more efforts are made to understand the meaning, the more memorable the deciphered message becomes.

The image of fire is very common in political advertising. For example, in the 2016 presidential race, Republican Rand Paul also used a metaphorical interpretation of flames: "Liberty is warm, powerful, and comforting. Like a flame, liberty can be extinguished unless it's protected, protected from a government that's grown too large, that tells us what we can and can't do, that spies on its own citizens. Rand Paul stands up for liberty when no one else in Washington will. Stand with Rand and keep the flame of liberty glowing bright. Elect Rand Paul president". The video is based on a comparison of two mental spaces of "freedom" (liberty) and "fire" (flame). Elements of their common space are clearly visible in the first sentence: "warm, powerful, and comforting" (warm, strong and soothing). However, the "Liberty is flame" blend itself is secondary to understanding the main meaning. It serves as the seed space for another blend, where the second seed space is represented by presidential candidate Rand Paul. The common space is shaped by the idea of elections. The blend containing the main message of the advertising text is expressed in the sentence "Stand with Rand and keep the flame of liberty glowing bright". The main idea is that only this candidate can keep the flame, and, therefore, defend the right to freedom of citizens. The metaphor-based blend is an implicit call for the choice of Rand Paul. The explicit call is contained in the last sentence of "Elect Rand Paul president". It acts as a kind of understudy of the metaphorical context.

Metaphor often helps to veil an unflattering political context. For example, in a 2014 ad "Squeal", Johnny Ernst, the Iowa senator candidate, builds his ad on the "Senators in Washington are castrated hogs" blend. For the sake of political correctness, the main idea is not voiced directly, but is conveyed by a detailed metaphor: "I grew up castrating hogs on an Iowa farm, so when I get to Washington, I'll know how to cut pork. Washington's full of big spenders. Let's make 'em squeal".

The meaning of the metaphor is completed at the subconscious level as a result of the projection display. Explicitly, Johnny Ernst states that her skills in domesticating wild animals will help her deal with legislators in Washington, thereby building a scheme for identifying senators with castrated boars, highlighting their similarity in defiance. Like the previous videos, this advertisement is of the "glorification of the candidate" type and is not negative, however, in all cases, the metaphorical blends built up contain a negative attitude towards the current legislators. This distinguishes this type of advertising from another one – an attack on an opponent – where always one of the original blend spaces will be represented by the opponent's personality, and not by the generalized initial space of senators.

It should be noted that the structure of the metaphor is very multi-layered. A metaphor is a blend and, therefore, consists of several mental spaces – two initial, common space, and a blend. In a common space in political advertising, there is always a common element of elections [4]. Moreover, in the advertising text, several blending structures can be superimposed on each other to convey the main idea. In this case, one blend serves as the source space for the other. Metaphor as a blend is used to convey the main meaning of the advertising message. This is an effective mechanism for conveying the main idea in a veiled context. Videos based on metaphor have a strong persuasive effect. This is due to the fact that deciphering the hidden message requires the participation of a large number of cognitive processes. The more difficult the task, the more memorable it becomes. In addition, video advertising simultaneously involves different senses, each of which is involved in information processing.

Currently, an integral component of any election campaign is the political spot. Despite its political and social significance, the political spot genre has not yet become the object of a special linguo-stylistic study.

In the Western tradition, the term "political spot" refers to a television pre-election video. American political advertising researchers E. Diamond and S. Bates define a political (pre-election) spot as "a short (30- or 60-second) political commercial broadcast on television" ("political commercial"), in other words, a polyspot [12].

The above definition, in our opinion, needs some adjustment in view of the current trends observed in the media space. Firstly, due to the intensive penetration of web technologies into politics, not only a commercial broadcast on television can be called a spot. In recent decades, not only television, but also the Internet has been acting as a channel for the distribution of political spot. Secondly, at present, there is a tendency to reduce the duration of the television political spot, which is mainly due to the increased high cost of airtime. A political spot presented on websites, on the other hand, can last longer than 60 seconds, since it usually costs less money to publish it.

Based on the foregoing, as well as based on the analysis of empirical material, we propose the following definition of the concept of "political spot": a political spot is an advertising video lasting from 15 seconds up to 5 minutes, the purpose of which is to induce the viewer (voter) to one or another type of political behavior, for example, to convince him to vote for one or another political candidate, join a political organization, etc.

Taking into account the communicative orientation of the political spot on persuasion, it should be expected that the text of the advertising message is addressed to the addressee and is formed taking into account his response. In this regard, in this article we put forward a hypothesis that one of the key parameters of the political spot genre is dialogicity (addressing), which has social significance due to the orientation of the political spot text to persuasion. It is also likely that not only the voter, but also the political competitor of the addressee of the advertising message can act as the addressee of the political spot.

For English-language texts of a political spot, a combination of several linguistic (as a rule, lexical and syntactic) means of expressing dialogicity is characteristic.

As an illustration of this provision, we present an excerpt from the video "Vote Positive: Labor's 2014 TV Ad", published by the New Zealand Labor Party as part of the election race before the 2014 parliamentary elections:

1) Who wants more affordable homes across New Zealand? – 2) We do.

3) Who wants better jobs and higher wages for Kiwis? – 4) We do.

5) Who wants parents to have more time to be parents? – 6) We do; 7) And we do.

8) And WE do... – 9) Vote positive; 10) Party vote Labour.

The dialogicity in the above example is expressed explicitly, since the spot is built in the form of a "voice-over" dialogue with the heroes-voters and belongs to the type of clips "interviews of a "random passerby"". The main linguistic means of realizing dialogicity in this text is a question-answer unity. Questions 1, 3, and 5, asked by the author of the advertising message to the heroes of the video, are aimed at activating the attention of the viewer (voter). The answers of the heroes-voters contained in statements 2, 4, 6, 7 coincide with the position of the viewer and follow his logic of thinking.

Statement 8 belongs to the head of the party, David Cunliffe. Both the voters' replies and the politician's response contain the 1st person plural personal pronoun *we*, indicating the community of interests of the viewer and the voters-heroes of the video, as well as the viewer and the party.

Questions and answers 1, 3, 5 and 2, 4, 6, 7, 8 presented in the text of the spot are given in the form of parallel syntactic constructions.

Parallelisms perform the function of activating the attention of the addressee: they create a rhythmic organization of the text and serve as a background for the call to vote for the Labor Party.

The nomination Kiwis (neutral – New Zealanders), characteristic of colloquial speech, is aimed at reducing the distance between the party and the viewer.

Question-answer unities, the personal pronoun of the 1st person plural *we*, parallel syntactic constructions and colloquial vocabulary implement the form of dialogism "I – YOU, WE are with YOU". With regard to the text of a political spot, let us call this form of dialogicity "Addresser – Voter".

Another means of verbalizing the focus on the voter (dialogical) is the personal pronoun of the 2nd person singular *you*, which has the viewer as its referent:

1) So remember: if you let Tom Foley sit here [the Governor of Connecticut's chair], he looks at the world from here [his luxurious yacht] [10];
2) Stephen Harper has created the worst deficit in Canadian history. And [YOU ARE PAYING THE PRICE1.] YOU are paying the price [19];

The unity of the pragmatic aspect is expressed in the dissemination in such posters of a well-known communicative technique, which "is the creation of an image of the enemy, overloaded with details and being inconsistent, which makes people very annoyed when reading". For example, one of the most famous posters of the British Labor Party in 2001 depicts two prominent leaders of the Conservative Party – William Hague (party leader, candidate for prime minister) and Michael Portillo, one of the most famous members of the party. Next to their faces, there is the inscription "Public Service Slashers", and below it (but in a smaller font) – "Tories will be Tories under the Tories". However, in order to read the last inscription, it is necessary to come very close to the shield. The first thing that catches the eye is the Labor Party logo at the bottom and the faces of the leaders of the Conservative Party in the center. This contradiction cannot but arouse curiosity, and verbal information, which is given as a commentary, will certainly interest the voter and be imprinted in his mind.

The centerpiece of another poster, made according to the same principle, is the phrase "Economic Disaster 2". Against the background of this inscription, there are the heads of William Hague and Michael Portillo. The rest of the text acts as a background.

Posters that create a negative image of a competitor use the most emotionally charged words ("slashers", "disaster") and easy-to-remember expressions with a lot of repetition ("Tories will be Tories under the Tories"). Frequent repetition of a word irritates the voter and contributes to the development of negative emotions [22]. In this case, negative emotions are caused by the discussed candidates.

The semantic aspect of this poster is also characterized by the use of peculiar pseudonyms for Haig and Portillo. Haig is named Mr Burn on the poster and Portillo is Mr Bust. The phrase "The Tory presents" is an element of vertical context, as this typical showbiz poster formula lends an ironic tone to the entire poster. The phrase "Bum and Bust" is a neologism, meaning a certain period in the history of Great Britain, which was the peak of the internal economic crisis in the country, that was at that moment under the rule of the Conservatives. The additional semantic expansion of this phrase within the posters through non-verbal components, as well as the presence of this combination in almost all advertising materials of this genre, indicates the presence of a unity of the semantic aspect.

Without the presence of visual images (a medal, a police helmet, the face of the hero of the video and a panoramic view of the streets of the city), which harmoniously replace each other at the same time as the words are pronounced, this sentence would hardly be perceived by the voter due to its syntactic complexity. However, with a clear interaction of the visual and verbal components, when the main lexical units of the statement coincide in time with the visual images, the information reaches the recipient simultaneously through the audio and visual channels, which increases the chance of adequate perception of the advertising message.

At the same time, since commercial advertising is focused on the sale of a product or service that has its own visual representation, video sequences have priority in commercial television commercials. In this regard, complex syntactic structures in commercial advertising are extremely rare, as they can distract the recipient of the message from visual images. For transmission channels of advertising messages that are not limited in time, the restrictions on ethos are less severe. Proclamations, leaflets, brochures, written appeals, open letters to voters, pledge cards and manifestos have more opportunities for information content, for them there are less restrictions on the volume of text and its complexity, and on the number of visual images. For example, open letters to voters and targeted appeals often do not contain visual images at all, while leaflets can contain up to five of them.

The digital media environment provides a certain degree of informational freedom to the advertiser, as a result of which it becomes possible to publish excessively emotive, sometimes even ethically unacceptable materials. Thus, some commercials use verbal and non-verbal means of verbal aggression, including invectives.

For example, the American conservative political group RightChange.org, which campaigns for Republican candidates, released a series of two web videos in the run-up to the 2012 US presidential election containing the offensive acronym WTF? ("What the hell?") ("Obama Winning the Future – WTF? National Debt, Debt Ceiling, RightChange.com", 2011). The abbreviation WTF is the product of a playful transcription of the 2012 election campaign slogan of Obama, *Win The Future* [3].

American experts decided to study the political online advertising of candidates from the Democratic and Republican parties for the seat of the US presidential candidate in 2020. For the analysis, data was taken on candidate campaigns on Facebook platforms (Facebook and Instagram networks) and in Google Ads advertising services (Google, YouTube, and partner sites) for the period from November 26, 2019 to February 26, 2020. The data sources were Facebook Ads Library Report in the 2020 U.S. Presidential Race section and the Google Services and Data Accessibility Report in the U.S. Political Ads section. Data on costs were analyzed, as well as the number of ads, their thematic structure and distribution by type (video, graphics, text). The number and nature of references to Russia and V. Putin in the announcements were also the subject of study. Also, of course, examples of creatives used in candidate campaigns were considered. The statistics were collected on 11 candidates who announced their participation in the inner-party election race by the beginning of February. These are eight candidates from Democrats and three from Republicans. Including Democratic candidates: Joe Biden, Tulsi Gabbard, Amy Klobuchar, Bernie Sanders, Tom Steyer, Elizabeth Warren and Republican candidates: Donald Trump, Bill Weld, Roque (Rocky) de la Fuente [7]. It was revealed that the leaders of the race mainly use the theme of threat, motivate the voter from a position of fear and avoidance of a bad future. The only candidate who uses good humor and "non-serious" occasions in advertising, for example Valentine's Day, is Tulsi Gabbard. The main anti-hero is Donald Trump. All Democratic contributors use Anti-Trump messages in their ads. In terms of content, the following topics of advertisements can be distinguished [7]:

- Attack of competitors
- Campaign promotion, fundraising
- Borders / Immigration
- Voter surveys on significant issues
- Economy
- Education
- Environment
- Food system
- Weapons / Law / Criminal reform
- Healthcare
- Defense / Military operations / Veterans
- Defense / Military operations / Veterans
- Defense / Warfare / Veterans
- Social sphere
- Taxes

The entire campaign of D. Biden was built around the theme of Anti-Trump. The main slogan of Biden' campaign was quite pathetic and hinting to unprofessionalism of Trump: "Battle for the Soul of the Nation Our Best Days Still Lie Ahead No Malarkey! Build Back Better Unite for a Better America". The word "malarkey" (the main meaning of it, according to Cambridge dictionary, is "nonsense") here evidently means Trump' activities during his presidency.

Interestingly, "Joe Biden spent more money on advertising than any election candidate in US history. He spent $640m on traditional media, $103m with Facebook and $83m with Google" [16]. "Biden had a simple and consistent narrative theme that he threaded through his campaign from start to finish: "decency versus division". This was a clever narrative as Biden was able to own a position of "decency" as the majority of the public viewed him as likeable and trustworthy" [16].

Actually, the main element of pre-election political advertising is the slogan. A slogan is defined as an advertising 'motto', an appeal whose task is to inform, convince, and encourage voters to act, giving precise guidelines [15]. Sometimes a slogan can lead to voter deviant behavior because words affect people of different temperaments differently, and so instead of persuading voters to vote, many campaign slogans encourage them to participate in protests.

Currently, slogans are in the focus of research interests, they are carefully studied in order to identify language means of their effectiveness. So, it was found that the effectiveness of slogans increases through the use of figures of speech, which facilitate the perception of the idea embedded in them. As the material of the study shows, the stylistic palette of the slogan is much wider than the sound-rhythmic range noted by the researchers. In addition to rhyme, alliteration, and rhythm, the election slogan uses the following [8]:

- Allusion: "Government Of, By, and For the People...Not the Monied Interests" (Ralph Nader, 2000);
- Anaphora: "The Better Man for a Better America" (Bob Dole, 1996);
- Metaphor: "We are turning the corner" (Herbert Hoover, 1932);
- Gradation: "Reform, prosperity and peace" (John McCain, 2008);
- Pun: "Grant Us Another Term" (Ullysses S. Grant, 1872);
- Comparison: "He proved the pen mightier than the sword" (Woodrow Wilson, 1916) [16].

Slogans do not differ in typological homogeneity. Based on the message embedded in them, they are classified into four main groups: imperative slogans; descriptive slogans; superlative slogans; provocative slogans [9], which, being discrete, are divided into several subgroups. Incentive slogans – imperative slogans – include:

- Slogan-order: "Vote as You Shot" (Ulysses S. Grant, 1868);
- Slogan-call: "Let America be America Again" (John Kerry, 2004);
- Slogan-performative: "Putting People First" (Bill Clinton, 1992);
- Slogan toast: "For President of the People" (Zachary Taylor, 1848); "For the future" (Richard Nixon, 1960);
- The composition of descriptive slogans includes:
- Slogan-program: "Free Soil, Free Labor, Free Speech, Free Men, Fremont" (John Fremont, 1856);
- Slogan-characteristics: "He kept us out of war" (Woodrow Wilson, 1916);
- Slogan-recognition: "I Like Ike!" (Dwight Eisenhower, 1952). A group of provocative slogans includes the following:
- Slogan-provocation: "Are You Better Off Than You Were Four Years Ago?" (Ronald Reagan, 1980);
- Slogan-warning: "Hoover and Happiness, or Smith and Soup Houses" (Herbert Hoover, 1928) [13];
- Slogan-threat: Tilden or Blood! (Samual Tilden, 1877).
- Election political slogans are characterized by comparative slogans:
- Kinder, Gentler Nation (George W. Bush, 2000) [13].

During the period of language games of postmodernism, when the language, perceived as primary in relation to thinking, was used to construct reality [7], and faith in a wonderful future in the United States due to the threat of unleashing a new world war, a real war in Vietnam, the economic crisis of the 1970s years, was shaken, in 1984 Ronald Reagan put forward the slogan that has become a classic: "It's morning again in America". This metaphorical slogan, projected at the beginning of the day, correlated with the heyday, gave hope for the fulfillment of the "American dream", implicitly assuring everyone that the "golden age of mankind" was yet to come.

The effectiveness of slogans increases if they affect voters laterally. A direct promise of a future good, as a rule, does not always reach its goal. Thus, in 2000, Al Gore's slogans, which assured the electorate of a better future prepared for them – "Leadership for the New Millennium", "Prosperity and Progress", "Prosperity for America's Families" – were deprived of the intrigue contained in Bill Clinton's 1996 metaphor slogan year: "Building a bridge to the 21st century". As a rule, a person rarely wants to return to the known past, he is always attracted by the unknown future, so the promise of Bob Dole, Bill Clinton's rival, to build a bridge to the past ("A bridge to the past") remained almost unnoticed.

In contrast to Al Gore's slogans that promised prosperity to everyone, his presidential rival George W. Bush put forward slogans in 2000 that positioned him as a reformer whose goals would certainly be achieved: "Reformer with results" and a supporter of "compassionate conservatism" – a political philosophy emphasizing that only adherence to traditional conservative methods and concepts can improve the well-being of society [2].

The promise made by J.W. Bush in 2004 in the comparison slogan: "A Safer World and a More Hopeful America", when the war in Iraq had been going on for a year, and no one suspected that it would drag on for a long ten years, was leveled behind vague phantom words, simulacrum words, for which "the realities of the referential sphere" [5] were of no importance, since they existed in parallel with the facts of real life, not in contact with them.

The fuzzy semantics of phantom words, which allows politicians to avoid responsibility for what they say, and voters to believe in the sincerity of their intentions, appeals to everyone. The phantom word "change" with its vague but promising meaning, which contains an implicit hope – "hope" for a better future, became the main slogan of the election campaign of Barack Obama in 2008. Elliptical, coiled like a spring into one word, the slogan "Change" is highly implicit. Each elect, to whom this slogan is addressed, can understand it in his own way and see behind it what has not been verbalized. Usually such ambiguous slogans are put forward by candidates of a party that is not in power [14, 19]. The effectiveness of this slogan, which was associated with the desire "for constant development, forward movement, the development of new space" [3], but did not give specific promises and guidelines for action, is due to its ambiguity and secrecy of meaning. The main campaign slogan "Change", expanded to slogan-phrases: "Change We Can Believe In", "Change We Need" and "Change begins with you", was supported by additional slogans "Hope" and "Yes! You can!" Pronouns that are often used in slogans are also characterized by ambiguity, since "you", due to the lack of a second person singular pronoun in English, can be addressed both to a separate individual and to all voters. Obama's slogan "Yes! You can!", which affirms the limitless possibilities of a person, refers to the precedent, since it contains a common meaning, a kind of "shared code", an allusion to the slogans that were put forward earlier, in particular, to the slogan of J.W. Bush 2004 "Yes, America Can!", which emphasizes the potential of the country. With his slogans, Barack Obama returned the "little man" to the political arena, whom he forced to believe in himself and in him, which contributed to his victory by an overwhelming majority. The idea of change in general – *change* – became the basis of Obama's election platform, which led him to victory. In 2012, while running for a second presidential term, Barack Obama was named "a man of many slogans" [10]. The main slogan of the election campaign of Barack Obama in 2012 was the elliptical slogan "Forward", in which political theory was condensed "into a primitive symbolic action" [12]. It was a command to move forward as an end in itself, prompting the electorate to both creative and destructive activity.

From the point of view of impact on the audience, the neologism invented by Obama – *Romnesia* – is interesting. In a playful way, Obama explains the meaning of this word. The main meaning of this neologism is built on the contradiction in Romney's statements and the contradiction to himself. For example, Romney advocates for women to have access to contraceptives, but he supports legislation to deny contraceptive protection:

If you say women should have access to contraceptive care, but you support legislation that would let employers deny contraceptive care, you might have a case of Romnesia.

Obama gives an example of Romney's contradiction in the right of women to choose and the signing of a law restricting this right:

If you say you will protect a women's right to choose but you stand up in a primary debate and say you'd be delighted to sign a law outlawing that right to choose in all cases, then you have definitely got Romnesia.

This neologism sets the voters on a jocular tone, and thus Obama manages to win in the eyes of his opponent.

Using the same syntax allows Obama to convince everyone that Americans are one nation and people should move forward in unity. By doing this, he strengthens his position as a promising leader:

If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if the dream of our founders is alive in our time; who still questions the power of our democracy, tonight is your answer.

In this example, Obama amplifies his speech by using the same syntactic construction, which allows him to be more persuasive and have a strong emotional effect on the audience. Here Obama is emphasizing that America is a place where anything is possible and the dream of the Founding Fathers is still alive and democracy will prevail in the US. Thus, the specificity of the impact in the texts of American political advertising lies in the unity of the use of linguistic means at different levels.

Summing up, it should be noted that effective linguistic, word-building elements of political advertising are characterized by a positive attitude, thematic homogeneity, brevity, clarity, relevance, and aphorism. They should attract attention, carry a specific ideological setting, be easily perceived and remembered, and have an impact on voters, just like the election campaign itself. At the same time, the use of digital technologies for the distribution of political advertising expands the range of linguistic elements available to politicians and increases the effectiveness of their impact on the recipient. In the conditions of the digital environment, the political spot acquires a number of features that, in the conditions of the analog environment, either could not be implemented at all, or could be implemented to a lesser extent than in the digital environment. These include audio-visuality, documentary, "game" character, intertextuality, hypertextuality, and emotiveness. Being conditioned by the influence of the digital environment, these features reflect the tendency towards "showization" of political communication.

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EDUCATIONAL WORK WITHIN THE FRAMEWORK OF YOUTH POLICY: POST-INDUSTRIAL IMPERATIVES

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Abstract: The article deals with the issues of youth policy in the context of the upbringing and socialization of young people in a post-industrial society and in the digital landscape. The influence of socio-political processes in society on the values and social practices of young people, including in the context of networking and participation in protest movements, is considered. The application of the ecosystem approach for the formation of youth policy and educational practices that unite a wide range of participants and stakeholders is proposed.

Keywords: youth policy; social changes; networks; postindustrial society; digital landscape; partnership; ecosystem.

1 Introduction

Youth is the most important social resource of civil society. Throughout the history of social thought, attempts have been made to give a universal definition of youth and to substantiate the characteristics of its individual and social development. The theoretical understanding of youth as a social community at all times depended on a specific historical situation. Taking into account the logic of the theoretical study of youth problems in sociological theories, it can be determined that the formation of the sociology of youth as a separate branch of sociological knowledge took place in several stages.

The study of youth issues is carried out within the framework of general sociological approaches that consider youth as a period of personality formation: psychological, social and spiritual. Representatives of the psychoanalytic approach (Z. Freud, A. Freud, E. Erikson, K. Jung, A. Adler, etc.) explored individual psychophysical properties of youth as one of the most difficult stages in a person's life, filled with crises and upheavals. In turn, youth within the framework of this approach is defined as a social group that is the bearer of these properties and is experiencing a period of psychological development of the individual.

The representatives of cultural approach (A. Schutz, P. Berger, T. Lukman, A.R. Brown, B.K. Malinovsky, R. Benedict, F. Tenbrook, D. Downes, P. Willis, S. Cohen, A McRobbie, S. Fries, etc.) examined the process of mastering the dominant culture in society by young people, as well as the values and norms of the youth subculture, as a result of which the spiritual formation of the individual takes place.

Structural functionalists (T. Parsons, R. Merton, S. Eisenstadt, etc.) defined a youth group as a system of positions filled by individuals, which means for them the acquisition of a certain social status and the fulfillment of a certain social role, as a result of which the social formation of the individual takes place.

The ideas of structural functionalism formed the basis of special sociological theories; in turn, within the framework of the culturological approach, subcultural studies of youth developed. The combination of these areas formed a deviant approach in the sociology of youth (W. Reich, G. Marcuse, E. Fromm, T. Rozzak, C. Reich, and others). Within the framework of this approach, deviations in the process of socialization are considered (the deviations which lead to an increase in tension in the youth environment and open up a great opportunity for young people to deviant and delinquent manifestations, as a result of which deviant behavior becomes the only form of youth adaptation to social structures). Accordingly, youth age, within the framework of this approach, is a period, the nature of which is determined by the destructive processes taking place in the youth environment.

Interest in youth as a social community in social and humanitarian knowledge and specifically in sociology begins to take shape in the era of industrialization. This process was facilitated by the increasing role of education in an industrial society. The scientific and technological revolution freed man from the constant struggle for survival. The resulting temporary vacuum –"backlash" - began to be filled with new patterns of behavior, primarily on the part of young people. Industrialized countries of mass consumption give young people a variety of forms of free time [11]. Thus, a new culture was born, the culture of youth, whose orientations to a greater extent affected artistic and aesthetic experiences and determined the specific perception of this social community.

Industrialization gave rise to many new social processes, which, in turn, focused attention on the problems of growing up a person and contributed to the identification of youth as a special period in the formation of a person. The 20th century was marked by youth uprisings, revolutions, riots, a variety of youth subcultures and movements, an increase in the role of youth in politics, science and culture.

The end of the 1950s - the beginning of the 1960s was the period when the youth finally emerged as an independent force with its own specific cultural and political interests. Since that time, the era of youth riots begins, among which one can note the following: 1950s - the appearance of 'beatniks' (the Beats) in the USA, the forerunners of hippies and punks; 1960s - active development of the hippie youth movement; 1968 - student riots in France; 1970s - the emergence of "red brigades" in Germany, consisting of young Marxists; the beginning of the 1970s - the emergence of yuppie and punk subcultures in the USA and Britain [17]. Thus, we can conclude that the era of industrial society is the period of the emergence of young people as a social community that has its own axiological system and its own role in the process of social reproduction, which was emphasized by the importance of vocational education for young people, since young people were considered as the main production force.

At the turn of the 90s of the 20th century, young people were faced with a number of new processes taking place in society, and sociologists begin to consider them in line with social changes, where the problems of value orientations of young people, their self-identification and the process of youth socialization play a decisive role. It should be noted that the value orientations of young people in the early 1990s were built around two trends: radical hedonism (the desire for pleasure and enjoyment as the highest goal of life) and violence [15]. The era of post-industrial society defines young people according to three main features: age characteristics, social status, and social and psychological qualities due to both.

It should be noted that the post-industrial society is an era of global change, where the main product and resource of production is information, and the leading role is given to highly professional specialists who own large amounts of information. The founder of the concept of a post-industrial society, D. Bell, in his works, noted that the main value of a post-industrial society is theoretical knowledge, which is a source of innovation and shapes the policy of this society [5]. Accordingly, the main criterion for the new class structure is professionalism. A new class of intellectuals (the "technical class") appears, which influences decision-making in all spheres of public life. Moreover, the main area of activity, the support of which should be a priority for each state claiming the status of a post-industrial society, is R&D (research and development) - a combination of science, technology, and economics. D. Bell also noted that namely culture will be the determining factor in the birth of a new post-industrial society, since a person existing in a new information reality must have radically different value orientations in comparison with a person of the industrial era. While an industrial society the status was determined by the place in the economic structure, i.e., class affiliation, in the post-industrial society the status is formed by such characteristics as the level of education, culture, professionalism, etc.

The basis of production in an industrial society was natural resources, while a post-industrial society forms the value of an intellectual resource. The status of a post-industrial society determines the amount of information and theoretical knowledge that a given society possesses. Youth as a social community of post-industrial information reality should have a number of abilities [19]:

- Make critical decisions;
- Successfully master a large amount of information;
- To navigate in any situation as quickly as possible;
- Analyze, design and predict.

Thus, the conditions of a post-industrial society form the value of science as the main factor in the development of society and its self-preservation. Accordingly, youth as a social community of informational reality should be the main intellectual and innovative resource of a post-industrial society, which will ensure a high level of integration of young people into the field of science and high technology, and, therefore, the status of modern societies as post-industrial will be maintained [21].

Considering the nature of the formation of youth as a social community of postindustrial information reality, its main characteristics can be distinguished:

- Demographic (age limits of youth as one of the phases of the life cycle);
- Socio-historical (the idea of youth as a social community at a given stage in the development of society, taking into account the nature of the socio-economic system, as well as the class structure);
- Socio-psychological (psychophysical properties of youth, features of the psychological formation of the personality);
- Spiritual and cultural (features of the formation of the value orientations of young people, the nature of the lifestyle and cultural norms of the youth subculture and, as a result, the spiritual formation of the individual);
- Sociological (gaining a social status in society and the success of mastering new roles of an “adult”);
- Conflictological (relations between the individual and society associated with the propensity of young people to deviant and delinquent behavior);
- Innovative (definition of youth as a carrier of the intellectual resource of society).

Thus, youth can be defined as a social community that includes a number of socio-psychological and spiritual and cultural characteristics. In the process of socialization, the psychological and spiritual formation of the personality takes place, as well as the development of the roles of the “adult”, which results in the formation of social status in society. Youth is the bearer of intellectual potential, the implementation of which is determined by the characteristics of the stage of the historical development of society, the nature of the socio-economic system, the characteristics of the class structure, the mentality of the country, as well as various geopolitical changes, which is clearly seen in the example of the Arab Spring and the “color revolutions”, where namely youth was the main driving force.

The post-industrial society is also called information, technotronic. In such a society, the economic component loses its decisive significance, and labor ceases to be the basis of social relations: post-materialistic values, in particular humanitarian ones, become dominant. These features have a huge impact on the forms of socialization of young people and the features of the inclusion of young people in adult life. The situation of the youth is even more complicated. First of all, the conditional socio-psychological boundaries of youth have expanded. On the one hand, the acceleration process significantly accelerated the physical and, in particular, puberty of adolescents, which is traditionally considered the lower limit of adolescence. On the other hand, the complication of labor and socio-political activities, in which a person must participate, caused a lengthening of the socially necessary period of preparation for life, in particular, the period of study, with which a certain incompleteness of social status is associated. Modern youth study longer at school and university and, accordingly, start an independent working life later.

The criteria for social maturity have also become more complex. The beginning of an independent working life, the completion of education and the acquisition of a stable profession, the acquisition of political and civil rights, material independence from parents, marriage and the birth of the first child - all these events, in their totality giving a person a sense of full adulthood and an appropriate social status, do not occur simultaneously. In addition, it is very significant that both the sequence itself and the symbolic meaning of each of them are not the same in different social strata. No less important than expanding the boundaries of youth as a social group is the complication of the very process of socialization. The formation of the personality of a young person today is carried out under the influence of several relatively autonomous social factors, the most important of which are: family, school, peer society, special youth organizations, mostly directed by adults, diverse youth informal, spontaneous groups and communities, mass media. Under these conditions, the importance of youth policy and educational work with young people especially increases. At the same time, a systematic rethinking of the basic principles and vectors of this work is necessary, in accordance with the changed (both globally and at the level of regions and countries) social conditions.

2 Materials and Method

The methodological basis of the study is philosophical, socio-pedagogical ideas about the social determination of the development of a person as a person; the role of active human activity in his personal self-development; socio-pedagogical approach to the study of social reality; the concept of a holistic world socio-pedagogical process and the originality of its manifestation in countries and regions; principles of a civilizational approach to the world historical and pedagogical process. Theoretical and methodological prerequisites for the study were the views and scientific provisions about a person as an object and subject of social development and self-development, research in the field of the theory of social education.

3 Results and Discussion

Throughout the 20th century, young people have been fighting the policy of militant paternalism, since this policy puts young people in the position of an object of influence, and not a subject of historical reality, and does not provide an opportunity for the development and self-realization of young people. The history of the countries of Europe and America in the 20th century clearly proved that social systems are obliged to create special mechanisms for overcoming barriers and barriers to the effective development of a young person, especially since it is young people who have the potential for the future, which they accumulate and develop in adolescence and youth. History shows that reforms can be successful only with the active participation of young people [1].

Starting from the 70s of the 20th century, developed Western countries begin a fairly rapid transition to a new state, which is called by experts “post-industrial society”, “information society”. As a result, Western society itself is undergoing dramatic changes that affect all spheres of life, including the interaction of society with young people. However, young people themselves are looking for their place in life and society. This is explained by the fact that young people in the modern world are experiencing a situation of a “double” identity crisis, which reflects both changes in society as a whole and the specifics of this age. Due to the special susceptibility and high social mobility of young people, the emergence of new value orientations and the devaluation of the old ones affected this transitional social group to a greater extent than other strata of society. At the same time, the old traditional institutions of society, which helped young people to go through a period of socialization, are largely losing their significance. Old class divisions, differences between regions, religions, estates, ethnic minorities in the modern world have largely lost their significance. But the modern family, having undergone transformation, has largely lost its significance in the process of socialization. It should also be noted that the time of communication between parents and adolescents is very limited.

Young people in the modern world find themselves in a social vacuum. They desperately need support, communication, a circle of people where they can feel "their own". Young people face many problems that they are not able to solve, relying on their individual experience, or on the life experience of adults. They need a peer group that faces the same problems. This can explain the group nature of behavior, values, and interests inherent in young people, noted by all researchers. The peer group serves as a bridge to the adult world. For a while, it gives young people a sense of security and freedom in their circle. Independence and freedom are features of the adult subculture, and the social protection and emotional attachment that a young person still needs as an incomplete adult come from childhood and the parental family.

They choose for themselves not only an example to follow, but also a new element of social control. In the role of judges of those actions and actions that young people perform, their peers act. This is a completely new situation, which has a fundamentally important moment for the socialization of young people. A teenager learns to look at himself through the eyes of other people who, firstly, are not relatives, and secondly, are not older. All this led to the emergence of the phenomenon of youth subcultures.

Researchers note that the most important complex reason for the fundamentally new position of young people in society was the acceleration of the historical process [22]. Today's youth cannot take advantage of the life experience of a generation of adults, accumulated by them in their youth. The youth of children and fathers takes place in different societies, requires different talents, skills and qualifications, approaches to achieving social status and fulfilling social roles. Therefore, parents cannot pass on much of their life experience to their growing children. Although by inertia they continue to fulfill their function of a socializer: they teach, forbid, control. The traditional roles that today's youth have learned in the family are of little use for achieving success in the changed realities of life. Therefore, a well-thought-out system of educational work, within the framework of a competent youth policy, taking into account the realities of our time, is critically important.

It should be noted that socialization is the process of integrating an individual into society, into various types of social communities (group, social institution, social organization) through the assimilation of elements of culture, social norms and values, on the basis of which socially significant personality traits are formed. In socialization, two phases are distinguished - social adaptation and internalization. Social adaptation means the adaptation of an individual to socio-economic conditions, to role functions, social norms, to the environment of his life [14]. Internalization is the process of incorporating social norms and values into the inner world of a person. From this point of view, socialization can be represented as a process of assimilation by an individual of social norms and values, due to which this individual becomes an active social subject [10]. In other words, this process is quite complex: it includes both the assimilation of social experience and the actual use of this experience, carried out through various forms of relationships between the individual and his environment, as a result of which a person is formed as an individual. Thus, at any historical stage and under any political regime, socialization acts primarily as a process of interiorization (personal assimilation) of the system of social values that prevails in society. Values are objectively related to social needs. However, unlike needs, values are incentives for human activity itself, giving it such features as freedom and subjectively given meaning. The value system is the semantic core of any culture (subculture). Without taking into account these semantic aspects, it is impossible to form an effective youth policy, to determine its value parameters and ideological guidelines.

Socialization is carried out both in the course of a targeted impact on a person in the education system, and under the influence of a wide range of other influencing factors (family and extra-family communication, art, media, etc.) Absolutization of any one of these components creates a distorted idea of the formation personality. This mistake is made by many researchers who are trying to trace the formation of the human personality through the prism of any one component. This is how one-sided ideas about personality arise and illusions are created, which can often be found in modern literature. Therefore, when talking about personal development, we should talk about a holistic consideration of all these aspects.

It follows from this that educational work should not be reduced only to the mechanical "imposition on young people" of ready-made social "forms", to simple interaction or only to the sum of external influences of the macro- and microenvironment. This is a process of holistic formation, education and development of youth as a special social group based on the range of specific social relations in which it is included with the help of all types of its socially significant life activity. Young people are not only and not so much an object of influence on the part of society and its social institutions, they are an active subject of social life. The final "result" of socialization largely depends on her consciousness and self-consciousness, her own social activity - a young person as a phenomenon must "take place" [7].

On the other hand, we must not forget that the socialization of young people is carried out under the general influence of social (primarily youth) economic, cultural, educational and demographic processes taking place in society. Reality, being a very contradictory and multidimensional process, causes various forms of socialization, explicit or hidden, positive or negative, intense or sluggish, controlled or spontaneous. In society, there always remains an area of social elements, the scale of which is expanding in conditions of instability and reforms. The elements affect the processes of socialization, making its results unpredictable.

The internal differentiation of young people is determined not only by social parameters. Researchers, in addition to stratification, distinguish such types of differentiation as age and subcultural: adolescents - up to 18 years old, young people - 18-24 years old, "young adults" - 25-29 years old. Each of these time periods sets certain tasks for the young man. There is a close relationship between age and social capabilities of a person [19]. Differentiating factors are increasing in youth culture. Researchers, by interviewing various representatives of young people, found that many young people aged 24 and over sharply oppose themselves to adolescents, identifying them with youth, and themselves with adults [8]. This means, first of all, that there is an increasing need to study the specifics of group relations, the characteristics of the formation of needs and goals, the role and place of various strata of youth in the new society.

Changes in economic and political relations, which shook the entire system of social expectations on a global scale, gave rise to a state of uncertainty in society, sometimes confusion and frustration with all its consequences - depression, passivity, aggressiveness, etc. During the period of transition to a different model of society, it is especially difficult for adolescents and young people. This is due to the fact that the ideas of minors about morality, law, for a number of reasons, including young age, are in an immature, unstable state and have not yet become conscious, especially automatic, regulators of their behavior.

Education is based on active assistance for young people in choosing healthy life orientations through the formation of the foundations of worldview security in the context of globalization and a behavioral approach, the essence of which is the recognition that actual needs encourage a person to take certain actions. In particular, in colleges and universities, this implies assisting the student in understanding his capabilities, developing creative abilities through the use of managerial methods. One of the principles of work is the principle of "peer to peer", which allows forming a system of student self-government and socializing youth [4]. The development of various forms of student self-government is one of the priority tasks of building a system of educational work at the university.

The practical goal of education comes down to the formation of a personality capable of responding adequately, quickly adapting to changing conditions, making managerial decisions, possessing civic activity, purposefulness and enterprise. Education is a purposeful process of shaping the personality of the pupil through the acquisition of the following qualities and properties: leadership qualities, morality, charisma, the ability to set high goals for oneself and achieve maximum life results.

The technology of education involves both a direct impact on the personality of a student in order to achieve the goals, and an indirect impact on the educational environment, in order to create optimal conditions for the development of personality traits and qualities. By organizing the external environment, holding actions, events, we stimulate the interest and need of a young person for involvement and participation in events, a need for knowledge, introspection arises.

At the same time, in the conditions of intensive development of digitalization, when new areas for self-realization of young people are being created, including the digital educational environment, there is a need to build an effective system of conditions for the harmonious balance of the process of self-realization not only in the real, but also in the virtual (digital) environment [22]. Diffusion of the line between real and digital space is becoming more and more obvious. Whether this is good or bad is hard to say. However, it can be noted with confidence that in such a situation it is important that the system of social values formed in the real environment be identical to the system of social values taken into account when self-realization in a virtual (digital) environment. To do this, digital educational activities should be built as a kind of meta-activity based on five main tasks [12].

The first task is to form in a young person a respectful attitude to the rule of law, as well as to social and constitutional values, which, as a rule, are the basis for the sustainable development of society and the state.

The second task is to develop knowledge about the hierarchy of constitutional values, social solidarity and social responsibility.

The third task is the development of skills and abilities in the formation of self-realization strategies focused on such universal social values as humanism, conscientiousness and diligence.

The fourth task is to support the value-semantic aspiration of the individual, identified with a certain culture and history of the state.

The fifth task is to increase the competitiveness of young specialists in the professional environment.

As scientists rightly point out, an effective youth policy cannot be implemented exclusively by the state. There are risks of its bureaucratization and formalization. The role of public structures and institutions is extremely great, and it is not by chance that back in 1999, the outstanding researcher of youth problems, I. M. Ilyinsky, formulated the idea of a public youth policy. It is based on possible ways of developing civil society and is "a system of ideas, views on youth and its role in social development, as well as practical actions of various civil society structures aimed at putting these ideas and views into practice in order to achieve social perspectives, approved by the majority of the people" (Ilyinsky as cited in Brake, 2013 [7]).

In the system of values of the youth environment, information values occupy one of the highest priority places. In an implicit form, information values and needs have in fact always been paramount for all strata of society, since, generally speaking, the degree of awareness of a person is directly related not only to his spiritual, but also to material and economic capabilities. In modern society, and especially in the developed countries of the world, the role of information values is increasing sharply every year, and the reason for this is both the avalanche-like development of technical means of communication and the equally powerful penetration of the capabilities of these means into the minds of young people. At the same time, in view of the fact that young people are the most socially active segment of the population, it is in the youth society that information needs of various types acquire the greatest strength. The impact of information resources, especially social networks, on young people is very high, which is especially evident in the example of the Arab Spring and the color revolutions. The youth is the main driving force of events and at the same time the victim [3]. As a rule, the group that has seized power does not satisfy its expectations, solving specific personal problems. First of all, young people are at the forefront of the "color revolutions" because of the peculiarities of group dynamics. Firstly, young people tend to support social transformations due to their age and dissatisfaction with the status quo. Any change in society requires, as D. Porritt notes, a huge army of "youth, non-governmental organizations, leaders of the business community, entrepreneurs and scientists who want to change things" [18]. Secondly, young people are closely connected with the Internet and social networks, and therefore are better organized than the older generation. Thirdly, due to age pecifics, youth is not always included in the system of stable social ties, and therefore is prone to rebellion, a clear manifestation of her protest position against established social orders on the "street". Young people not only "wait for changes", but also have opportunities (including physical and social ones) to bring them closer by their own actions. Fourthly, youth protest is sometimes inclined to take the most radical, forceful forms, including confrontation with law enforcement agencies, blocking important city highways, etc. This circumstance makes young people united in groups an important destructive force in state building. Summing up the results of the Arab Spring, it can be noted that many participants in those events became disillusioned with the "Arab revolution" and left politics [13, 16]. Despite the growing number of civil society organizations, the number of young people who are actually active in these organizations remains limited. The younger generation does not feel understood by the new or former political elites. The revolution did not resolve, but stirred up new tensions and divisions within youth movements, between secular and religious strata, between radicals and conservatives, between the various interests of urban and rural young people.

Protest participants are attracted to groups using the Internet, social networks, and networks also serve as a means of maintaining communication between participants. This is how activists are kept in constant readiness for actions, their actions are coordinated online. The terrorist organization ISIS uses the same methods of online youth recruitment.

Thus, it is obvious that educational work with young people in isolation from the digital environment will not bring any positive results. A break from youth trends, modern and convenient ways of interaction for young people, the loss of relevant channels of communication and interaction can quickly lead to dysfunction of the institutions of educational work. It is especially important for the subjects of youth education to develop methods and forms of work in parallel with the dynamics of the digitalization process.

For the effective functioning of the institutions of education of modern youth, coordination and interaction of the subjects of this process, the creation of a single educational and pedagogical space, an ecosystem, is necessary. A successful place to create this space, even on a global scale, can be the Internet and its digital tools and interaction technologies. Provided that social interaction is actively included in the process of digital transformation, the rapid development of innovative methods and tools of work, the majority of youth education subjects will be able to retain the youth audience and develop this important social work in the present and in the future.

Speaking about the education of young people within the framework of youth policy, one should pay attention to the concept of "learning ecosystems". These ecosystems involve "many people and pieces of content with different roles and different learning contexts, as well as complex relationships between them" [20]. They are seen as personalized online learning programs that make learning fun, effective and efficient, adapt to the needs, strengths and weaknesses of the individual, offering the right material at the right time and focusing on the areas that need to be worked on the most; they are justified as "a synthesis of organizations (having their own learning ecosystems) and individual learning ecosystems" [2]. As part of their study "Educational Ecosystems: Emerging Practice for the Future of Education", P. Luksha, D. Spencer-Kase and D. Kubista identify three basic characteristics of educational ecosystems: versatility, co-creation, purposefulness; they believe that "...the difference between partnerships built on the ecosystem model and traditional industrial ones is that the center of the entire system should be not an educational organization, but a student, and each participant in the ecosystem has own interest in ensuring that the student comes to the maximum relevant and demanded learning outcomes" (Luksha et al. as cited in Akiva & Robinson, 2022 [2]). Based on the analysis of more than 40 educational ecosystems representing the experience of different countries, the authors demonstrate how the classical education system is being transformed and what to expect from the education of the future. They define the learning ecosystem as "a network of participants who consciously establish interdependent, dynamic and evolving relationships that create conditions for the emergence of new and diverse learning opportunities throughout life". According to the authors, the goal of this ecosystem is to provide all participants with a learning experience applicable throughout life. This approach is quite applicable to the education of young people, especially in the digital environment. Given the diversity of meanings, the key to research is not the term "ecosystem" itself, but a set of properties that this or that association must have in order to promote innovation and correspond to the characteristics of an ecosystem.

"Movement towards ecosystem" allows moving from hierarchical systems based on coercion and violence to networked models of collaborative voluntary learning and development. Such models are built on the principles of openness, trusting relationships within the framework of cooperation, the development of horizontal non-hierarchical structures, "soft ties" that are formed in the absence of institutionalized relationships, as well as strategies for coordination, promotion, assistance, and the probabilistic-statistical nature of the result. A distinctive feature of the projected educational ecosystem is the educational environment, the digital capabilities of which provide the network nature of the interactions of the subjects of education with the "object world" [20].

This approach is also consistent with the principles of the UN regarding youth policy. It should be noted that, according to the UN, the most general principles of global youth policy are as follows: participation of young people in the formation and implementation of activities that affect their direct interests and rights; the transition from centralized programs for all youth to local projects, the rejection of long-term programs in favor of short-term ones, with the dominance of local (municipal) authorities and other structures that better feel the problems of young people in a particular territory; a differentiated approach to various groups of young people while maintaining uniform social guarantees for young people of all social categories; support for non-state youth groups.

If we talk about the national level, then, obviously, the directions of youth policy on it are formed on the basis of the goals and objectives that a particular state sets for itself in its implementation. So, for example, in Germany, the priority areas of youth policy within the framework of national action programs are the following: caring for children and adolescents, involving young people in decision-making processes, developing skills in using the media, integrating socially disadvantaged youth into society, developing the principles of democracy and tolerance among the youth, cultural and moral education of youth and so on.

The multidirectional nature of youth policy leads to the involvement of various state and public institutions in the process of its implementation. At the same time, much depends on what model of youth policy is implemented by a particular state. In some cases (as in the USA, Great Britain and a number of other states), the state assumes only the functions of developing the main directions of youth policy, transferring its implementation to the local level, or to public organizations. In other cases, the state assumes most of the functions not only for the development, but also for the implementation of youth policy, with the involvement of a private resource (European states). Of course, in the modern world there are also states that pursue an exclusively state youth policy. An example here is China. Thus, "China's youth policy is entirely in the hands of the ruling party. Its main attention is paid to such issues as raising political, social, as well as economic consciousness, in accordance with the party ideology" [9].

Summarizing, we can talk about three main participants in the implementation of youth policy in the post-industrial society: state authorities, local authorities, and NGOs. From the point of view of European experts, the participation of NGOs in youth policy can be not only practical, but corrective in nature. As L. Siulara notes, the role of NGOs is to provide an "independent and critical voice" in youth policy (Siulara as cited in Anestal, 2017 [4]). In addition to non-governmental organizations that participate in the implementation of youth policy activities, one should also note such a European phenomenon of recent years as the emergence of youth non-governmental organizations (YOUNGO)). In particular, such organizations are actively involved in the activities of the Secretariat of the United Nations Framework Convention on Climate Change (UNFCCC). Undoubtedly, the creation of such organizations is an effective way to involve young people in solving, among other things, the global problems of our time. At the same time, youth NGOs are, as a rule, non-political in nature.

Thus, we can say that youth policy in the modern world is a multidimensional and multifaceted phenomenon. The multiplicity of approaches to it only further emphasizes its complexity. However, youth policy has become an integral part of public policy in all developed (and developing) countries. Since youth work has its own specificities in different countries, very few trends can be observed today on an international scale. It can be argued with increasing confidence that the methods and types of work with youth should be adjusted taking into account the changes that are taking place today in the field of other services and in the lifestyle of modern people, including the emergence of new types of education and leisure. The former methods and formats of such work no longer fully meet the new requirements of our time and must be adapted to the changed reality, including through the introduction of informal approaches to working with youth and the digitalization of this area.

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VARIANT PARADIGM OF UKRAINIAN NOUNS IN THE CONTEXT OF CODIFICATION, MODERN MEDIA AND SCIENTIFIC SPEECH

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Abstract: The article analyzes the paradigmatic types of nouns in the context of the reform of Ukrainian spelling, highlights the codified variants of the four declensions of nouns, characterizes the trends of their functional manifestation in modern media and scientific communication, in particular, distinguishes the dominant forms that are less used and not used in journalistic publications (“Gazeta po-Ukrainsky”, “Day”, “Competitor”) and the specialized scientific and theoretical magazine “Ukrainian Language”. The study of morphological variants of the first declension made it possible to include the majority of lexemes with a zero ending among the more frequent ones, and morphological synonyms, usually with the inflection of *-ів* (-iv), among the less used ones. The investigated corpus of factual material proved the uneven functioning of the variant forms of the second declension recommended in “Ukrainian Spelling” in media and linguistic speech. In journalistic and scientific texts, there is an established tendency to predominate in the dative and locative cases of nominations of beings with the endings *-ові, -еві* (-ovi, -evi) and names of non-beings with the inflection *-у*. So far, the names of people proposed in the new edition of “Ukrainian Spelling” have not been recorded with endings in the local case, for example (*при*) *Олесі, Євгені, Івані*. Speech practice has shown that journalistic and scientific sources show different frequency of use of variants regulated in the “Ukrainian Spelling” with inflections *-і* and *-и*, characteristic of nouns of the third declension on *-ть*, as well as several other substantives in the genitive singular. In media publications, long-established forms with the ending *-і* prevail, variants with inflection *-и* are usually single, but they are actively used in professional linguistic publications. It was found that the grammatical synonymy of nouns of the fourth declension is implemented by forms with the ending *-я* and the possible suffix *-ен-*. In the corpus of research material, nouns with this service formant dominate. Instead, their correlates without this suffix are either rarely used or absent altogether. The method of describing parallel forms of nouns in the context of codification and modern language practice proposed in the article is promising for the study of case variants of other variable parts of speech.

Keywords: Ukrainian language; case; noun; ending; suffix; variant forms; language of mass media; professional speech.

1 Introduction

The Ukrainian noun paradigm has repeatedly been the subject of scientific research, but despite this, it does not lose its relevance even now, which is due to many factors. First of all, the question raised has a distinct applied character, because mastering the morphological norms related to the declension of words is a prerequisite for exemplary speech of every person. Secondly, the established paradigms of nouns serve as a means of distinguishing the Ukrainian language from others, highlighting its originality and difference from other case systems. Thirdly, in the history of Ukraine, there are known cases of the assimilation of the Ukrainian language to others, primarily to Russian, which provoked, according to M. I. Stepanenko, the deliberate displacement of its specific features to the periphery, the declaration of them as “harmful” or completely prohibited [10, p. 167]. The new edition of “Ukrainian Spelling” (“Ukrainsky Pravopys”) is aimed at restoring historical justice, in which morphological variants, unjustifiably removed from previous editions of this work, appeared. Of course, in the future, language practice will show which of the synonymous counterparts will become dominant, non-alternative, and which will move to the passive, but already now it is possible to detect certain tendencies in living speech.

2 Method

Among the variety of studies devoted to the reform of the Ukrainian spelling system and the implementation of proposed changes and additions, the work of many linguists deserves attention. In particular, M. I. Stepanenko focused attention on the principles of historicism, multifunctionality, continuity, universality, asymmetry, variability, which form the basis of graphic, orthographic and punctuation norms, and also named the main codifications that should be followed now [10]. K. G. Horodenska considered established and new forms of addressing in the context of spontaneous oral communication and normativeness [2]. Scientists repeatedly chose borrowed variants [6] and feminitives [8] as the object of their research, which they analyzed in the sphere of social language practice and codification. In the field of interest of linguists, there were features of graphic development of nouns-anglicisms, which are now actively replenishing various spheres of linguistic usage and reveal multi-variant writing, in particular, that which goes beyond the shores of normativity [1; 7]. The issue of dynamics in Ukrainian noun declension [12] and the variation of case forms of nouns in different periods of the development of the Ukrainian literary language [3; 4], in particular, in the 20s and the 21st century [5], belong to the sphere of relevant ones. The raised problem became especially relevant in connection with the approval of the new edition of “Ukrainian Spelling”, where the expansion of the variety of noun endings is presented [11]. With this in mind, it is important to find out which of the synonymous inflections codified in the previous edition and supplemented in the new edition dominate the modern linguistic practice, and which are less common.

The purpose and task of the research is to consider the paradigmatic types of nouns in the context of the reform of Ukrainian spelling, to identify the codified variant forms of the four declensions of nouns, to characterize the trends of their functional manifestation in modern media and scientific communication, in particular to distinguish the dominant, less used, and not used in well-known all-Ukrainian journalistic publications (“Gazeta po-Ukrainsky”, “Day”) regional “Competitor” and the specialized scientific and theoretical magazine of the National Academy of Sciences of Ukraine and the Institute of the Ukrainian Language of the National Academy of Sciences of Ukraine “Ukrainian Language”.

3 Results and Discussion

In the modern Ukrainian literary language, the case belongs to a group of categories that, according to their functional features, perform the role of generalized grammatical means of contrasting the nominal parts of the language with the verb, which is characterized by a set of other categorical features, in particular, tense, manner, form, valence, etc. Within the noun, the case is an independent inflectional category that has the largest number of grammatical meanings, although not the same in different time periods. According to the sign of word change, the case forms of nouns, on the one hand, and adjectives, pronouns of the adjectival variety, ordinal numerals, on the other hand, show a certain commonality, which consists in the expression of grammatical meaning within the limits of one lexeme. However, with regard to independence/non-independence, they have an absolutely opposite character. Since adjectives, pronouns of the adjectival variety, ordinal numerals are subordinate to the reference noun word, their case is also non-independent category, absolutely dependent on the substantive. Recently, the case has been interpreted as a consistently correlative category, with a completely reasoned argument, attributing paradigmatic features to absolutely all nouns, in particular to those that have been assigned the status of unchanging words for a long time. I. R. Vyhovanets expresses convincing reasoning about the relationship of such linguistic units to the case paradigm: “Since any noun form performs a mandatory corresponding function in a sentence, so-called “indeclinable” nouns also have a categorical case system that determines them. These nouns, like declinable ones, are in a specific case position, i.e., they perform all the formal-syntactic functions of the subject and controlled secondary member of the sentence and the semantic-syntactic functions of the subject, object, addressee, tool, means, locative inherent in “real” nouns. That is why the so-called “indeclinable” nouns do not fall outside typical noun grammatical characteristics. ... Morphologically, such nouns are divided into seven case homonymous forms - nominative, genitive, dative, accusative, instrumental, locative and vocative forms - with zero inflection” [13, p. 214]. In favor of the theoretical position expressed by I. R. Vyhovants, the opportunity to determine the case of words of the analyzed variety in the context serves, for example: *Чому «тріщить» київське **метро**?* (Why does the Kyiv subway “crack”?) (title) (“Day”, March 23, 2001) – according to the concept of I. R. Vyhovanets, the highlighted word is used in the nominative case; *У Києві **біля метро** «Голосіївська! в житловому будинку стався вибух, є постраждалі* (In Kyiv near the Holosiivska metro station! an explosion occurred in a residential building, there are victims) (headline) (“Day”, July 08, 2017) – in the genitive case; *Марія Матіос: Я не хочу, щоб мене читали **в метро*** (Maria Matios: I don't want to be read in the subway) (headline) (“Day”, March 23, 2001) – in the local case. Guided by the presented theoretical propositions, scientists express the opinion that masculine, feminine, and neuter nouns with zero inflection consistently expressed in all case word forms, for example *бароко, леді, Чилі* (baroque, lady, Chile), form a separate paradigmatic type – zero inflection [13, p. 214–217].

The relation to the case paradigm, in particular to questions of variantness, reveals the problem of determining the number of grammemes of the analyzed category. Among a number of theories, the two most important ones dominate: according to the first one, characteristic of works of the Soviet era, nouns are characterized by six cases – nominative, genitive, dative, accusative, instrumental, locative and the seventh vocative form [9, p. 75]. In our opinion, the non-recognition of the vocative gramem as a full-fledged component of the case system can be explained by the fact that in Soviet times, the Ukrainian language and linguistics in general developed under the conditions of active political influence aimed at rapprochement with the Russian language and Russification in general in all spheres of life. Since the Russian language does not have special forms related to the expression of addresses, it was decided to assimilate Ukrainian to it in this regard, which became the basis for interpreting the case system as six-grammatic with an optional vocative form. Currently, there is no doubt that the case paradigm of nouns is seven-component [13, p. 89–117; 11, p. 100–133].

In the modern Ukrainian language, the morphological indicators of variable nouns are endings, according to the specifics of which the words of this part of the language are combined into groups of different types of generalizations. First of all, it is customary to single out declensions that reveal a relationship to the paradigmatic features of nouns. In addition to inflection, a preposition often takes an active part in determining the case form of a noun. As it is known, the prepositional-excellent form of local is the only variant of its formal expression. In other indirect cases, with the exception of the vocative, the operative word serves as an auxiliary, although often very important means of clarifying the belonging of the noun to a certain case, especially when the ending shows signs of homonymy. Cf.: *Кадиров закликав «стирати **із землі**» міста України. В РНБО відповіли* (Kadyrov called for “erasing” the cities of Ukraine. The NSDC responded) (headline) (“Gazeta po-Ukrainsky”, October 26, 2022); ***До Землі** з небаченою швидкістю наближається небезпечний астероїд* (A dangerous asteroid is approaching the Earth with unprecedented speed) (headline) (“Gazeta po-Ukrainsky”, October 27, 2022) – genitive case; *Усі злочини росіян **на** нашій **землі** ретельно документуємо* (We carefully document all the crimes of the Russians on our land) (“Gazeta po-Ukrainsky”, October 22, 2022); *Археолог-аматор Вольфганг Херкт виявив скарб кельтських монет **у землі** Бранденбург на північному сході Німеччини* (Amateur archaeologist Wolfgang Herkt discovered a treasure of Celtic coins in Brandenburg in northeastern Germany) (“Gazeta po-Ukrainsky”, November 01, 2022) – a local case. In the academic publication “Modern Ukrainian Literary Language: Morphology” edited by I. K. Bilodid, it is stated that “in the Ukrainian language, the cases of nouns and prepositions mutually complement each other” [9, p. 77]. Focusing on the specifics of inflections and prepositions involved in the expression of the case form contributes to distinguishing the specific features of a specific language, including Ukrainian, and all others that show a variable character. Partly in the field of formal indicators, suffixes are attested in the part of nouns of the fourth declension and in the word *мати* (mother), which is traditionally considered within the scope of nouns of the third declension.

The morphological specialization of nouns in the Ukrainian language is related to their word-changing nature, according to which it is customary to distinguish a certain number of paradigmatic types of noun forms. The Ukrainian linguistic tradition is oriented towards the selection of four declensions of nouns, the distinction of which is determined by generic features and inflections of the nominative singular. Despite the fact that they are relatively stable groups, we still observe some changes within the selected paradigmatic types over time. In particular, in the academic edition edited by I. K. Bilodid, the first declension includes “feminine and masculine nouns ending in *-а* in the nominative singular: *жінка, хата, вітчизна, Україна, робота, Микита, Сава* (woman, house, homeland, Ukraine, work, Nikita, Sava). If the bases of the respective nouns end in a soft consonant or in *[й]*, then in writing the ending is conveyed by the letter *-я*: *земля, Ілля, суддя. Мрія, надія* (earth, Ilya, judge, a dream, a hope. The 1st declension also includes dual (masculine and feminine) nouns: *сирота, плакса* (orphan, crybaby). According to this pattern, nouns with the suffix *-ищ-е* change if they are used in the feminine gender” [9, p. 81]. In the collective work “Grammar of the modern Ukrainian literary language. Morphology” edited by K. G. Horodenska, words formed from feminine nouns with the suffix *-ищ-* (*бабище, відьмище*, etc.) are classified as inflected, which served as the basis for considering them outside the four declensions [13, p. 208–212]. In the new edition of the “Ukrainian Spelling”, lexemes with suffixes of the augmentative-coarse meaning *-ищ-, -иськ-*, formed from nouns of all genders, are included in the second declension, for example: *вітрище, дідище, коропище, морозище, парубище, ножище, ведмедище; вовчисько, дубисько, їжачисько, левисько, сомисько, зайчисько, свекрушисько, хлопчисько* [11, p. 96]. Therefore, the demarcation of nouns with the suffix of roughness *-ищ-*, proposed in “Ukrainian Spelling”, has become clearer and more consistent, since they are not at all among nouns of the first declension and are not taken outside the bounds of established paradigmatic types. A comparison with other grammatical works makes it possible to state that the expansion of the range of nouns of the second declension also occurred at the expense of nouns with the morpheme *-иськ-* which has a certain stylistic color.

Next, we will dwell in more detail on nouns with variant case forms and the tendency of their use in media texts and scientific speech of linguists. For the objectivity of the research and the identification of the peculiarities of modern language practice, we focus attention only on those language units whose paradigmatic features are presented in the new edition of “Ukrainian Spelling”. Substantives of the first declension show the least synonymy of inflections. Moreover, variability is characteristic for them only in the plural. In “Ukrainian Spelling” it is stated that parallel forms are characteristic of some nouns in the genitive case, among which mostly different lexemes with a zero ending and the inflection of *-ів* are used, cf.: *губ* and *губів*, *легень* and *легенів*, *мамів* and *мам*, *бабів* and rarely *баб* [11, p. 110]. The processed corpus of actual material confirms that the forms *губ, мам, бабів* dominate among the proposed options, for example: *Від незадоволеного виразу обличчя кутки його **губ** скривлюються в різні боки* (The corners of his lips curl in different directions due to a dissatisfied facial expression) (“Gazeta po-Ukrainsky”, November 20, 2022); *Процедура зміцнить ясна, м’язи **губ** і щік* (The procedure will strengthen the gums, muscles of the lips and cheeks) ("Gazeta po-Ukrainsky", November 9, 2022); *Для другого образу зірка одягла мініспідницю та топ із принтом* ***губ*** (For the second image, the star wore a miniskirt and a top with a print of lips) ("Gazeta po-Ukrainsky", July 2, 2022); *На основі цього значення постало переносне – 'назви риби за такою особливістю її* **губ**' (On the basis of this meaning, a figurative one appeared – "the name of a fish based on such a feature of its lips") (K. Horodenska, "Ukrainian language", No. 1, 2022); *Перемога вже так близько. Я в цьому впевнена на 100 відсотків. Я вас прошу живіть сьогоденням, кайфуйте від дітей, чоловіків,* ***мам****, татусів. Просто обіймайте, цілуйте й кажіть, що ви їх любите* (Victory is so close. I am 100 percent sure of this. I ask you to live in the present, get high from children, husbands, mothers, fathers. Just hug, kiss and tell them you love them) ("Gazeta po-Ukrainsky", October 27, 2022); *Біля одного села зустріли наших військових. Два молоденьких, років по 18, принесли листочки з телефонами їхніх* ***мам****, дружин, яким треба було сказати, що вони живі* (Our soldiers were met near one village. Two young people, 18 years old each, brought leaflets with the telephone numbers of their mothers and wives, who had to be told that they were alive) ("Gazeta po-Ukrainsky", October 18, 2022); *В опитуванні 2015 р. ми робили припущення, що кількість російської мови в сім'ях з високим рівнем ФС (фінансового стану) буде зростати, оскільки частка російськомовних* ***мам*** *в таких родинах була більшою, ніж татів* (In the 2015 survey, we assumed that the number of Russian speakers in families with a high level of FS (financial status) would increase, since the share of Russian-speaking mothers in such families was greater than that of fathers) (T. Tkachuk, "Ukrainian Language", No. 3, 2019); *Оволодівши такими важливими знаннями та навичками, діти зможуть рятувати життя своїх дідів та* ***бабів****, а також донести ці знання до дорослих у своїх родинах* (Having mastered such important knowledge and skills, children will be able to save the lives of their grandfathers and grandmothers, as well as convey this knowledge to adults in their families) ("Gazeta po-Ukrainsky", September 03, 2021); *До речі, обох* ***бабів*** *звали Настунями* (By the way, both women were named Nastuny) ("Day", December 11, 2020). The forms *губів, мамів, баб* are rarely used, and in some of the analyzed editions they are not found at all. For example: *«У Меган Маркл прекрасна форма* ***губів****, ідеальна: нижня губа більша за верхню, яка ніжно спускається до куточків рота», – додає експерт* (The forms of lips, mothers, and grandmothers are rarely used, and in some of the analyzed editions they are not found at all. For example: "Meghan Markle has a beautiful shape of lips, ideal: the lower lip is larger than the upper one, which gently descends to the corners of the mouth", adds the expert) ("Gazeta po-Ukrainsky", January 12, 2018); *Під враженням від «Крейзі Хорс» художник Сальвадор Далі придумав відому канапу у формі* ***губів****, що стало одним із символів кабаре* (Under the impression of "Crazy Horse", the artist Salvador Dali came up with the famous sofa in the shape of lips, which became one of the symbols of the cabaret) ("Gazeta po-Ukrainsky", February 11, 2012); *За освітою кухар, тому до дня закоханих повчає* ***мамів****, з якими гуляє у дворі, як приготувати романтичну вечерю* (He is a cook by education, so before Valentine's Day he teaches mothers with whom he walks in the yard how to prepare a romantic dinner) ("Gazeta po-Ukrainsky", February 11, 2014); *В пологовому чоловік запропонував назвати доньку тим же іменем, що в її матері, обох* ***баб*** *і прабаби* (In the maternity hospital, the husband proposed to name the daughter the same name as her mother, both grandmothers and great-grandmothers ("Gazeta po-Ukrainsky", October 24, 2022); *Кажуть, сніг випадає в Єрусалимі раз на три роки, і традиція ліпити снігових* ***баб*** *там власна, а не привезена з багатших на сніг екс-батьківщин* (They say that snow falls in Jerusalem once every three years, and the tradition of sculpting snow women is its own there, and not brought from the snow-rich former homelands) ("Day", December 7, 2017).

The noun *легень* (lungs) used in the genitive plural is somewhat inferior to the form of *легенів* in terms of the number of word usages, cf.: *Стережіться переохолодження. Це може призвести до запалення* ***легень*** *і гайморит* (Beware of hypothermia. This can lead to inflammation of the lungs and sinusitis) ("Gazeta po-Ukrainsky", November 24, 2022); *Транспорт оснащений новою кисневою системою, мобільним апаратом штучної вентиляції* ***легень****, дефібрилятором та електронним кардіографом* (The transport is equipped with a new oxygen system, a mobile ventilator, a defibrillator and an electronic cardiograph" ("Gazeta po-Ukrainsky", September 8, 2022); *У нас виникла проблема із забезпеченням відповідним медичним обладнанням, у тому числі апаратами штучної вентиляції* ***легень*** (We have a problem with providing appropriate medical equipment, including ventilators) ("Day", March 23, 2020); *За сім років, що працює тут, чотири рази мала запалення* ***легень*** (During the seven years she worked here, she had pneumonia four times) ("Competitor", June 28, 2021) and *Якось узимку дідусь ніс відра з водою, послизнувся, облився, змерз і отримав запалення* ***легенів*** (Once in the winter, grandfather was carrying buckets of water, slipped, spilled, froze and got pneumonia) ("Gazeta po-Ukrainsky", August 16, 2022); *У чоловіка поранення* ***легенів****, живота* (The man has injuries to his lungs and stomach) ("Gazeta po-Ukrainsky", June 28, 2022); *Одного разу поштар упав у річку, застудився і від запалення* ***легенів*** *помер* (Once the postman fell into the river, caught a cold and died of pneumonia) ("Day", September 17, 2015); *Данелія потрапив у лікарню через запалення* ***легенів*** *у лютому* (Danelia was hospitalized due to pneumonia in February) ("Competitor", May 4, 2014).

In "Ukrainian Spelling", among the codified versions, variants with zero endings *сосон* and *сосен* (pine trees), *воєн* and *війн* (wars) were considered [11, p. 110]. The form *сосен* prevails in almost all the studied sources, except for the regional publication of "Competitor", where both nouns (*сосон* and *сосен*) are presented approximately equally. For example: *Від високих* ***сосен*** *на старі бетонні плити падає мереживна тінь* (A lacy shadow falls from tall pine trees onto old concrete slabs) ("Gazeta po-Ukrainsk", May 24, 2022); *Пожежа пошкодила понад 100* ***сосен*** (The fire damaged more than 100 pine trees) ("Gazeta po-Ukrainsky", May 8, 2021); *Де вихід «із трьох* ***сосен****»?* (Where is the exit "from three pines"?) ("Day", July 6, 2017); *На Волині чоловік незаконно зрубав п'ять* ***сосен*** *на території Національного парку, а коли його викрили – скинув дерева у лісосмузі та намагався втекти* (In Volyn, a man illegally cut down five pine trees on the territory of the National Park, and when he was found out, he threw down the trees in the forest strip and tried to escape) ("Competitor", November 25, 2022); *Після 2012 р. Професор повертається в рідну Україну, на рідний Хутір, до своїх* ***сосен*** *і своєї Десни* (After 2012, the professor returned to his native Ukraine, to his native Khutir, to his pine trees and his Desna) (A. Arkhangelska, "Ukrainian Language", No. 1, 2021); *Збитки від знищення* ***сосон*** *становлять 313 тис. грн* (Losses from the destruction of pine trees amount to UAH 313,000) ("Gazeta po-Ukrainsky", November 23, 2018); *У північній Швеції, поруч з Полярним колом збудували незвичайну будівлю на верхівках 10-метрових* ***сосон*** (In northern Sweden, near the Arctic Circle, an unusual building was built on top of 10-meter pine trees) ("Gazeta po-Ukrainsky", September 3, 2017); *Отруєння* ***сосон*** *біля станції метро «Лісова», як виявилося, стало першим кроком до знищення масиву зелених насаджень* (The poisoning of pine trees near the "Lisova" metro station, as it turned out, was the first step towards the destruction of a mass of green areas) ("Day", November 13, 2018); *Величезний вибір* ***сосон*** *та ялин від Ковельського лісництва пропонує Віктор Марчук* (Viktor Marchuk offers a huge selection of pines and spruces from Kovel Forestry) ("Competitor", September 20, 2022). Case variants of *воєн* and *війн* are relatively evenly presented, for example: *Ми знаємо, що більшість* ***воєн*** *закінчуються за столом переговорів* (We know that most wars end at the negotiating table) ("Gazeta po-Ukrainsky", November 29, 2022); *Чужих* ***воєн*** *не буває* (There are no foreign wars) ("Day", July 2, 2019); *Таких* ***воєн****, починаючи з XII ст. було дуже багато* (There was a lot of such wars, starting from the 12th century) ("Day", May 16, 2022); *Під час першої та другої світових* ***воєн*** *робота над Словником переривалася* (During the First and Second World Wars, work on the Dictionary was interrupted) (R. Dragichevich, "Ukrainian Language", No. 42, 2019); *Але проблема в тому, що до Росії відійшов воєнний арсенал колишнього СРСР, який встиг наштампувати зброї на декілька світових* ***війн*** **(**But the problem is that the military arsenal of the former USSR, which managed to stamp weapons for several world wars, went to Russia) ("Gazeta po-Ukrainsky", November 19, 2022); *Він переконаний, що без цього неможливо убезпечити світ від повторення таких* ***війн****, як російська агресія проти України* (He is convinced that without this it is impossible to protect the world from the repetition of such wars as Russian aggression against Ukraine) ("Gazeta po-Ukrainsky", November 17, 2022); *Україна отримала унікальне тритомне видання, присвячене історії* ***війн*** *та військового мистецтва у світі* (Ukraine received a unique three-volume edition dedicated to the history of wars and military art in the world) ("Day", December 5, 2020); *Значну кількість манускриптів знищено під час міжконфесійних непорозумінь та* ***війн*** (A significant number of manuscripts were destroyed during inter-confessional misunderstandings and wars) (R. Kotsa, "Ukrainian Language", No. 4, 2021).

In "Ukrainian Spelling", among a small number of variants, first declension nouns with parallel endings *-ми* and *-ами, -ями* are presented: *слізьми* і *сльозами*, *свиньми* і *свинями* (tears and pigs) [11, p. 112]. The modern practice of usage attests to approximately the same functioning of both forms, for example: *Цей період Джамала згадує зі* ***сльозами*** (Jamal remembers this period with tears) ("Gazeta po-Ukrainsky", November 25, 2022); *Херсонці зі* ***сльозами*** *на очах зустрічають українських військових…* (The people of Kherson meet the Ukrainian military with tears in their eyes...) ("Day", November 11, 2022); *А батьки завжди зі* ***слізьми*** *зустрічають дітей, які боронять нашу Україну* (And parents always tearfully welcome children who defend our Ukraine) ("Gazeta po-Ukrainsky", July 25, 2022); *Це та книга, типографська фарба якої пахне кров'ю і просякнута* ***слізьми*** (This is the book whose typographic ink smells of blood and is soaked with tears) ("Day", November 3, 2020); *Нагадаємо, вчора неподалік Харкова сталася ДТП, в результаті якої перекинулася фура зі* ***свиньми*** (We will remind you that yesterday there was a road accident near Kharkiv, as a result of which a truck with pigs overturned) ("Gazeta po-Ukrainsky", September 26, 2016); *Від побаченого співробітники СБУ не змогли стримати сліз від сміху. Окупанти ділили стіл і сон зі* ***свинями*** (The SBU employees couldn't hold back tears of laughter at what they saw. The occupiers shared a table and sleep with pigs) ("Gazeta po-Ukrainsky", November 11, 2022).

Much more branching of parallel forms is characteristic of nouns of the second declension. In "Ukrainian Spelling", it is proposed to use variant inflections to register some names of settlements in the genitive case. If the suffixes *-ськ-, -цьк-, -ець-*, as well as *-ів- (-їв-), -ев- (-єв-), -ов-, -ин- (-ін-), -ач-, -ич-* with the possessive meaning and formants *-бург, -град (-город), -піль (-поль), -мир, -слав, -фурт* are not presented in the structure of such sample [11, p. 114], then it can have inflections not only *-а, -я*, but also *-у, -ю* [11, p. 117]. In recent media publications, both options are presented, cf.: *За його словами, судно стоїть біля* ***Аймаудена****, неподалік порту* ***Амстердама****, і наразі незрозуміло, як довго воно там чекатиме* (According to him, the ship is standing near Eymauden, near the port of Amsterdam, and it is currently unclear how long it will wait there) ("Competitor", February 5, 2022); *Тварині, що живе в Орпінгтоні на південному сході* ***Лондона.*** *26 років* (An animal that lives in Orpington in south-east London, is 26 years old) ("Gazeta po-Ukrainsky", November 27, 2022); *Тетяна Кравченко, яка ще до початку повномасштабної війни поїхала з сином до* ***Парижа****, розповіла, як поводяться українські біженці у Франції* (Tetyana Kravchenko, who went to Paris with her son even before the start of the full-scale war, told how Ukrainian refugees behave in France) ("Gazeta po-ukrainsky", November 24, 2022); *Богдан Ліпич із дому відправився до* ***Парижа****. Та не автобусом, літаком чи автомобілем, а… велосипедом!* (Bohdan Lipych left home for Paris. Not by bus, plane or car, but... by bicycle!) ("Competitor", August 22, 2019); *Кладовищем російської військової техніки став аеродром у Чорнобаївці біля* ***Херсона*** (The airfield in Chornobayivka near Kherson became the graveyard of Russian military equipment) ("Gazeta po-Ukrainskyi", December 3, 2022) and *Заяви союзників відображали переконання* ***Вашингтону, Лондону*** *й* ***Парижу****, що командири Путіна можуть готувати ґрунт для різкої ескалації у війні* (Allied statements reflected the conviction of Washington, London, and Paris that Putin's commanders could prepare the ground for a sharp escalation in the war) ("Gazeta po-Ukrainskyi", October 25, 2022); *Один з найвідоміших та найстаріших ринків* ***Амстердаму****, який бере свій початок з кінця 19 столітті. Це базар вуличного типу* (One of the most famous and oldest markets in Amsterdam, which dates back to the end of the 19th century. This is a street-type bazaar) ("Competitor", December 2, 2020); *Мене здивувало, що від самісінького німецького кордону до* ***Амстердаму*** *я проїхав по велодоріжці* (I was surprised that I drove from the German border to Amsterdam on a bicycle path) ("Competitor", August 22, 2019); *Резніков приїхав у Чорнобаївку і сказав, що РФ може отримати від* ***Херсону*** (Reznikov came to Chornobayivka and said that the Russian Federation can get from Kherson) ("Gazeta po-Ukrainsky", December 3, 2022).

In "Ukrainian Spelling", it is recommended to use several variants of inflections to design common and proper names of hard, soft, and mixed groups in the dative and local cases of the masculine singular. In particular, nouns in the dative case can have the inflections *-ові* / *-у, -еві (-єві)* / *-ю*, for example: *козакові, козаку; Євгенові, Євгену; Дністру, Дністрові; мудрецеві, мудрецю; обрієві, обрію; Олесеві, Олесю; мечу, мечеві*. In the local case *-ові* / *-у, -ові* / *-у* / *-і, -еві* / *-ю* / *-і, -ї* / *-ю, -і* / *-еві*, for example: *(на) козакові, козаку; (при) Євгенові, Євгену, Євгені; (по) Дністру, Дністрові, Дністрі; (на) мудрецеві, мудрецю, мудреці; (на) обрії, обрію; (при) Олесеві, Олесю, Олесі; (на) мечі, мечеві* [11, p. 102–104]. The list of forms not presented in the previous editions of "Ukrainian Spelling" includes forms of the local case with the ending *-і*, for example *(при) Євгені, Олесі*.

In the media editions "Day" and "Gazeta po-Ukrainisky", among the two forms of the dative case of the noun *козак* given in "Ukrainian Spelling" we come across only *козакові*, for example: *…пані Євгенія посміхається і стає подібною на замріяну дівчинку, що віддала своє серце славному* ***козакові*** (... Mrs. Evgenia smiles and becomes like a dreamy girl who gave her heart to the glorious Cossack) ("Day", October 13, 2010); *На одному з малюнків із дерев якісь чоловіки в кашкетах стріляють у спину* ***козакові*** *з пістолів* (In one of the drawings, hiding behind trees, some men in caps shoot a Cossack in the back with pistols ("Gazeta po-Ukrainsky", June 23, 2022); *Українська дівчина Маруся допомагає запорозькому* ***козакові*** *пробратися крізь переповнену військами країну під час РуїниXVII століття* (Ukrainian girl Marusya helps a Zaporozhian Cossack make his way through a country crowded with troops during the Ruins of the 17th century) ("Gazeta po-Ukrainsky", April 9, 2020). In the regional publication "Competitor", only the last name *Козак* is presented, which is used with the ending *-у*: *Згодом генеральна прокурорка Ірина Венедіктова повідомила, що підписала підозру у державній зраді депутатам від ОПЗЖ Віктору Медведчуку та Тарасу* ***Козаку*** (Subsequently, the Prosecutor General Iryna Venediktova reported that she had signed a charge of treason against Viktor Medvedchuk and Taras Kozak, MPs from OPZZH) ("Competitor", October 8, 2021). In "Gazeta po-Ukrainsky", the noun *мудрець* (sage) is recorded in the dative form with the ending *-еві*, and in the publication "Day" – with the inflection *-ю*, cf.: *Захопився сектантством, писав листи якомусь китайському* ***мудрецеві*** (He became interested in sectarianism, wrote letters to a certain Chinese sage) ("Gazeta po-Ukrainsky", January 18, 2008); *Можливо, це було відомо її вірному другові Євгену Безніску, витонченому колористу й* ***мудрецю*** *в живописних роботах* (Perhaps this was known to her faithful friend Yevhen Beznisk, a sophisticated colorist and a sage in painting) ("Day", March 11, 2020).

Among the forms of *Євгенові* and *Євгену*, only the first is used in "Gazeta po-Ukrainsky", while in the media publication "Day", although both occur, *Євгенові* dominates; on the contrary, in "Competitor", the version *Євгену* prevails: *Перед зустріччю з людьми в місцевому будинку культури політик поклав квіти до підніжжя пам'ятника українському письменнику* ***Євгенові*** *Гребінці* (Before meeting with people in the local cultural center, the politician laid flowers at the foot of the monument to Ukrainian writer Yevhen Hrebinka) ("Gazeta po-Ukrainsky", February 18, 2019); *На Фотовиставці «Дня»-2020–2021 як знак вдячної пам'яті представлено особливу композицію світлин, присвячену* ***Євгенові*** *Марчуку* (As a sign of grateful memory, the 2020-2021 "Day" Photo Exhibition presents a special composition of photos dedicated to Yevhen Marchuk ("Day", January 27, 2022); *На Одещині відкрили пам'ятник видатному громадському діячу* ***Євгену*** *Чикаленку* (A monument to prominent public figure Yevhen Chikalenko was opened in Odesa region) ("Day", December 7, 2021); *НБУ вводить в обіг монету, присвячену* ***Євгенові*** *Коновальцю* (NBU puts into circulation a coin dedicated to Yevgeny Konovaltsy) (title) ("Competitor", June 10, 2021). In the specialized scientific and theoretical journal "Ukrainian language", the analyzed noun of the solid group in the dative case was not found, but other proper names of the second declension are presented. It is noteworthy that they are designed only with the endings *-ові*, for example: *Отже,* ***Іванові*** *Боберському завдячуємо не лише поширенням серед українців інформації про копаний м'яч, а й започаткуванням українського футбольного дискурсу рідною мовою в Галичині та створенням футбольної термінолексики на національному ґрунті* (So, we owe Ivan Bobersky not only the dissemination of information about soccer among Ukrainians, but also the initiation of Ukrainian football discourse in native language in Galicia and the creation of a football vocabulary on a national basis" (I Protsyk, "Ukrainian Language", No. 1, 2021). Among the possible options for *Олесеві, Олесю*, journalists prefer the first one: *8 травня київському письменнику* ***Олесеві*** *Ульяненку виповнилося би 50* (on May 8, the Kyiv writer Olesya Ulyanenko would have turned 50) ("Gazeta po Ukrainsky", May 15, 2012); ***Олесеві*** *Гончару навіть загрожував арешт* (Oles Gonchar was even threatened with arrest) ("Day", October 7, 2015). Linguists use only the form ending in *-еві,* for example: *Згадує Валерій, як* ***Олесеві*** *Шевченку не вдалося надрукувати розмовник слов'янських мов* (Valery mentions how Oles Shevchenko failed to print a dictionary of Slavic languages) (I. Renchka, "Ukrainian Language", No. 1, 2021).

Within the proper names of non-beings, the paradigmatic features of which are presented in "Ukrainian Spelling" [11, p. 104], the noun *Дністер* (Dniester) resides. The editions "Day" and "Competitor" do not have this lexeme in the dative case, and in "Gazeta po-Ukrainsky" it is presented only with the ending *-у*: *Черговий викид нафтопродуктів на Дрогобицькому нафтопереробному заводі завдав величезної шкоди* ***Дністру****…* (Another release of oil products at the Drohobytsky Oil Refinery caused enormous damage to the Dniester... ("Gazeta po-Ukrainsky", August 12, 2021). A more formal branching is revealed by the indicated noun in the local case. Substantives with inflections *-у* and *-і* are almost equally represented in all investigated mass media, while forms ending in *-ові* were not found: *31-річний Олег Тимків торік тричі сплавлявся по* ***Дністру*** (31year-old Oleg Tymkiv rafted down the Dniester three times last year) ("Gazeta po-Ukrainsky", May 19, 2011); *«Греблі унеможливлять розвиток популярного на сьогодні виду водного туризму – сплаву* ***по Дністру****», – акцентує координаторка з питань екополіти- ки WWF в Україні Світлана Матус* **(**"Dams will make it impossible to develop the currently popular type of water tourism – rafting on the Dniester", emphasizes Svitlana Matus, WWF ecopolicy coordinator in Ukraine ("Day", August 10-11, 2018); *З Чорного моря купці рухались* ***по*** *пд. Бугу,* ***Дністру****, Західного Бугу* (Merchants moved South Bug Dniester, Western Bug ("Competitor", January 18, 2019); *Тоді місто було центром хлібної торгівлі на* ***Дністрі*** (At that time, the city was the center of grain trade on the Dniester) ("Gazeta po-Ukrainsky", October 7, 2021); *«Попри те, що плани побудови нових ГЕС* ***на Дністрі*** *суперечать природоохоронному законодавству і волі місцевих громад, на їх просування вже витрачаються десятки мільйонів гривень», – відзначає співкоординатор руху «Простір свободи» Тарас Шамайда* (Despite the fact that the plans for the construction of new hydroelectric power stations on the Dniester contradict environmental protection legislation and the will of local communities, tens of millions of hryvnias are already being spent on their promotion", Taras Shamayda, co-coordinator of the "Space of Freedom" movement, notes ("Day", August 10-11, 2018); *Українські прикордонники отримали нові катери, на яких спільно з колегами з Молдови патрулюватимуть кордон* ***на Дністрі*** (Ukrainian border guards received new boats on which they will patrol the Dniester border together with their colleagues from Moldova) ("Competitor", September 30, 2022).

All three studied media sources do not present dative case forms of *обрієві, обрію* (horizon). Instead, among the recommended nouns *(на) обрії, обрію,* in the local case, only the first one is attested: *Ця вершина обов'язково ще має постати* ***на українському обрії*** (This peak must still appear on the Ukrainian horizon) ("Day", August 28, 2015); *Вночі на* ***обрії*** *буде помітний яскравий спалах, а вдень димний слід від ракети* (A bright flash will be visible on the horizon at night, and a smoke trail from the rocket during the day) ("Gazeta po-Ukrainsky", October 11, 2022); *Каріна Кисельова – фейсбук-персонаж, який з'явився* ***на обрії*** *близько двох років тому* (Karina Kiselyova is a Facebook character who appeared on the horizon about two years ago) ("Competitor", September 15, 2020). Among the forms of the dative case of *мечу,* (sword) illustrated in "Ukrainian Spelling", the editions "Day" and "Competitor" contain only *мечу*, and "Gazeta po-Ukrainsky" – *мечеві*: *Вони не раз спустошували Крим, що належить до Татарії, учиняли руйнування в Анатолії, брали Трапезунд і навіть сягали гирла Чорного моря у трьох милях від Константинополя, де, віддавши усе вогню й* ***мечу****, поверталиcь потім з багатою здобиччю і деякою кількістю полонених, переважно* дітей (They more than once ravaged Crimea, which belongs to Tataria, caused destruction in Anatolia, took Trebizond and even reached the mouth of the Black Sea three miles from Constantinople, where, having surrendered everything to fire and sword, they returned later with a lot of booty and a number of captives, mostly children) ("Day", December 01, 2006); *В ході експертизи з'ясувалося, що* ***мечу*** *близько тисячі років* (During the examination, it was found that the sword is about a thousand years old) ("Competitor", March 29, 2016); ***Мечеві*** *близько 1 тис. років* (The sword is about 1,000 years old) ("Gazeta po-Ukrainsky", October 4, 2018). We focus on other names of non-beings, which, although not given in the "Ukrainian spelling", are included in the group of nouns of the second declension based on paradigmatic features. Media and scientific sources testify to the tendency to design them with inflections *-ові (-еві, -єві)*, for example: *Першу сходинку віддали японському* ***автомобілеві*** *Hyundai Solaris* (The first step was given to the Japanese car Hyundai Solaris) ("Gazeta po-Ukrainsky", October 11, 2022); *Він виділив в* ***іменникові*** *чотири морфологічних категорії – роду, числа, відмінка й істот / неістот – та визнав їх багатоозначковими одиницями* (He singled out four morphological categories in the noun – gender, number, case, and beings / non-beings – and recognized them as multi-character units (K. Horodenska, "Ukrainian language", No. 3, 2021).

Limited variability is characteristic of nouns of the second declension in the vocative case. Among such nouns, there is the proper name *Олег* (Oleg), which is recommended to be used in the function of address with the established ending *-у* activated during the last tense *-е* [11, p. 108]. According to the observations of L. M. Kolibaba, "in today's linguistic practice, it is noticeable that the form *Олеже* has significantly supplanted the form *Олегу*, but the form *Олегу* has not yet completely fallen out of use" [5, p. 41]. We also trace this tendency in the studied media publications: *«Олег загинув у бою на Ізюмському напрямку. Вічна пам'ять тобі,* ***Олеже****! Слава Україні!*

Слава її героям!» – написав мер („Oleg died in battle in the Izyum direction. Eternal memory to you, Oleg! Glory to Ukraine! Glory to her heroes!" – the mayor wrote ("Gazeta po-Ukrainsky", June 22, 2022); *Пане* ***Олеже****, разом із тривожністю наразі маємо небачений сплеск єднання українців, коли усі гуртом облаштовують блокпости, збирають речі волонтерам…* (Mr. Oleg, along with anxiety, we currently have an unprecedented surge of unity among Ukrainians, when everyone sets up roadblocks in a group, collects things for volunteers...) ("Day", April 29, 2022); – ***Олеже*** *Михайловичу, чому ви сьогодні в Луцьку?* (– Oleg Mykhailovych, why are you in Lutsk today?) ("Competitor", April 9, 2021).

According to the recommendations of the "Ukrainian spelling", the synonymy of case forms of nouns of the third declension is not as extensive as within the boundaries of nouns of the second declension [11, p. 106–107, 128–130]. In the genitive singular, the inflection *-і* is regular, but the notes indicate that "nouns with *-ть* after a consonant, as well as the words *кров, любов, осінь, сіль, Білорусь, Русь* (blood, love, autumn, salt, Belarus, Rus) in the genitive singular can acquire *-и* as a variant of the ending: *гідности, незалежности, радости, смерти, чести, хоробрости; крови, любови, осени, соли, Білоруси, Руси* (of dignity, independence, joy, death, honor, bravery; blood, love, autumn, salt, Belarusians, Russians) [11, p. 128]. The specified nouns with the inflection *-и* are included in the list of changes that were not in the previous edition. Modern language practice confirms that media professionals usually continue to use established options with the ending *-і*. In the newspaper "Day", only one lexeme *(Руси)* is presented with this inflection, instead proper and general names with the ending *-і* are consistently used, for example: *Із 16-го по 28 лютого в Україні тривають пам'ятні події, основним організатором яких є Національний музей Революції* ***Гідності*** (From February 16 to 28, commemorative events are taking place in Ukraine, the main organizer of which is the National Museum of the Revolution of Dignity ("Day", February 20, 2022); *На День* ***Незалежності*** *ворожих обстрілів зазнали 58 населених пунктів України* (On Independence Day, 58 populated areas of Ukraine came under enemy fire) ("Day", August 25, 2022); *На тридцять першому році* ***незалежності*** *ми зазнали хіба найтяжче випробування від 24 серпня 1991 року* (In the thirty-first year of independence, we experienced perhaps the most difficult test since August 24, 1991 ("Day", August 17, 2022); *Українці в горі та* ***радості*** *щодня переглядають тисячі коментарів про бойові дії* (In grief and joy, Ukrainians view thousands of comments about hostilities every day) ("Day", April 18, 2022); *Влада КНДР оголосила 11-денну жалобу у зв'язку з десятою річницею* ***смерті*** *колишнього лідера Кім Чен Іра* (The North Korean authorities announced 11 days of mourning in connection with the tenth anniversary of the death of former leader Kim Jong Il) ("Day", December 17, 2021); *Це справа* ***честі*** *для всього цивілізованого світу притягти винних до відповідальності, – Єнін у річницю катастрофи літака МАУ* (It is a matter of honor for the entire civilized world to bring the guilty to justice, – Yenin on the anniversary of the UIA plane crash" (headline) ("Day", January 8, 2022); *Саме тому оборона Донецького аеропорту стала еталоном* ***хоробрості****,* ***витривалості*** *й* ***підготовленості*** *наших підрозділів* (That is why the defense of the Donetsk airport has become a standard of bravery, endurance, and preparedness of our units) ("Day", January 21, 2021); *Жителі італійської провінції Феррара можуть мати імунітет до коронавірусу через спадкове захворювання* ***крові*** *або ж через поширення малярії* (Residents of the Italian province of Ferrara may be immune to the coronavirus due to a hereditary blood disease or due to the spread of malaria) ("Day", April 1, 2020); *З нагоди Міжнародного дня захисту дітей українські і грузинські дітки спільно намалювали «Карту* ***любові****»* (On the occasion of International Children's Day, Ukrainian and Georgian children jointly drew the "Map of Love") ("Day", June 2, 2022); *«Ситуація стабілізується до* ***осені****, коли Київ підпише більш довгострокові контракти з іноземними постачальниками», – сподівається Кубраков* ("The situation will stabilize by the fall, when Kyiv will sign longer-term contracts with foreign suppliers", Kubrakov hopes ("Day", June 19, 2022); *Вже зараз* ***солі*** *від цього виробника немає у сусідньому Бахмуті* (There is already no salt from this producer nearby Bakhmut) ("Day", May 23, 2022); *Найгірше, що може відбутися там за кулісами – це домовленості щодо незалежності* ***Білорусі*** *й розпродажу білоруського державного майна* (The worst thing that can happen behind the scenes is the agreements regarding the independence of Belarus and the sale of Belarusian state property) ("Day", February 23, 2021). In the palette of nouns of the third declension of the genitive singular, we occasionally come across the form *Руси* (Rus), which does not constitute a pattern of usage. Usually, authors of newspaper publications use *Русі*. It seems interesting that within one article we find two synonymous forms of the specified language unit in the genitive singular. In the title, the author gives, and in the text of the publication, first *Руси*, and then *Русі*, for example: *Про анонімну історію Королівства* ***Руси*** (heading). *У книжці історію Королівства* ***Руси*** *починають від так званих білих хорватів. … Одні з цих князівств, розташованих у Прикарпатті, наприкінці X ст. були приєднані до Київської* ***Русі*** *великим князем Володимиром Святославичем, а пізніше в її складі утворили Галицьку землю. … Після захоплення цих городищ і прилучення Прикарпаття до* ***Русі*** *життя в них відроджувалося повільно* (About the anonymous history of the Kingdom of Rusy (heading). In the book, the history of the Kingdom of Rus begins with the so-called White Croats. ... One of these principalities located in Prykarpattia at the end of the 10th century were joined to Kievan Rus by Grand Duke Volodymyr Svyatoslavych, and later the Galician land was formed as part of it. ... After the capture of these hillforts and the annexation of Prykarpattia to Russia, life was slowly revived in them) ("Day", February 25, 2022). It is noteworthy that the use of the form *Руси* occurs in some other publications of the newspaper "Day", printed before the time when the new edition of "Ukrainian Spelling" appeared, for example: *При цьому лист від 1075 р. засвідчує факт утворення Королівства* ***Руси****-України та коронацію Ярополка* (At the same time, a letter from 1075 certifies the fact of the formation of the Kingdom of Rus-Ukraine and the coronation of Yaropolk) ("Day", October 24, 2018).

"Gazeta po-Ukrainsky" has more nouns with the *-и* inflection compared to "Day". Some of them were applied even before the official approval of the "Ukrainian spelling" of 2019, for example: *Свободівець наголосив, що новий закон про вибори народних депутатів України був вимогою Революції* ***гідности****, передвиборною обіцянкою президента, а також був прописаний у коаліційній угоді парламенту* (Svobodivets emphasized that the new law on the elections of people's deputies of Ukraine was a demand of the Revolution of Dignity, a pre-election promise of the president, and was also written in the coalition agreement of the parliament) ("Gazeta po-Ukrainsky", June 20, 2017). At the same time, we cannot say that the *-и* forms prevail. Nevertheless, nouns that are given in the genitive singular with the ending *-і* remain dominant. Cf.: *Сергій Курченко втік з України після Революції* ***гідності*** (Serhii Kurchenko fled Ukraine after the Revolution of Dignity) ("Gazeta po-Ukrainsky", October 12, 2022) and *Дмитро Козацький народився у місті Малин Житомирської області. 2014 року покинув навчання у Вищій школі інформаційних технологій та менеджменту у Ряшеві (Польща), щоб стати учасником Революції* ***гідности*** (Dmytro Kozatskyi was born in Malyn, Zhytomyr Region. In 2014, he left his studies at the Higher School of Information Technologies and Management in Ryaszew (Poland) to become a participant in the Revolution of Dignity) ("Gazeta po-Ukrainsky", September 22, 2022); *Усі дивувалися* ***премудрості*** *й розуму юнака…* (Everyone was amazed at the young man's wisdom and intelligence...) ("Gazeta po-Ukrainsky", September 15, 2022); *Сьогодні православні вшановують преподобну Параскеву Сербську. Із часів Київської* ***Русі*** *цього дня господиням заборонялося робити будь-які домашні справи* (Today, the Orthodox honor Saint Paraskeva Serbska. Since the days of Kyivan Rus, housewives were forbidden to do any household chores on this day) ("Gazeta po-Ukrainsky", October 27, 2022) and *Його блаженству, митрополиту Мстиславу,* *першоієрарху Української автокефальної православної церкви, місцеблюстителю Київського престолу, з воління Святого Духа священний Помісний собор, що зібрався в прадавньому княжому святому соборі Святої Софії* ***премудрости*** *Божої, у столичному граді Києві, у складі первосвященних архипастирів, пастирів і мирян, постановив піднести прадавню і славну Митрополію Київську і всієї* ***Руси****-України, яка має сталу тисячолітню історію, до* ***гідности*** *Патріархії* (His Beatitude, Metropolitan Mstislav, First Hierarch of the Ukrainian Autocephalous Orthodox Church, Vicar of the Kyiv throne, by the will of the Holy Spirit, the sacred Local Cathedral, which gathered in the ancient princely holy cathedral of St. Sophia of the Wisdom of God, in the capital city of Kyiv, in the composition of the supreme archpastors, pastors and laymen, decided to elevate the ancient and glorious Metropolis of Kyiv and All Russia-Ukraine, which has a stable thousand-year history, to the dignity of the Patriarchate) ("Gazeta po-Ukrainsky", November 18, 2022).

Among the options presented in "Gazeta po-Ukrainsky", with the ending *-i*, there are only, tokens of *радості, смерті, честі, доблесті, відданості, хоробрості, крові, любові, осені, солі, Білорусі* (joy, death, honor, valor, devotion, courage, blood, love, autumn, salt, Belarus), for example: *Ектор був неймовірно приголомшений вчинком наших захисників та ледве втримував емоції* ***радості*** (Hector was incredibly stunned by the act of our defenders and could barely contain his emotions joy) ("Gazeta po-Ukrainsky", October 25, 2022); *Наймасовішим випадком* ***смерті*** *мобілізованих ще до участі в бойових діях була стрілянина у військовій частині в Бєлгородській області* (The most massive case of the death of those mobilized even before participating in hostilities was a shooting in a military unit in the Belgorod region) ("Gazeta po-Ukrainsky", October 21, 2022); *Бойовий прапор військової частини Збройних сил України є символом* ***честі***, ***доблесті,*** *слави й зобов'язує кожного військовослужбовця Збройних сил України віддано служити Українському народові…* (The battle flag of the military unit of the Armed Forces of Ukraine is a symbol of honor, valor, and glory and obliges every serviceman of the Armed Forces of Ukraine to serve the Ukrainian people faithfully...) ("Gazeta po-Ukrainsky", October 15, 2022); *Учимося в українських колег* ***відданості*** *й* ***хоробрості*** (We learn loyalty and bravery from our Ukrainian colleagues) ("Gazeta po-Ukrainsky", October 6, 2022); *Суспільні верстви, накачані телевізійною пропагандою, аплодують кожній краплі української* ***крові***, *кожному пострілу в бік Києва* (Social strata pumped up by television propaganda applaud every drop of Ukrainian blood, every shot in the direction of Kyiv) ("Gazeta po-Ukrainsky", October 28, 2022); *Цьогорічна річниця святкування Дня Незалежності залишиться у пам'яті багатьох пар символом єднання та* ***любові*** (This year's anniversary of the celebration of Independence Day will remain in the memory of many couples as a symbol of unity and love) ("Gazeta po-Ukrainsky", August 26, 2022); *З початку* ***осені*** *ЗСУ звільнили 544 населені пункти області* (Since the beginning of autumn, the Armed Forces of Ukraine have liberated 544 settlements of the region) ("Gazeta po-Ukrainsky", November 2, 2022); *ЗСУ терміново звернулися до армії та народу* ***Білорусі*** (The Armed Forces of Ukraine urgently appealed to the army and people of Belarus) (headline) ("Gazeta po-Ukrainsky", October 21, 2022).

Given the peculiarity of the use of the new recommended forms, the regional media source "Competitor" is close to the "Day" edition, in which journalists prefer established options with the ending *-i*, for example: *А на початку Революції* ***Гідності*** *він* (*Кирило Стремоусов.* – Я. П.) *створив ГО «За президента України» у підтримку Віктора Януковича та співпрацював із організацією Віктора Медведчука «Український вибір»* (And at the beginning of the Revolution of Dignity, he (Kyrylo Stremousov. – Y.P.) created the NGO "For the President of Ukraine" in support of Viktor Yanukovych and cooperated with Viktor Medvedchuk's organization "Ukrainian Choice") ("Competitor", September 27, 2022); *«З Днем* ***Незалежності****!»: відомі волиняни вітають зі святом* ("Happy Independence Day!": well-known Volyn residents congratulate on the holiday) (headline) ("Competitor", August 24,2022); *Ці люди готові піти на все, аби зберегти своє «тепле місце», прикриваючи банальну заздрість, бездіяльність та страх втратити посаду/політичний вплив за гучними гаслами високої моралі і* ***честі****…* (These people are ready to do anything to keep their "warm place", covering banal envy, inaction and fear of losing their position/political influence behind loud slogans of high morality and honor...) ("Competitor", October 30, 2022); *З його слів, українські бійці сповнені* ***хоробрості*** *й тримають оборону…*(According to him, Ukrainian fighters are full of courage and are on the defense…) ("Competitor", May 14, 2022). Nouns with the ending *-и* occur fragmentarily, in particular, in articles explaining the changes in "Ukrainian spelling", as well as in citations of religious texts, for example: *Основним нововведенням, з її слів, є розширення варіантності – варіантність поширили і на іменники 3-ьої відміни такого зразка, як радість – «радості» і* ***«радости»,*** *«можливості» та* ***«можливости»****…* (The main innovation, in her words, is the expansion of variation – variation was extended to nouns of the 3rd declension of this pattern, as joy – "joys", "opportunities"... ("Competitor", May 26, 2022); *Архієрей нагадує слова зі Священного Писання: «Ніхто більшої* ***любови*** *не має над ту, як хто свою душу поклав би за друзів своїх»* (The bishop recalls the words from the Holy Scriptures: "Greater love has no one than this: to lay down one's life for one's friends") (John 15:13)... ("Competitor", May 21, 2021).

In contrast to media people, linguists have recently been increasingly using forms with *-и*, which we consider quite natural, because they know the previous spelling codes where these variants are presented. In addition, scientists know about the active use of nouns ending in *-и* until the 30s of the 20th century and their removal, which occurred as a result of the forced assimilation of the Ukrainian language to Russian. That is why these forms dominate in the specialized scientific and theoretical magazine "Ukrainian Language", for example: *Усі варіантні апелятиви зафіксовані як прізвища українців, що віддзеркалює характерну особливість їхньої* ***ментальности*** *– диференціацію суб'єктів навколишнього світу за зовнішніми, досить помітними ознаками* (All variant appellatives are recorded as surnames of Ukrainians, which reflects a characteristic feature of their mentality – the differentiation of the subjects of the surrounding world by external, quite noticeable signs) (K. Horodenska, "Ukrainian Language", No. 1, 2022); *Безумовним досягненням дослідниці є опрацювання та залучення до аналізу великої* ***кількости*** *рукописних і друкованих текстів. Такий обсяг простудійованого матеріалу дозволяє зробити надійні й обґрунтовані висновки* (The sure achievement of the researcher is the processing and involvement in the analysis of a large number of handwritten and printed texts. Such a volume of studied material makes it possible to draw reliable and well-founded conclusions) (V. Moisienko, "Ukrainian Language", No. 1, 2022). Analyzing the mentioned changes, L. M. Kolibaba argues with full reason that "the use of the genitive singular with the ending *-и* (instead of *-і*) of some nouns ... is not spontaneous, but conscious in nature, since those speakers who have the corresponding professional level and focused on the revival of specific grammatical features of the Ukrainian language attempt to restore it" [5, p. 40].

The variant forms of the instrumental plural of *костями* й *кістьми* given in "Ukrainian Spelling" require a special comment, among which the second is defined as rarely used [11, p. 129]. Instead, the body of actual material attests to the opposite. In particular, all the studied publications show a commonality in the fact that they are dominated by form *кістьми*: *...всі їхні слова про відданість цивілізаційним цінностям і демократичним реформам не варті жодної уваги, якщо ці погані актори лягають* ***кістьми***, *аби залишити безкарним Кучму...* (all their words about devotion to civilizational values and democratic reforms are not worth any attention, if these bad actors lay down bones to leave Kuchma unpunished) ("Day", December 10, 2015); *Незалежність має голос. Це голос предків, які гинули в боях, в ГУЛАГах, пухли* *від голоду і* ***кістьми*** *вимощували дороги імперій…* (Independence has a voice. This is the voice of ancestors who died in battles, in gulags, bloated from hunger and paved the roads of empires with their bones...) ("Gazeta po-Ukrainsky", August 24, 2022); *«Керівництво Львівської митниці отримало команду з порушенням закону* ***кістьми*** *лягти, але не пустити авто комерційного призначення», – заявили активісти* ("The leadership of the Lviv Customs received a command, in violation of the law, to lie down, but not to let commercial cars go", – said the activists) ("Competitor", March 29, 2019).

By chance, we will point out the peculiarities of the use of case variants of the noun of the third declension *мати* (mother). According to current norms [11, p. 130] in mass media, the nominative singular form of *мати* is more often used, less often *матір*, cf.: ***Мати*** *дружини п'ятого президента, народного депутата України Петра Порошенка Марини померла 10 листопада…* (The mother of the wife of the fifth president, People's Deputy of Ukraine Petro Poroshenko, Maryna, died on November 10...) ("Day", November 10, 2020); *Головне управління розвідки Міноборони України опублікувало перехоплення телефонної розмови, в якій* ***мати*** *окупанта, який воює в Україні, жорстко критикує російського президента* (The Main Intelligence Directorate of the Ministry of Defense of Ukraine published an intercepted telephone conversation in which the mother of an occupier fighting in Ukraine harshly criticizes the Russian president) ("Gazeta po-Ukrainsky", November 3, 2022); *З того часу мати втратила зв'язок із сином, єдине, що вселяє надію і досі – лист, написаний сином від руки і датований тридцятим травня* (Since that time, the mother lost contact with her son, the only thing that still inspires hope is a letter written by her son's hand and dated May 30) ("Competitor", November 1, 2022) and *До Києва приїде «хрещена* ***матір****» перформансу Марина Абрамович* (The "godmother" of performance Maryna Abramovych will come to Kyiv) ("Day", June 14, 2017); *Цього року* ***матір*** *видатного композитора Володимира Івасюка Софія Іванівна мала б відсвяткувати своє 85-річчя* (This year, the mother of the outstanding composer Volodymyr Ivasyuk, Sofya Ivanivna, should have celebrated her 85th birthday) ("Day", October 13, 2007); *«****Матір*** *залишилася у фільтраційному таборі на території "ДНР", а дівчинку із Запоріжжя забрали до себе родичі», – написав колишній посадовець* ("The mother remained in the filtration camp on the territory of the DPR, and the girl from Zaporizhzhia was taken by her relatives", wrote a former official ("Day", October 18, 2022). In some cases, we observe a violation of the norms of the modern Ukrainian language. The compilers of the new edition of "Ukrainian Spelling" recommend using only one accusative singular form – *матір* [11, p. 130]. Despite this, in some sentences, selected from the all-Ukrainian publication "Den", there is evidence that the nominative forms fall into the domain of the accusative case, in particular, *мати* is used as a direct object. For example, non-compliance with grammatical canons can be found in the construction *На Волині зять судді позбавив житла* ***мати****-одиночку (відео)* (In Volyn, the judge's son-in-law deprived a single mother of her home (video)) (headline) ("Competitor", October 12, 2022), where the highlighted word must be replaced with *матір*.

Similar to nouns of the third declension, nouns of the fourth declension are not distinguished by a branched system of case variants. The peculiarity of the words of this group lies in the fact that in them we often trace the synonymy associated not with inflections, as in all other linguistic units analyzed above, but with the presence/absence of the suffix *-ен-*, which can appear in the genitive, dative, instrumental, and local cases. It is important to emphasize that some nouns of this variety are devoid of such options. For example, the dative case of the nouns *тім'я, вим'я, сім'я* are endowed with two synonymous forms *тімені / тім'ю, вимені / вим'ю, сімені / сім'ю*, while *ім'я, плем'я* – only with one: *імені, племені*. There are differences in the use of the suffix, as well as in the inflectional expression of grammatical meanings, in the local case, cf.: *на імені, на племені* and *на тімені / на тім'ї / по тім'ю; на вимені / на вим'ї / по вим'ю; на сімені / на сім'ї / по сім'ю* [11, p. 107].

In the studied media sources, the nouns of the fourth declension *тім'я, вим'я* are not frequently used, however, in the texts where they are presented, we find two variants in the local case – *на (в) тімені* (in the three studied editions), *на тім'ї* (only in the newspaper "Den"), and there is no form *по тім'ю*; only *на (у) вимені* (in the "Day" and "Gazeta po-Ukrainsky" editions). Cf.: *На Запоріжжі пішов з дому п'ятикласник Едуард Олійник. На вигляд 11 років, зріст 145 см, худорлявий, волосся темне,* ***на тімені*** *та потилиці місцями сиве, обличчя кругле, очі зелені* (Eduard Oliynyk, a fifth-grader, left home in Zaporozhye. He looks 11 years old, 145 cm tall, thin, dark hair, gray in places on the crown and back of the head, round face, green eyes) ("Day", January 24, 2003); *З-за білої автівки виходить жінка в коротких шортах. Волосся зібране* ***на тімені****, у вухах блищать золоті сережки* (A woman in short shorts comes out from behind a white car. The hair is gathered on the crown, golden earrings shine in the ears) ("Gazeta po-Ukrainsky", July 22, 2018); *Від застуди лицьового нерву болітиме* ***в тімені****, лобі, поширюватиметься на обличчя й зуби* (From a cold, the facial nerve will hurt in the crown, forehead, and spread to the face and teeth) ("Gazeta po-Ukrainsky", September 3, 2012); *…волосся випадає передусім* ***на тімені****, а також при поєднанні лисини на* ***тімені*** *і скронях…* (hair falls out primarily on the crown, as well as with a combination of baldness on the crown and temples) ("Competitor", August 28, 2019) and *Доросла самка жовточубої золотомушки схожа на самця, але не має жовтогарячого пасма* ***на тім'ї*** (An adult female of the yellow-crested goldfly is similar to the male, but does not have a yellow-hot strand on the crown) ("Day", December 13, 2018); *У село приїжджав лікар, котрий був один на цілий повіт, він мав при собі гній-рідину від коров'ячих струпів, що вискакували* ***на вимені*** *корови, яка хворіла на коров'ячу віспу, робив дорослому чи дитині на руці чи на спині легку подряпину, намазував її отим гноєм, що привіз із собою, люди від того заражалися коров'ячою віспою, але легко переносили її, одужували через кілька днів і більше не хворіли на справжню віспу, яка проходила в тяжкій формі і, як правило, закінчувалася смертю* (A doctor came to the village, who was the only one in the entire county, he had with him pus-liquid from cow scabs that popped out on the udder of a cow which was sick with cowpox, he made a slight scratch on the hand or back of an adult or a child, smeared it with the pus he brought with him, people got infected with cowpox from it, but they easily tolerated it, recovered after a few days and no longer suffered from real smallpox, which passed in a severe form and, as a rule, ended in death) ("Day", February 04, 2021); *А коли корови й овечки ввечері поверталися з поля, їх здоювали так, щоб* ***у вимені*** *не залишилося жодної краплі* (And when the cows and sheep returned from the field in the evening, they were milked so that not a single drop remained in the udder) ("Gazeta po-Ukrainsky", May 06, 2016).

Analyzing the functioning of other participle forms of the nouns *тім'я, вим'я*, we note that in newspaper publications we come across only the variant with the formant *-ен-*. For example, *Кінчиками пальців малими круговими рухами пройдіться вздовж лінії росту волосся від чола* ***до тімені*** (Move along the hair growth line from the forehead to the crown with your fingertips in small circular motions) ("Gazeta po-Ukrainsky", November 7, 2016); *Облисіння* ***тімені*** *попереджує про ризик серцевих розладів* (Baldness of the crown warns of the risk of heart disorders) ("Gazeta po-Ukrainsky", May 11, 2006); *Тут все повністю автоматизовано: спочатку миття* ***вимені****, обеззараження, масаж і доїння* (Here, everything is fully automated: first, udder washing, disinfection, massage and milking) ("Gazeta po-Ukrainsky", February 17, 2022) – genitive singular; *Апарат не містить соскової гумки, тому не шкодить* ***вимені*** (The device does not contain nipple rubber, therefore it does not harm the udder) ("Gazeta po-Ukrainsky", October 15, 2018) – dative singular.

In the genitive singular, the nouns *ім'я, плем'я* are endowed with the parallel forms *імені / ім'я, племені / плем'я*, however, in the corpus of actual material we come across only the first, for example: *Навколо знаменитого **імені** можна й навіть потрібно організувати (як це в усіх містах і робиться) щось на зразок культурно-туристичної індустрії…* (Around a famous name, it is possible and even necessary to organize (like it is done in all cities) something like a cultural and tourist industry...) ("Day", July 27, 2004); *Історія **імені** бере початок у IV ст до нашої ери, воно стало відомим завдяки мужньому царю Спарти Леонідасу,…* (The history of the name begins in the 4th century BC, it became famous thanks to the courageous king of Sparta, Leonidas,...) ("Gazeta po-Ukrainsky", November 1, 2022); *Спеціалізована антикорупційна прокуратура не повідомляє **імені** підсудного* (The specialized anti-corruption prosecutor's office does not disclose the name of the defendant) ("Gazeta po-Ukrainsky", October 27, 2022); *Карлик з орлиного **племені*** (Dwarf from the eagle tribe) (headline) ("Day", February 21, 2019); *Труну з тілом передали представникам **племені** Абу Насир, до якого належав Хусейн* (The coffin with the body was handed over to the representatives of the Abu Nasir tribe, to which Husein belonged) ("Gazeta po-Ukrainsky", March 03, 2022); *І на висоті 4000 метрів потрапив у гості до індіанців **племені** Кечуа, які святкували День святого Себастьяна* (And at an altitude of 4,000 meters, he visited the Indians of the Quechua tribe, who were celebrating Saint Sebastian's Day) ("Competitor", February 12, 2022).

The presence of variant forms of the instrumental singular with and without the suffix *-ен-* is characteristic of the noun *ім'я*: *На Волині вшанували фельдшера, назвавши його **іменем** головну вулицю села* (In Volyn, a paramedic was honored by naming the main street of the village after him) (headline) ("Day", February 05, 2014); *З **іменем** Рівза найчастіше асоціюють лише фільм «Матриця», у якому зіграв хакера Нео* (Reeves' name is most often associated only with the film "The Matrix", in which he played the hacker Neo) ("Gazeta po-Ukrainsky", September 15, 2022); *Членкиня комісії Алла Доманська підтримала пропозицію загалом, однак, зауважила, що вулицю потрібно назвати саме **іменем** Андрія Кузьменка, а не Кузьми Скрябіна* (Commission member Alla Domanska supported the proposal in general, however, she noted that the street should be named after Andriy Kuzmenko, not Kuzma Skryabin) ("Competitor", September 7, 2022) and *У чеському Мнєльніку на могилі української письменниці Наталени Королеви відкрили оновлену табличку з її **ім'ям*** (in the Czech Mnelnik on the grave of the Ukrainian writer Natalena Koroleva, an updated plate with her name was opened) ("Day", August 16, 2019); *Тут викладали й навчалися десятки видатних науковців зі світовим **ім'ям*** (Dozens of outstanding world-renowned scientists taught and studied here) ("Day", July 17, 2014); *Користувачі Telegram Premium мають спеціальний бейдж у вигляді зірки поруч зі своїм **ім'ям*** (Telegram Premium users have a special badge in the form of a star next to their name) ("Competitor", October 24, 2022). The instrumental case of *ім'ям* is not attested in "Gazeta po-Ukrainsky".

It is noteworthy that the paradigm of the lexeme *тім'я* in the plural is represented by forms without the servicing formant *-ен-*: *тім'я, тім'їв, тім'ям, тім'я, тім'ями, тім'ях, тім'я*. Instead, all case forms of the plural of the noun *імена* – only with this suffix: *імена, імен, іменам, імена, іменами, іменах, імена* [13, p. 107].

4 Conclusion

So, the morphological specialization of Ukrainian nouns is connected with their word-changing nature, according to which it is customary to distinguish four declensions of these linguistic units, and nouns of the first and second declensions, in view of the extensive system of inflections, are also combined into three groups – hard, soft, and mixed. The focus on linguistic dynamism and a detailed study of the paradigmatic signs of changing words served as the basis for making certain corrections in the new edition of "Ukrainian Spelling". In particular, all nouns with suffixes of the augmentative-coarse meaning *-ищ-, -иськ-* are considered within the scope of the second declension.

The study of the noun paradigm in the context of variation made it possible to distinguish those case forms that prevail in speech, on the one hand, and which are part of the communicative periphery, on the other. Modern linguistic practice shows that among noun variants of the first declension, lexemes with the zero ending *губ, легень, мам, сосен* and with the inflection *-ів* the word *бабів* dominate. Instead, *губів, легенів, мамів, баб, сосон* are used less. The case variants of *воєн* and *війн* and some forms of the instrumental case are approximately evenly represented.

The developed corpus of actual material proves that not all variants of nouns of the second declension recommended in "Ukrainian Spelling" are evenly represented in media and linguistic speech. In the majority of editions, there is an established tendency to predominate in the dative and locative cases of nominations of beings with the endings *-ові, -еві* and names of non-beings with the inflection *-у*, and in the locative case also *-і (по Дністрі).* However, the media source "Competitor" is more conservative with regard to the endings, which are considered a special feature of the Ukrainian language *(-ові, -еві, -єві)*, where the names of non-beings, and in some places also beings, are given with the variant ending *-у*. So far, the names of people proposed in the new edition of "Ukrainian Spelling" have not been recorded with endings in the local case, for example *(при) Олесі, Євгені, Івані*

In "Ukrainian Spelling", nouns of the third declension in *-ть*, as well as several other nouns, in particular, *кров, любов, осінь, сіль, Білорусь, Русь*, are recommended to be used in the genitive singular with the long-established ending *-і*, as well as its synonymous counterpart *-и*. Modern language practice proves that the second variant shows a different frequency of use in journalistic and scientific texts. In media publications, forms with inflection *-и* are usually single, but they are actively used in specialized linguistic publications.

Grammatical synonymy of nouns of the fourth declension is implemented by forms with the ending *-я* and the possible suffix *-ен-*. In the corpus of research material, nouns with this servicing formant predominate. However, their correlates without this suffix are either rarely used, or they do not exist at all.

The method of describing parallel forms of nouns in the context of codification and modern language practice proposed in the article is promising for the study of case variants of other variable parts of speech.

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UNOFFICIAL NOMINATIONS OF MODERN POLITICAL DISCOURSE IN THE MEDIA: INTERCULTURAL ASPECT

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Abstract: The article analyzes unofficial nominations in contemporary Ukrainian and foreign (American, German, French, etc.) political discourse. It is noted that unofficial proprietary units in political communication are characterized by such features as individuality, expressiveness, evaluability, and informativeness. It was determined that the so-called "second" names of political figures have an impact on the effectiveness of communication with citizens, the creation of one's own image and individual style of communication. The unofficial anthroponyms of this group of bearers show original features at the motivational, lexical-semantic, word-forming, and pragmatic levels. The motivational factor and the nature of the creation of nicknames revealed in unofficial communication and public rhetoric of country leaders and political figures, broadcast through the media, were investigated. The impact of nicknames on the formation of the image of a person and a place in the political process is traced. Unofficial names are characterized in detail according to the seven most common motivational groups: 1) nicknames from one's own official surnames and names; 2) nominations indicating the external features of the bearer; 3) naming according to the internal features of denotations (character, habit, behavior, preferences); 4) nicknames motivated by an incident or event in the politician's life; 5) unofficial anthroponyms based on similarity to other famous people or characters; 6) nominations indicating occupation or activity; 7) nicknames that appeared as a result of political activities of the nominees. It was found that most often unofficial names of politicians are given when they hold the highest government positions, because attention to them is special at this time. Surnames are not always given only in view of the characteristic that belongs to the named person. It happens that an unconventional proper name "sticks" to an official because of rumors rather than official facts. It has been studied that, according to the connotative color, nicknames are less often funny and ironic, usually they are offensive and sarcastic, express invective semantics. The pragmatic basis for the emergence of unofficial names is usually extralingual information related to the personal characteristics of the nominee, his lifestyle, tactics of communicative behavior, achievements or defeats in the political sphere. It is noted that the unofficial anthroponymic system of modern political discourse accumulates information about linguistic, humorous, and ethno-cultural specifics. Considering the fact that multilingual nicknames are involved in the analysis, the research is based on an intercultural aspect.

Keywords: informal communication; political discourse; nickname; media; civil servants; public rhetoric; political anecdote.

1 Introduction

Modern political discourse is a complex system that has absorbed a number of components, among which application elements occupy an important place. The success of political communication primarily depends on the ability to effectively apply all verbal and non-verbal components, as well as the ability to combine them into the final product - a mental model of the message. The information spectrum of political discourse is formed by semantic implicatures, among which unofficial nominations play an important role, that is, nicknames that expand the usual two-component system of naming a person, represented by an official surname and a proper name. Actualization of linguistic and stylistic, and mental-cultural potential of nickname nomens is an inseparable component of the information field and political image of a famous person. After all, precisely the so-called "second" names constitute the real characteristics of a person, reveal those bright properties that were of special importance for the environment of the object of the name. Unofficial proprietary units in political communication are characterized by such features as individuality, expressiveness, evaluability, and informativeness. Nicknames are capable of compressing the external and internal features of the denotation, the sphere of interest, the uniqueness of political activity, interesting events or incidents related to the object of naming, etc., implicitly establishing an associative connection with the phenomena of the surrounding reality.

Unofficial anthroponyms are often used by politicians themselves, inventing them for opponents in order to diminish their figure (as, for example, Donald Trump often does). The 43rd president of the USA, George Bush, had the same habit, - he repeatedly bestowed nicknames on journalists, colleagues, and White House employees. On the other hand, nicknames are given jokingly in order to give fame to a little-known political figure, because a nickname often serves as an indicator of the image of a political personality. Most nicknames have a derogatory connotation, and only occasionally there are complimentary or so-called "affectionate" names. Recently, there is spread of the use of unofficial nominations of political figures, heads of states, governments, heads of international organizations, and other well-known politicians with invective semantics, negative connotations, mocking irony, and sometimes sarcastic mockery, emotional and expressive coloring, which is caused by the metaphorical nature of this type of names in media languages. Sporadically, we come across anthroponyms with a positive connotation or names with a caressing color, which, despite the diminutive nature of lexemes-motivators, still acquire a negative color in certain contexts.

The unofficial anthroponymic system of modern political discourse accumulates information about linguistic, humorous, and ethnocultural specifics, which necessitates a comprehensive study of this type of propriatives. Also, a detailed analysis of the so-called "second" names of political figures reveals their influence on the effectiveness of communication with citizens, the creation of one's own image and individual style of communication. Surnames of this group of bearers show original features on the motivational, lexical-semantic, word-forming, and pragmatic levels. The historical context of the emergence of this or that unique name, their anecdotal character, is also interesting. Today, these language units of unofficial political communication require deeper coverage from the point of view of their classification varieties, motivational groups, lexical-connotative content, word-formation specificity, terminological status, pragmatic context, psychological factor, etc. In this connection, there is a need to study the linguistic nature of the specified type of onymes due to the emotional and evaluative preferences of society.

The tradition of giving politicians so-called "second" names is not new for the media. Nicknames given to political figures by journalists or society often influence the professional image of a politician and determine his life reputation. Ridiculous and abusive name-calling changes the perception of a politician in society more than positive ones, because thanks primarily to social networks, they spread mega-fast, become viral, transforming into various forms of content. Various nicknames, broadcast through communication channels, significantly influence the formation of public opinion. The more often it happens, the harder it is to get rid of them. It has been observed that in order to create offensive name-calling, the media most often change the official surname of a politician, or indicate directly or veiledly his occupation outside the political sphere. As one can see, the nicknames of politicians are extremely interesting content for various scientific searches.

2 Method

During the last decades, the research of unofficial anthroponymicon has intensified. The surname in various aspects became the object of scientific studies by O. Antonyuk, G. Arkushyn, O. Verbovetska, M. Duychak, M. Lesyuk, M. Nalyvaiko, R. Ostash, V. Pavlyuk, N. Fedotova, P. Chuchka, N. Shulska. The following lexicographic works have been published: "Surnames of the Lower Dnipro Region", "Dictionary of Nicknames of the Residents of the Interriver of the Styr and Horyn", "Dictionary of Nicknames of North-Western Ukraine". Today, in connection with the war, research has appeared in the scientific field dedicated to the study of a new anthroponymic category in the language of mass media - call names of Ukrainian military personnel [9].

Sociocultural and sociopragmatic aspects of nicknames were studied by A. Belova, O. Nikolenko, Z. Nikulina, L. Selimskyi, and L. O. Sergeeva. In particular, A. Belova and O. Nikolenko state that "objective, extralingual factors (changes in lifestyle, social structure of society, patterns of behavior) cause the appearance of new personal names in the language" [2, p. 55]. The authors first introduced the term "surnamephilia", considering unofficial anthroponyms to be a product of interpersonal relationships. The cognitive-pragmatic aspect of creating nicknames was traced by N. Fedotova [8]. The researcher considered the nickname as an integral text-creating factor, presented the structural types of the modern nickname system, the peculiarities of the creative base of concise texts of nicknames, their connotation, drew attention to the leading motives of unofficial anthropomorphization, the verbalization of the image of a person in a street name as a socio-psychological interpretation of his essence.

Political anthroponymy as an important component of the national onomasticon was sporadically in the field of view of scientists. In quantitative terms, there are more studies devoted to the study of foreign political discourse compared to studies of domestic politics. In particular, O. Fomenko, conducting a linguistic analysis of the political discourse of the USA in the 90s of the 20th century, raised the issue of unofficial names of American political leaders [9]. N. Pechko studies the peculiarities of the implicit semantics of political discourse anthroponyms, comparing the connotative meaning of the official proper names of politicians and their unofficial designations [14]. O. Yehorova emphasizes the linguistic and social nature of political nicknames, simultaneously using the concepts of "surnames (sobriquet)" and "nickname" as synonyms, noting the additivity (secondary nature) of these proper language units and the importance of social evaluation and social information, since these anthroponyms arise and function only in society [26]. As for domestic experience, Yu. Saplin's research on the sociolinguistic functions of Ukrainian unofficial political nominations is significant [18]. No less valuable in this direction of scientific research is the publication of S. Formanova on the invective semantics of nicknames of Ukrainian politicians, in which the researcher proves that the unofficial anthroponymicon of the political sphere serves as a source of mockery, and expresses a negative assessment [10]. One by one, we come across intelligence that characterizes the unofficial names of one politician, mostly somehow famous and odious. I. Podgurska investigates the motivation of private units to designate V. Putin's nicknames in modern English-language political discourse, in particular, the author emphasizes the nicknames that the aggressor politician received after the full-scale invasion of Ukraine on February 24, 2022 [15]. Nicknames of politicians as a specific category of the unofficial naming system are singled out by T. Solovyova, who analyzes the typology and pragmatics of precedent phenomena in the Ukrainian-language political discourse of 2014–2019 [22].

Sociological studies of the unofficial noun of Ukrainian politics are presented individually. For example, the LOOQME team, having monitored the media, found out which of the Ukrainian politicians were most often called names by users of social networks and the audience of traditional mass media in the period from May 1, 2020 to May 1, 2021 [11].

However, until now there are no scientific studies dedicated to the comprehensive analysis of the nicknames of Ukrainian and foreign politicians regarding their motivational characteristics, connotative content, word-forming features, lexical-semantic base, stylistic potential, and pragmatic context. Our research represents a study of unofficial nominations of Ukrainian and foreign politicians in a cross-cultural context, and also shows the specifics of the functioning of nicknames in the media: the circumstances of their creation and motivational characteristics.

The purpose and task of the research is to analyze unofficial nominations in contemporary Ukrainian and other country' (American, German, French, etc.) political discourse, to investigate the motivational factor and the nature of the creation of nicknames revealed in the rhetoric of country leaders and political figures and broadcast media, as well as to trace the influence of nicknames on the formation of the image of a person and a place in the political process, characterize informal names in detail, highlighting the most common motivational groups; to establish the connotative content of anthroponyms in the unofficial communication of politicians.

3 Results and Discussion

Non-traditional political names occupy a prominent place among unofficial proper names. Although such nominations are rarely used in the media discourse, it is known that the language of the mass media is a kind of reflection of modern society, therefore, the nicknames of politicians play not only the function of identifying a person, but also make it possible to obtain information about the attitude of the people to the authorities, the personal relationships of government officials, even to outline the general picture of the country's development, its diplomatic specifics. Considering the functions performed by unofficial political nominations, it is worth talking about the features of journalistic style and newspaper broadcasting in the forms of unofficial political nominations, which include the reproduction of the social "scale of values". Linguistic creativity in the field of unofficial nominations is correlated with such features of journalism as "intertextuality", "language game", "irony". Sometimes the creativity of broadcasting correlates with the low cultural awareness of the Ukrainian political elite. In addition to the cognitive structuring of the political space in the mass media, its evaluation, unofficial political nominations support such a mechanism of media functioning, which involves not only and not so much the reflection of the surrounding reality, but its interpretation, commentary, creation of an appropriate atmosphere, stereotypes of the perception of politics and the political sphere [23].

The analysis of unofficial names of political discourse requires a clear distinction which anthroponyms should be included and which terms should be called. The "Dictionary of the Ukrainian Language" gives the following interpretation: "A nickname is a designation that is sometimes given to a person (in addition to the real surname and first name) and indicates some feature of his character, appearance, activity, habits" [5, VIII, p. 108]. A complete terminological description of the term *nickname* is presented by P. Chuchka: "A nickname is a type of anthroponym, an unofficial personal designation, with which the environment individuates or characterizes a person" [3, p. 494]. A much deeper definition of the term is proposed by M. Duychak: "A nickname is a kind of anthroponym, an additional name that is sometimes given to a person (in addition to the real surname and first name). Nicknames are always motivated. A surname, belonging to the class of proper names, performs a nominative-identification-differentiation function" [6, p. 256]. Linguists today interpret the nickname as a source of national traditions [18, p. 67]. P. Chuchka defines a nickname as an individual sign [3, p. 153]. N. Fedotova characterized the text of the nickname as a "macrosign": "The linguistic creative process of creating a nickname consists in encoding the signs of a motivational text in a single sign-symbol that represents the characteristic features of a person's image, which means that it can be called the term «macrosign»" [8, p. 159].

Unofficial nominations of the political sphere contain a significant share of implicit information in the form of semantic implicatures, since their appearance is determined by the political and social context, which is structured by certain precedent phenomena and background knowledge. Among the anthroponymic base of political nouns, onomatopoeic units of different connotative content function: from neutral, politically motivated to pejorative with disparaging and offensive content.

Despite the fact that nicknames are mostly one- or two-character units, their motivational and interpretative characteristics are extremely broad, they are highly informative and strongly expressive (there are very few neutral nicknames). These factors allow modern nickname experts to consider street names as condensed texts. In our opinion, the complete definition of a nickname implies that it is unofficial one- or multiple-character designation of a person or several persons, which is given by the denominator to emphasize a special characteristic feature that distinguishes, identifies the denotate among others. Nicknames are necessarily connotative units, they mainly contain a negative emotional component [19].

Among the individual unofficial anthroponyms of politicians, the following motivational varieties are common: anthroponymic nicknames, names based on external features and internal features of denotations. Other motivational groups are represented by a smaller number of representatives: nicknames based on territorial belonging, internal features, type of occupation, profession, unusual case or event in the life of the bearer, specificity of political activity, etc.

Of course, the motivational spectrum of informal nickname creation is not defined only by such motivational groups - nicknames function according to the names of relationships in the team, social status, age specificity, and other naming motives, but they are single, so we do not single them out separately. In most cases, all individual nicknames have a negative connotation, there are very few positive designations, because, as the researchers note, "the predominance of negatively marked units is connected with the asymmetric nature of the rating scale, where the norm is mostly a positive rating, while the speakers' attention is focused on deviations from the norm" [12, p. 275].

For media discourse, the general psycholinguistic regularity of "continuous search for the most acceptable form, which best meets the needs of a clear identification of the carrier, emotionally significant, semantically motivated and appropriate to the traditions and peculiar fashion of both the community and the time" [25] remains relevant. Considering the people's interest in a new phenomenon, journalists try to collect, research, and compose material that has spread in society. There are whole rankings of nicknames of Ukrainian politicians. Correspondents often post the results of such research on the Internet. For example, the "LOOQME" team, having monitored the anthroponymicon of political figures in the period from May 1, 2020 to May 1, 2021, found out that the distribution of "name-calling" of famous politicians is as follows: Volodymyr Zelenskyi, Petro Poroshenko, Rynat Akhmetov, Arseniy Yatsenyuk, Denys Shmyhal, Anatoliy Shariy, Ihor Kolomoiskyi, Viktor Medvedchuk were most often nicknamed. As the research shows, the current President was the most nicknamed. After a full-scale invasion, this list would obviously include Valery Zaluzhnyi, the commander-in-chief of the Armed Forces of Ukraine, who is also actively given so-called "second names" today. The following nicknames are leading the number of mentions of politicians in traditional media: ***Зеля*** (Zelya) (Volodymyr Zelenskyi) - 2.8 thousand; ***Беля*** (Belya) (Ihor Kolomoiskyi) – 1.9 thousand; ***Бубочка*** (Bubochka) (Volodymyr Zelenskyi) – 869; ***Шоколад*** (Chocolate) and other derivatives (Petro Poroshenko) – 430; ***Мертвечук*** (Mertvechuk) (Victor Medvedchuk) – 178. As for social networks, during the researched period, the current President was mentioned by nickname twice more than other politicians combined. Most often, unofficial anthroponyms were given to V. Zelenskyi on Facebook, YouTube, and Twitter [11].

Ukrainian mass media actively use nicknames when mentioning politicians on the "Pravda Ukrainy" portal; fewer such names are recorded on "Novosti Spektr" and "Bezcenzor". It is interesting that little-known media resources most often use nicknames to identify politicians. Obviously, peripheral mass media usually allow more emotionality and, accordingly, more expressiveness in publications than authoritative publications. It was observed that regional media, as well as those in the top 100, used unofficial nominations of politicians the least.

We have repeatedly recorded examples when the journalists themselves are involved in the appearance of the politician's nickname. Sometimes there are even anecdotal situations related to this. For example, in one of the publications *Арахамія зізнався, яке "прізвисько" носить Зеленський у його телефоні: "Підписав двома словами"* ("Arakhamia admitted what "nickname" Zelensky bears in his phone: "Signed with two words") ("Znai.ua", November 14, 2019), we come across an original case: journalists independently filmed the unofficial name of ***Зе Вова*** (Ze Vova), which identifies the President of Ukraine on the phone of David Arakhamia. It happened during the consideration of the law on land reform, when V. Zelenskyi called Arakhamia, and the head of the "Servant of the People" party at the time passed the phone to the chairman of the Verkhovna Rada. Just at that moment, photojournalists recorded how the President is denoted in D. Arahamia's phone.

Imelda Marcos, a political figure of the Philippines, was also nicknamed by journalists as the "***Steel Butterfly***" – this nickname was given to her by the media for her beauty and ability to keep a cool head even in the most unexpected political situations.

Let us ote that in the language of the media, there is a tendency towards original formations from proper names, which usually have a negative connotation, as in fragments from journalistic publications several years ago: "***Огризковий компроміс:*** *Віктор Ющенко вніс до Верховної Ради подання про призначення Володимира Огризка міністром закордонних справ" (*"Ogryzkoviy compromise: Viktor Yushchenko submitted to the Verkhovna Rada a proposal to appoint Volodymyr Ogryzko as Minister of Foreign Affairs"); ***"Тарасюкіада"*** *нарешті закінчилася"! „****Ющ*** *косить під Гітлера*" ("Tarasyukiada" is finally over"! "Yushch imitates Hitler")! "***Ющ*** *і ВСІ-ВСІ-ВСІ»! «Фашистські* ***Тягнибоки"*** ("Yusch and ALL-ALL-ALL"! "Fascist Tyagnybokyies"); *"Крім купи проблем і дефолту* ***Азаровщина*** *нічого нам не принесе"; "****Тимоха*** *і новий уряд"; "Дочекалися щасливого життя!* ***Яник*** *за кермом"* ("Azarovshchyna will bring us nothing but a lot of problems and default"; "Timokha and the new government"; "We waited for a happy life! Yanik is driving"!) [25].

The creation of political nicknames is a spontaneous, non-stop process, because some can last for a very short time and disappear forever, while others change under the influence of circumstances, and others live next to the bearer throughout his life and even after death. We observe that politicians themselves repeatedly participate in the emergence of nicknames. Thanks to the media, it became known that Chinese President Xi Jinping, due to the war in Ukraine and the devastating failure of the Russian dictator, even modernized the nickname of V. Putin, which the Chinese leadership came up with earlier (***Puppy***), adding to it additional semantic shades of ***Puppy without teeth***.

Sometimes politicians themselves reveal to recipients either their nicknames or someone else's nicknames. In media communication, there is a well-known case when MP Oleg Lyashko talked about the nickname of his opponent Arseniy Yatsenyuk on the air of the "Shuster Live" program, shifting the accusation of exposing the nickname to another political figure, Yulia Tymoshenko: "Do you know what Arseniy Petrovich's nickname is? I will tell you. I think he knows too. "***Senia - money ahead***". And, by the way, it was Yulia who told the faction about this nickname".

Occasionally, in the media, we come across situations when politicians themselves comment on their nicknames, as happened, for example, with Oleksandr Turchynov, who stated that he was not offended by his nickname ***Bloody Pastor***, arguing that it was better than the one Ukrainians gave to V. Putin. Sometimes political figures justify their names, especially in the case of their negative semantics. For example, deputy Adam Martyniuk admitted that he was called ***Saddam Ivanovich*** based on association with his own name with the addition of a characteristic component, because he was too cruel and meticulous about what had to be done and implemented.

Sometimes unexpected anecdotal situations are connected with the process of creating a nickname, when the politician himself participates in the emergence of an unofficial name. This is what happened to the head of the White House, Joe Biden, who looked into the window of the restaurant and got the nickname. The reason was that the children who were inside the restaurant immediately began to take pictures with the politician, then a local portal published photos and videos on the Internet. However, some commentators have condemned Biden's act, comparing children's selfies with him to scenes from horror movies. This became the reason for the appearance of a new nickname, ***Terrible Joe***.

We also record unique stories related to the nicknames of politicians. For example, the image name ***Angie*** was given at one time to German Chancellor Angela Merkel during her election campaign – it was borrowing the same name from the rock ballad of the British group “Rolling Stones”. When the musicians found out about it, they immediately forbade the chancellor's strategists to use their song.

Among the unofficial political onomasticon, we come across situational nicknames that one politician was endowed with during a certain period of his activity. In particular, the aforementioned Angela Markel was nicknamed the ***Chancellor of the Climate*** during her political career (for her political protection activities), ***Chancellor of Education*** (she set a goal to halve the number of people without professional qualifications), ***Teflon Chancellor*** (metaphorical nomination), ***Chancellor of Refugees*** (she advocated a culture of hospitality to refugees). However, such examples are rare in political discourse.

Analyzing the unofficial anthroponymic noun of Ukrainian and foreign politicians, we distinguish motivational groups (hereinafter - MG), taking into account the fact that each nickname unit is always motivated, any nickname cannot be asemantic, because if it is preserved, then the tendency to its semantic filling, at least of an approximate or generalized nature is also preserved. Motives for unofficial nomination are determined by social, geographical, situational, physical, and other factors [12, p. 275]. M. Tyminsky notes: “When analyzing nicknames, it is necessary to take into account the temporal relevance of the motivator - the reality today, the stability, changeability of those features that became motivators during the life of a person” [17, p. 67–68]. Unde the notion of the motivational group of “political” nicknames, we mean a set of identical motivational features that serve to unite anthroponymic units. According to nominative motifs, unofficial anthroponyms are classified into two varieties - nicknames with direct and indirect (metaphorical) nomination. In the secondary (indirect) nomination of politicians, the emotional meaning of the name is mostly taken into account, which speakers successfully use to create irony, mockery [21, p. 75]. Individual nicknames of political figures are clearly connotative units. Researchers believe that “the connotation of nicknames is achieved by various means: the internal form of the word, metaphoricality, semantic and stylistic features of word-forming parts, expressiveness of the sound envelope of the anthroponym” [21, p. 74].

MG “Unofficial nominations derived from the official surnames and first names of the bearers”

Official anthroponyms represent an important factor in the process of creating a nickname. At the same time, we very often observe a double motivation: in addition to changing the official surname, the derivative unofficial name has a characteristic component. Such names are most often formed by rederivation and truncation, association, suffixation from official names and other phonetic-structural modifications. Derivative surnames of persons arise spontaneously, they are convenient for everyday use by speakers. Ya. Chernenky states: “The mechanism of formation is that a suffix or prefix is unconsciously dropped from the surname or, on the contrary, these parts are added. But always the root of the surname becomes the basis of the innovation of the nickname” [4, p. 107]. The specified type of names is extremely productive in the anthroponymic base of modern political discourse. Nicknames derived from surnames perform only a nominative-identification function, i.e., they single out the referent in a socio-collective and have a weak emotional degree (almost do not characterize anything), although the connotation is still expressed sporadically in some names. The surnames of this category are original from the phonetic-word-forming and lexical-semantic side. Among the unofficial naming of politicians, names were found, the creative basis for which were truncated (sometimes rederivative) surname bases. Such unofficial names are usually created for the purpose of easier and faster pronunciation, for example: ***Ze***, ***Zelya*** < Volodymyr Zelenskyi, ***Akhmetka*** < Rynat Akhmetov, ***Katya*** < Mykola Katerynchuk; ***Dudusj*** < Andrzej Duda.

Personal names formed by associative convergence with commonly used lexemes occur in the creative database of unofficial names. For nicknames in these cases, an already existing word is used, and the sound composition of the surname or name gives impetus to associations, serves as a basis for finding a suitable nickname. The anthroponymic derivatives that appeared associatively were recorded: ***Zeleny*** < Volodymyr Zelenskyi, ***Kater, Krasavcheg*** < Mykola Katerynchuk.

Among the surname-derivative names, unofficial names of politicians formed by truncation and suffixation, linguistic puns, sound games, which reveal usually occasional formations with a distinct invective content, are attested: ***Potroshenko, Poroh, Poroshok*** < Petro Poroshenko; ***Yaytsenyuk***, ***Yaytssenyukh*** (яйце [yatse] (Укр.) – egg) < Arseniy Yatsenyuk; ***Shmyhalyuk*** < Denys Shmyhal; ***Shmariy, Petushariy*** < Anatoliy Shariy, ***Kolomoysha*** < Ihor Kolomoiskyi; ***Mertvechuk*** < Viktor Medvedchuk; ***Yushch, Yushcha, Yushcher*** < Viktor Yushchenko; ***Timokha*** < Yulia Tymoshenko; ***Yanek*** < Viktor Yanukovych, ***Azirov*** < Mykola Azarov; ***Vakar*** < Svyatoslav Vakarchuk; ***Tygibky*** < Serhii Tygibko; ***Donald Drumpf*** < Donald Trump.

As for name-derivative formations, a special flavor is evidenced by the ironic diminutive and affectionate names that mockingly call Donald Trump in diplomatic rhetoric because of his playful behavior and pretended non-seriousness: ***Donnybaby, Donnyboy, Donnybrook***. The colloquial form of Yulia Tymoshenko's official name, ***Yulia***, became an integral component of the political Ukrainian anthroponymicon, because not only colleagues from the party, but also voters called this politician that way. In the media, we also come across Oleksandr Turchynov's nickname ***Shurik***, which was also formed from his own name. For Arseniy Yatsenyuk, the unofficial name ***Senya*** was used by analogy with the colloquial form of his name. From the media, we also learn about the childhood nickname of Queen Elizabeth II, ***Lilibet***, which arose due to the child's pronunciation of her own name. This name “stuck” to the queen for the rest of her life, because it is known that Elizabeth II even signed letters to those closest to her with this childhood nickname.

Among the derivational base of this motivational group, there are nicknames that testify to abbreviations, anagrams, which give the name a distinct diminutive and caressing tone. The nicknames of Vladimir Putin were formed according to such models: ***VVP*** (from the surname, first name and patronymic of the politician); ***Mister Pooh*****;** ***Piton*** (by analogy with the English token *Python*, which evokes a certain associative series in the imagination of communicators).

MG “Unofficial nominations indicating the appearance of the bearers”

In the nicknames of politicians characterizing their appearance, the nominative motif is mostly a relevant feature. If the person has specific features of appearance or body structure, or style of clothing, etc. differs from other members of the team, then he accordingly receives a nickname that helps to distinguish him. Therefore, the function of nicknames based on the physical characteristics of the bearer is both characteristic and differential. Researchers are convinced that nicknames characterizing a person based on the appearance and physical features are the most interesting: “This page is the most accessible for observation and catches the eye involuntarily. Sometimes one apt word is enough to paint a person's portrait” [12, p. 9]. Viktor Yushchenko received the insulting nickname ***Shrek*** because of the appearance of his face, on which dioxin left a trace. Politician Andrii Shkil has as many as two unofficial names for this motivational type: ***Curly*** - due to the curly structure of his hair and ***Anchovy*** - motivated by the nominee's tall height and thinness. Due to the specificity of wearing a braid on her head, Yulia Tymoshenko earned the nickname ***Lady with a braid***. Arseniy Yatsenyuk is popularly nicknamed ***Rabbit*** because of the features of his large front teeth. Lilia Hryhorovych was nicknamed the ***Tower*** because of her high hairstyle.

The nicknames of foreign political figures, which have their own specificity of creation, also indicate certain external signs. Such names are usually two- or three-component: in addition to indicating the external features of the bearer, they also contain a mention of the name and surname (more often) or some official anthroponym (less often), for example: ***Little Adam Schiff*** - the nickname of the democratic politician Adam Schiff, ***Little Bob Corker*** is the name of Tennessee state senator Bob Corker; ***Little Marco*** is the unofficial anthroponym of Democrat Marco Rubio. Donald Trump coined such sarcastic nicknames with a negative connotation for his political opponents. As one can see, the component of each name is the diminutive "little" in a metaphorical context, which in Trump's eyes clearly belittles the role of his political visavi – ex-candidates for the presidency, delineating them as "secondary players". According to external signs, the name ***Sloppy Steve*** appeared, which identifies Steve Bannon, who did not like to shave and do his hair. Trump awarded his former adviser with this nickname.

MG "Unofficial nominations based on the internal characteristics of politicians (character, habit, behavior, preferences)"

Among the evaluatively marked vocabulary as a creative base of unofficial anthroponyms of political figures, lexemes-characteristics of the internal features of the bearers are used: according to character traits, mental state, habits, preferences, behavior, moral or intellectual qualities of individuals. In media materials, journalists often use such names, specialized according to gender differentiation or individual features. The mental characteristics of a politician are marked by differentiation and versatility, since the properties and evaluation of a person are revealed from moral, intellectual, and emotional points of view. Most of the recorded names have a negative meaning and are realized by the opposition "good – bad".

Such unofficial nominations are often preceded by certain political situations. For example, Donald Trump's nicknames ***Mr Brexit, The Indecider*** arose from his indecisiveness during the riots.

The role of the creative base of anthroponyms of this MG is mainly performed by neutral agents, and only in some cases it is possible to trace the connotation: positive (rarely) or negative (more often): ***Racer*** – the nickname of Yevgeny Chervonenko for his love of motor sports; ***Professor Dole's head***, ***Buttoned***, ***Robot*** are Anatoly Kinakh's "second" names due to his phlegmatic nature and pathological lack of emotions; ***Konotop Witch*** is Natalia Vitrenko's nickname, which characterizes her temperament.

Some nicknames of politicians have a positive connotation, such as ***Bubochka*** - originated among supporters of Volodymyr Zelenskyi; ***Good Yura*** - this is how Yuriy Miroshnichenko was nicknamed for his peaceful disposition, which he demonstrates in the parliament. The nickname of the German politician Frank-Walter Schneinmeier ***Graue Effizienz*** (German: "gray efficiency") has a positive connotation, which he received from his colleagues at a young age for his high productivity and perseverance.

Interesting in terms of word formation is the unofficial caricature name of Olaf Scholz ***Scholtsomat***, formed by contamination of the words *Scholz* and *automat*. The German weekly "Die Zeit" gave the politician such a humorous nickname. Due to lack of emotionality, introversion and lack of sense of humor during speeches, the political figure was equated with a mechanical device. Oleksandr Turchynov was nicknamed the neutral name ***Pastor*** because of his Baptist faith.

The commander-in-chief of the Armed Forces of Ukraine, Valery Zaluzhnyi, received the nickname ***Iron General*** from the beginning of the war due to his special courage. It first appeared on the pages of the American publication "Politico" in the publication "Ukraine's 'iron general' is a hero, but he's no star", then this title was picked up by the Ukrainian media, publishing journalistic materials with the headlines: "***Iron General****": Who this is Valery Zaluzhny and what is known about him" ("RBK-Ukraine"*, September 27, 2022); "*We hit them with a slingshot: The Ukrainian* ***"Iron General"*** *demonstrates his character"* ("Zhar", 11/26/2022).

Unofficial anthroponyms are extremely colorfully presented in foreign political discourse, in particular, in public rhetoric. They successfully excavate the portrait characteristics of a political leader or figure. The lexical-semantic palette of Donald Trump's nicknames is probably the most original. He was nicknamed ***Conspiracy Theorist-in-Chief*** for his unique passion for promoting various conspiracy theories, and ***President Snowflake*** - for his cold reaction to criticism on social networks. Other unofficial names indicate, for example, infantile character traits and aggressive behavior of the politician**:** ***Sociopathic 70-Year-Old Toddler***, ***The Terroristic Man-Toddler***. Trump's way of insulting his opponents is known to the world community. The media compiled a rating of such nicknames, as evidenced by a journalistic publication: "*CNN compiled a rating of offensive nicknames that Trump invents for his political "enemies""* ("Mind.ua", April 3, 2018). The North Korean leader and presidential candidates received the most such name-callings from Trump. Instead, due to the manner of insulting his visavi, the US president received such negative names as ***Trumpletoes, Tricky Trump***.

We observe a similar functional motivation and pragmatic basis in cases with other unofficial anthroponymic factorization of political discourse. In the American Internet media, we come across the following nicknames for Ronald Reagan: ***The Great Communicator*** (emphasis here is made on special communication skills), ***The Teflon President*** (the semantic implication of this name is determined by the fact that in the eyes of Americans the politician appears "pure", "unsullied"). Barack Obama's "second" name ***No Drama Obama*** is spelled as expressing a cautious, measured, and calm demeanor of a person. Joe Biden's nickname ***Sleepy Joe*** has a pejorative tone, motivated by the politician's slowness, his inability to react quickly.

In this motivational group, there are nicknames that have changed their semantic implication over time. This is what happened with the false name of German Chancellor Angela Merkel. Her nickname ***Mutti*** or ***Mommy*** at the beginning of its appearance was perceived by society as offensive, but in the future it was supported by voters, so the name acquired a positive context. After all, this designation characterizes a politician as a state leader who conscientiously cares for the interests of the country and its citizens. We record an identical anthroponym in the Ukrainian political segment, because Yulia Tymoshenko was repeatedly called ***Mother*** by the people.

The pejorative context is expressed by the nicknames of American politicians invented and published on Twitter by Donald Trump because of his dislike for opponents: ***Cryin' Chuck Schumer*** is the unofficial name of New York state senator Chuck Schumer; ***Sneaky Dianne*** – that is what Trump called California Senator Dianne Feinstein; ***Crooked Hillary*** - this is the nickname Trump gave to Hillary Clinton; ***"Low Energy" Jeb*** - that was the name of Jeb Bush, opponent for the post of US president; ***Lyin' Ted*** is the nickname of Texas Senator Ted Cruz. We learn about the motives for the nomination and the invention of such a nickname from one interview with Donald Trump, who comments: "*Here he is holding the Bible in his hands, and here he is already lying*".

MG "Unofficial nominations motivated by an event or incident in the life of a politician"

In this group, such political anthroponyms as ***Vyshivany*** (вишиванка [vyshyvanka], Ukr. – embroidery), the name of Andriy Shkil, who often wore embroidery, seem interesting; ***Snow Maiden*** is Yulia Tymoshenko's nickname, which "stuck" to her after the politician began appearing in public in white. The nickname ***"Proffesor"*** also has an ironic connotation, which was mockingly given to Viktor Yanukovych for his ignorance of the Ukrainian language and a mistake in spelling the said word. Yulia Tymoshenko also got the nickname *"**She**"* due to the fact that there were billboards all over the country with the slogan *"**She works**"*. Politician Mykola Tomenko got his main nicknames ***DJ Mykola*** and ***Kolya the Megaphone*** after he spoke on the Maidan. Accusing the former head of the Constitutional Court, Suzanne Stanik, of receiving bribes, speakers gave her the mocking and colorful anthroponym ***Suzanne Without Pocket***. Politician Oleksandr Abdullin was nicknamed ***Sasha Respublika*** **(*Sasha Republic*)** because he once created an enterprise with that name. Yuri Boyko got his nickname ***Yura-Naftogaz*** because of his "oil and gas" past. After an internship at an American military institution in the 90s, Anatoly Hrytsenko was later named an ***American General***. Politician Oleg Lyashko received the nickname ***Beast*** because of his willingness to participate in the war, which we note in the headline: "*«Nicknamed **Beast**»: Lyashko stirred up the network with a new photo with a machine gun*" ("Telegraph", December 3, 2022). Angela Merkel also began to be called the ***Kohl Girl*** after she gained a lot of support from Chancellor Helmut Kohl.

MG "Unofficial nominations based on similarity to other famous people or characters"

After the scandal surrounding the telephone conversation between the presidents of the United States and Ukraine, Donald Trump, and Volodymyr Zelensky, due to which the American leader was threatened with impeachment, the Ukrainian leader was nicknamed ***Monika Zelensky***. Oleksandr Turchynov, after he was the head of the Security Service of Ukraine, began to be mockingly called ***Iron Felix***. Another politician Andrii Shkil received the "second" name ***Trotsky*** because of the similarity in the shape of his hairstyle and beard. Instead, Vasyl Kiselyov earned the nickname ***Fantomas*** because of the bald spot on his head, resembling to the famous character from the movie. Politician Valery Bondyk was nicknamed ***James Bondyk*** due to associations in the sound of the last name with the famous agent 007.

On the basis of the allusion, the nickname of Vitaliy Klitschko, ***Doctor Iron Fist***, which we associate with his boxing career (cf. English, Dr. Ironfist) appeared.

Yuri Yekhanurov was secretly nicknamed ***Buryatino*** by analogy with the famous character, which is consistent with his Buryat nationality. This motivational group also includes pronominal anthroponyms that appeared as a result of linguistic puns. Such an innovation was the nickname of Oleksandr Moroz ***Yuda Morozov***, formed due to political betrayal during the formation of the coalition, since Moroz then switched to the side of the regionalists. This is an allusion to the traitor Pavlyk Morozov, as well as an emphasis on the generalized image of the Christian traitor Judas, combined to enhance the impression. A special negative connotation is evidenced by the nickname of Anna Hermann ***Goebbelsivna***, which we associate with the name of the famous German fascist politician Joseph Goebbels. Nicknames of this type have a distinct occasional character, and also require the recipients to be familiar with the object of the name and cleverness. The analyzed nominations of persons are focused on verbal play; they are emotionally colored, express mockery and invective semantics.

Vladimir Putin received perhaps the most allusive nicknames of the invective type. Especially many of them appeared after the full-scale invasion of Ukraine on February 24, 2022. In the modern English-language discourse, there are the following unofficial anthroponyms of the aggressor politician, which appeared as an allusion to historical and literary personalities: ***Bloody Vlad*** - an allusion to the bloodthirsty ruler of Transylvania Count Vlad from Bram Stoker's novel "Dracula" [15, p. 187]. The sarcastic nickname draws an analogy with the violent nature of the political figure, his focus on abusive actions against the Ukrainian population. Another negative name that appeared as a linguistic pun, ***Vladolf Putler***, alludes to the famous figure of Adolf Hitler, whose name is associated with the Second World War, the Holocaust and the genocide of the Jewish people. Researcher I. Podgurska, studying the proper units for the designation of V. Putin's nicknames in English-language political communication, cites the following names: ***Kim Jong Pu*** (or ***Kim Jong Put***) – it contains an analogy, a hint of another political personality, namely the South Korean supreme leader, Marshal of the DPRK Kim Jong-un (Kim Jong-un), the dictator under whose leadership the country finally closed itself off from the democratic world and whose name is associated with the strengthening of the nuclear threat in the eastern hemisphere; ***Dobby*** is a nickname motivated by the external similarity with the hero of the famous series of novels by JK Rowling about Harry Potter, namely in some facial features [15, p. 187]. The most connotatively colored in this motivational group is the derisive calling of V. Putin as **Russian Leviathan**, which arose from the image of a sea monster, which in the Bible is identified with satanic forces.

MG "Informal nominations indicating occupation or activity"

Many times political figures got a second unofficial name because of their professional activity, occupation or hobby outside of politics. For example, Petro Poroshenko was given such nicknames as ***Chocolate Hetman*** and ***Chocolate Baryga*** (huckster), which even in the same information field express different connotations. Other unofficial names of the politician ***Petro Roshenovich***, ***Chocolate Hare***, ***Chocolate King*** also indicate his activities related to the confectionery company "Roshen". Former President Viktor Yushchenko is popularly known as the ***Beekeeper*** because of his love for beekeeping. Yury Kostenko is popularly called ***Alpinist*** because he likes to conquer mountains.

MG "Unofficial nominations that appeared as a result of the political activities of the nominees"

This motivational group includes nicknames that arose due to an individual's political activity - a certain event at the national or international level, a political course, political gains or defeats, the results of election campaigns, etc. In particular, as a result of Barack Obama's active immigration policy (he deported more than two million illegal immigrants), the nickname ***Deporter in Chief*** appeared. The Italian Prime Minister was nicknamed ***The Scrapper***, because his efforts were aimed at reforming and updating the country's political system. Calling Vladimir Putin ***Puppet Master***, which has a negative semantic connotation, emphasizes his clear tendency to manipulation and lies in political processes, interference in the internal affairs of other states, dishonest electoral process in his country, etc. Due to the active gas activities of her time, Yulia Tymoshenko was nicknamed the ***Gas Princess*** by Ukrainians. Also, due to the peculiarities of political activity, the nickname ***Baginya*** (satirically modified word "goddess") was attached to the politician. Because of the events on the Maidan in 2014 and his important role, Viktor Yushchenko was given a positive name, which is a kind of hyperbole **-** ***Messiah***.

Sometimes we come across multi-component nicknames formed from a certain phrase or expression. For example, at the end of his tenure, the 45th President of the USA, Donald Trump, received the title ***Mr. Makes Matters Worse***, which clearly reflected the real situation in the country and the failure of the elections.

At one time, one of the leaders of North Korea, Kim Jong-un, was nicknamed ***Little Rocket Man***, because he was concerned with the release of rockets. A special invective semantics is demonstrated by the nicknames of V. Putin, which he received due to his brutal authoritarian policy: ***Rising Tsar*** (a play on words based on the reposition of letters in the phrase ***Rising Star***), ***The Last Tsar of Russia***, ***The Tsar of Corruption***. The authorship of V. Putin's nickname ***The Butcher*** belongs to Joe Biden, who so "baptized" the politician-dictator because of his anti-democratic political manners and cold-bloodedness. The nickname ***Pale Moth***, received by President of Russia since the time of the KGB and characterizing him as a real monster-terrorist, has a sarcastic expression.

Some of the unofficial designations of former or current officials have entire histories. For example, Nataliya Vitrenko, as a candidate for the presidency, proposed an interesting method of solving the energy problem: "In Ukraine, mass construction of helio-aerobaric thermal power plants will begin. These power plants use regenerative resources of wind and solar energy...", for which she received the nickname ***Natasha-generator*** [24]. It was found that politicians receive the most unofficial titles when they hold the highest government positions, because ordinary people pay special attention to them at this time. Surnames are not always given only in view of the characteristic that belongs to the named person. It happens that an unconventional proper name "sticks" to an official because of rumors rather than official facts.

Paired nicknames, which characterize both politicians, but appear as one whole, are interesting from the word-formative and stylistic point of view. They can be considered as usual onyms, used as secondary proper names and obtained through lexical derivation based on ideas and impressions about the corresponding individual and the events in which he participated. In unofficial political communication, the following nickname formations have a paired structure: ***Chuk*** and ***Hek*** (Viktor Medvedchuk and Hryhoriy Surkis); ***Dopa*** and ***Hepa*** (Mykhailo Dobkin and Gennady Kernes).

Some nicknames of politicians testify to the motivation lost at the level of political discourse, because it is not known, for example, the motives of the origin of the nicknames ***Yura the Terminator*** (Yuriy Lutsenko), ***Kinder-surprise*** (Arseniy Yatsenyuk), ***Uncle Sirozha*** (Serhiy Larin), ***Misha 3%*** (Mykhailo Pozhivanov), and others.

4 Conclusion

After analyzing the unofficial political anthroponymicon in the rhetoric of Ukrainian and foreign statesmen, we conclude that almost every politician has his own code name - the so-called nickname by which his surroundings call him. Nicknames are less often funny and ironic, usually they are offensive and sarcastic, express invective semantics. Nicknames are interesting for their functional motivation and pragmatic basis. The most frequent unofficial anthroponyms refer to the external and internal features of the denotations, the specifics of political activity, occupation, hobby, case or event in life. There are many nicknames that come from the official anthroponyms of politicians - their first and last names. Names formed by similarity to other famous persons or characters from movies or books become 'colorful'. The pragmatic basis for the emergence of unofficial names is usually extralingual information related to the personal characteristics of the nominee, his lifestyle, tactics of communicative behavior, achievements or defeats in the political sphere. In this regard, research into the pragmatic context of unofficial anthroponyms of politicians, their word-formation, lexical-semantic features can be promising.

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THE CONCEPT OF STRATEGIC COMMUNICATIONS IN UKRAINIAN SCIENTIFIC RESEARCH

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Abstract: The article analyzes the concept of strategic communications, which appears in the dimension of international security, refers to the task of influencing other participants in strategic interaction through the use of information operations, such as, in particular, electronic warfare, operations in computer networks, military deception to obtain advantages necessary for strategic victory. It is clarified how, under the given scenario of the development of events on the world stage, strategic communications help the international actor to form a clear strategic perspective and strengthen its own effectiveness in terms of improving existing and forming new networks of international interaction, which provides new opportunities for achieving national goals and realizing national interests. It has been studied that in the Ukrainian scientific space, strategic communications represent an important component of managing complex social systems, such as the state, ministries, administrative regions, international organizations, business corporations, political and public structures, financial institutions, etc. Also, in scientific intelligence, attention is paid to strategic communications as an integrated use of various communication tools to promote and protect the interests of the system in the long term, in accordance with its mission and strategic goals.

Keywords: strategic communications; security; scientists; Ukraine; Russia; information and communication technologies.

1 Introduction

Researchers believe that the revival of research on the topic of strategic communications in Ukraine is largely the result of the “hybrid war” unleashed in 2014 by the Russian Federation against Ukraine and the entire civilized world. From the moment of the actual and formal collapse of the USSR until the present time, there has been a civilizational confrontation between Ukraine and Russia, “own-alien”, connected with Ukraine's historical desire for independence and Russia's efforts to restore the world hegemony lost with the collapse of the Soviet Union. In the Russian strategy, Ukraine occupies a key place: without its complete subordination to Russia, the successful continuation of the aggressive foreign course of the Russian Federation, according to many practicing politicians and political scientists, is impossible. The main goal of Russian aggression against Ukraine is the actual transformation of Ukraine into a satellite of Russia while preserving the formal political independence of Ukraine. Since 2014, Russia has chosen special operations in the informational, political, spiritual, and economic spheres as the main means of achieving its goal, which were to provide cover for Russia's armed aggression against Ukraine, to cause a technical collapse in certain sectors of Ukraine's economy, and to promote the change of political elites in certain countries of the West and international organizations loyal to Russia [25].

Russia uses a different spectrum of strategic communications, manipulation and disinformation for its aggressive aims: the use of the mythologemes of the so-called “Russian world” and the promotion of the image of the “other/alien”, the “European enemy”; collaborative activity of pro-Russian parties in Ukraine; historical narratives; the religious factor; manipulation of the language issue; violations of information hygiene and disinformation in the information space of Ukraine, etc. [16].

Namely the search for effective methods of repelling the aggressor forced Ukraine and other international actors, who have already felt the aggressive pressure of Russian neo-imperialism, to improve the ways and mechanisms of internal and external strategic communications. It is, in particular, about the neutralization of informational influences of the Russian Federation, which destabilize international relations and international information content, bring significant outrage to the international and domestic picture of strategic communications, the world and regional “agenda”. Namely from this position, the study of the issue of strategic communications is extremely important.

2 Materials and Method

In the second half of the 2010s, new and interesting publications were published that investigate issues of strategic communication between the EU and Ukraine. Thus, in 2018, the collective monograph “Strategic Partnership in International Relations” [19] was published, in 2019 - the monograph “Strategic Communications in International Relations” [18], in 2020 - the monograph “Global Trends in International Relations” [3]. Conceptual and applied aspects of strategic communications as an innovative tool in the field of international relations are explored in these thorough editions; the role of strategic communications in the practice of diplomatic activity of leading international actors and Ukraine is analyzed. The author's team consists of well-known scientists who work in various scientific and educational institutions of Ukraine, namely the Institute of International Relations of Taras Shevchenko Kyiv National University, the National Institute of Strategic Studies, the Information Security Service of the NSDC Apparatus of Ukraine, Lesya Ukrainka Volyn National University, etc.

Today, strategic communications still remain a complex concept that is in the process of acquiring content in various vectors. The problems of strategic communications were studied by such researchers as B. Hamilton, S. Tatham, K. Paul. Among the Ukrainian researchers whose studies we will focus on below are V. Bebyk, D. Dubov, S. Danylenko, V. Kopiyka, E. Makarenko, I. and G. Mingazutdinov, M. Ozhevan, N. Pipchenko, E. Tikhomirova, O. Shevchenko, and others. Their works are mostly devoted to general issues of the development of the strategic communications system, or to specific components. This study was carried out as part of research by scientists of the Faculty of International Relations, who present this article, during the 2022-2025 project “Strategic communications of the European Union: countering destructive influences” (ERASMUS+ JEAN MONNET MODULE No. 101047033 - EUSCCDI - ERASMUS-JMO-2021-HEI -TCH-RSCH). “Strategic Communications of the European Union: Combating Destructive Influences” (ERASMUS + JEAN MONNET MODULE No. 101047033 - EUSCCDI - ERASMUS-JMO-2021-HEI-TCH-RSCH).

The purpose of this article is to investigate the importance of scientific substantiation of the emergence and use of strategic communications in the context of information security of the state. We see this issue as extremely relevant in connection with Russia's hybrid (military-information) war against Ukraine.

3 Results and Discussion

The concept of strategy in modern international relations has a multidisciplinary meaning, whereas once upon a time, the concept of strategy was used more in the context of analyzing the course of military operations. One of the most popular definitions of strategy was presented by K. von Clausewitz, for whom strategy is “...a way of combining existing goals and available resources ... to obtain a certain benefit” [2]. Foreign policy strategy is a state's vision of its current position in the system of international relations, as well as its desired future role, a vision of the priorities of interaction with other participants in international relations, the main spheres of activity and priority ways of implementing foreign policy. The goals of such a strategy depend on the political regime of the state and the form of its government, as well as depend on the economy, geographical location, history, traditions and culture of the state, on interaction and relations with other participants in international relations. The implementation of the foreign policy strategy belongs to the competence of specialized state bodies, institutions of the Ministry of Foreign Policy and Defense, systems of diplomatic and consular institutions, as well as trade, scientific, cultural missions, etc. [23].

The concept of foreign policy strategy can also be characterized as “the art of managing social processes” or as “the art of managing something based on correct and long-term forecasts”. A characteristic feature of such a strategy, according to V. Vlasov, is: “a well-thought-out concept of the space and time ratio of forces and means, which the state possesses and which it can freely maneuver; determination of key stages in achieving the main goals; awareness of the specifics of each stage of action and its advantages and disadvantages”. Among the main tasks of the foreign policy strategy, there is the vocation to determine the principled positions of the state on cardinal, long-term, global and regional issues of international relations, namely: issues of war and peace, long-term plans of the state's foreign policy activities, the main directions of foreign policy. The foreign policy strategy uses different methods of achieving its goals (peaceful and non-peaceful); it chooses fundamental areas of cooperation and confrontation, and also creates ways of developing relations with leading states [17, 18, 24].

The foreign policy strategy of the state is a system of large-scale political decisions made by the country's leadership. These decisions determine the direction of the state's foreign policy and the perspective of its development. The main task of the foreign policy strategy is to ensure the implementation of national-state interests in the field of international relations.

Today, the search for an answer is focused on the large-scale and intensive implementation of the concept of “strategic communications” in the practice of information work of state bodies, which is already enshrined in official documents (in particular, in the Military Doctrine of Ukraine). In 2015, the roadmap of the Strategic Communications Partnership Program between Ukraine and NATO was signed. There are scientific and educational events devoted to the problems of strategic communications in the conditions of hybrid warfare.

The very concept of “strategic communications”, at least in American military thought and practice, has undergone a long period of reflection and was defined differently at different stages. For example, mentions of the concept of “strategic communications” can be found in research documents of the US Army College in 1966, although the term itself was used earlier. However, then it was about “strategic communications” in the context of ensuring a strategic level of communication during large-scale military conflicts, including nuclear ones. It is interesting that as early as 2002–2003, the practice of using the term “strategic communications” in this way was preserved in the American army, although discussions had already taken place and the first state organizational decisions were made, specifying this term in its modern interpretation.

In 2004, the Defense Research Council of the US Department of Defense prepared a new report that clearly articulates the term “strategic communications” – “Final Report of the Task Force of the Defense Research Council on Strategic Communications”. In it, strategic communications are defined as “a variety of tools used by a state to generate understanding of global relations and cultures, to engage in a dialogue of ideas between people and institutions, to advise decision-makers, diplomats, and military leaders on what the political decisions and influencing attitudes and behavior through communicative strategies consequences will be for public opinion”.

The creation and implementation of a strategic communications system in the security and defense sector of Ukraine is determined by Presidential Decree No. 92/2016 dated March 14, 2016 “On the decision of the National Security and Defense Council of Ukraine” dated March 4, 2016 “On the Concept of the Development of the Security and Defense Sector of Ukraine” [10], by the Concept of Strategic Communications of the Ministry of Defense of Ukraine and the Armed Forces of Ukraine, which was approved by the order of the Ministry of Defense of Ukraine dated 22.11.2017 No. 612. The document states that “coordinated and timely application of strategic communications is of crucial importance in countering threats in the information space, becomes a source of active dissemination of information in mass media and response to the spread of false information” [10].

Important documents are the Order of the Chairman of the Verkhovna Rada of Ukraine dated February 5, 2016 No. 47 “On some measures to ensure the openness of the work process of the Verkhovna Rada of Ukraine, its bodies, People's Deputies of Ukraine and the Apparatus of the Verkhovna Rada of Ukraine’, which, in order to create favorable conditions for the implementation of Declaration of the openness of the parliament and improvement of the quality of Ukrainian parliamentarism by implementing measures, aimed at ensuring transparency and predictability in the activities of the Verkhovna Rada of Ukraine, its bodies, people's deputies of Ukraine and the Apparatus of the Verkhovna Rada of Ukraine, created the Action Plan for the implementation of the Declaration of the Openness of the Parliament and the composition of the Monitoring Committee on the Declaration openness of the parliament. Its purpose is to ensure more transparent work of the parliament and the involvement of citizens in the parliamentary processes in accordance with the principles of the Declaration of the Openness of the Parliament [9]. Decree of the Chairman of the Verkhovna Rada of Ukraine dated November 21, 2017 No. 486 “On additional measures to implement the Declaration of the Openness of the Parliament”, approved the Communication Strategy of the Verkhovna Rada of Ukraine for 2017-2021 should also be mentioned [7].

The sphere of application of strategic communications – information security of society – is the possibility of seamless realizations of their rights, connected with the opportunity of quick receiving, creation, and dissemination of information by society and its individual parts, as well as the extent of their protection from destructive information influence.

Information policy - the activities of the state and its citizens in the field of production, distribution, exchange, protection of information, and its use in management processes - is designed to contribute to information security as much as possible. State information policy is an important component of the country's foreign and domestic policy and covers all spheres of society's life. The rapid development of the information sphere is accompanied by the appearance of fundamentally new threats to the interests of the individual, society, the state and its national security [15].

Information security is considered by scientists as a component of the country's national security, as well as a global problem of information protection, information space, information sovereignty of the country and information support for government decision-making. Approaches are proposed to ensure the continuity of the state's information security system in order to monitor new threats, identify risks and levels of their intensity. The biggest threat to information security is hybrid wars – wars that combine fundamentally different types and ways of conducting it, which are used in a coordinated manner to achieve the set goals. Typical of hybrid warfare is the use of both classical methods of warfare, irregular armed formations, as well as other forms and methods of inflicting significant losses on the enemy, including manipulation, disinformation, hacker attacks, interference in the information space, gatekeeping, and spin doctoring.

Since the role of information resources for people growth every day, and the level of enhancement and use of information and communication technologies raises and determines the modern way of life, it becomes evident that the problem of information security requires continuous and greater attention to itself. The work of many scientists is devoted to the study of methodological aspects of national information security – in particular, the works of E. Belyaev, M. Buklenko, C. Grynyaev, O. Danilyan, O. Dziobyan, G. Yemelyanov, V. Lopatin, O. Pozdnyakov, L. Cergienko, V. Tsygankova, M. Chechnokov, O. Babkina, V. Bebyk, V. Bekh, V. Horbatenko, A. Dugin, O. Zaclavskaya, and other researchers. The development of theoretical and methodological principles for the study of mass communication, the concept of information society is presented in the works of D. Bell, O. Toffler, K. Boulding, Z. Brzezinski, J. Halbreit, R. Aron, Yu. Habermas, M. McLuhan, etc.

V. Kopiyka should be noted among domestic scientists and researchers of foreign policy and strategic communications. He offers his own vision of strategic communications in international relations. He believes that the modern logic of the formation of a new world order is supported by information and communication, and the new international practice is aimed at modeling the surrounding social environment inside and outside the national territory. This goal generates sustainable communication strategies that should change the behavior or attitude to the situation in other actors at the level of communication as a mode of social management [5].

In turn, T. Sivak examines the international experience of forming and using strategic communications as a tool for implementing internal and external policies, the experience of using strategic communications in the EU and NATO, and determines the main aspects of their institutionalization. The scientist proves that public diplomacy, as a component of strategic communications, is an effective tool for the implementation of foreign state policy, implementation of international relations and open political dialogue. Strategic communications, both in interstate organizations and unions, and in individual countries, is ensured through appropriate legal, structural, and organizational support, a clearly defined goal, direction, and a developed strategy [17].

Studying the history, doctrine and practice of US strategic communications, E. Makarenko pays special attention to the conceptual foundations of strategic communications in the American scientific discourse: theories of international systems; theories of international order; theories of international security; theories of communication and communicativistics. The researcher emphasizes that the effectiveness and modernity of the tools of strategic communications compels the USA to include them in the foreign and security policy and national program documents for the representation of the state in international interaction, since at the moment namely innovative communication technologies contribute to ensuring international and national interests in today's turbulent world. Makarenko turns to consideration of the national idea as a tool of destructive strategic communications. Destructive strategic communications are characterized by the researcher as tendentially directed propaganda content against critically important areas of life and functioning of the international community, dangerous due to its impact on mass consciousness, which necessitates the creation of an international countermeasure mechanism and prevention of information and propaganda interference in the activities of international actors within the framework of political competence of international and national institutions [6].

E. Tikhomirova analyzes the priorities of strategic communications in the field of EU foreign and security policy. She claims that the specifics of the strategic communications of ISIS and Russia require countermeasures by individual European StratComs, which are already active in the Arab and Eastern regions of the European Neighborhood Policy, as well as the expansion of dialogue, cooperation and coordination of EU and NATO actions in the field of strategic communications in the Eastern and Southern directions [21, 22].

O. Shevchenko emphasizes the EU's strategic communications regarding climate change. The researcher claims that the majority of European information campaigns within the framework of strategic communications on climate change are focused on explaining to target audiences the causes, threats, and consequences of global climate change, models of behavior and actions that make it possible to adapt and mitigate negative climate consequences. She defines the leadership of the EU in this matter and emphasizes the need for more active involvement of the public of other European countries - non-EU members, especially in conducting information work in these states and raising awareness of the climate goals defined by the Paris Agreement and recorded in the main strategic documents of the EU [13, 14].

I. Mingazutdinov and G. Mingazutdinova analyze the strategic communications of European countries: Great Britain, France, Germany. Scientists conclude that the management of information for the purpose of forming public opinion within the country is a strategic approach to the coverage of important public information, with the help of which state governments manage communications to influence the target audience (citizens) and shape their attitude to the agenda in the field of international relations and social and political existence, and changes in the field of resources for the implementation of strategic communications in Western Europe may in the long run lead to changes in the implementation of state policy as a whole. Scientists claim that for the countries of Western Europe, in this regard, the implementation of collective security measures within the framework of the structures of the European Union, as well as at the level of individual security of the EU member states, is fundamental [4].

Foreign policy, economic and security aspects of the strategic communications of the People's Republic of China were studied by V. Bebyk. The scientist emphasized the special role of the CPC Central Committee in general and, in particular, the International Department of the CPC Central Committee, which cooperates with leaders of public opinion (past and future) and foreign mass media, which in the conditions of the formation of a global information society become increasingly influential. The scientist notes that there is systematic coordination of the activities of the State Council of the People's Republic of China, the Ministry of Foreign Affairs of the People's Republic of China, the Central Committee of the Communist Party of China and the Ministry of Internal Affairs of the People's Republic of China, which plan and coordinate their activities to protect China's national information space and active information and influence work abroad, providing informational support for China's global leadership in today's international environment.

N. Pipchenko studied the strategic communications of Ukraine and concluded that communication technologies can become an effective mechanism for establishing communication between the government and citizens, a tool for managing public opinion, and a means of organizing the actions of supporters of various political, social, or cultural preferences, which will contribute to effective state management at all levels. This will contribute to the fulfillment of the key tasks of Ukraine's foreign policy and the maintenance of a sufficient level of the country's defense capability due to the creation of modern means of response and prevention of global informational threats [11, 12].

S. Danylenko expertly analyzes the concept of strategic communications. The researcher believes that the efforts of professional societies, which unite specialists in the field of communications, as well as representatives of higher educational institutions, state institutions, including central state authorities, on this issue should be directed, first of all, to the revision of normative acts, that regulate the educational process in higher education, with the aim of properly representing among the list of fields of knowledge and specialties those that ensure the development of the field of communications. This, in his opinion, will provide an opportunity to update the system of training of communication specialists in higher education in accordance with market and state administration requirements and will strengthen the role of communication specialists at the state level [1, 18, 19].

4 Conclusion

The gradual formation of the information society in Ukraine presents for its political agenda many questions related to the peculiarities of the functioning of the political system. The most relevant among them are the prospects for the formation of new forms of democracy caused by changes in the nature, forms, and quality of the political process and the reduction of the distance between citizens and political institutions with the help of new principles and technologies of the functioning of political communication systems. Taking into account the fact that the integration of new information technologies and approaches into the functioning procedure of traditional political institutions is potentially capable of ensuring the democracy’ adoption of more effective political decisions and increasing the legitimacy of democracy as a political regime, the problem of democracy’ acquiring new qualitative characteristics that allow it to be evaluated as an informational one is being actualized in political science. An important factor in this process is the information openness of the government, which transforms communication, in a broad sense, from a necessary tool for the exercise of power into a powerful resource, the absence of which takes the subject of power out of the competitive political field. Strategic communications are vitally important for the national security of any state and its foreign policy; therefore, much attention is paid to this topic in both academic and governmental circles. The scientists also formulated the elements that constitute the core of the strategic communications system: public diplomacy, public relations (public affairs), international broadcasting services (it is interesting that in another part of the same report, "international broadcasting services" are actually replaced by another element – "open military information operations"), information (including psychological) operations that are well coordinated among themselves. Undoubtedly, the researchers came to the opinion that it is necessary to raise the level of strategic communications issues in the general decision-making system regarding national security as much as possible. For this, it is necessary to carefully study and improve strategic communications.

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ACHIEVED BREXIT AND PROBABLE POLEXIT: DETERMINANTS, PROSPECTS AND CONSEQUENCES FOR THE EU STABILITY

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Abstract: The article is devoted to a topical event for the European Union Member States, namely the study of threats to the EU existence in the context of Brexit and the prospects of Polexit. British think tanks and experts had given completely different forecasts, and as a result, Brexit took place. Further developments encourage analysts and experts from around the world to make forecasts for the development of entire countries and separate sectors of the states. In particular, the increase in Eurosceptic sentiment in the UK was caused by the EU's institutional crisis and the escalation of crisis processes. The main issues that are actively discussed refer to losses for the economy of the EU and the UK; the future of Scotland and Northern Ireland, Gibraltar status, the international authority of the EU, the prestige and international position of Britain. The purpose of the article is to predict further events and consequences after the UK's exit from the EU in economic, political, and international spheres, to investigate how the exit of Britain and all the mentioned factors will affect Polexit. The article also focuses on the likelihood of Poland's withdrawal from the EU and outlines possible developments in the EU's relations with Poland.

Keywords: Brexit; Polexit; Great Britain; Poland; the EU; consequences; Euroscepticism.

1 Introduction

The EU Member States have a democratic procedure to leave the structure which is based on such principles of international law as equality and the right of peoples to dispose their destiny in complete freedom, as well as to determine their internal and external political status without external interference. Withdrawal from the European Union is a legal and political process under which an EU Member State ceases to be a member of the Union under Article 50: "Any Member State may decide to withdraw from the Union in accordance with its Constitutional requirements". There have always been Eurosceptic sentiments in the United Kingdom. Partly because of these views, it took Britain long time to enter the EU, not only because of France's position when Charles de Gaulle being President perceived Britain negatively and considered it a competitor, but also because within Britain itself there was little desire to join the EU. On the third attempt, after Charles de Gaulle left and there was no blocking French vote, Britain entered the EU. In recent years, Europeans have solved the problem of their self-identification by joining the EU. In the 1960's when the British Empire ceased to exist, and it turned out to be a different state in comparison with the 19th century and early 20th century, they solved this problem by acceding to the EU. Eurosceptic sentiments did not disappear and part of the population was still dissatisfied. There were politicians who parasitized on the idea that the EU did not benefit them, and it might be worth reformatting it or leaving it altogether. But these ideas were marginal, because Britain benefited from the EU membership, from free trade specifically. After the referendum in 2016, society was divided in half - almost 50 to 50, so the questions arose again: "If we leave the EU, where should we go?, What position shall we take in this world?" [16].

The referendum on Britain's exit from the EU had just been held but a wave of predictions about the political and economic future of the European Union in general and the United Kingdom in particular was raised. Although D. Cameron, in his address after the vote count, assured the stability of the economy (which was the second in the EU after Germany), the 'cardiogram' of capital markets changed instantly.

British think tanks and experts gave completely different forecasts, but most of them considered three possible scenarios: a rapid transition to the British economy growth; difficult transition period approximately until 2020; protracted economic crisis until 2030 [1]. As a result, the second scenario was realized, i.e., the UK left the European Union. After three and a half years of political crisis in the UK around Brexit, changes of three governments, early parliamentary elections, heated debates in the society, on December 20, 2019 the vast majority of members of the lower House of the British Parliament supported the agreement to withdraw from the EU with the amendments by the Prime-Minister B. Johnson [12].

A new problem for the EU stability, which arose after Britain's exit, is to prevent a "domino effect" so that other countries do not follow its example. Poland's decision that the EU law cannot be superior to the country's domestic law has jeopardized the EU's existence. It is believed that the primacy of European legislation is the basis of a united Europe. The level of socio-political tensions caused by Brexit in the domestic and international dimensions necessitates the analysis of new challenges and threats the EU faces, which justifies the need for the research. Thus, to increasingly greater extent, a new challenge – Polexit – has been widely discussed. Poland is an example of a country where effective economic and socio-political reforms have led to strong economic growth and political stability. Poland's accession to the EU in 2004 was in fact decisive in the overall development of the country. Poland has coped with the onset of the global financial and economic crisis, and its authority and political weight in the world grows steadily. Most Polish experts attribute this success to the country's membership in the EU and NATO. Since then, the Polish economy has developed rapidly through financial assistance from the EU (both in loans and investments) and the country's integration into the European single market. Poland has been given the opportunity to influence the political, economic, and security processes in Europe and the EU [14]. This has improved Poland's image among both European and non-European countries, as well as international organizations, and at the same time it raised the question of Poland's independence from the EU.

Thus, the purpose of the article is to predict further events and consequences after the UK's exit from the EU for economic, political, international spheres, and to investigate how Britain's exit and all the mentioned factors will affect the possibility of Polexit.

2 Method

The general philosophical paradigm of research is constructivism. As methods in this article, the method of document analysis and the method of constructing scenarios were used. The methodological basis of the article was also formed by the situation analysis method, prognostic methods and elements of comparative historical analysis.

3 Results and Discussion

1. Geopolitical consequences of Brexit for the EU and Great Britain

Brexit has affected the EU political stability and continues to threaten the existence of this political entity. In the general sense, stability means the normal functioning of the system, all its structures and institutions, the absence of failures in the mechanisms of state power, its sufficient authority. Stability is also manifested in the strict observance and enforcement of laws and other regulations used in relation to peaceful, non-violent forms of struggle. The nature of political stability is determined by the social system and its political regime. On the opposite side of political stability, there is political change, i.e., the emergence of new structural and functional features of political phenomena, which provides self-reproduction and renewal of socio-political organism.

A kind of compromise between, on the one hand, the position of the United Kingdom, which wanted a parallel discussion of the terms of exit from the EU and the format of future cooperation, and, on the other hand, the position of the EU, which insisted that negotiations on the future should begin after "divorce", was the adoption of a political declaration which was expanded and supplemented at the European Council meeting. The declaration does not fully meet the UK's ambitions for a future partnership, as it is non-binding and vague on certain issues. The most important dimensions of future relations should be economic and security ones [18].

During the transition period, the UK will retain a number of EU commitments, losing some rights, specifically Britain will be subject to the EU law (including international treaties and ECJ rulings), will pay financial contributions to the EU budget, but will lose the ability to influence the EU law, including the right to vote in the EU institutions. Until the end of the transition period, the UK will maintain its participation in ongoing EU programs and have access to the EU databases, and it will have the opportunity to discuss EU directives and policies with Member States in some cases. During the transition period, it will be able to negotiate, conclude, and ratify international agreements with other states, but they will be able to enter into force only after the end of the transition period or will require the separate consent of the EU [6]. The transition period gives the UK time to adapt its legislation to exit the EU and negotiate future trade relations. Extending the transition period could also help Britain delay the activation of the Ireland / Northern Ireland Protocol. However, the conditions of the transition period are far from allegations of the resumption of immediate control over domestic policy as a result of Brexit [18].

After the withdrawal of Great Britain from the European Union, France claims the leading role in the Union. It is unlikely that countries other than the above-mentioned Poland will want to leave the European Union, but the organization is in crisis. In 2007, the EU pursued a failed enlargement strategy, joining Romania and Bulgaria, which did not meet European standards. Their many citizens went to more developed European countries, took jobs and created social tensions. Now the leaders of France and Germany offer a strategy for parallel development for Europe [13]. Following the British referendum, the EU founding members and the new Visegrad countries put forward diametrically opposed proposals for the EU development strategy, namely the former want to continue political integration, while the latter call for a focus on the economy. The Visegrad countries, being opponents to the EU's transformation into a superpower, have lost Britain as a powerful ally. Instead, Germany and France have more weight in the EU than the four Visegrad countries. In any case, EU officials are bound by EU documents, and these documents state that it is the duty of all the EU Member States to strive for a permanent and comprehensive deepening of integration. This is exactly one of the points on which Prime Minister D. Cameron bargained with the EU before setting a referendum date. He traded successfully as the EU has confirmed that it releases Britain from this obligation [17].

After the transition period, there may be growing political tensions in the British regions, where the majority of the population voted against Britain's exit from the EU in a referendum in 2016. Separatist protests may occur in Northern Ireland. In its election manifesto, the Sinn Féin party identified the following priorities: counteraction to Brexit, a referendum on the unification of Northern Ireland and neighboring Ireland, and the preservation of the EU membership. Prior to the referendum, the separatists are going to seek a special status for Northern Ireland as part of the United Kingdom. According to a survey by Lord Ashcroft, 46% of Northern Ireland residents support leaving the United Kingdom and joining Ireland (45% are against, the rest are undecided) [12].

In Scotland, events can follow the Catalan scenario. Scotland has been part of Great Britain since 1707. In this British region, B. Johnson's situation is even more difficult than in Northern Ireland, as the separatist Scottish National Party dominates the local parliament and in the parliamentary elections it won 47 of the 59 seats fixed for the Scots in the House of Commons. On December 19, 2019, the First Minister of Scotland, N. Sturgeon, sent a letter to B. Johnson demanding that the local parliament be given the right to hold a second referendum on independence. The first referendum took place in 2014, when 55% of Scots voted against leaving the United Kingdom. The Scottish government may hold a referendum on independence. Scottish separatists have a solid social base for organizing provocations and protests. According to the study by YouGov, Scottish independence is supported by an active minority - 44% of the region's population (56% of respondents are against it).

Gibraltar, which has been part of Great Britain since 1713, remains an important issue for the British government after Brexit. In 2016, more than 95% of Gibraltar's population voted to keep Britain in the EU. Overseas territory has its own banking system. The basis of the overseas economy is offshore banking, services, repair and refueling of commercial vessels. Last but not least are trade and economic relations with the EU. Gibraltar does not have its own agriculture. About 9,000 Spaniards go to work in Gibraltar every day. Brexit has become a stumbling block in relations between Great Britain and Spain, which advocates joint ownership of Gibraltar. In 2018 the British government has decided to extend to Gibraltar any negotiations with the EU after Brexit. There are fears that the Spanish government will block trade talks between Britain and the EU to change Gibraltar's status.

Thus, in geopolitical terms, the United Kingdom must address a number of important issues that may jeopardize its territorial integrity.

2. Determinants and probability of Polexit

The idea of the European Union is the incarnation of the triumph of the post-war liberal elites who built the EU we know today. Previously, no country had left the EU voluntarily. And when Britain voted, it was a serious blow to European elites, as it witnessed a crisis of ideology itself - because if Britain leaves, it means that something is wrong with Eurocentric ideas. All those gave a huge allowance to Eurosceptics. Brexit became a matter of fighting ideologies between those who support the development of the European Union, strengthening its integrity, i.e., the old liberal elites, and those who are called Eurosceptics, i.e., right-wing conservatives, national populists who argue that the European Union is not the way Europe needs to move, national parliaments need to be given more power than supranational structures, and so on [3].

It is difficult to find direct and sharp differences in the statements made by Germany and France, as well as by the leaders of the Visegrad Four - Poland, the Czech Republic, Hungary and Slovakia. German and French ministers offer to strengthen the European Monetary Union, emphasize tighter coordination of economic and tax policies. F.-W. Steinmeier and J.-M. Ayrault argue that all measures should be in response to the frustration of some citizens with the European project, and the result of the referendum in Britain was one of its manifestations.

The Prime Ministers of the Czech Republic B. Sobotka, Poland' B. Szydło, Hungary' V. Orban and Slovakia' R. Fico declare that the European Union should become a "Union of Trust". "Trust must be restored at all levels. The real fears of our citizens need to be better addressed (in politics). National parliaments must be heard. The institutions of the European Union must act clearly within the framework of their tasks and mandates" [17], the heads of governments of the Visegrad Group formulated their rejection of attempts to build a superpower under the leadership of the European Commission and other central EU bodies.

The Union must focus on restarting the rapprochement process. To this end, the Union must use all key tools, namely harmonization, support for investment, support for innovation, completion of the single market for energy and digital services, promotion of free trade and freedom of movement, and strengthening the mobile labor market with the creation of promising jobs.

Relations between the Polish authorities and the EU institutions deteriorated significantly in October 2021, as a result of a decision by the Polish Constitutional Tribunal, which shocked not only the Polish society but the entire EU. On October 7, 2021, the Polish Tribunal ruled that the EU law could not be superior to domestic law. The judges also said that a number of laws and some EU court rulings contradicted the basic law of Poland. At the same time, the country's membership in the European Union did not give the EU bodies supremacy in the judiciary and did not mean the transfer of Poland's sovereignty to the EU. The judges ruled that no Polish government would agree to limit its powers to an external force. According to the decision of the Tribunal, the Constitution is the supreme law of Poland, and all international agreements and treaties are subject to it. This Tribunal decision, where the supporters of the ruling Law and Justice Party dominate, justifies the Polish government's excuse to try again to ignore the directives of the European Union Court of Justice which the government does not like, especially clauses on the independence of the judiciary [10]. In fact, by this decision, Poland questions the primacy of European legislation over national one, which is considered the basis of a single Europe. Some politicians and experts call this to be the first step towards Poland's exit from the EU, i.e., Polexit.

Poland's withdrawal from the EU is a rather controversial issue, as, on the one hand, there are many reasons to remain part of the European Union and, on the other, there are many differences in policy-making. One of the reasons for Polexit is that the values promoted by conservative Polish politicians are not similar to those of the EU. This fact does not strengthen the relations between Poland and the EU. This dispute can be seen as a conflict between social conservatism and liberalism. The Conservative Party of Poland, Law and Justice, considers the Christian roots of Europe to be the basis of any further integration into the EU. They believe, integration should be limited to European nations and their respective values and traditions. They are skeptical about opening up Europe to non-European immigration, and they criticize the idea of multiculturalism. Conservative Polish politicians are also in favor of strengthening the role of the traditional family (i.e., a husband, a wife and children) in society [8]. Thus, they oppose the legalization of homosexual relations and deny homosexual couples the right to adopt children. They also oppose the relaxation of abortion laws, believing that unborn children have the right to life and that their rights are equal to those of their potential mothers. Almost all of the above-mentioned Polish values are either contrary to political correctness or to the interests of key EU Member States.

Considering the policies of Poland and the EU, there is a difference of opinion on migration and energy policy. Poland and the EU have different energy policies. The EU is focused on the development of green energy, while Poland has a different view on this issue, that is why it is not involved in addressing these important issues for Europe. While the EU countries abandon coal, the government in Warsaw supports the construction of new power plants based on this energy source. Currently, the development of renewable energy is blocked in Poland. Poland does not want to take part in resolving the migration crisis due to its unwillingness to accept refugees from the Middle East. Although Muslims in Poland are not a large minority, political propaganda and terrorist attacks have stifled the idea of allowing refugees to cross Poland's borders [5]. This atmosphere has led to racist attacks on foreigners and even Poles who speak foreign languages during public telephone conversations.

Hostility to the EU grows among supporters of the Polish government. As opposition to the judiciary escalated when the Commission threatened to withhold € billions from pandemic recovery funds in Poland, leaders of the ruling parties sometimes compared the EU to the Soviet Union, which occupied Poland during the Cold War. M. Morawiecki addressed the Polish Parliament, defending the veto imposed on the EU budget. He compared the Union to the former communist regime in Poland, and spoke out against "selective decisions of Eurocrats" and the "European oligarchy". At the same time, high-ranking officials insist that they are not supporters of Polexit. However, opposition parties claim that while immediate withdrawal from the EU is not on the Law and Justice agenda, the party's behavior could lead to this result. An important aspect is that EU membership is not in J. Kaczynski's long-term interests. As a result, namely he will decide Poland's future in the EU as the de facto ruler of the country, for whom the EU does not play a central role in his vision of a complete restructuring of Poland. He wants to dismantle all the reforms the country has carried out since the fall of communism in 1989. Kaczynski calls this period poisoned by corruption and internal agreements [9]. The Polish government does not only instill hostility towards refugees in Europe, but also tries to portray Germany in a bad light. More than 70 years after the end of World War II, Poland began to demand significant military reparations from its western neighbor. Germany, on the other hand, rejected Poland's demands and considered the issue exhausted. The issue of reparations for Poland was considered settled, as Poland allegedly refused to get them. However, the current Polish government claims that the relevant resolution of the Council of Ministers of the Polish People's Republic in 1953 was adopted under pressure from the USSR. The issue became relevant again after Kaczynski's Law and Justice Party came to power in 2015 [15].

Despite all these nuances, Poland has many reasons to remain part of the EU. Firstly, the EU is very popular among the Poles. After a majority of voters spoke in favor of joining the EU, loyalty to the organization has only strengthened. Poland has benefited significantly from the single market and the EU funding. The state has received €127 billion since 2004, which has improved living conditions in the country. Since 2004, more than 2 million Poles have taken advantage of free movement to find employment abroad. According to government estimates, Poland is to receive €139 billion in funding and about €34 billion in loans under the new budget and post-pandemic recovery mechanism. However, the governments of Poland and Hungary have blocked the plan.

Secondly, leaving the EU will undermine the Polish economy. Brexit proves how difficult it is to separate a country's economy from the entire EU market. Polish companies export and import goods and services mostly within the EU single market. In 2018, almost 80% of Polish exports were to the EU countries, and 58% of Polish imports came from the Union's domestic market. The Polish economy attracted significant foreign investment, which made the country one of the industrial centers of the entire European Union. Per capita income increased from 45% of the EU average in 2004 to 70% in 2017. This is evidenced by Eurostat data. Throughout the country's millennial history, the Poles have never had such income. While Great Britain is the 6th largest economy in the world, Poland is only 22nd [9]. It is more dependent on the EU. Withdrawal from the organization and return of all customs duties and trade barriers will destroy the Polish economy.

Thirdly, Poland's withdrawal from the EU would be tantamount to returning Russia's sphere of influence, as Poland has always been considered to be the key to Europe by Russian military strategists. Poland's ties with NATO and the EU have helped it move away from the Kremlin's sphere of influence. However, this may change if Poland decides to leave the EU.

At present, there are three potential scenarios for Poland's policy towards Europe: the British, the Conservative and the pro-European scenarios. The British scenario of Poland's policy towards Europe would mean the concentration of the Polish government in those fields of integration activity, which are important to Warsaw only, i.e., on the EU regional or agricultural policies. In this scenario, Poland regards the EU as an economic organization that provides access to the common European market, as well as political support in the event of a conflict with superpowers such as the Russian Federation.

However, this assumption is fraught with some shortcomings, especially the possibility of the Polish government to influence the EU decision-making process. The participation of the Polish government in the process of disintegration is accompanied by national selfishness, which weakens the influence on general market decisions. The disadvantage of this strategy is the further widening of the gap between the euro area and other Member States. In the UK, there were specific arguments at the EU forum, such as a strong economy or military potential, while in Poland there are no such arguments, or they are certainly weaker. The same applies to foreign relations and the above-mentioned policy towards Russia. It is very likely that in the era of the economic crisis, Germany and France will work harder to reduce sanctions against Russia, as these countries will aim to stimulate economic cooperation as much as possible. If Poland adopted the British scenario, it would imply an evolutionary shift towards Polexit. Britain's path to leaving the EU was also evolutionary, and criticisms of the EU's way of working, increasing interference in the internal affairs of Member States, and reluctance of some citizens to understand the essence of membership were its tools. In Poland, only the last issue is still a clear obstacle to start discussions on weakening Poland's ties with the EU.

The second possible scenario, which is more conservative, assumes that Poland will face difficulties in Europe and the world related to the protracted Covid-19 pandemic and the Russian-Ukrainian war of 2022. Under this scenario, the concentration of Polish power would aim to eliminate economic consequences of the pandemic and the war without further reform of the domestic policy and not to provoke European institutions to radical, including financial actions against Warsaw. Under such a scenario, Poland would stop criticizing European institutions in order to get as much organizational and financial support as possible to save the economy and jobs. Adopting a conservative European policy scenario would be the result of a pragmatic balance of profits and losses. In fact, it is one of the most realistic concepts of the near future [7].

The last and at the same time the least probable scenario is that Poland will completely change the strategy of European policy from confrontational or conservative to more active and pro-integration, while maintaining a realistic approach to the European institutions. In this situation, the authorities in Warsaw would have to completely abandon domestic policy reforms, which would in principle mean acknowledging the mistake and agreeing with the European institutions. It will also require changes to the Polish legislation on domestic law, introduced in recent years, which has been challenged by the European institutions as well as individual Member States. Under such conditions, Poland will, in fact, have to return to the European policy model of 2007-2015, i.e., to form a coalition in the EU based on Berlin and Paris. In this context, it would be real for Poland to take Britain's place in the European Union and thus enter the first league of Member States and have a real impact on the decision-making process. However, this would mean a complete denial of the achievements of 2015-2021 in Poland's domestic and foreign policy [2]. In the context of the current political situation in Poland, this scenario is virtually impossible to implement. A complete change of policy towards Europe may occur only as a result of a change in the political groups that govern Poland.

Poland and the EU are on the verge of confrontation. Some opponents of the current government fear that the Tribunal's decision could result in Poland's withdrawal from the European Union. However, despite the differences between Poland and the EU on legal issues, the EU does not have a legal mechanism to expel a member from the Union. This means that in order to implement Polexit, this process must be initiated by Warsaw (according to Article 50). At the moment, this idea seems far-fetched, because Poland is a country where more than 80% of the population is in favor of the EU membership. Poland is highly dependent on the internal market as well as on the EU funds, including the Recovery Fund (COVID-19) [11].

The EU enjoys a democratic mandate stronger than any achieved by the Polish government since 1989, primarily due to two facts: national security and the economy. The EU is widely seen as the guarantor of Poland's independence, which has been threatened by Russia's imperialist ambitions for centuries.

Polish leaders reject any views on Polexit, accusing the opposition of playing with Polexit idea to gain political benefits. The leader of the Law and Justice Party, Deputy Prime Minister J. Kaczynski, also sees Poland's future in the European Union. However, he claims that the rule of equality of states is violated in the Union [4]. There is also a tendency to instrumentalize the EU with its strongest members, in particular, Germany.

M. Morawiecki presented the position of official Warsaw on the decision of the Constitutional Tribunal, as well as the general attitude to the processes in the European Union. He argues the current ruling coalition in Poland has no plans to withdraw the country from the EU. The decision of the Tribunal on the supremacy of Polish law over European law concerns only one specific provision rather than all the EU regulations. Official Warsaw recognizes the supremacy of the European law over Polish law, but the country's Constitution is more important than any European regulation. M. Morawiecki has stressed that the EU is not a "superpower" but an alliance of equal countries, so excessive centralization of power by Brussels cannot be allowed. He believes that the EU courts cannot interfere too deeply in the internal affairs of Member States, as no one has endowed them with such powers, and this hinders the reform process within the country [10].

It is profitable for Poland to be in the EU because the Union supports its financial and economic stability, and the EU is good for Poland because it buys European goods and is an important part of the Western alliance on Europe's eastern flank.

The deterioration of relations between Poland and the EU was caused by the decision of the Constitutional Tribunal of Poland, which gave Polish legislation a priority over the EU law in the country. However, for Polexit to take place, it must be initiated by Poland itself, as the EU does not have such powers. Poland will not leave the EU in the near future, as the Polish government rejects these ideas and more than half of Poles support the EU membership.

4 Conclusion

Brexit is considered a turning point in international relations and in the history of the EU development as well. That was caused by a number of reasons, specifically the breadth and diversity of the common European space, the lack of democratic processes in supranational institutions, the migration crisis, Britain's unwillingness to integrate in political sphere, Britain's distinct national identity and specific factors of Euroscepticism in the United Kingdom.

Today for Britain the main problem is the position of Scotland and Ireland. It is unlikely that the British Kingdom will collapse, but political elites have not taken into account that the various relations between the regions have historically existed and have not been resolved. They were exacerbated with Brexit. Brexit is a matter of principle for many, for instance much of Scotland's profitability came from the EU membership, and the same refers to Northern Ireland. It is a question of their own survival and well-being, as leaving the EU means higher dependence on London. There will be some reformatting of structural relations within Britain, between London and the regions, and some compromises will have to be made.

In terms of political, economic, and reputational consequences, the UK has lost its voice in the EU's top political bodies, access to the EU commodity and financial markets has become more difficult, international cooperation in the fight against terrorism and the search for criminals has become complicated; moreover, there is a trend of outflow of foreign investment from the state. The UK has ceased to be a participant in the EU energy market and the European emissions trading scheme. On the positive side, the UK has stopped making annual payments to the EU's joint budget and has simplified the procedure for establishing trade and economic relations with other countries. It is difficult to predict the economic development or decline of Britain as well as it is difficult to predict the economic consequences of this step for the British, especially in numbers. It is likely that Britain will lose in the first years, and then a return to some growth is possible. Most politicians believe that this will be a serious blow to the country's economy.

The main consequences of Britain's exit from the EU for the organization itself were the following: the EU lost its second largest economy and one of the largest payers of a net contribution to the EU budget, which led to additional financial burdens for other countries; there is a general decline in the EU economy and its importance for the world economy; other countries try to take the place of Great Britain and to strengthen their positions; the debate on the need for reforms in the EU and the role of supranational and state institutions has intensified; the organization has lost part of its authority. However, there are also the benefits of Brexit for the EU, in particular, the implementation of the projects opposed by Britain and the revision of agreements to make them more profitable for the Europeans.

"Polexit" denotes the probable withdrawal of Poland from the EU, which was caused by the conflict between the EU and Poland over the priority of the EU legislation in the country. Politicians called the ruling of the Polish Constitutional Tribunal "legal Polexit". Poland's decision called into question the primacy of the EU legislation over the national basis of a united Europe. Some politicians called it the first step towards Polexit. The main reasons for Poland's withdrawal from the EU include differing values, differences in views on migration and energy policy, growing Euroscepticism among supporters of the Polish government, and the fact that Poland does not want to accept refugees from the Middle East. However, there will be no Polexit in the near future, as the EU supports Poland's financial and economic stability, more than half of Poles are in favor of the EU membership and Poland's exit from the EU will be tantamount to returning Russia's sphere of influence.

Britain's exit from the EU was the clearest manifestation of Euroscepticism and anti-EU sentiment began to develop faster. This threatens to increase disintegration among the societies and political elites of the EU Member States. Brexit has threatened further EU integration and provoked a weakening of its position at the external level. The regrouping of forces in the organization and the destruction of the 'union' of three countries that had the greatest influence on EU decisions have challenged the EU. In the context of disintegration processes, there is a problem of the prospect of forming the EU as a world center of power due to the weakening of positions in the system of world politics, economy, security, and international relations in general.

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Primary Paper Section: A

Secondary Paper Section: AD

EVALUATIVE POTENTIAL OF THE COMPONENT COMPOSITION OF PHRASEOLOGICAL UNITS OF THE UKRAINIAN LANGUAGE REGARDING INDICATION OF THE WORLD OF EMOTIONS

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Abstract: The relevance of the undertaken research is determined by the following need: 1) to identify the features of a complex system of interactions and interdependence of the concepts of “evaluation”, “evaluation”, “values”, 2) to study the category of evaluation at the phraseological level, 3) to isolate evaluativeness from related and close, but not identical linguistic phenomena, 4) to solve the problem of the correlation and interaction of semantics and pragmatics in the study of evaluated values. The article sets an actual scientific task, which consists in studying the specifics of evaluativeness as a component of the meaning of phraseological units in the Ukrainian language on the basis of phraseological units denoting the behavior and emotional world of a person, such as euphemisms and dysphemisms. The study revealed that the dominant formants, representing spiritual and psychological values, the emotional world of Ukrainians is a component of phraseological units of the Ukrainian language for designation of emotional states and reactions.

Keywords: evaluativeness; emotion; phaseological units; euphemism; dysphemism.

1 Introduction

In modern linguistics, there is an increased interest in the problems of “language and personality”, “lexical and phraseological systems and objectification of emotional reactions and human states in the ethnically oriented linguistic picture of the world”, etc. [2; 5; 9, 17]. The mentioned problems are directly related to the category of evaluation, qualified as a multifaceted phenomenon, studied in different directions and at different linguistic levels: lexical, semantic, grammatical, communicative, stylistic, etc. This category belongs to the most researched and debated for a long time. The nature, model, basis, language means of expressing the category of evaluability found their explanation in the works of Ukrainian and other linguists - V. Ilyin, S. Yermolenko, V. Kalashnyk, I. Kononenko, V. Chabanenko, I. Hrytsyutenko, M. Kochergan, A. Moisienko, O. Selivanova, L. Pustovit, N. Sologub, L. Stavytska, T. Kosmedy; V. von Humboldt, K. Fossler, H. Claus, A. Vezhbytska, O. Wolf, V. Kharchenko, V. Shakhovsky, and others.

The essence of the evaluativeness category is multidimensional. The term “evaluability category” is not recorded in linguistic (interpretive) and encyclopedic dictionaries, but it is actively used in dissertations, monographs, and articles. The category of evaluability is explained by axiological semantic plans of lexical and phraseological units. Axiological semantics is determined by the evaluation, which serves as the semantic base for the formation of evaluative values. Evaluation is rightly qualified as a component (constituent) of the connotative macro-component of the semantic structure of a language unit, which conveys the attitude of native speakers to the signified [5, p. 28], it is determined by the “absolute scale of “good - neutral (indifferent) – “bad” and the relative scale of “better – equally neutral - equally bad” [12, p. 525].

Evaluation is actively researched as a text category subordinated to adjacent text representatives - informativeness and modality. The latter objectifies the attitude of the addresser (the author of the text), his position in the text, the views of the actors, the “presumable real or hypothetical reader simulated by the author's consciousness”, his attitude to the described facts, events, phenomena, persons, their behavior on the “absolute scale” “good - neutral (indifferent) – bad” and the relative scale “better - equally neutral - equally bad – worse” [12, p. 525]. The characteristic of evaluation as a textual category presupposes the presence of other varieties of axiological modality, their functions. O. Selivanova proposed the definition of evaluation as a type of “modality of expression that reflects the axiological plan of the situation indicated by the message, that is, the value orientation of the speaker in relation to the integrated event” [12, p. 525–526].

Evaluativeness is defined as a categorical feature, first of all, of artistic style, modern journalism, the language of mass communication, etc. Namely in these areas, the addresser's axiological accents, verbalized by lexical and phraseological units, other linguistic means of expressing evaluative semantic plans, are especially noticeable. Both individual and thematic groups of lexemes and phrases that have undergone the processes of modification, reinterpretation, shift in their semantic structures in the process of communicative acts appear as representatives of evaluability.

Modern linguistics is focused on the active study of the connections between national languages and the emotional sphere of a person. The attention of linguists is drawn to the relationship between language and psychology, language and mental activity, language and culture, language and society. Theoretical studies in the field of the linguistics of emotions contain investigations carried out on the actual material of many languages: Ukrainian (S. Yermolenko, O. Selivanova, Yu. Pradid, G. Demydenko, etc.), German (V. Gamzyuk, etc.), English (O. Kunin, T. Tonenchuk, etc.), French (N. Lugova, etc.).

Ukrainian linguists actively work on the problems of identifying means and ways of categorizing emotional reactions and states of a person, his inner potential, ethnically marked axiological manifestations of the environment of the national world picture and carry out implementation of various aspects’ directions of scientific research on the material of Slavic and non-Slavic languages. Among them, there are linguistic and cultural aspect of the study of emotions (S. Yermolenko, V. Zhaivoronok, Zh. Kolois, I. Golubovska, M. Bagan, etc.), semantic (O. Taranenko, T. Kosmeda, O. Borisov, N. Boyko, L. Kotkova, etc.), psycholinguistic (V. Zhaivoronok, O. Selivanova, T. Kosmeda, etc.), functional (N. Guivanyuk, O. Taranenko, V. Kalashnyk, A. Moisienko, V. Chabanenko, T. Khomich, etc.). The expressive and pictorial potential of idioms as verbalizers of emotional reactions and human states, a number of nationally marked axiological opposites of the phrase (Y. Pradid, M. Gamzyuk, G. Demydenko, etc.), the tropeic system as a representative of emotional semantic plans (V. Kalashnyk, A. Moisienko, O. Taranenko, L. Kravets, etc.), emotional and sensory semantic components in the structure of lexical and phraseological units (O. Taranenko, N. Boyko, T. Khomych) and others were revealed and traced.

The relevance of the research is related to a new look at the axiological dimensions of the phraseological units of the Ukrainian language for the designation of emotional states and reactions.

The purpose of the article is to reveal the specifics of the evaluative potential of the component composition of phraseological units of the Ukrainian language to indicate the world of emotions.

2 Materials and Methods

In the article, psychologism and functionalism, which dominate modern linguistics, are defined as the main methodological principles and appear as scientific paradigms that objectify the interaction of evaluative dimensions of ethnicity and their phraseological verbalization. The general scientific methodology is aimed at identifying and analyzing the presence of a person in language, various types of communicative activity of speakers in the aggregate of their views on the world, on fragments of the environment and psychological and axiological reactions, evaluative conclusions, etc. Psychologism and functionalism are based on the leading principles formulated by scientists: 1) "knowledge of a certain people through its language, and knowledge and understanding of a language through knowledge of its creator and bearer - the people" [16, p. 348]; 2) a relevant feature of phraseological units is their national specificity, the presence of evaluative-emotional and value components in their semantic structures, mentally marked information about the spiritual, psychological-emotional experience of a certain ethnic group [15].

In the research process, a complex of methods and techniques was used, the choice of which determined the subject of scientific analysis and formulated tasks. In order to determine the basic concepts of the axiological semantics of phraseological units, a systematic review of linguistic scientific literature devoted to axiological meaning plans of phraseological units, ethnolinguistic analysis of the semantics of phraseological units for the designation of emotional states and reactions, functional manifestations of its implementation was carried out. Key scientific propositions are summarized on the basis of integrative and interdisciplinary approaches to the study of axiological semantics of emotional phraseological units and in the context of phraseological verbalization of emotional states and reactions of a person, the dominance of evaluative characteristics of his emotional activity.

During the analysis, the method of linguistic observation was used - to determine emotional phraseological units, their evaluative semantics and objectification of emotional and axiological semantic plans of phraseological models, for revealing of their registration in phraseographic works, systematization, classification and interpretation as manifestations of the inner world of man. The method of definitional analysis, was used, involving identifying the following: 1) a set of phrases that explain psycho-emotional semantic plans and contain information about emotional reactions and human states in their dictionary interpretation; 2) thematic groups of phraseological units with lexicographically fixed emosemes and axiosemes in their semantic structures; 3) the component composition of phrases, represented by lexical units that are included in the structure of phraseology and reveal the ability of explicit or implicit actualization of axiological semantic plans of positively or negatively evaluated manifestations in specific dictionary definitions; also, it involves finding out whether the axiological semes are recorded in the components of direct and figurative meanings of lexemes, whether they find objectification in explanatory dictionaries (in dictionary definitions of lexemes), whether phraseological dictionaries record cases of new contextually modeled evaluative semantic plans of phraseological units, etc.. Descriptive method was applied (to characterize the specifics of motivation and objectification of axiological semantic plans of phraseological units of the Ukrainian language for denoting of emotional states and human reactions), as well as method of component analysis (to identify the features of the semantic structures of phraseological units containing evaluative components (semes) in a dominant position), the method of contextual analysis (to determine the ways of modeling axiological semantic plans of phrases as a result of new combinations and connections of lexemes in the phraseological unit, unexpected combinations of words of different temporal and stylistic ranks within the transformed phraseological unit, etc.), elements of quantitative analysis, etc.

The study is based on factual material taken from the "Phraseological Dictionary of the Ukrainian Language", published in 2 books [4]. The source base was supplemented by materials from other phraseological and explanatory dictionaries of the Ukrainian language, as well as the texts of artistic works of Ukrainian writers of different chronological boundaries, in particular, contexts that contain phraseological units to indicate the emotional states and reactions of characters, transformed phrasemes with expressive formally expressed (explicit) and internal (implicit) axiological semantics, which contribute to the contextual objectification of the connotative components of the semantic structures of phraseological units to denote human emotional states and reactions.

3 Results and Discussion

Expressive (expressive-figurative) and national-cultural aspects of Ukrainian phraseology were the object of research by many Ukrainian linguists, in particular, F. Medvedeva, L. Skrypnyk, N. Babich, V. Uzhchenka, A. Avksentieva, M. Alefirenka, H. Udovichenka, A. Ivchenka, L. Melnyk, V. Vasylchenko, and others. However, the evaluation potential of phraseological units of the Ukrainian language to indicate emotional states and reactions was studied fragmentarily, the analysis cannot be considered exhaustive due to the lack of separate fundamental works on this issue, which proves the novelty and highlights the relevance of research.

An indicative feature of the phraseological units of the Ukrainian language for the designation of emotional states and reactions is their national specificity, which is explained by the semantics of evaluative-emotional and value components, that manifest the inner worlds and states of a person in particular and inform about the spiritual-emotional, psychological experience of a certain ethnic group in general.

The basis of the study of phraseological units of the Ukrainian language for the designation of emotional states and reactions is the definition of a phraseological unit as a separately designed, but semantically integral and syntactically indivisible linguistic sign, "which owes its origin and functioning to the phrase-forming interaction of units of the lexical, morphological and syntactic levels" [14, p. 801].

The category of evaluability (axiology) at the lexical and phraseological levels appears as one of the aspects of the interaction between the objective world and the subjective intentions of speakers, that is, the human factor in language. It is traced through evaluative components (elements) in the semantic structure of a phraseological unit, the formation of which involves taking into account both internal capabilities and contextual conditions of functioning. The semantics of phraseological units with an evaluative component reflects the interrelationships of linguistic and non-linguistic factors, it is qualified as a manifestation of the human factor in language and speech. The assessment conveys the socially established or subjectively formed evaluative attitude of speakers to certain extra-linguistic fragments of the conceptual picture of the world and the facts of language and speech.

Building a hierarchy of connotation components, which includes a number of elements, it should be noted that the highest position is occupied by evaluability and emotionality. Under any conditions, the evaluative component must be recognized as primary in relation to the emotional one, since the referent is understood and evaluated first, even before the emotion arises [9, p. 43].

The object being evaluated is compared with others (of the same type), those that do not have a certain evaluation qualification, and is equated to the norm, standard. In this way, compliance or non-compliance with certain stereotyped, standard norms is established and recognized by society as positive or negative. Thus, a calm, balanced pace of speech is traditionally considered the norm, therefore society reacts especially sensitively to any deviations from ethical and cultural norms, fixing and evaluating the abnormality of speech with the help of phraseological units: *мокрим рядном накрити* ("to scold someone)" (FSUM, 2, p. 777); *піднімати голос* ("to shout") (FSUM, 2, p. 636); *обкладати словами (як компресами)* ("to scold rudely") (FSUM, 2, p. 568); *правити сухого (смаленого) дуба* ("to talk nonsense") (FSUM, 2, p. 646); *міцне слово* ("rude swearing") (FSUM, 2, p. 828); *перебирати на зубах* ("to spread gossip, to slander someone") (FSUM, 2, p. 616); *держати (тримати) язик далеко від розуму* ("to talk nonsense") (FSUM, 1, p. 230).

The referent can be evaluated by the subject in different ways: from the usual statement of the presence of certain properties, signs, qualities characteristic of him, to a positive/negative attitude. Accordingly, the qualities of the referent are either perceived indifferently, that is, the attitude towards them is qualified as evaluation-neutral, and the evaluation is zero, or they receive approval/disapproval. In this regard, a zero evaluation is allocated on the rating scale (mentally limited, unintelligent; *витягти (витягнути, простягнути, протягнути, випростати) ноги* (to pull out (extend, straighten) the legs) (FSUM, 2, p. 554); positive (ameliorative) – *проспівана пісенька* (sung song) (FSUM, 2, p. 642); *кирпата свашка* (snub-nosed matchmaker) (FSUM, 2, p. 779); *вічний (віковічний) спокій* (eternal (ever-lasted) peace) (FSUM, 2, p. 841) and negative (derogative, pejorative) - *набитий дурень; відкинути копита (ратиці)*(stuffed fool; throw away hooves). Three types of evaluations represent an evaluative component that is part of the semantic structure of the phraseological meaning of a word and belongs to the mandatory components of connotation [16, p. 72]. Phraseological units that have minimal or zero evaluability provide a background against which evaluatively marked ones are distinguished. While in the lexical system in words with zero evaluability, the concept of norm is not formally expressed, but belongs to the explicit, hidden ones, the phraseological concept of norm is extremely conditional, since semes of evaluativeness and imagery are present and obvious in various proportions. That is why not all axiologically marked phraseological units have neutrally valued counterparts. These mainly include phrases with a derogative value: *брудні руки* - dirty hands ("someone dishonest") (FSUM, 2, p. 768); long arms "someone encroaches on someone else's property, can steal it" (FSUM, 2, p. 768), etc.

The evaluation is based on a typical social perception of both the person himself and everything related to his physical, moral, mental, and social essence. Positively (rarely) or negatively (more often) in phraseology, first of all, the person himself is evaluated, much less often - the objects of his activity, management of the household, social relations, etc. Objects and phenomena with which a person is in direct and constant contact and which have a significant meaning for him, move to the periphery. Natural phenomena also affect human actions and plans, but the phraseological system does not actually evaluate them, the lexical system evaluates them only fragmentarily, since, despite a fairly high level of civilization and a certain independence of man from nature, they are traditionally perceived as not subject to intervention and assessment.

All the mentioned concepts are known through comparison, based on the gradation of qualitative features of the referent or the assessment determined by the peculiarities of its perception by the subject of speech. In the latter case, the choice of evaluative value is motivated not by the real properties of the referent, but by the sensory intentions of the speaker. Thus, part of the phraseological units of the semantic group "пити, бути п'яним" ("to drink, to be drunk") has in its composition a component that is easily associated with the denoted denotation at the synchronic level, for example, *пробка, чарка, пляшка*: *наступати на пробку (на корок)* ("to get drunk") (FSUM, 2, p. 536); *заглядати (зазирати) в чарку (пляшку)* (to look into a glass (bottle)) (FSUM, 1, p. 303); *не розминатися з чаркою* (not to warm up with a glass – "to drink much" (FSUM, 2, p. 754); *вклонятися чарці* (to bow down to a glass – "to drink vodka, get drunk) (FSUM, 1, p. 135). Linguist V. Zaivoronok characterized the lexeme of *чарка* (a glass) as a sign of ethnoculture: "A *чарка* [glass] is a vessel for drinking wine and spirits; symbolizes disorder in the family (*Перша чарка – на здоров'я, друга – на веселощі, а третя – для сварки* – "The first drink is for health, the second is for fun, and the third is for a quarrel", Господар за чарку, а жінка за сварку – "The master for a drink, and the woman for a quarrel"); the people condemn the unhealthy craving for *чарка* (a glass) ("*Він за чаркою горілки пішов би і на той світ", "В чарці більше людей тоне, як у морі", "Сьорбне чоловік чарку, наче сказиться"* ("He would go to the other world for a glass of vodka", "More people drown in a glass than in the sea", "A man sips a glass, and it is if he became mad") [17, p. 635].

The axiological semantics of phraseological units reflects the emotional and psychological experience of the ethnic group, the peculiarities of intellectual mastering of fragments of the national world picture by native speakers, condemnation of negative facts and deviations from certain norms of the corresponding objects of non-linguistic activity. Phraseological units, which appeared as a result of language creation by the people, usually have an established, clearly defined emotional and evaluative meaning, contain information about material life and spiritual values, orientations of ethnos [15].

The evaluative markedness of phraseological units manifests itself not only in the direct axiological meanings of phraseological units, but also in the methods of choosing objects of evaluation, classification and axiological categorization of fragments of reality covered by certain phraseosemantic fields, phraseological groups, synonymous series, antonymic pairs, and contextual mutual influences. The mentioned components form national assessments, value orientations, general parameters of the phraseological picture of the world [15, p. 59].

The negative-evaluative phraseological group "пити, бути п'яним" (to drink, to be drunk) is formed into a synonymous series in which negative connotations are presented dynamically (metaphorically and metonymically). The phraseology *лизнути скляного бога* ("to lick the glass god" – to get drunk, be drunk) (FSUM, 1, p. 423) is based on the "softening" of a negative assessment; phraseology *полоскотати в роті (зуби, горло)* ("to tickle the mouth (teeth, throat)" - to drink a small amount of alcoholic drink) (FSUM, 2, p. 676); *адамові сльози* ("Adam's tears" - vodka drinks) (FSUM, 2, p. 831) is based on the use of metonymic images; *ударити в голову* ("hit on the head" - get drunk) (FSUM, 2, p. 911); *хміль бродить у голові* ("someone is drunk, intoxicated") (FSUM, 2, p. 928); *хміль розібрав* ("someone starts to get drunk") (FSUM, 2, p. 928); *убити муху (чмеля)* (kill a fly (bumblebee) – "drink wine, vodka") (FSUM, 2, p. 909); *під мухою* (drunk) (FSUM, 1, p. 515); *під градусом* ("under the degree" – in a state of being drunk) (FSUM, 1, p. 194); *під хмільком* ("under hops" - in a state of minor alcohol intoxication") (FSUM, 2, p. 928); *під джмелем* ("under a bumblebee" - in a drunken state, drunk) (FSUM, 1, p. 233) are based on the use of metaphorical images. The entire synonymous series has a bitingly ironic flavor, the gradational character of the turns, which reveal a mental attitude towards alcoholism as a great human flaw.

It is important to note that fragments of the conceptual picture of the world with the help of phraseological units are evaluated not by an individual, but primarily by society, in which certain value parameters, criteria, orientations, and guidelines are formed, which the subject of evaluation is guided by, and on which he is as on the basis of various dimensions of relatively generally accepted social norms. Usually, the subject of the evaluation selects phraseological units and uses them either 1) with a mitigating and meliorating purpose (to engage in theft; to steal something - *перевіряти кишені* ("to check pockets") (FSUM, 2, p. 614); *піднімати (брати), що легко лежить* ("to lift (take) that lies easily") (FSUM, 2, p. 635); bribery - *слабість на праву ручку* ("weakness in the right hand") (FSUM, 2, p. 823); stupid, unreasonable - *з кіндратиком у голові* ("with a kindratic in the head") (FSUM, 1, p. 375); *в голові горобці цвірінькають* (sparrows are chirping in the head) (FSUM, 1, p. 191); *без царя в голові* – "without a king in the head" (FSUM, 2, p. 939); or 2) with a demeaning and pejorative purpose, emotional expression or strengthening of the figurative macrocomponent: *дубом одубитися* (to die, perish) (FSUM, 2, p. 581); *хай язик відсохне (усохне)* (let the tongue dry (wither)" is used to express great dissatisfaction with someone's words, conversations (FSUM, 2, p. 976); to (as if) break "is used to express great dissatisfaction, indignation", negative evaluation (FSUM, 2, p. 750); *що за чортовиння (чортівня)*(this kind of devilry is used to express dissatisfaction, indignation or surprise about someone, something" (FSUM, 2, p. 956) *тіпун (пипоть, чиряк) вам на язик* "is used to express ill will to someone regarding inappropriate statements", excessive evaluations, etc. (FSUM, 2, p. 885). The proposed examples illustrate the evaluation processes of euphemization and dysphemization known in linguistics.

Euphemization is traced at the lexical (word) level and at the word combination (expression, phraseological unit) level. It is qualified as "a trope used for an indirect, hidden, in particular softened, polite designation of certain objects, phenomena, actions" [14, p. 173-174]. So, we trace the idea of "improving" the evaluative conclusions of the subject, avoiding the direct naming of the referent. There is a replacement of the existing name with another one, that is, a renaming, or the use of a logically and stylistically neutral, "positive" and most motivated primary name. Thus, a euphemism for the phrases *порожня душа, порожнє серце* ("empty soul, empty heart" (someone feels emotional exhaustion, mental desolation, is in a state of depression, indifference to fragments of the surrounding world; because of overwork, grief, etc.)) can be as a phraseologism *душа заросла полином* ("soul overgrown with wormwood" (someone became indifferent, lost sensitivity, became insensitive to fragments of the environment), let us compare: *Я тільки з рейду.../ Губи, мов крейда,* ***порожня душа*** (I'm just from the raid.../ Lips, like chalk, an empty soul) (V. Sausyura) and *А коли є гроші –* ***не заросте душа полином****. – Чому ж тоді кажуть: і чорт має багато грошей, а в болоті сидить? Дурні плещуть язиками* (And when there is money – the soul will not be overgrown with wormwood. – Then why do they say: the devil has a lot of money, but sits in the swamp? Fools clap their tongues) (E. Gutsalo). The function of euphemistic phraseologisms is determined by the requirements and needs of etiquette, the desire to be polite, to represent a negative emotional state in a somewhat refined expression. Euphemisms usually veil negative actions, manifestations of behavior.

Dysphemization belongs to the opposite processes. Dysphemisms can also be detected both at the lexical (word) level and at the word combination level (expression, phraseological unit, paremia, etc.). Dysphemisms are considered to be types of tropes that are used for indirect naming. The use of dysphemisms involves the "deterioration" of evaluative conclusions, the replacement of an ordinary (neutral) name with a rude, vulgar, quarrelsome word or expression "in order to humiliate the object of its designation, for emotional reinforcement and emphasis of the statement; sometimes it is a manifestation of linguistic bravado, a desire to shock the listener", which testifies to the use of swear words to describe a person negatively, for example, "regarding a person (snake, mouth, bucket, die, don't bark)" [14, p. 148–149]. Such negatively evaluative lexical units usually in artistic contexts serve as a means of expressing the emotional reactions of characters, manifestations of excessive despair, contempt, anger, etc., verbalized by phraseological units: *Гляди,* ***гадино!– зціпив зуби*** *Андрій. – Обманула, обіцялась сказать правду, тягнеш і досі... гляди, тільки подумаєш вийти за Ілька, уб'ю* (Look, you bastard! - Andriy clenched his teeth. – You lied, promised to tell the truth, but you are still dragging... look, if you even think about marrying Ilko, I will kill you) (V. Vynnychenko).

The peculiarity of the phraseological system (in contrast to the lexical system, which covers absolutely all fragments of the environment known to man) is that it mainly characterizes and reflects a person in all the most diverse roles and images [18, p. 49–50]. Phraseologisms figuratively designate those areas of reality that are directly related to the life activity of a person, to his vision and evaluation of realities, fragments of the environment, himself, as well as to the physical and emotional-psychological features of the subject of speech.

The integration of phraseological units in the composition of the phraseological field "emotional world of man" is traced, and it is evident that through the prism of heterogeneous linguistic and cultural information, it reflects the axiological potential of the names of extra-linguistic realities, the specificity of the phraseological verbalization of the material and spiritual life of the ethnic group, emotional behavioral stereotypes. The phraseological field "emotional world of a person" only occasionally represents neutral emotional states (feelings): 1) calmness: calm the heart ("cause a good mood, calmness in someone; please someone, calm down"); with a light heart, with a light soul ("a state of calm, light joy"); easy on the soul (on the heart) (*Навіть сонце світить так любо, немов приязно усміхається їй на вітання. У Софії так* ***легко****, так весело* ***на душі*** (Even the sun shines so kindly, as if it smiles kindly to greet her. Sofya is so **easy**, so cheerful **on the soul**... (Lesya Ukrainka); *Чого воно любо так стає на душі,* ***легко на серці****, як побачиш з-під снігу зелену травицю?* (Why is it so nice on the soul, easy on the heart, when you see green grass from under the snow?) (Panas Myrnyi); 2) indifference: *душа заросла полином* (the soul is overgrown with wormwood) ("someone became indifferent, became insensitive, impervious to anything"); *крізь зуби цідити* ("to sip through one's teeth - to speak reluctantly, indifferently, indistinctly, barely opening mouth" (*Хай біжить! – байдуже,* ***крізь зуби цідить*** *Карпо і тихо йде собі до соломотряса* (Let him run! - indifferently, Karpo gnashes his teeth and quietly goes to the straw shaker) (V. Vynnychenko).

At the same time, we record the diversity of two other segments of the phraseological field "emotional world of a person", which represents polar (positive/negative) emotional worlds. Positive emotional states are explained by phraseological units that convey joy. Features of the expression, course, nature of the emotion are reflected in lexical synonymous series that combine specific emotions: *радіти, радуватися*, *тішитися*, *торжествувати*, *тріумфувати* (rejoice, triumph, etc.). Phraseological verbalization of the emotion of joy is multidimensional, filled with various shades, tones and has its own gradation: to be happy (to have a positive, good, cheerful mood; to feel satisfaction, pleasure, comfort from something; to be cheerful, friendly, energetic; to be in a good mood, etc.). The most active representative of the emotion of *радість* (joy) is the lexeme *серце* (heart), which designates the organ that first feels joy, and the lexeme from the sacred sphere of the soul. The somatism *серце* (heart) in the phraseo-semantic field "the emotional world of a person" appears in several guises: as an independent agent (*[аж] душа (серце) радіє (радується), душа тішиться*, *заграло серце* ([even] the soul (heart) rejoices, the soul rejoices, the heart danced)) (FSUM, p. 34, 277, 281); as a space or container (*на душі / на серці гарно, розгодинилося на серці / на душі, легко на душі / на серці* (beautiful in the soul / in the heart, fun in the heart / in the soul, light in the soul / in the heart) (FSUM, p. 170, 418, 747); as a tool of action (*розквітати душею / серцем* - bloom with the soul / heart) (FSUM, p. 751). The feeling of joy is often associated with the singing: *душа / серце співає* (the soul is singin), with joy - *в душі тішитися* (to rejoice in the soul) (FSUM, p. 281): *Вірна дружина буде біля його ходити, своїм тихим словом тугу його розганяти, ясними очима* ***серце веселити***... (A faithful wife will walk by his side, dispel his longing with her quiet words, cheer up the heart with clear eyes...) (Panas Myrnyi); *В її [Емми]лиці було щось благородне, витончене, міцне, а усмішка разом з тим така мила, що* ***на душі ставало і легко, і бадьоро****, і навіть туман здавався дійсно як в цікавій казці* (There was something noble, refined, strong in her [Emma's] face, and at the same time, her smile was so sweet that it made my soul light and cheerful, and even the fog really seemed like in an interesting fairy tale) (V. Vynnychenko).

The emotion of an elevated mood is represented by lexemes that realize the semantic plans of mental upliftment, inspiration, etc. The components of phraseological units manifest the elevation of physical and creative forces, the activation of all mental processes and are in close relationships with the component of the soul (suffocated state), with the state of the soul: *з дорогою (радою) душею* (with a dear (happy) soul); *за милу душу* (for a sweet soul); *з відкритою душею* (with an open mind); *з відкритим серцем* (with an open heart); *розквітнути душею*

(Як же він зрадів, як ***розквітнув душею****, коли… почувся схвильований голос: – Егей, земляче, та й ти тут?* (to blossom with the soul (How he rejoiced, how he blossomed with the soul, when... an excited voice was heard: - Aegean, fellow countryman, and you are here too? - Yu. Zbanatsky)); *душа поривається, душа вгору росте* (the soul rushes, the soul rises upwards), etc. The last two phraseological units emphasize dynamic processes, human efforts to break away from the everyday (the earth), move vertically, upwards, all the way to the sky, which traditionally symbolizes heaven, the realm of happiness, pleasure and goodness. Such idioms convey the elements of the religious worldview characteristic of Ukrainians: *– Та як у їх воюють, коли б тільки ви знали! Як зачне розказувати мій побро [побратим], то аж душа вгору росте* (– But how they fight, if only you knew! As soon as my brother starts telling stories, the soul rises up) (P. Kulish) (FSUM, p. 277).

The positive evaluative emotion of admiration combines external and internal manifestations of positive emotional states in the consciousness of Ukrainians: *Заграло серце (душа)* (The heart (soul) was touched) - someone felt satisfaction, joy, elation, etc.; *На душі (на серці) гарно – Як стрінуся з просвіченим [освіченим] чоловіком, то в мене аж* ***душа радіє****. – Одбився я од села… – почав говорити Леонід Семенович* (It feels good in my heart – When I am with an enlightened [educated] man, my soul rejoices. – I fought back from the village... – Leonid Semenovych began to speak) (I. Nechuy-Levytskyi) began to speak; *Надворі лютує зима-лихоманка,/ А в мене у хаті щебече веснянка,/ Аж* ***серце радіє*** (The winter-fever is raging outside,/ And in my house a freckle is chirping,/ Even my heart rejoices) (L. Hlibov); *Ой як вона заспіває,– село розлягає... Ой як вона засміється,* ***душа радується*** (Oh, how she sings, the village spreads out... Oh, how she laughs, the soul rejoices) (Folk song).

The emotion of admiration is traced in artistic contexts that contain phraseological units with opposite usual evaluative conclusions. In particular, the evaluative potential of the phraseological unit *бісові його ковінька* ("damn it") depends entirely on the context, it can be used to express admiration, manifestations of positiveness for any reason: *[Марко:] От я й був парубком повного калібру,* ***бісові його ковінька****. Ге, та що там згадувати!* ([Marko:] So I was a full-fledged scumbag, damn it. Gee, what is there to remember!) (Z. Moroz); *– Ех,* ***матері його ковінька****! – весело пронеслось у Миколиній голові. – Я вам покажу, як українці танцюють! – і піймавши такт, стукнув, ударив ногою і наче силою якоюсь понісся в танці* (– Eh, his mother's dog! – cheerfully flashed through Mykola's head. – I will show you how Ukrainians dance! – and catching the beat, he knocked, kicked and, as if by some force, carried himself into the dance) (V. Vynnychenko).

The emotion of satisfaction is mostly modeled by polysemous phraseological units, the evaluative semantics of which is based not only on antonymy (they are examples of the representation of positive ("satisfaction") and negative ("dissatisfaction") feelings, but also on the contextual detailing of realized semantic plans that combine emotions like " pleasure" and "delight": 1) *чорт (біс) [його (вас, тебе і т. ін.)] бери (забира́й) / візьми́ (побери, забери і т. ін.)* (devil [him (you, etc.)] / take (take, etc.). 1. Joke. It is used to express pleasure, admiration for someone, something: *[Бугров:] Я живий!* ***Чорт забирай****, як я здорово біг!* (І. Микитенко); *– Сев, а хороше море,* ***чорт його забери****? – Коли б тільки його не змальовували синьою фарбою і красивими епітетами* ([Bugrov:] I am alive! Damn, I ran great! (I. Mykytenko); – Sev, what about the good sea, damn it, take it away? – As long as it was not painted with blue paint and beautiful epithets) (Yu. Yanovskyi). They express contextual positive-evaluative semantic plans with the phrase lexemes *здорово* and *хороше* (*healthy* and *good*), realizing the usual positive dimensions.

The emotional-sensual state of love is verbalized by a multi-meaning lexeme, which is qualified in the "Glossary of the Ukrainian Language" on the basis of four lexical-semantic variants (separate meanings): 1) "a feeling of deep heartfelt affection for a person of the opposite sex; love"; 2) "a feeling of deep heartfelt attachment to someone, something"; 3) to have an interest, a desire for something; 4) need certain conditions as the most favorable for existence and growth (about plants, animals, etc.) (SUM, Vol. 4, p. 563–564). The attribute of love is traditionally the emotion of happiness (1), a number of somatisms that represent this high feeling in all its manifestations (2), the names of denotations of the heavenly sphere (3), for example: 1. *Вдавала, що не бачить нічого й не розуміє нічого, а* ***в душі тішилася*** *молодим* ***щастям*** (She pretended not to see anything and understand nothing, but in her soul she was happy with young happiness) (H. Khotkevich); 2. *Здавалось,* ***очі*** *її [Галі] не дивились, а* ***горіли*** *й* ***світилися****,* ***щоки палали*** *й* ***пекли*** *своїм полум'ям,* ***груди*** *хвилювали під тонкою білою сукнею* (It seemed that her [Hala] eyes were not looking, but burned and glowed, her cheeks burned with their flames, her breasts waved under a thin white dress) (V. Vynnychenko); 3. *Оленько, кохана моя. Та я радий для тебе* ***сонце прихилити*** (Olenko, my love. But I am glad to bend the sun for you) (M. Zarudny); *Гірко було Маланці. От, зростила дитину, берегла, доглядала, рада була* ***неба їй прихилити та зорями вкрити,*** *а тепер оддай між люди на поневіряння* (It was bitter for Malanka. After all, she raised the child, took care of it, looked after it, was happy to bow the sky for it and cover it with stars, and now give it to wander among people (M. Kotsyubynskyi) (to bow to the sky (the sun, the world, etc.) for somebody with words happy, able, etc. means "to do everything for someone, even the impossible".

Positively evaluative emotions *respect, desire, inspiration, regret (sympathy)*, etc. are also indicative of the Ukrainian phraseological picture of the world, their differentiation is clearly traced in artistic contexts, where they provide an intra-portrait characterization of the characters.

Phraseologicalization of negative emotional states is provided by phrase components that represent: 1) (*дух*: *упасти духом, занепадати духом* – "longing", "pity"; *дух у п'яти тікає (лізе, заходить)* "fear", *важким духом дихати* – "to be angry": *Як піймав мене [постоялець] в лабети, як придавив, то в мене й* ***дух у п'яти заліз*** (As he [the resident] grabbed me by the labia, as he pressed me, the spirit went down in my heels) (Panas Myrnyi), *А він на тих сусідочок* ***важким духом дише****: бодай їх слід запав!* (And he breathes on those neighbors with a heavy spirit: if only their trace was gone!) (Marko Vovchok); 2) a series of somatisms (*упадати серцем, опускати вуха, повісити носа, опускати руки (крила), руки опускаються, повісити голову* (heart falling, ears down, nose hanging down, hands (wings) down, hands down, head hanging down, etc.): *Як же побачив [Шрам], що Сомка немає, то й* ***голову повісив*** (As soon as [Shram] saw that Somko was gone, he hung his head (P. Kulish); *І* ***кривавиться серце****, читаючи повість вашу, гуцули, ... повість боротьби вашої* (And my heart bleeds, reading your story, Hutsuls, ... the story of your struggle) (H. Khotkevich); 3) names of supernatural beings, for example: devil, demon, evil force, Satan, etc. They embody evil and have the unpleasant appearance of "a dark-skinned person with goat legs, a tail and horns; evil spirit, unclean force, demon, devil, Satan" (SUM, 11, p. 362). Phrases with the following components are used to express a range of negative emotions (dissatisfaction, indignation, annoyance about something): *– Дванадцать років відбатрачив. Дванадцять з дванадцати! І круглий рік?* ***Чорт візьми****, це ж каторга!* (I wasted twelve years. Twelve out of twelve! And all year round? Damn, this is hard labor!) (Oles Honchar); *[Сагайдак (зриваючи п'явки):] Десять років не був у вас. Тоді чи не було їх, чи не помічав.* ***Бісові личини****…* [Quaydak (picking off leeches):] (I haven't visit you for ten years. Then either they weren't there or I didn't notice. Devil larvae…) (L. Dmyterko); *– Та, йди-бо,* ***бісова личинко****! Бандите клятий!* (Well, go away, devilish larva! Bloody bandit!) (M. Khvylovy); *А не* ***взяв би лихий*** *оті рекомендації та поради, які ні до чого доброго не привели* (Wicked would take such a situation; And the evil one would take recommendations and advice that did not lead to anything good) (From the newspaper). Let us compare it with the opposite (positively evaluative) connotations that verbalize the mentioned usual swearing phraseology used in artistic contexts for the purpose of humorous description of the situation, to express satisfaction, admiration for someone, something, etc.: – *Люблю й я смажене сало. Держиш його на вогні, а воно,* ***лиха личина****, шкварчить, та на паляницю тільки кап, кап* (I also love fried lard . You hold it on the fire, and it, an evil face, crackles, and on the fire only a drop, a drop) (Ostap Vyshnya); – *Марто… – Ще не забувся, як мене звати? – дивується дівчина. – Ну й* ***бісова ти личина****, – похитує головою* (– Marta... – Haven't you forgotten my name yet? – the girl is surprised. – Well, you are a devil's face, – shakes his head) (M. Stelmakh); – *Ой, добра ж оця настоєчка,* ***взяв би її лихий****!* (I. Нечуй-Левицький); – *Такий розумник,* ***не взяв би його лихий*** (Oh, this tincture is good, a villain would take it! (I. Nechuy-Levytskyi); – Such a smart person, the evil one would not take him) (From the magazine).

Negative emotions (feelings) – anger, sorrow/sadness, heartache, shame/shyness, fear, anxiety/excitement, disgust, resentment/contempt, suffering, doubt, anger, restlessness, worry, nervousness, despair, impatience, dissatisfaction, etc. – are verbalized by phraseological units, the component composition of which contains dynamic metaphors with the connotation of “downward movement”, “longing”, “pity”, “claim”, “grieving”, etc.

Bipolar (ambivalent, uncertain) emotional states include surprise, impression, and pride. These psychologically charged segments of the world of emotions of Ukrainians and their phraseological ethnically marked representatives can become the object of further linguistic stylistic studies.

4 Conclusion

The study of the component composition of the phraseological units of the Ukrainian language to denote the world of emotions, the identification of the evaluation potential of the constituents of the phrase based on the materials of the “Phraseological Dictionary of the Ukrainian Language”, “Glossary of the Ukrainian Language” and artistic contexts provides grounds for the following conclusions.

The dominant formants representing spiritual and psychological values, the emotional world of Ukrainians are the component composition of phraseological units of the Ukrainian language to denote emotional states and reactions. Emotive phraseology, the distinctive feature of which is the reflection of assessments of various “formants of culture”, starting from emotional reactions to everyday stereotypes, continuing with the social positions of representatives of the ethnic group and ending with beliefs, customs, rites, magical formulas, etc., reflect the national worldview, its axiological potential, determined by evaluative nature of phraseological semantics.

The processes of euphemization and dysphemization function as two opposite trends in language and speech, aimed at improving, mitigating, reducing the negative impact and increasing, expressing it with the purpose of emotional impact on the consciousness of native speakers. Euphemistic phraseological turns are united by the main functional principle - to soften the harshness and categoricalness of statements, to replace negative axiological semantic plans with neutral or positive ones. The processes of dysphemization are based on the special use of stylistically marked (reduced, taboo vocabulary) to express negative evaluations and emotional conclusions about the marked denotation, to emphasize undesirable features in order to achieve a certain communicative goal.

The component composition of phraseological units that verbalize the emotional world of a person includes names of sacred and heavenly spheres, names of parts of the human body (somatisms), dynamic metaphors with correlates of “upward movement” (positive connotation), “downward movement” (negative connotation), etc.

The most common in dictionaries and artistic discourse are phraseological units representing negative emotions (feelings): anger, grief/sadness, heartache, shame/shyness, fear, anxiety/excitement, disgust, insult/contempt, suffering, doubt, anger, restlessness, anxiety, nervousness, despair, impatience, dissatisfaction, etc.

The specifics of the evaluation potential of the component composition of phraseological units of the Ukrainian language to indicate the world of emotions consists in the reflection of the value orientations of the ethnos, associated with traditions and rituals, knowledge about the inner world of a person, an intergenerational translational base of life experience and cultural heritage, a form of sociologization, a regulator of behavioral norms of an individual. National-cultural connotations were reflected in the component composition of phraseological units of the Ukrainian language to denote the world of emotions, in the processes of forming bipolar (bivalent, undefined) axiological semantic plans of phrases to denote emotional states, which include *surprise, impression and pride*.

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LANGUAGE CLASSES AS A MEANS OF ADAPTATION OF FOREIGN STUDENTS

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Abstract: Purpose of the research is the analysis of the problems of adaptation of foreign students to life and realities of a host country and presentation of our experience how English classes can be used for this goal. It is possible to reveal essential problems, which foreign students face with coming to a host country (language barrier, problems of self realization, problems of safety, homesickness). English classes are an effective means of their adaptation to living in a host country, as it allows implementing activities that simplify the process of adaptation (reading and discussing texts on Ukrainian culture and traditions, roleplaying situations that can happen in real life, discussing problems, which students face with). Findings can be used by teachers when helping students to adapt to new realities.

Keywords: adaptation; problems of adaptation; foreign students; English classes.

1 Introduction

Nowadays, the process of integration is actively going on in the field of education in many countries. The practice of international cooperation, the increase in demand for internship and student exchange programs reflect the popularity and mass nature of the processes associated with the social mobility of students. Globalization brings changes not only in the economic and political spheres, but also in the education system. Influencing the international educational market, globalization triggers the emergence of innovations in the internal structure of the university and the educational process, contributes to the emergence of new educational areas and teaching methods.

The internationalization of education in the modern world can pursue various goals: expanding the number of educational programs, including those ones which offer education entirely in English; the students' opportunity to study in foreign universities; expansion of the university' international network of contacts; improving the quality of education and research through the participation of students, teachers, and staff in international exchange programs. The development of international cooperation with other universities around the world allows organizing joint research projects, conferences, exhibitions, and special educational programs for foreign students.

The integration of higher education of Ukraine into the educational space of other countries also involves the intensification of foreign students' training and their adaptation to the conditions of the country in which they will study. It should be noted that Ukraine has recently developed active relations with many countries, including Poland, Lithuania, Great Britain, China, Kazakhstan, Turkmenistan, Uzbekistan, and others. According to the statistical data of the Ukrainian Center of International Education of the Ministry of Education and Science of Ukraine, at the beginning of 2020, 76,548 foreign citizens from 155 countries studied in Ukraine.

It should be noted that before the beginning of the full-scale invasion of the Russian Federation in Ukraine, the Kharkiv region uncounted 20,196 foreign students, which is significantly more than the number of foreigners studying in the Kyiv region (17,634 foreign citizens) [18]. Taking into consideration the large number of foreign citizens, the organization of the student adaptation process is a necessary element of higher education for students from other countries.

2 Literature Review

Based on the analysis of scientific literature, it can be stated that the issue of adaptation of foreign students to life and study in another country has repeatedly attracted the attention of scientists. In particular, D. Dauber, H. Spencer-Oatey researched the issues of internationalization and student diversity, T. Dovgodko concentrated on peculiarities of propaedeutic training of foreign students and their psychological and pedagogical adaptation, T. D. Dubovitskaya, A. Ya. Krylova looked into methods of studying the adaptability of students at the university, J. Hotta and S. Ting-Toomey researched intercultural adjustment and friendship dialectics in international students, M. Jackson, S. Ray, and D. Bybell elucidated the issues of international students' challenges and adaptation in the U.S. R., Jones and Y.S. Kim studied communication experiences of international students in the U.S., T. V. Kiyashchuk, A. A. Kiyashchuk, A. R. Sardarian, and M. N. Komarova highlighted socio-psychological and cultural adaptation of foreign students at modern universities as a whole, C.M. Westmont and C.R. Glass researched comparative effects of belongingness on the academic success and cross-cultural interactions of domestic and international students.

However, in our opinion, the role of foreign language classes in the process of adaptation of foreign students is not sufficiently covered in the scientific literature, that is why the purpose of our publication is to reveal how English classes can help foreign students with the process of adaptation.

To solve the purpose, we consider it necessary to address the following tasks:

- Generalize the essence of the concept of "adaptation" in scientific literature;
- Identify the main problems which foreign students face with during their studying in another country;
- Outline ways how to solve these problems during foreign language classes.

3 Method

Methodology implies content analysis of works of scientists in the area of adaptation of students-foreigners to life and realities of a host country. The general scientific methods of critical analysis, systematization and generalization of the approaches to the considered problem were used.

4 Results and Discussion

Notion of Adaptation

The term "adaptation" is used in many fields - Biology, Pedagogy, Philosophy, Sociology, Ecology, Cybernetics, etc. The study of problems related to the adaptation process is also at the intersection of various sciences and is the most important approach in the comprehensive study of a human. However, the concept of adaptation still does not have a generally accepted definition. Originating within the framework of Biology, this concept soon ceased to be a term of only biological research: "Attributing the phenomenon of adaptation to biological phenomena artificially narrows it: a person is a carrier of not only biological, but also social features, therefore, the phenomenon of adaptation should include psychophysiological, psychological, and social levels of analysis" [11, p. 50].

This concept is also widespread in Psychology, where it was initially used with a content close to the biological definition. In Anglo-American literature, social adaptation is designated by the special term "adjustment", in contrast to biological or physiological "adaptation" [10, p. 13].

The term "social adaptation" in Sociology was first introduced by foreign researchers in the 20th century. According to the theory of structural-functional analysis by T. Parsons, a person or even any social system cannot survive if the problems of adaptation to the environment, integration and goal-setting are not solved. The most important evolutionary processes for adaptation are those processes that strengthen adaptive capacity within society [14, p. 34]. The concept of social adaptation is related to the concept of socialization; the essence of these two concepts is the entry of a person into the social environment, assimilation and reproduction of social ties. However, according to Dovgodko T., Jia Lia, and Tianlan Wei, these concepts have differences: unlike socialization, social adaptation occurs most often in small groups or primary collectives, and it is connected with a specific type of activity [3, 12].

In the process of adaptation, there are objective and subjective sides. The objective side of the human adaptation process is formed by the surrounding social environment (parents, friends, peers) and various social institutions. The subjective side is connected with the personal characteristics and qualities of an individual, his/her beliefs and socio-psychological development. The process of formation of social adaptation mechanisms in an individual includes all types of educational activity and goes through three main phases, which are the basis of qualitative transformation of the personality:

- Activity (the main mechanism in the organization of adaptation of the individual, which carries out his/her active adaptation to the environment);
- Society context (mechanism of social adaptation of a person aimed at assimilation of norms and values of society);
- Self-awareness of a person (mechanism of social adaptation, with individual forms and comprehending own social role in society) [20].

Ukrainian scientists consider the concept of "socio-cultural adaptation" as an active process of interaction between a representative of another culture and a living environment, the process of acquiring work skills and knowledge necessary for life, assimilation of the basic norms and patterns of the new surrounding reality by the student, the so-called phenomenon of "entering the culture" [1]. The concept of "social and psychological adaptation" refers to the entry of a foreign student into the system of interpersonal relations, the establishment of mutual relations in the group, the formation of personal behavior in it. Socio-psychological adaptation is a rather complex, multi-level and multi-criteria process, which is studied from the standpoint of various approaches and directions [4, p. 24].

Thus, it can be concluded that today there is no single definition of the concept of adaptation in the scientific literature, but summarizing the views of scientists, the adaptation of foreign students can be considered as a complex process, which consists in the active adaptation of students to a new socio-cultural environment based on their understanding of socio-cultural ideas about this new environment. During this period, students get used to new living conditions, features of everyday life and communication with citizens of the host country.

Conventionally, the process of adaptation of foreign students can be divided into two categories: subject and social ones. The first one includes students' living conditions, the equipment of universities and the level of infrastructure development in the city where the students came. The second category includes social contacts and relationships that determine psychological atmosphere, which is either favorable or unfavorable for foreign students. The development of interpersonal relationships in the student environment can have different dynamics, but in most cases, foreign students first communicate with other students who came from the same country, but gradually integrate into the general student environment [2, 5, 15].

Case Study

Among 455 institutions of higher education that train foreign citizens, Kharkiv National Pedagogical University named after H. S. Skovoroda (KhNPU named after H. S. Skovoroda) takes the 50th place [18].

The activation of international relations and development of training of foreigners from different continents is an important direction of KhNPU named after H. S. Skovoroda, which increases the authority of the educational institution and makes it possible to attract additional funds for the development of its material base. Considering this, the university, along with students-citizens of Ukraine, trains 313 foreign citizens from 8 countries: Azerbaijan, Turkmenistan, Georgia, Turkey, Uzbekistan, China, Vietnam, and Palestine. At the first and second educational levels, 277 students are studying according to their chosen specialty at ten faculties: the Ukrainian Language and Literature Faculty named after G.F. Kvitka-Osnovyanenko, Faculty of Law, Faculty of Natural Sciences, Faculty of Foreign Philology, Faculty of Physics and Mathematics, Faculty of History, Faculty of Primary Education, Faculty of Arts, and Faculty of Physical Education and Sports.

Since the structure of the University does not provide for a specific school for foreigners, foreign students who are applicants of H. S. Skovoroda KhNPU are equal in their rights and obligations to Ukrainian applicants and become part of the student community of the university schools. However, the acquaintance of foreign students with the university begins with the International Center (former name the Department for Foreign Applicants for Higher Education) [9, p. 228-229].

Employees of the International Center acquaint foreign applicants with the legislative framework related to the migration policy of Ukraine, the documents they must have, the rules how and by what time the procedures for obtaining temporary residence permits must be completed in Ukraine. Also, inspectors of the Center provide applicants with the necessary information about the medical system of Ukraine, how to get medical services during a stay in the country, and peculiarities of the banking system (help how to pay for education, receive international transfers, etc., as well as register the National Identity Card) [13].

After that, students immerse themselves into student life, being in the same academic groups with Ukrainian students and facing quite a lot of problems in everyday life. According to the system of organization of educational process in KHNPU named after H. S. Skovoroda, we can state that the adaptation of foreign students mainly takes place during Ukrainian and English classes, and also informal communication with Ukrainian students. It should be noted that teachers of Ukrainian and English collaborate in order to facilitate foreign students' adaptation to Ukrainian realities.

The selection of material for the program on Ukrainian is carried out, taking into account the goals and objectives of training, determined by the communicative and cognitive needs of university students.

The basic provisions of Ukrainian language training for foreign students are the following:

- The orientation of the content and organization of the educational process to the acquisition of the entire complex of necessary skills and abilities, which provide foreign students with participation in educational activities and communication in the social, political, and socio-cultural spheres;
- All-dimensional development of students' creative abilities, fostering in them the need for creativity;
- Organization of the educational process in accordance with the individual needs of students;
- Orientation of the content and organization of the educational process to the assimilation of universal values.

The general goal of teaching Ukrainian to foreign students includes communicative and educational aspects, which are in close interaction with the tasks of training specialists for foreign countries.

The communicative goal of training is the leading one, since the educational goals are accomplished on the condition that students achieve a certain level of language proficiency. This goal is achieved by forming the necessary language and speech skills in reading, listening, speaking, and writing.

The main communicative spheres of education, in addition to the academic sphere, are public-political and social-cultural spheres.

Learning in these areas includes students' reading and discussing works of art and articles from magazines and journals, watching movies and performances, communicating on issues of the social and cultural life of Ukraine, as well as on everyday topics among themselves and with native speakers. In particular, the following topics are studied:

- Ukraine today.
- Kyiv is the capital of Ukraine.
- From the history of the Slavs.
- Kievan Rus.
- Princes of Kievan Rus.
- Baptism of Kievan Rus.
- Ukrainian Cossacks.
- B. Khmelnytskyi.
- Zaporizhia Sech.
- Ukraine in the 21st century.
- Education in Ukraine.
- The world of science, technology, and culture.
- Ukraine is proud of them (outstanding scientists, public figures, writers, poets, etc.).
- We are for peace (Ukrainian as a foreign language: 2020).

Work experience has shown that English language classes can also be an effective tool for adapting foreign students to life in the host country. Our program is adjusted to the program on the Ukrainian language, which help students better acquire the material and deepen the knowledge on the topics. It is important to note that curricula in Ukrainian and English do not double, but complement each other.

In the first semesters of the 2018-2019 and 2021-2022 academic years, we conducted an experiment: foreign students of the first year of study at the bachelor's level were given a choice regarding the format of studying English at the university. In particular, it was suggested either to study English with Ukrainian students, or to attend a group consisting exclusively of foreign students.

It was assumed that classes in English allow forming and improving communicative competence, which involves not only language practice, but also the mastery of social skills that are accepted in the country where they came to study. We assumed that this is why the study of a foreign language by foreign students in separate groups can contribute to their faster adaptation to life in Ukraine by adjusting the work program of the discipline. Regardless of the group chosen by foreign students to learn English, at the first class they were asked to complete the questionnaire, which consisted of the following questions:

- Do you have problems with the process of adaptation to the new conditions of study at KhNPU after H. S. Skovoroda? (question 1);
- Do you have problems during the educational process at KhNPU named after H. S. Skovoroda? Specify which ones. (question 2);
- Do you have everyday difficulties? If so, which ones (question 3);
- Do you have organizational difficulties? If so, which ones (question 4);
- Does the curator contribute to the creation of a favorable psychological atmosphere for the harmonious development of the personality of each member of the group? Justify your answer (question 5).

A summary of the answers is presented in the Table 1.

Table 1: Results of the questionnaire on the process of foreign students adaptation

	The number of foreign students who have relevant problems, %			
1	2	3	4	5
Question	Ukrainian Language and Literature faculty named after G. F. Kvitka-Osnovyanenko	Faculty of Arts	Faculty of Physical Education and Sports	Faculty of Law
1	80	89	75	80
2	70	65	40	75
3	93	95	90	85
4	75	80	60	75
5	10	11	5	10
6	70	65	40	70
1	2	3	4	5

On the basis of analysis of students' responses, it is possible to reveal essential problems, which foreign students face with when coming to a host country:

- Language barrier;
- Mastering the skills of individual work;
- Problems of self realization;
- Difference of educational systems of the host country and their home country;
- Psychophysiological difficulties associated with personality restructuring at the stage of initial adaptation and entry into unfamiliar ethno-cultural and international environment;
- Household problems associated with the conditions of living in a hostel, decision-making and problems solving;
- Medical system;
- Problems of safety;
- Homesickness.

There were 18 students in the group which consisted exclusively of foreign students, the other 42 people decided to study English as part of academic Ukrainian groups. It should be pointed out that when working with groups of foreign students, mainly communicative methods were used, aimed more at the development of conversational practice than at purposeful work with texts and their translation. It has been proven that this method allows students to better master the educational material and understand the scope of its use. It should be noted that foreign language classes were aimed not only at developing students' language skills, but also at acquainting them to the realities of Ukraine and at the same time providing psychological support.

Definitely, not all problems, which the students have, can be solved with the help of English language classes, but at the same time, English language classes greatly simplify the process of adaptation. Thus, we believe that English classes contribute to the elimination of the language barrier both in English and Ukrainian, because it has been proven that the language barrier is an exclusively psychological problem that cannot be solved through the study of additional vocabulary and grammar. To solve such a problem, during each class, we organize work in pairs or small groups, roleplaying situations that occur in everyday life (a visit to the doctor, shopping in a store, communication with government officials, etc.). Before acting out the dialogue, we provide the students with clichés both in English and Ukrainian and practice their pronunciation. A feature of the work is that it is advisable to speak dialogues not only in English, but also in Ukrainian, because these two languages are foreign to students and require a lot of practice.

We also emphasize that at this stage their main task is not perfect pronunciation and correctly constructed sentences, but conveying the main idea of the message. We focus the students on the following points:

- Making mistakes is natural and nothing terrible will happen if students make a mistake in pronunciation or grammar;
- Do not use complex phrases; it is better to use simple sentences, because the simpler the construction is, the less possibility is to make a mistake there;

- It is a unique opportunity to communicate with native speakers, which also helps overcome the language barrier [16, p. 60].

We believe that a foreign language teacher often acts as a psychologist, helping young people find answers to questions that bother them. It is also important to discuss such problems as nostalgia, differences in cultures, peculiarities of behavior in Ukrainian society and their nation.

Thus, speaking about nostalgia, we point out that it is a natural feeling and almost everyone has experienced it at least once; we also pay attention to the fact that modern doctors consider it a normal and even positive emotion. For example, according to research of scientists from the University of Southampton it was proven that nostalgia will increase the level of optimism in the future, and it is very important for getting rid of loneliness and isolation [6, 7].

Having discussed students' problems and life stories, we first theoretically sum up that there are three types of nostalgia: nostalgia for motherland, nostalgia for the past, and nostalgia for emotional links.

We draw students' attention to the fact that it is impossible to dwell on the past for a long period of time. Nostalgia presents all emotional symptoms. We immerse ourselves in memories, and the organism receives positive emotions. After that, as it is filled with this feeling, the usual rhythm of life is reached. There is no need to regret such moments, and it is better to be satisfied with the past. There is no need to run away from nostalgia as everyone experiences it [19].

Then we encourage students to tell how they struggle with this feeling and at the end of the discussion we write down some effective advice (be realistic, trying to understand the origin of such feelings, communication with positive people, avoiding stimulus which make you feel pain, understanding that you can change the situation, setting new goals and having active lifestyle, etc). It should be noted that such practice is very useful and students really take the advice, as they share their experience later.

The adaptation of foreign students is also facilitated by extracurricular activities that are characteristic of foreign countries - such as "Halloween" and "Christmas", as well as in Ukraine "Cossack Day", "New year", and others with a subsequent tea party. Students take a direct part in the preparation and holding of the events, become more united and liberated.

The atmosphere of goodwill and mutual assistance encourages students to think, work, and achieve success, because respect and mutual support strengthen their sense of self-worth, stimulate the development of intellectual abilities, independence, and self-confidence. A smile, good humor, high pedagogical culture of the teacher are also effective tools. Under such conditions, the student gets rid of the fear of making a mistake, the threat to his/her fullness is eliminated.

It should be also mentioned that the main principle of foreign language learning is the principle of ensuring motivational sufficiency. At the same time, it is important that internal incentives have the leading role, as they ensure the formation of more stable motivational connections, necessary for achieving high results. A sufficient level of internal motivation is the main prerequisite for successful interaction between the teacher and students. Students should be given maximum opportunities to reveal their personal potential through the means of a foreign language. It is necessary for the teacher to take care of such educational situations that would allow students to show the ability to think originally and creatively, find non-standard solutions in the environment created during the lesson. This will be facilitated by the use of exercises that are dynamic in nature, ensuring the presence of sustained interest [8].

After a semester of work in this format, foreign students of both groups were again asked to complete the questionnaire, which included the following questions:

- Is the adaptation process successful?
- Does the educational institution help solve the problems you have?
- Do you have everyday problems? If so, which ones?
- Do you have organizational difficulties? If so, which ones?
- Do you have difficulties with teachers? If so, which ones?
- Are there teachers who contribute to the adaptation process more than others? If so, which ones?

It should be noted that there were no significant changes in the answers of students who chose to study a foreign language as part of Ukrainian academic groups. In the explanations and detailed answers to the questions, they noted that due to the heavy academic load, they do not have enough time to familiarize themselves with the realities of the country in which they study, they feel a strong language barrier, and they do not feel close and have no friendly relations with Ukrainian students.

However, the students who chose to study English in a separate academic group showed more positive results. Thus, regardless of the faculty at which they study, 90 percent noted that the process of adaptation is much easier than at the beginning of their studies and noted that English classes greatly contribute to solving problems that arise during the educational process, solving everyday problems, overcoming the language barrier.

5 Conclusion

Therefore, the study of English by foreign students can significantly simplify the process of adaptation of students and contribute to the development of cognitive and research skills, the ability to work in a group, ability to work on projects; development of information culture, expansion of horizons and improvement of general culture and knowledge of students, education of tolerance and respect for spiritual values, customs and traditions of different countries and peoples. However English classes should be considered as a supplementary means of adaptation, as significant work must be done by curators and psychologists.

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CLARINET IN THE WORK OF FRANK ZAPPA

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Abstract: The proposed article deals with various aspects of the manifestation of the clarinet timbre in the works of the American composer Frank Zappa. Zappa's creativity is multifaceted, it is related to both academic and non-academic spheres of music making. Therefore, each of its "sides" needs to be studied separately. Zappa's compositional style was formed under the influence of several important factors: composition techniques of the 20th century, especially in the work of such composers as Igor Stravinsky and Edgar Varese (the relation to the role of percussion instruments and percussion should be emphasized); the music direction Doo-Wop, which was at the peak of popularity in the 1950s in the USA; the blues and guitar skills of Johnny "Guitar" Watson; mastery of jazz performers on wind instruments, in particular, saxophone, clarinet, trumpet. In this article, we limit ourselves to the study of the semantics of the clarinet in Zappa's compositions. A lot of literature, both biographical and analytical, is dedicated to Zappa's personality. Among musicologists, there are enough panoramic studies of Zappa's albums, including orchestral works, but there is not a single study where attention is focused on the semantic load of the clarinet. The article states that the composer used the timbre of the clarinet not only in an orchestral semantic role (the mature period of the composer's creativity), but also in the early period of creativity of the late 60s and early 70s of the 20th century, in which the rock concept is a defining component.

Keywords: clarinet; clarinet performance; Progressive rock; semantic role; interaction of academic and non-academic musical spheres.

1 Introduction

The activity of Frank Zappa (1940-1993) has a wide spectrum and covers various fields. Music and public figure, composer and politician, electric guitar player and vocalist, sound engineer and lyricist, conductor and actor — he entered the history of musical culture as a unique personality with an individual, unique style both in terms of composition and performance, and in terms of general outlook. There are 119 albums in Frank Zappa's creative output, 62 of which were released during the composer's lifetime, and 57 after his death. This testifies to the extraordinary and unprecedented efficiency and composer's creativity in the history of rock music. A special place in the creative concept of F. Zappa is occupied by the interaction of timbres of various musical instruments: acoustic, electric, and electronic. Combining timbres of instruments of different nature in unusual combinations is one of the stylistic features of the composer, which was noted by many researchers. Among musicological works, many are devoted to the analysis of Zappa's compositions, including orchestral ones, in different periods of his work. But the role of wind instruments in the compositions is highlighted in a small amount, and the semantic role of the clarinet has remained out of research attention. Therefore, within the framework of this article, we want to focus attention on the semantics of the clarinet in the works of Frank Zappa. Therefore, the object of the article is Zappa's interpretation of the timbre and technical features of the clarinet in his own works. The purpose of the article is to investigate the semantic role of the clarinet in the works of F. Zappa.

2 Material and Method

Regarding the definition of style, Frank Zappa's music poses a difficult task for musicologists - researchers of his work. According to Kelly Lowe (in the book "The Words and Music of Frank Zappa"), Zappa's music is difficult to define. Stylistically, Zappa's work absorbed a large number of musical directions; this composer is equally capable of writing both the simplest blues shuffle and complex multimodal pieces. But one of his distinctive stylistic features is the complexity and unpredictability of the development of musical material combined with a deep, diverse, and expanded lexical "vocabulary" of expressive means and a complete refusal to repeat himself musically, while liberally borrowing his own previous works (and thus creating an interesting basis for intertextual work and reflective processes). Since Zappa was not the author of hits (indeed, he had only a few compositions that "fit" into the radio format), his music is designed to a greater extent for an elite audience and requires the listener to actively immerse and pay attention to the presented works. As Ben Wall points, "He was a composer in a popular setting and represents the evolution of the popular music artist, through his work he says, 'why can't pop be clever?' and 'why can't classical be accessible?" [21, p. 82].

3 Results

Zappa created almost any kind of music imaginable: country, pop, punk, funk, reggae, blues, rap, techno, swing, doo-wop and surf. Of course, there is a significant component of jazz, academic art of Western Europe and progressive rock in Zappa's music. In order to complicate the material of the compositions, Zappa often combined these different genres of music within one work. K. Lowe is of the opinion that Zappa should be considered a composer of orchestral music, which happens to be created with a rock group [13].

Unlike usual progressive rock bands, Zappa does not use the sonata form, does not write works of a large form, but the system of leitmotifs is present throughout the album [7]. The opinion of John Covach is also interesting: "Zappa also composed a number of pieces for small and large ensembles (or adapted rock band pieces) that are best classified as twentieth century classical music, despite often-goofy titles such as "Mo and Herb's Vacation" [3, p. 318].

One of the important stylistic features of Zappa's compositional writing is intertext. The composer's intertextual references related to the art of playing the clarinet are interesting for this article. It is known that Zappa respected the performance of Eric Dolphy, a representative of avant-garde jazz, a multi-instrumentalist who played alto saxophone, flute, clarinet, and bass clarinet. This is evidenced by the inclusion of the phrase "Out to Lunch" in the text of F. Zappa's composition "Oh, No" which coincides with the title of Eric Dolphy's album.

Another intertextual connection with the art of clarinet performance in Zappa's work can be seen through Bernard Bilk. Bernard Stanley Bilk (1929-2014), known professionally as Acker Bilk, was a British clarinetist and vocalist. He has established himself as a brass player, with a special playing style that involves the use of rich vibrato, dominance of the lower register and long phrasing.

Rock music emerged as a hybrid form of music combining the popular music genres of R&B (black music) and country and western (white music) into a cultural form that developed with a youth culture audience. In the 1960s, gestures towards the avant-garde had a paradoxical effect. On the one hand, it popularized the avant-garde and expanded the formal boundaries of rock beyond three chords, backbeats, and love song lyrics. At the same time, it was part of rock's quest to become a respectable art form, and while highbrow was incorporated into rock 'n' roll, the result was that rock developed cultural capital as a music that could be high itself [7].

Kevin Holm-Hudson [9] in the study "Progressive rock reconsidered" defines the following important components of progressive rock:

1. The compositions have a larger volume than standard rock songs. But they are structured and rarely involve improvisation.
2. A combination of fast technical virtuoso passages and various dynamic nuances, sparse texture alternates with dense.
3. Using a mellotron or a synthesizer to create the sounds of a symphony orchestra, or to attract real timbres of instruments.
4. Long instrumental solos, may include improvisation.
5. Involvement of other musical styles that go beyond rock music.

6. Combination of acoustic, electric, and electronic instruments. Each of them has a certain semantic load, its role in the composer's idea, characterizing certain "characters", which the author's concept provides.
7. Multi-part compositions, leitmotif system, return of main themes.

If to follow this scheme, Zappa's music contains all the signs of the "Progressive Rock" direction, but his work is far from being limited to the above indicators.

On the other hand, David Temperley in the work "The Musical Language of rock" notes the key difference between rock music and academic music of the Western European tradition, which is a fundamental difference in the approach to creating compositions. According to Temperley, an academic work is created by a composer and initially encoded in the form of musical notation; in this form, it is communicated to the performers and then transmitted to the listeners through the performances [18]. A rock composition, on the other hand, is often composed by more than one person (that is, there may be more than one named "songwriter"). When rehearsing a composition, the musicians (which may or may not include the songwriters) can contribute to the composition in important ways: the bassist can lay down the bass line, and the drummer can lay down the drum part. Thus, as Temperley points out, the distinction between composer and performer is blurred (and designations often play no role in this process). The composition is then recorded, during which it is often subjected to significant studio processing. It is usually a particular recording of the work that most listeners hear and that becomes the primary definition of the composition. These differences between rock and academic music relate to another methodological aspect: the use of graphic notation. Most rock musicians do not use sheet music, neither during a stage performance, nor during studio work. If the sheet music still has a place in rock practice, it is necessary in those cases when rock music interacts with academic principles of music making: the involvement of professional musicians of symphony orchestras, or the work itself has a conceptual meaning and does not involve freedom of performance (such as rock operas or rock band projects with symphony orchestras). Zappa's music, despite the traditions of rock music, often involves fixing the musical text, most of his works have scores. "One page of full orchestral score that takes forty-five seconds to play can take sixteen hours to draw" [24, p. 83]. In addition, Zappa practiced a one-person approach to composition, as happens in academic music. So, it can be concluded that Zappa's work contains features of both rock music and academic music, while it cannot be completely attributed to any of these spheres. This is another argument regarding the uniqueness of the composer's personality.

Zappa had a special relation to the instruments of the symphony orchestra. He was always interested in experimentation and extrapolated his interest in chemistry to musical language elements [24, p. 188]. The composer used timbres of instruments in unusual combinations with other instruments and extramusical sounds. Also, Zappa often resorted to outrageousness and experiments with sound reproduction on instruments, particularly wind instruments. A well-known story is how he suggested to an oboist (Catherine Miliken) that she dip the bell of the instrument into a cup of coffee and extract a sound to find out exactly what the sound would be like in such an environment [20, p. 463].

But, as B. Daniels points out, Zappa's favorite academic orchestral instrument was the clarinet, precisely because of its timbre characteristics [4]. The clarinet has significant tonal differences in different registers. There are three main[1] sound registers: from E of the minor octave to C of the fourth — chalumeau, clarion, and altissimo [12].

[1] Some researchers of organology and performance on the clarinet believe that there are four registers, but in this article we rely on the works of Colin Lawson and Albert Rice, where a three-register scheme of the clarinet range is used.

The lowest register has a dark, "deep" sound, the middle shows the characteristic timbre of the instrument, and the upper, altissimo, is bright and piercing. According to B. Daniels [4], the altissimo register was the sound of the clarinet that made the instrument a desirable member of brass bands in the 19th century because it could maintain a balance of sound alongside trumpets and trombones.

The clarinet, from the very beginning of its invention (the instrument was developed by the German master Y. K. Denner in 1692), was positioned as an instrument of professional academic musical art. It has no prototypes in the folklore field of music-making, although there are many instruments similar in sound production in various countries of Europe and the East, while the timbre properties of the clarinet have no equivalent among other woodwind instruments. The evolution of the clarinet spanned more than 200 years, from its inception to the 1930s [12, p. 26], and during that time the instrument improved in design and acquired the status of an equal member of the symphony orchestra. At the same time, the clarinet attracted increasingly more interest from composers. Many pieces of concert form were written for the clarinet, thanks to which the instrument established itself on stage also as a solo instrument [17]. At the same time, the instrument was actively used in military brass bands. Due to its timbre and technical features, the clarinet played an important role in military brass music. Its parts were distinguished by virtuosity and the dominance of the upper register, which ensured the brightness and dynamics of the sound and attracted the listener's attention. It is interesting that namely the music of brass bands influenced the emergence and development of jazz music, because the first jazz performers on brass instruments came from military brass bands. The clarinet became one of the leaders of jazz music making in the early 20th century and culminated in the swing era with artists such as Sidney Bechet and Benny Goodman. Walter Everett states: "The clarinet is front and center in Dixieland arrangements such as Louis Armstrong's "Hello, Dolly!" and the Village Stompers' "Washington Square." It has a few lead roles, as in Mr. Acker Bilk's tremolo-heavy "Strangers on the Shore" (which probes its introspective lowest notes at 0:09 and elsewhere) and Chris Barber's "Petite Fleur." The clarinet leads both the Mothers of Inventions's "Dwarf Nebula Processional March & Dwarf Nebula" and the "March for No Reason" in King Crimson's "Epitaph." The latter also features bass clarinet, which is often paired with its more common cousin; both are heard together in Jaye P. Morgan's "If You Don't Want My Love," Tennessee Ernie Ford's "Sixteen Tons" (in octaves), the Beach Boys' "I Just Wasn't Made for These Times" (in dissonant parallel fourths, with the Electro-Theremin doubling an octave above the bass clarinet), the Beatles' "When I'm Sixty-Four," and Spirit's "Ice." Frank Zappa scores the highly unusual contrabass clarinet along with piano, trumpet, and string quartet in an atonal peek inside the corrupted mind of City Hall Fred in the Mothers' "Brown Shoes Don't Make It" [5, p. 95-96]. Thus, there are few examples of the involvement of the clarinet in rock compositions. It should be noted that these are mostly compositions of such a direction in rock music as progressive rock, where the sound of the clarinet is used to create a decorative effect. The clarinet also participates in the Third Stream musical direction, which is characterized by the interaction of expressive means of academic professional music and jazz [19].

In Kevin Courrier's description of Zappa's 1993 release Yellow Shark, which appears in the book "The Dangerous Kitchen: The Subversive World of Frank Zappa", the author includes a comparison of Zappa's music with composers-modernists. Among them, there are Nancarrow, Webern, and Varese. However, mentioning the aforementioned composers, Courrier contextualizes such music by Zappa as a stylistic departure from the general concept of the composer's discography.

Many clarinetists worked with Zappa during almost thirty years of musical activity. Among them: Ian Underwood (albums Uncle Meat (1969), Burnt Weeney Sandwich (1970), 200 Motels (1971), Over-Nite Sensation (1973), Orchestral Favorites

(1979)), John Leon Guarnera (played in the orchestral works of Zappa, albums Lumpy Gravy, Absolutely Free, Uncle Meat), Mike Altschul (Waka/Jawaka, bass clarinet), Ronnie Cuber (Zappa in New York, 1976, live album), David Ocker (Sheik Yerbouti album, 1979, Wild Love – composition, album You Are What You Is), Paul Meyer (Boulez Conducts Zappa: The Perfect Stranger), Roland Diry, Wolfgang Stryi (bass-clarinet, album Yellow Shark, 1993).

Separately, Zappa's album *Lumpy Gravy* should be considered from the point of view of the involvement of the clarinet timbre. *Lumpy Gravy* is an instrumental album featuring mostly acoustic instruments. In addition, this album uses a leitmotif system: the musical material contains the theme from the composition "Oh No", which is organically woven into almost every composition of the album [4]. So, let us briefly outline the album *Lumpy Gravy* by compositions (we will use the recording of the album from 1967).

1. Sink Trap. The composition contains the leitmotif indicated above, but is more interesting in the demonstration of virtuoso skill in the parts of woodwind instruments performing virtuosic fast passages.
2. Gum Joy is also built on the material of the leitmotif "Oh No"
3. Up and down. The introduction is performed by an English horn with a clarinet, and the main leitmotif is also present.
4. Local Butcher is performed in an avant-garde minimalist concept, the dominant component being percussion instruments. The clarinet has separate patterns that emphasize timbre color, there is no virtuosity.
5. Gypsy Airs shows a solo violin, rhythmic patterns in flute and clarinet are added. The group of woodwinds performs the function of accompaniment, emphasizing the rhythmic component of the musical material.
6. Hunchy Punchy — percussion instruments and percussion are brought to the fore again. The composition is distinguished by a bright cello solo.
7. Foamy Soaky. It is the only composition in the album that contains the sound of electric instruments, albeit in a secondary role. A brass band plays the theme with an expressive trumpet solo, then the leitmotif "Oh No" returns, accompanied by rhythmic groups — an allusion to Stravinsky's *The Sacred Spring* [6].
8. Let's Eat Out. The composition opens with the introduction of an English horn solo. The parts of other wind instruments are quite independent; the clarinet also has its own small undertone theme.
9. The Teenage Grand Finale also contains an interesting section in the woodwinds, the clarinet is performing short figurations, three or four notes, in various rhythmic combinations, with intervals of sevenths, octaves, and nones.

Thus, in the album *Lumpy Gravy*, the composer uses timbres of instruments of a symphony orchestra: groups of strings, woodwinds and brass instruments. But the clarinet in this material is not given important solo fragments, its parts mostly perform a coloristic decorative function or act as an accompaniment. In combination with the timbres of other orchestral instruments, the timbre of the clarinet acquires special acoustic characteristics. It should also be noted that Zappa does not involve the timbre of the clarinet in compositions with electric and electronic instruments, as if emphasizing that the place of this instrument is the symphonic acoustic sphere of music making.

Another album by Zappa that deserves attention within the framework of our article is *Uncle Meat* (1969). The album is large-scale, so let us briefly dwell only on the compositions in which the clarinet parts are present. The clarinet plays little in Zolar Czaki. But there are interesting rhythmic and melodic patterns in its part. The composition contains only acoustic instruments. The Legend of Golden Arches is a clarinet in the high register, a "thin" timbre is used, without low overtones. The clarinet performs an uneven rhythm, in a complicated 7/8 time. There is a clarinet solo in the middle of the composition. In the accompaniment, there is a rhythmic pulsation of eighth notes. Cruisin' for Burgers — the clarinet performs sustained "pedal" sounds as a background.

The timbre of the clarinet is combined with oboe, horn and flutes, but is not compatible with brass, saxophones, and bassoon. The range of the clarinet is mainly the middle, first, and second octaves. It does not play with electric instruments, just like in the *Lumpy Gravy* album. In compositions with vocals — rarely, the clarinet is mainly represented in acoustic instrumental compositions.

It is worth focusing attention on the *Burnt Weeny Sandwich* album, in which an important role is given to the wind instruments of the symphony orchestra.

The composition Igor's Boogie (two clarinets and a trumpet) contains an intertextual connection with the work of the composer Igor Stravinsky. Clarinets play either the same melody in intervals, or one plays patterns while the other plays sustained sounds, a "pedal". The trumpet leads a contrapuntal line. In the compositions *Holiday in Berlin*, *Full Blown*, the clarinet leads the main theme in short eighths in the high register, it is almost unrecognizable by timbre (0.48 — 1.10). Next, the clarinet provides sustained sounds (2.50 — until the end of the composition) as a background, and on this background a large-scale electric guitar solo is performed. This is a rare example when the timbre of the clarinet sounds in combination with the timbre of electric instruments.

The Little House I Used to Live In is a multifaceted composition, more than all other compositions of the album, it gravitates towards the musical direction of Third Stream [19]. The clarinet enters after the violin solo and plays with the bassoon and the trumpet (13. 50— 15.00).

The brass section on the Waka/Jawaka and Grand Wazoo albums is very prominently presented. But they focus on the brass band. The composer notes: "The instrumental combinations, the sonority of it is so strange. The way the tunes are voiced out, the violins will either be on the top or bottom of the chord, the clarinet is in the middle, sometimes alternating with the trombone, and the upper edge is usually outlined by a marimba or vibes line. The drums often play the melody along with everybody else. All of this is accompanied by a harmony line or the duplication of the marimba line on a synthesizer. As you can see, there is lots of complicated lines being doubled all over the place – rhythmically and otherwise" [22, p. 34].

The composition "Farther O'Blivion"

The composition "Farther O'Blivion" originates from the transformation of the themes of several previous works – "Steno Pool" and "The Adventures of Greggery Peccary", followed by "Farther O'Blivion" (the main theme from Be-Bop Tango) and finally, instrumental version of Zappa's composition "Cucamonga". Instrumental composition of "Farther O'Blivion" includes clarinet, saxophone, trombone, electric guitar, electric bass guitar, drum kit, keyboard synthesizers, and violin. Intro Be-Bop Tango is performed with woodwinds, trombone, drum set, marimba and keyboards. In this article, we will rely on the analysis of the composition *Farther O'Blivion* by W. Price. The melodic figurations in the first section of the composition and their subsequent variations are performed by the violins, after which the performance passes to the clarinet. The theme is doubled by marimba accompanied by electric bass guitar. In the next two sections, the melodic line is played on violin and clarinet, respectively, and doubled by untempered percussion, including rototoms, bells, and cymbals.

The orchestration of the woodwinds in the second variation of the first movement is another example of Zappa's timbral modulation techniques and unique orchestral doubling procedures [15]. In the first two measures, the flute plays the first four notes of the main theme (F-E-F#-G) and is doubled an octave lower by the tenor saxophone. When the F# and G repeat after 26 measures, the flute is doubled by the oboe in unison and this continues directly to the fifth in the last beat of the measure. Then the clarinet joins the unison. Oboe, clarinet, and tenor saxophone are used to color the sound and give "weight" to the melodic line.

In the second section, extremely high dissonant sounds on the quarter notes of the trio rhythmic figuration, performed by the clarinet and violin, draw attention. W. Price pays attention that since these instrumental parts are not specified in the score, a thematic and timbral analysis of the orchestral arrangement suggests that the notation in the original score and its recorded performance were merged [15]. Continuing the analysis of the piece's orchestration, starting at measure 37, the melody in the third movement is introduced by the clarinet and doubled by the guitar an octave lower in the first phrase and by the marimba in unison in the second phrase.

Both instruments are used to accentuate the attack of individual notes of the melody. The melody is accompanied by the sustained sound of the woodwind and brass ensemble, while the strings are instructed to play directly on the bridge of the instrument. Towards the end of the second phrase (bar 41), the orchestration changes from the warm timbre of the clarinet, marimba, and guitar to the subtle, reedy sound of the oboe, marimba, and piano. Compared to the second section of the composition, the orchestration of the third section has a more "light" texture and additionally illustrates Zappa's tone modulation technique.

Composition "The Perfect Stranger"

This composition is a vivid example of Zappa's stylistic compositional writing regarding the interaction of harmony and melody, which consists in the use of free chromatic figurations that have a wide correlative spectrum with auxiliary harmony. Both vertical and horizontal structures in this piece are based on the octatonic scale. Clement Brett (2009) [1] notes that the use of this scale is an important linguistic element in Zappa's works. In the main theme, "The Perfect Stranger" — a fastidious, high-pitched melody created by a glissando violin — outlines a separate intervallic sequence of notes that alternates between regular and irregular rhythms. The deep rich timbre of the bass clarinet combined with the sharp sound of the marimba performing the melody create a kind of textural opposition. According to C. Hanspal, soft and airy collide with harsh and fragile [8]. In "The Perfect Stranger", the combination of these timbres continues in measures 48-61,[2] after which the trumpet enters, along with discrete portions of replica flutes and oboes. The dynamic nuance is carefully edited by the composer: fortissimo and forte in the clarinet and marimba parts and pianissimo in the strings from the piano, emphasizing the volume at strategic climaxes. A more dynamic emphasis is obviously given to certain sections of the instruments, and it is quite clear that Zappa laid this potential in his own orchestrations.

The piano and harp provide a brief counterpoint to the clarinets and marimbas in bars 55-61, accentuating the quintal figurations, after which the melody takes on dramatic effect (bar 63) with the introduction of the open trumpets in the high register on the nuance of *f*. The composition also includes interval manipulation, based on the development of interval sequences that bring the melody to a repetitive state. Clarinets and oboes carry out the melody.

But the most important clarinet work of Zappa is "Mo 'n Herb's Vacation". Before being performed by the London Symphony Orchestra in 1983, the piece underwent a number of transformations, including written and performed revisions of parts and sections, rewriting and title changes. The first version of the work was intended for the clarinetist David Ocker, recalling the tradition in academic music where composers created works for instruments in collaboration with specific performers. D. Ocker recalls: "Later, I introduced Frank to my abilities as a clarinetist. He used me on a few albums — and wrote a grandly difficult clarinet part into "Mo 'n Herb's Vacation" for me. The high point of my time with Frank was performing that work with the LSO". (Ocker, http://fzpomd.net/mitb/ocker/#others). So, let us turn to the analysis of the composition *Mo'n Herb's Vacation*, which demonstrates the best traditions of clarinet performance.

1. Movement. The composition is built on the virtuoso technique of the instrument, involving the entire range of the clarinet. A complex rhythm and tempo instability attract attention. The composer uses jazz timbre, vibrato, glissando (both lip and chromatic). In addition, the composition contains a quarter-tone technique, unfixed pitch. The accompaniment is provided by other brass instruments: trumpets with mutes play sustained sounds, bassoons and flutes. An important role is given to percussion instruments. The brass also perform glissandos. A wide range of dynamic nuances is used.

In the "First part", the rhythmic and melodic figurations of the clarinet are uneven and take place against the background of a relatively static accompaniment. They act as focal points, attracting the listener's attention. With large sudden jumps between registers, the melodic figurations demonstrate the high technical capabilities of the clarinet, as well as its bright timbre gradations in different registers. To perform this part is quite difficult not only because of the technical requirements for the clarinetist, but also because of the complex rhythmic groupings that are constantly changing. The technical problems in this work were clearly described by percussionist Ed Mann, who worked with Zappa in 1977-1988: "Technically, there's a lot of passages where the notes are going very fast, at thirty-second note speed, and there's interval jumps of ninths and elevenths all in a row, all up and down. A lot of things from a marimba point of view are almost impossible because you have to be in two places at once, operating like four hands. The way that I used to learn the piece was to take everything apart very slowly, learn one section at a time and gradually put it together. The feeling of it is two ways. There's kind of a certain legato feeling in a lot of the phrasing, but the pitches and the tonality are all torn apart. There's nothing cohesive. There's none of the strong tonalities that Frank would use in his anthems. It's all very disjointed. You can feel the anger in it… I love Frank, but I don't enjoy hearing that piece. The conflict is just built into the music, the way the phrases go, the tonalities and the rhythms" [8, p. 160].

Let us focus on the clarinet solo in "Movement 1". An important method in Zappa's compositions is the constant rearrangement of small pitch patterns and the deployment of repeated intervals between sounds. Namely the development of these musical ideas contributes to the continuous flow of melodic figurations in the works [8, p. 161]. If we dwell separately on Zappa's interval manipulations, we should focus attention on the use of large successive interval jumps. The composer prefers the intervals of the seventh, the octave, the noni, the decima, and the intervals exceeding two octaves. Namely these disjunctive interval sequences create a sense of fragmentation and discreteness in the melodic figurations. Sudden register changes are quite common in the clarinet part, and zigzag patterns are often accelerated. There are wide jumps in the octave and above, but sometimes they can exceed two octaves moving in quick succession, which complicates the performance task and requires a high level of virtuosity, flexibility of the lip apparatus, mastery of the performance breathing technique. In order to accurately embody the author's intention in this musical material, it is necessary to overcome a number of technical difficulties: complex rhythms, instantaneous tempo changes, articulation changes, dynamics and large interval jumps between notes. The high level of complexity of this clarinet part lies in the fact that all the complex operations indicated above occur simultaneously.

[2] The article analyzes the composition *The Perfect Stranger* accordoing to Hanspal Chanan.

Another piece by Zappa that is interesting from the point of view of the clarinet part is *N-Lite: Negative Light.*[3]

The composition opens with a drum beat on one note, while the clarinet makes its first solo line. The clarinet remains the dominant voice throughout the section, its musical statements echoed by tempered percussion in unison with the clarinet. The clarinet then begins the second unaccompanied section (0:57), with a variation of the opening motif, but within a few seconds the percussion and keyboard patterns appear, functioning as an orchestral accompaniment to the solo clarinet. Soon, pizzicato strings join the accompaniment, resulting in a sound ornament of percussion, keyboard and string parts. The third and final section of the composition begins at 2:02, with the clarinet receding into the background, obscured by the accompaniment. Around 2:12, the clarinet is unmistakably heard.

The composition "Gross Man" has a relatively simple orchestration, similar at times to "A Pig with Wings", although the sound of the solo clarinet is presented in a melodic semantic role, accompanied by tempered percussion, keyboards, and chordophones (Jones, 2018).

Zappa again demonstrates the stylistic features of his own compositional writing in terms of timbres, orchestration, articulation techniques, and dynamics. The instruments of the orchestra perform slow chord changes as the clarinet performs a solo passage, during which there is doubling by percussion and other accompanying instruments for certain durations. There are a few more short passages where the accompaniment doubles the virtuosic clarinet part, at 1:38, 1:44 and for a long time, 2:05 and 2:44. The composition is a meditative cadence, without time signatures or a defined tempo, which can give the listener the impression of complete improvisation. But it is known that the entire material was thought out by the composer and recorded in the sheet music [10].

5 Conclusion

Frank Zappa involved the clarinet in his compositions throughout his creative career. The timbre of the clarinet was present throughout the composer's work, both in the early and later periods. The clarinet is used mostly in instrumental compositions and in works that have an orchestral context. In typical rock compositions, in combination with electronic and electric instruments, the timbre of the clarinet rarely appears. However, in orchestral works, the clarinet is an integral component of the musical material. The clarinet broadcasts the academic sphere of music making in Zappa's mind — when a direct citation of fragments of the works of academic composers is played or an allusion to such fragments occurs. But it can also be in an independent form. The semantic role of the clarinet as a jazz instrument is not used in the works of Zappa — this function is performed by the saxophone. As Alan Wright points out, "he uses brass and woodwind for introducing new themes. Also, this particular combination was used in Zappa's jazz and big-band compositions that he performed with in his various touring bands and rock ensembles" [23, p. 39]. Often, the clarinet is represented by a comic "character" or reflects unnaturalness, playfulness. It is similar to how I. Stravinsky used monotonous clarinet intervals to reflect the sounds of the street accordion in his ballet Petroushka. The culmination of the expressive potential of the clarinet was the composition *Mo'n Herb's Vacation*. According to the characteristic features of F. Zappa's stylistic writing, to realize the author's idea, performance on the clarinet requires a high level of technical virtuoso skill. The clarinet parts in Zappa's compositions demonstrate that the clarinet has a wide semantic spectrum and can function not only in academic professional art, but also far beyond it.

[3] During the analysis of this work, we relied on the work of Jeffrey Jones: Frank Zappa and his Conception of Civilization Phase III (Jones, 2018).

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THE “CHERUBIM SONG” GENRE IN UKRAINIAN MUSICAL CULTURE

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Abstract: The genre of the Cherubim song is considered in the art criticism and socio-cultural (spiritual) planes. The study of variations of the Cherubic Hymn proposed by various authors - from the liturgy of John Chrysostom to contemporary compositions by Lesya Dichko – was carried out. In general, the study was conducted in the landscape of Ukrainian sacred choral music and Christian spirituality emboedied in church music.

Keywords: Cherubim Song; choir; liturgy; melodic intonation.

1 Introduction

The spiritual chants of ancient Ukraine, their worldwide spread, are today considered to be the national analogue of the Byzantine-Slavic monody. “Ukrainian spiritual music attracts foreigners with its sincerity, a cappella performance, and especially the “boundless spaces of vocalization”, according to the famous choir conductor Oleksandr Koshyts. This singing is artistic and deeply spiritual at the same time; it is used both in the Divine Liturgy and in the evening and morning services”, - writes D. Stepovyk in the preface to the anthology of spiritual hymns compiled by the well-known scientist O. Tsalai-Yakimenko [20].

N. Gerasimova-Persidska, analyzing the “Service of God” by M. Dyletskyi (17th century), also notes its unexpected genre individuality: “The four-voice service relies to a much greater extent on the “rehearsal” intonation that comes from psalmody <...>. The parts “Izhe cheruvimy” (“We, who mystically represent th Cherubim”) and “Yako da tsarya” (“That we may receive the King of the universe born aloft”) are combined. <…>. Diletskyi often turns to direct repetitions, which often reach a summative conclusion. Repetitiveness sometimes creates a sense of the dance genesis of rhythmic constructions” [4]. The rhythm of oscillation of certain means of musical expressiveness is stimulated by beautiful ringing sounds in the cultural space of the spiritual being of the Ukrainian people. During the times of Kievan Rus, there was a high level of bell-ringing. It is confirmed that already in the 11th-12th century, bells were firmly rooted in liturgical and secular life, their functions expanded; there were many situations where bells of different sizes were used [9].

The cherubic song is the secret peak of the golden section of the Liturgy, which reveals to the believer the Truth about the truly present connection between his spiritual part and God. Such a connection is sophisically confirmed during the Liturgy by subtly existing beings - Cherubs. Cherubim are attributed to fiery beings who are surrounded by God the Creator, in the core of the universe. They are mentioned many times in the Bible. To store the ark of the covenant, Moses was said to make two golden cherubs and place them facing each other at both ends of the ark in the exact dimensions of the tabernacle - the portable temple of the people. It is indicated that in the space between the faces of the cherubim, the Higher Power will speak to Moses. In the future, the building of the Jerusalem temple was created strictly according to the image and architecture of the tabernacle: the parameters of the tabernacle are precisely specified in the Bible, as well as the fact that it is possible to enter its sacred part in a prepared form.[1]

The Cherubim Song introduces into the heart of the spiritual field of John Chrysostom Divine Liturgy. The personal practice of many years of church singing and communication with scientists provide evidence of a careful attitude to its analysis and performance.[2] We will rely on Anatoly Vahnyanin, “... who liked to start his lectures on the history of music with the words: “Music was created by God”. And this saying is not a metaphor: it outlines the deep essence of music as a conversation with God, as a prayer to God, as the highest emotional knowledge of God.” [22, p.66]. We ask: “...How? how does the liturgy preserve not only the letter <…>, but also the Spirit (Truth), expressing the thoroughness and spiritual realism of the musical culture of the last millennium?” One of the possible answers is as follows: “...due to the logic of the spiritual path, which is reflected in the synergy of structural algorithms and prayer chants of the liturgy, that is the city of God's communication and has a paradigmatic significance in relation to human creativity (in particular, that of composers)” [14, p.94].

The purpose of the article is achieving the experience of spiritual analysis of liturgical hymns (on the example of Cherubim song) as a component of contemporary Christian science and culture.

2 Method

To analyze the specificity of the spiritual nature of the musical creativity of homo credens (authors who turn to liturgical texts), we will rely on a synergistic approach. First of all, knowledge of the laws objectively operating in the liturgy is necessary. In it, existence is considered in an expanded perspective, as it is not limited to the local horizon. The experience of transcendence is possible due to the action of energies (impulses, volition, aspirations of the human heart, mind), which are consciously implicated in external forms of manifestation. The result of this is an ontodialogue - communicative connections of vertical (God - man) and horizontal communication (monologue or dialogue between people).

However, the presence of “projection-traces”, their active influence is noted by everyone who encounters the liturgical creativity of modern artists. If human creativity affects the evolution of all living things in nature, all the more is the appearance of works saturated with a spiritual dimension.

3 Results and Discussion

Historical retrospect

The thousand-year period is extended to the inspired liturgical works of modern Ukraine.

O. Tsalay-Yakimenko restored the oldest layer of professional music of Ukraine – “more than a hundred high-art works, selected from manuscripts of the late 16th-18th centuries, as well as first editions”. <…> “Notolinear Irmoloi-Irmologion have survived to our time in numerous (over a thousand) manuscripts <...>” [20, p. 11] Among the monodies, there are 12 halves.[3] “Izhe Cherubim” is a citation of the Kievan, Ostrog, skit origin and in 1-4-voice versions from the Lviv region according to the Octoikh of John of Damascus. Greek word “irmos” means “spiritual song”, which in princely Rus (Kyiv Rus) was used during the early expansion of Christianity. <...> “Our irmoloy singing already in the middle-age Ukraine, and especially in the Cossack-Hetman's state, is gaining a deep national expression, expriences the remarkable influx of folk culture” [20, p. 5].

M. Diletsky wrote three “Services of God”: “Service of God” (4-part), “Kyiv” (8-part), “Proportional” (8-part, in the amount of 3/1) [4]. M. Berezovsky has “Liturgy” in manuscript. D.

[1] Exodus, 31: 1-11

[2] Hieromonks, priests warn against taking the Blessing just to touch on this topic, since the essence of its nature is highly sacred

[3] “*Napiv*” (tune) is a term historically formed in Ukraine to designate the genre of church irmological singing; for centuries it is used stably and unchanged in Ukrainian Irmologies” (Tsalai-Yakimenko, O.: *Spiritual chants of Ancient Ukraine*, c. d., p. 7).

Bortnyanskyi, A. Vedel, M. Verbytskyi created their own versions of “Cherubim Song”, I. Lavrivskyi - Three “Cherubim Songs”.[4] From A. Wedel's “Liturgy”, only certain numbers have survived to our time: “Mercy of peace”, “We who mystically represent the cherubim”, “We sing to You”, “It is Truly Meet”, “Our Father”, “Let our mouth be filled”.[5]

Three “Liturgies of John Chrysostom” for choirs of different skill levels were written by the priest (archpriest) and composer K. Stetsenko (1907, 1910, 1917), who is a classic of Ukrainian music of the 20th century (he was also a choir conductor, teacher, public figure).

“Liturgy of John Chrysostom” by M. Leontovych, the son of a village priest, a world-renowned composer and teacher, turned a new page in the history of Ukrainian spiritual singing. The family tradition of spiritual service in M. Leontovych, as evidenced, dates back to the beginning of the 18th century. On May 22, 1919, the first performance of the “Liturgy” took place in the Mykolaiv Cathedral in Kyiv, and was dedicated by the author to the founding of the first parish of the Ukrainian Autocephalous Church [24, p. 81]. M. Leontovych wrote in his diary: “In the cathedral (in Kyiv) they sang the liturgy of my composition under the direction of S. Telezhinsky. In general, the impression... is good. <...> the people like to perform church melodies, and the singing itself, including liturgical, is accessible to children and adults” [7]. The Ukrainian subtext of M. Leontovych's “Liturgies” was made by Kyrylo Stetsenko. This was the first divine service in the native language [21, p. 50] that happened in the spring. (Seventy years later, also in the spring, a female composer, L. Dychko, continued this tradition).

“Two Cherubim songs/’ by O. Koshyts (No. 7 and No. 11) were written on the basis of a Galician folk song (the so-called “samolivka” or “samoilka”). The composer, who traveled in search of ancient Dyakiv melodies preserved in Ukrainian villages, created five Liturgies and thirteen “Cherub Songs”. In one of the options, he indicated: “Cherub song. To the tune of H. Skovoroda” [10]. Regarding the melody “Cherub Song” by H. Skovoroda, there are doubts in periodicals regarding the exact evidence of its origin. We rely on the authority of O. Koshyts, as a scientist-ethnographer, “endowed with an exceptional musical intuition”, on the legendary faith of the people, on modern scientific research and hypotheses. There is no documentary confirmation that this is H. Skovoroda's melody, but there is no refutation either. The following is printed in the preface and table of contents to the unique Anthology “Cherub Song of Ukraine and its Diaspora” (2010) in Chapter II “Authors of Cherubs”:

78. To the tune of H. Skovoroda, harm. by priest Viktor (Vysotskyi).

79. To the tune of H. Skovoroda, harm. By O. Koshyts, No. 6 [3].

“Cherubic songs” to the tune of H. Skovoroda “are presented among the author's songs, since folk tradition has called them that for a long time <...>. “Cherubic” to the tune of Skovoroda originated in Kharkiv, where the philosopher was deeply respected, and his songs instantly became popular” [3]. H. Skovoroda “composed the voice of the spiritual song “Like Cherubs”, which is still used in many rural churches of Ukraine” [15].

Almost 100 years later (2010) after the “Liturgies of John Chrysostom” by K. Stetsenko and M. Leontovych, for the first time in Ukraine (and in the world), the publishing department of “Our Parish” published the above-mentioned music collection of Ukraine and the Diaspora, which contains 156 Cherubim songs by Ukrainian composers, many rare and more than 20 printed for the first time. The works of hitherto unknown, talented composers of the Baroque era have been revived for worship. Seventy-seven ancient and modern Ukrainian artists are presented, 17 of them are anonymous. For the first time, a complete collection of Cherubim songs by archpriest Kyryl Stetsenko (12 works) in the original language were published; 4 of them were never printed [3]. The well-known musicologist, conductor and compiler of many music collections M. Yurchenko expressed himself in the Premises as follows: “We have not yet had publications of Ukrainian sacred music of this level”.

M. Verbytskyi, a priest and composer, wrote “The Service of God” for a mixed choir (1847) with a version for a male choir (1865). On March 10, 1865, celebrations of T. Shevchenko's creativity and personality took place in Przemyśl. In the concert, for the first time, a choral performance of M. Verbytskyi's work “Ukraine is not dead yet”, originally written for voice with guitar accompaniment, was performed. The choir concluded the solemn concert conducted by Anatol Vahnyanin. Let us clarify the symbolic coincidences: the version of the “Service of God” for the male choir also has a systematic chronology between the 19th and 21st centuries - in 138 years with the first performance of the modern “Hymn of Ukraine” and its legal approval “Neither the glory nor the will of Ukraine has died yet”.[6] Both works by M. Verbytskyi (“Liturgy” for male choir and the choir “Ukraine is not dead yet”) were created in a single space-time and are symbolic of new historical realities.

The melody of the modern “Hymn of Ukraine” has liturgical sources in the chanting of syllables, in bell etymology, spiritual folk psalms.[7] V. Sylvestrov felt this well: “... the national anthem of Ukraine is amazing <...> it was created by Mykhailo Verbytskyi <...> he had a melodic gift; this is evident from his liturgies. And he created this patriotic song as a church composer. This is hallelujah, singing <...> There is no such thing anywhere in the hymns! This is a unique work: the national anthem of Ukraine, but it contains< ...> the memory of the liturgy, of the all-night service” [19].

From 1989 to 2003 (14 years[8]), Lesya Dychko created and musically worked out five “Liturgies” (all in Ukrainian): four “Liturgies” for various compositions of the score choir a carpella (1989, 1990, 2002-2003) and one called “Solemn Liturgy” for soloists and mixed choir a carpella (1999, second edition in 2002).[9] These “Liturgies” were born from a Ukrainian woman, world-famous for her “breakthroughs” in the newest fields of creativity since her student years. (Her cantata “Four Seasons” was the beginning of a new “folklore wave” in Ukraine in the 60s and 70s of the 20th century).

At the beginning of the 21st century, after the “female experience” of Lesia Dychko, E. Stankovich (2003) and M. Skoryk (2005) turned to the Liturgy of John Chrysostom. M. Schuh wrote “Liturgical hymns of John Chrysostom to canonical texts” (2005), where he admitted in the preface that this work is “an attempt to embody the Hymn of the Divine Light, since namely in enlightenment and love the highest sacred goal of human existence lies”). Finally, V. Stepurko created the “Liturgy of St. John Chrysostom” (2011), and 4 years later - the five-part “Confessional Liturgy” (2015), dedicated to the memory of the victims of totalitarianism. In an interview, the artist explained the difference between the words “confessional” and “confessor’s”. “In the Confessor’s liturgy, I imagine Hetman Mazepa, who is a confessor in face of the God. It is as if through the prophet we keep the connection of confession with the Lord; The confessional liturgy is, as it were, the embodiment of the

[4] Kudryk, B. (1995). Review of the history of Ukrainian church music: Research. Vol. I. Lviv: Institute of Ukrainian Studies named after I. Krypyakevych of the National Academy of Sciences of Ukraine, pp. 33, 41, 65, 70, 88, 96, 100.

[5] Annotation for the disk “Artemiy Vedel, Kyrylo Stetsenko “Liturgies of St. John Chrysostom”. https://www.ukma.edu.ua/index.php/resursi/kulturno-mistetski-tsentr/89-about-us/172-liturgia-zolotoystogo

[6] Approved by the Law of the Verkhovna Rada of March 6, 2003.

[7] Composer Sylvestrov, V. Video interview. https://www.youtube.com/watch?v=yOmRZ6K11rg; Varavkina-Tarasova, N. (2018). Spiritual symbols in the space of a musical text (“Hymn of Ukraine” by M. Verbytskyi to the words of P. Chubynskyi). In: History, culture and education: the Christian dimension (to the 1030th anniversary of the Baptism of Kyivan Rus): coll. of science Ave. Khmelnytskyi Institute MAUP. Khmelnytskyi: Edition of XI MAUP, 8, 45-52.

[8] a symbolically realized number in the numerology of the work of Y.S. Bach

[9] The poetic texts of “Liturgy” are taken by L. Dychko from “Service of God: by K. Stetsenko.

confession of the Ukrainian people, it is already a more recent history" [18].

Definition of the terms "Cherubs" and "Cherub Song".

Cherubs are subtle vibrating beings that help the human soul in discovering the knowledge of the Higher World, prepare and involve in the perception of the sacred Mystery of Life on Earth. The etymology of the word has a Latin origin, formed from "lux" ("light"). This root has many variants of meanings: "brilliant", "bright", "smart", "clear", including the words "ray", "radiant". In the details of the etymology of the root "lux" is understood as movement, vibration, wave, spiral-like unfolding of the essence of the light core.

There are ancient claims about the color of angelic beings. "In the angelic hierarchy, the Cherubim, since they are always immersed in pious meditation, are represented by the blue color. <...> The perception of this color causes associations with the universe and thought, loyalty to Divine wisdom" [17]. In the first translated reference book on the symbols of Western European art, it is stated: "Cherub is blue, or golden yellow, with a book. Seraphim is red, with a candle" [5].

P. Florensky asks in the sermon: "What mysterious words are sung during the liturgy! Who can listen to them without awe? Think about it: we "mysteriously portray Cherubim"! Isn't like depicted like? And we depict the Cherubim. So, there is something in each of us, similar to cherubim, similar to Cherubim - with many eyes, like a conscience, an Angel of God. But this similarity is not external <…> The resemblance to the Cherub is internal, mysterious and intimate in the depths of the soul. This is a spiritual similarity. There is a cherubic core of our soul, an angelic core of the soul, which is great in its meaning. But it is buried in mystery and invisible to carnal eyes. God gave man His best gift - the image of God. But this gift, this precious pearl, is hidden in the innermost chambers of the soul".[10]

During the recitation of the priest's prayer at the altar and the burning of incense, the singers sing the Cherubim song. It was compiled and put into use, according to the testimony of George Kedrin, in the VI century, more precisely during the reign of Justin II (565-578).[11] At liturgies of various purposes, four "Cherubic songs" are sung. (Usually, even to those people who have been singing or listening to the Liturgy for many years, preparing for the Eucharist and participating in it, it seems that there is only one "Cherub Song" by its immediate name).

"Cherub Song" (with that name) is sung at the Liturgy of John Chrysostom and Basil the Great. On Maundy Thursday, the troparion "The Supper of Thy Secret" is sung at the Liturgy. On Great Saturday – "Let all human flesh be silent". At the "Liturgy of the Presanctified Gifts" – "Now the Heavenly Forces are serving with us invisibly".

The Cherubim Song belongs to the second part of the Liturgical Service, which is secret in the spiritual sense: what happens in the space of the temple can be seen only with spiritually open eyes. In the "Cherub Song", unlike many other components of the service, the sacred action is directly narrated. The "Song" usually consists of two internal plots, sacred in a mysterious sense. "We who mystically represent the Cherubim" (or in another translation "reveal") and "To receive the King of all, who is led in glory by angelic ranks invisibly". In the first part, there are three postulates: 1) that a believing person should discover with his heart the reality of the higher angels both internally and externally, 2) and pay homage to the "Life-creating Trinity, we sing the Three Holy Song", 3) "let us put aside all worldly cares now". So, in terms of composition, "Chorub Song" has a complex two-part form, where in the exposition there are three musical periods, and in the second section there is a period of a single structure. The parts are divided by the singing of the choir "Amen", at the end - with the common coda "Hallelujah".

In the Liturgy of John Chrysostom, the "Cherub Song" is namely the sacred part. In it, it is proposed to put aside all worldly cares in order to serve the heavenly forces with faith and truth, so that "without condemnation, we can partake of Your most pure Mysteries, for the forgiveness of sins and eternal life. Amen".[12] In Christianity, since the first centuries, there has been a teaching about the heavenly hierarchy. St. John Chrysostom (4^{th} century), whose works are studied in the themes of musical aesthetics, in his sermons at the Liturgy revealed the secret of spiritual messengers to help people, gave perfect musical advice.[13] At the turn of the 5^{th} -6^{th} centuries, in the Tractate "On the Celestial Hierarchy" Dionysius the Areopagite ("Areopagitics") defines bright angels as a "radiant chain of heaven".[14] In the 5th century, their (angels') various ranks were classified in a treatise attributed in the Middle Ages to Dionysius the Areopagite, converted to Christianity by Ap. Paul. His treatise "On the Celestial Hierarchy" ("De Hierarhia Celesti") divides angels into 9 ranks (or choirs), which are grouped into 3 hierarchies: 1) Seraphim, Cherubim, Thrones; 2) Dominations, Virtues, Powers; 3) Principalities, Archangels, Angels" [5].

In the climax of the Divine Comedy, Dante sees higher subtle beings in Paradise in the Ninth, Crystalline Heaven, or in the Prime Mover. The Dazzling Point of the First Mover was surrounded by heavenly light by a Circle of Fire from 9 circles around It. These circles are concentric, created from angels, divided into three "three-part hosts" (9 angelic circles).[15] Cherubim, guardian angels, are located next to Seraphim and Thrones near the very core of the Universe. They guard the Tree of Life and the Entrance to Paradise. (For example, in the Volodymyr Cathedral in Kyiv, Three Cherubs with spears and stern eyes guard the entrance to the shrine of the altar - the icon above the Royal Gate).

The founder of the modern Western liturgical school, Professor Juan Jose Mateos Alvaros, and the archimandrite of the Eastern Rite, Professor Robert Francis Taft, conducted fundamental research on the ancient forms of liturgical singing and structural analysis of its elements at the turn of the 2nd and 3rd millennia. "The whole of it (the Liturgy) is a mystery in which every part of it has this mysterious character - this was the idea of St. John Chrysostom in his explanation of the liturgy".<…> When the litany ended, the choir began to sing the hymn of the offering - now it is the Cherubim song. <...> In the earliest sources testifying to this liturgy, we find only three elements: 1) deacons' bringing, placing, and covering gifts; 2) prayer said by priests; 3) cherubic song, which is sung by the people throughout the entire liturgical rite. <…> As soon as the liturgy of the Word ends, the choir begins to sing the Cherubic <…>. This troparion, repeated three times in ancient times, is a processional hymn corresponding to the Roman *antiphona ad offertrium*. During the singing of the Cherubim song, the priest says a prayer that appears in the manuscripts as part of the liturgy of St. Basil the Great" [12].

The spiritual world of Ukraine in Lesya Dychko's "Izhe Cheruvimy"

The composer deeply studied painting, is familiar with the intricacies of both folk and academic painting. "Besides music, I am fond of painting," the artist admits. - I paint abstract paintings, I am also interested in architecture (I can walk for hours on the streets of cities and towns, looking at houses) <...> I studied the history of aesthetics at Taras Shevchenko National University [11]. While creating a liturgical song, she, without a doubt, consciously immersed herself in the ancient beliefs of the Ukrainian people, in whose traditions the perception of the Nature of their land as a temple of the Higher World is the Truth.

[10] Florensky, P. *Joy forever. Sermon.* https://azbyka.ru/propovedi/radost-naveki-svyas hhennik-pavel-florenskij.shtml
[11] Professor Archimandrite Cyprian, Eucharist. Paris: YMCA-PRESS, 1947, Reprinted from: REPRINT A.F.P, 1992, p. 195.
[12] "I believe" by John Chrysostom before Communion.
[13] Saint John Chrysostom: Selected Teachings. A collection of teachings as applied to the ten commandments of God. 2006.
[14] Mystical Theology (1991). Kyiv: "The Way to Truth", p. 31.
[15] Dante Alighieri: The Divine Comedy. Paradise. Song XIII, Art. 55-63; Song XXVIII, Art. 16-25.

"Liturgies" by L. Dychko are identical in this sense with the melody of "Hymn of Ukraine" by M. Verbytskyi: "In this simple chant, it is as if the wind is blowing, as if the branches of the trees are singing" [19]. In the Cherubim song from the "Solemn Liturgy", one feels an amalgam of intuitive dives into the natural-temple antiquity of freckles, crows, Kupala chants, soulful sincerity of lyrical female improvisations.

The architecture of the work embodies choral bell sonoristics. It opens, constantly emerges and ends in the soundscape of masterfully embodied bell sounds. They reveal the spiritual plane of the Nature of the Earth, the source beauty of folk intuition, create a sense of space-time associations with the frescoes of Kyivan Rus. The composer reveals the inner world of her creativity: "I could look at the image of some temple for a very long time, gradually losing the sense of reality and time, as if traveling virtually in another space. And then musical ideas and images were already emerging and taking shape<…>Spirituality in its various manifestations is the very first sign of my music. The second is the vision of musical images in terms of color and architecture. My work is also distinguished by bright patriotism" [11].

In the Peace litany, a feeling of a highly spiritual space is born, due to the unfolding of a great prayer process, in which the following are present: bell imitations; the genre-intonational nature of melos in the syncretism of classical functionality with the chord progression[16] of folklore sources; sonoristics of a major chord with an upper-second minor tone (*late consonance*); spiral-like, rotary and rectilinear development, outlined by the movement of "divine-intelligent beings"[17]; "breathing" of harmony of the highest level, like "inhale-exhale-inhale" in the tonal plan, which will be further developed by the "*tune-sound channel*": Des-cis-Des.

Des-dur as an arched tonality is perceived by the "dome of the temple" reborn from the "crystal sky" (according to Dante): it completely symphonizes the musical space-time of the "Solemn Liturgy", as if opening the temple curtain and closing it: No. 22 ("Many Years", Des -dur). Between them, there is: No. 2 "Bless the Lord, my soul", Des-F), "Small Litany" (cis-moll); No. 3 ("Praise the Lord, my soul", Des-gis-Des-gis-As-Lydian-Des-gis-Des); No. 12 ("Prayer Litany", cis-Des); No. 16 ("Our Father", cis-moll); No. 17 ("One Saint is Blessed", Des-dur); No. 18 (fugue, Des-cis-Des). The fret-tonal "rod" is at the height of the major-minor system of the same name in a tempered sense; in choral performance - even more original. While the tonicity of *Des major* creates the sonosphere of the spiritual field of the "Liturgy", the tonicity of *cis minor* actually, in vocal performance, imperceptibly raises it.

Separately, let us point out the symbolism of the "voice of the Cherub" - the solo soprano, who pairs in the "Cherub song" of the Solemn Liturgy. The symbol is opened by "spiritual key" in the very first ("source") Liturgy for soprano and male choir a carpella (1989): No. 7 ("Only Begotten Son") and No. 10 ("Holy God"); No. 7 – solo soprano; No. 10 solo soprano with choral singing on "mm..." chords and pedal, with polyphonic imitations.

No. 7 develops in a two-part form, No. 10 - in a three-part form with a middle chorale and a shortened reprise. In both cases, intonation germination from the ascending fourth intonation with full filling is applied - proto-intonation, from which the germination of the large-scale spiritual field of all Liturgies of L. Dychko begins. The symbol of the Cherub in the Liturgy is at the same time a symbol of the human soul, for which Heaven opens at the request of its prepared consciousness, that waits patiently and reverently for the descent of Gifts from the Lord.[18]

[16] The term of A. Ivanitsky and O. Smolyak (Smolyak, O. (2006).Types of tonal-sound paradigms in the hawks of the Western Podillya. Scientific Notes of the Ternopil National Pedagogical Institute named after V. Gnatyuk and NMAU named after P. Tchaikovsky. Series Art Studies, 2(17), p.114.)

[17] Mystical Theology, c. d., p. 40 ("Message of St. Dionysius the Areopagite to Timothy").

[18] The premiere of the first Liturgy (1989) by L. Dychko took place in the Volodymyr Cathedral in Kyiv

Solemn Liturgy. No. 11 "Cherub Song". As for the key of H-dur in the choir, the solo-soprano is fis-moll...Fis-dur[19] G. Poberezhna points out that the number "11" in the Gospel is "a special stage in the development of any entity. This is where the assimilation of a new space begins for the first time - like going out into boundless space from a ship launched into space orbit" [13, p. 57]. The melody of L. Dychko's "Cherub Song" opens on the basis of the syncretism of Ukrainian spiritual music, a chant of an ancient domestic song of Kyivan Rus, Ukrainian freckles (possibly back from the Trypilian period), the semantics of Kupala chants, lyrical improvisation, which is born in the depths of the heart of Ukrainian women. In the proto-intonation of the ascending iambic part 4, at the end of the chant with its extension to part 8, one feels a deep penetration into the environment of the spiritual "fusion" of Mother Earth and Heaven, the saturation of the space of the temple during the Divine Service. The call of birds - natural messengers of God, a reference to the call to the higher light of the planet in the whirlwind, into which all the motherly power is invested, personified in the people by the centuries-wide characteristics of the Woman-Beregin, Woman-Mother, Woman in adoration of the Most Holy Theotokos.

In the two opening segments of the "***a***" chant, the metrorhythmic process clearly places chordal accents on the third base of the tonic center of natural fis-moll. Between the two descending tetrachords – Phrygian and Ionian – the melodic line stops at the tones "cis^2", "a^1", "fis^1". The pitch "fis-moll - Fis-dur" is preserved in the "Solemn Liturgy" at important moments of the unfolding and expansion of the spiritual space of the work. The high-level "fis" indicators create an intonation-scale "framework" of the composition, which is maintained by the purity of the sonosphere. "Cherub Song" acoustically enlivens and saturates with its spiritual field the highest prayerful and reverent state of man. An inner feeling of certainty of its existence is born thanks to the means chosen by the composer. The table "Through segments of Cherubymskaya" shows the pulsation with the durations of eights. "C" is the chordal phonism of the choir, which subtly reproduces the temple aura of the interpenetration of earth and sky; ***a*** (pre-intonation) and ***b*** – the development of a solo-soprano by the method of improvisational germination in the two-part form of "melody-chorus". The symbolism of the etymon ***a*** is an echo of the sacred depths of the human heart, ***b*** is a triple soar of exquisite spiritual naturalness.

Table 1: "Through segments of Cherubymskaya"

Lento Soprano solo $C + a + a_1$	(conditional division by eights, taking into account fermatas i *rit.*) 6 +18 + 17	6 + 35 = 41	***a*** – protointonation of the ascending part 4 with a filled melisma, approach to the upper tone	***a*** – Phrygian tetrachord with subsecond; combination of the Ionian tetrachord with ornaments
B	16	41 + 16 = ***57***	***b*** – sound recording of "subtly energetic circling", triplet pulsation, group-like chanting	
$C_1 + a_2 + a_3$	6 + 20 + 17	6 + 37 = 43		
b_1	18	43 + 18 = ***61***		
$C2 + a_4$	6 + 27	33		
b_2	14	33 + 14 = ***47***		
C_3		+ 8 = 173	Amen	Changing the texture to chorale
Maestoso Horo C_4	10			Bell echoes in the bass part are chromatic parallel sixths
a_5	10			
b_3	8	10 + 18 = 28		
b_4	+ 12	= 40		

[19] In "Liturgies" by L. Dychko, "Cherub Song" pulsates under No. 11 or 13

$C_5 \mid a_6$	18			
a_7	20	= 38		
Andante cantabile b_5 /c ‖ c_1 /b_6 ‖ b_7 /C_2 ‖ c_3 /b_8 ‖ b_9 /c_4 ‖ b_{10} /c_5 ‖ C_6	6x6	= 36		Polyphonic imitations of vertically moving counterpoint
Soprano solo $C_7 + a_8 + a_9$	6 + 14 + 19	= 39	Shortened reprise environment	*"A… Hallelujah. A…"*

The text of the prayer has a complex two-part composition. The first section contains three periods, which must be sung very slowly because of the parallel prayer action of the clergy in the altar. Therefore, during the service, it often happens that the last period (or all three) is repeated until the priest leaves the altar after reading the prayer. In the second section, the tempo usually accelerates, the type of melodic intonation changes to an active, cheerful one, the dynamics increase sharply, the metrorhythm changes, because there is a change of genre (most often to a solemn march).

In the Cherub Song from the Solemn Liturgy, L. Dychko reproduces the process of temple sacred action in the unity of what is expected and what is happening. Therefore, the spiral-like composition is aimed at wholeness, with the through development of rhythmic-intonational "sprouting" and at the end has a succinctly manifested "upper-floor" environment with the consequences of ancient lyre melodies with their religious ethos, declamation genetics of thoughts. Musical thought "screens" the formation of melodies in couplet echoes. Associations cause chants: "Kupala na Yvan!" (C-g-G) [5]; "*Не стой, вербо, над водою*" ("Don't stand, willow, over the water...") (F-f; spring call, "hooters" from Kyiv Polissia), "*Ой з-за ліс*у" ("Oy from the forest") (g-Phrygian – B-mixolydian – G with an Ionian tetrachord at the end of the chant), "*Ой за гаєм зелененьким*" ("Oh behind the green grove") (g-B-d Phrygian - a lyric-song ballad from Podillia), "*Ой засвіти, місяць*" ("Oh shine, moon") (g-G-a; chant in a long style, "not speaking, but with stretching. <...> its meaning is not in melody, but in the timbre-dynamic tension <...> the protracted style gravitates towards a sung performance and a certain asymmetry" [8]; "Дай нам, Боже, добрий час" ("Give us, God, a good time") (a plaintive combination of the Phrygian hexachord with the Ionian trichord, the *haivka* of Western Podillia) [16].

The theme of the "Cherub Song" in the exposition develops the eponymous "chord channel". An example of the Kupala song "Kupala na Yvan" conveys the union of the III degree of major-minor-major timbre, typical for Ukrainian folklore (as if the subtle transparency of natural chiaroscuro shined between the oscillations of the chords of the variable "mode sound range").[20] "The holiday is accompanied by the preparation of a ceremonial tree <...> which is decorated with wreaths, flowers, and ribbons" [5]. The associative plan of the sacred tree extends from the depths of Biblical revelations, the Tripoli millennia to the present day of Ukraine. V. Ivanov, a researcher of M. Leontovych's work, wrote: "A special role in conscious thinking in sound belongs to intuition. It is a spiritual phenomenon related to the perception and processing of intonation information, and it can refer to both past musical eras and future ones. <...> Thanks to a person's intuition, sound information ceases to be secret for him and opens up new possibilities in the knowledge of spiritual sound in an unknown information field" [6].

So, L. Dychko's "Cherub Song" reproduces the features of ancient domestic singing, the origins of which are found in Byzantium and in Kyivan Rus during the time of Yaroslav the Wise. I. Totska, a researcher of the mosaics and frescoes of the St. Sophia Cathedral, cites historical and archival sources and the names of the authors, who claim that "... the chronicle preserved the name of the domestic Stephen, who became the abbot of the Kyiv-Pechersk Monastery after the death of Feodosius Pechersky. <...> In Kyiv, according to the annals, there was a "courtyard of domestics" behind the Tithe Church. Evidently, Kyiv became the main center from where "domestic singing" spread to all Russian lands" [1]. "Domestics combined the duties of a singer-soloist, a singing teacher and a choir conductor. These were professionally trained musicians" [6]. Domestic singing was monophonic and polyphonic with highly developed intrasyllabic chanting, it was considered solemn and beautifully penetrating. D. Antonovych belongs to those Ukrainian emigrant scientists who in the 30s of the 20th century studied the phenomenon of Ukrainian culture from ancient times to modern times, so the conclusions of D. Antonovych are absolutely necessary.[21] In the materials of the widely available Wikipedia, there is no evidence of the Ukrainian roots of domestic singing from the time of Kyivan Rus, and all the more so - its further spread in Russian culture.

Starting with the first prayers of the Solemn Liturgy, L. Dychko introduces the compositional oscillation of the choral "echo" of the phrases request-supplication-persuasion-repetition in key parts. This creates the spatial effect of a temple echo and transports the listener to the world of living prayer with all the angelic surroundings. Filling the "Liturgy" with such a symbol helps a person to fix in his consciousness the extraordinary state of a sacred action, in which the soul becomes related to the angel of Light, feels his presence and sees the result of the purification of his emotions and thoughts. Similar echoes at different moments create the impression of the sound of bells, which create a special temple sonosphere of "Cherub Song". "This is the high harmony of the Divine Liturgy", [9] explains B. Kindratyuk, a researcher of the healing properties of bells.

The extrapolation of synergistic discourse into the sphere of musical liturgy can be completed with the apologia of creativity as a projection of the uncreated world in the local horizon of existence. Music is not a servant of theology (as was claimed during the times of atheism), but a partaker of the Divine Logos in the order established by Christ himself - according to the laws of the Liturgy. In the moments of communion with God, through prayer singing, the heart of homo credens is revealed, a person realizes himself as the Image and Likeness. The liturgical "trace" (projection) in the compositions on the canonical texts was called the "spiritual path of ascent", which is common in analytical musicology (in particular, in the Kharkiv scientific school) as a definition of the dramaturgy of the author's musical work on the canonical text.

There are also other categories of musical embodiment of the liturgical order for understanding the spiritual hierarchy: ontological splitting (earth-sky); ontodialogue vertical "God-man"); prayer experience of God-knowledge. These are the theological terms that can be used to describe the liturgical works of modern artists, in which acts of living faith are imprinted. Their understanding actualizes the creative character of the assimilation of tradition (especially in the field of authorial borrowings of the semantic and structural "codes" of the liturgy).

4 Conclusion

With her work, L. Dychko synthesized the philosophical disagreements of the transitional era of the 20th-21st centuries, revealed to the whole world the unique secret of the ancient songs of the Ukrainian people, cemented the cultural ties of antiquity and modernity, revealed and masterfully communicated the creative synthesis of music, painting, architecture, spiritual poetry.

In "Liturgies" by L. Dychko, the intonation resources of the "Cherub Song" are collected from the interwoven fabric of the multidimensional musical field in each of the 4 large compositions. They have clearly formed through chord-intonational "scrapes" of ancient Ukrainian origin in synergy with an ancient prayerful mood. A special sound is achieved

[20] The term of A. Ivanitsky and O. Smolyak: Smolyak, O. (2006). Typical modal-sound paradigms in the hawks of the Western Podill. Scientific Notes of the Ternopil National Pedagogical Institute named after V. Gnatiuk and NMAU im. P. Tchaikovsky. Series: Artistic science, 2 (17), p. 114.

[21] *Ukrainian culture: Lectures edited by Dmytro Antonovych* (1993). Kyiv: Lybid.

through the thorough development of proto-intonation into a skillfully reproduced sonosphere of communion with the acoustic capabilities of the church, the spiritual sensitivity of the singers and the conductor - the synergy of God's communion. For this level of uniqueness of the work, the performers prepare with life, inner spiritual world, otherwise the liturgy will not take place.[22] So, L. Dychko's "Cherub Song" shows the proportionality of various components and principles united in a new genre-stylistic synthesis; let us summarize them:

- Proto-intonation of the rising fourth with systematic intonation origins of upper and lower sub-intonations characteristic of ancient chants;
- Sprouting of modal-harmonic and rhythmo-intonation pre-intonation through symphonization and polyphonic development, which made it possible to introduce the fugue in "Liturgies"[23];
- A system of short chants with the repetition of a prayer request;
- End-to-end development of simulated bell oscillation;
- The unity of the classical-functional basis with the modal sound range of Ukrainian fresniaks, Kupala, which "matured" for centuries to the birth of a long lyrical song, lyre melodies and melodus of thoughts;
- The timbre of the soprano as a sonorous etymon of the personalization of beings of the "heavenly composition".

"Cherubic Song" by L. Dychko from "Solemn Liturgy" is similar to the sacred Tree in Ukrainian ceremonial folklore in its power and the secret of gathering stylistic and genre sources. The pitch outline of the sacred Tree is the tonality of Des-dur, which is perceived by the reproduction of the "temple and its dome". The musical language of creation helped to reveal the spiritual symbolism of the Light in the Liturgy – the Cherubim song – as a "window of light" to the Eucharist. L. Dychko carefully opens the spiritual curtain for the dense world with the sonoristics of the harmony of the mixed choir. Thus, for the first time in the history of Christian music, a woman on a spiritual and professional level co-creates the heavenly world of her Cherubim song with love for people and God. In her "Liturgies", Lesya Dychko embodied the spiritual fervor of her Heart.

Finally, a small guess. The word "lithosphere" means the solid shell of the Earth (from the Greek stone + ball). The heart of a person who listens to the Heavenly Liturgy with all the power of inspiration, with the purity of Love for the Higher Light, "shines like a diamond". Such a heart is filled with the wisdom of the Holy Spirit. Perhaps, the origin of the word "Liturgy" comes from "lithos" - the spiritual polishing of the sacred "pearl" of the heart?!

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Primary Paper Section: A

Secondary Paper Section: AL

[22] Choir "Kyiv", conductor Mykola Hobdych performed on 02.10.2019 and 27.02.2020 the long-awaited highly spiritual level of performance. https://www.youtube.com/watch?v=W6dqyHpxmZE;
https://www.youtube.com/watch?v=j0GUMdJZFno
[23] Dychko signed "Fugue" No. 7 and No. 26 from "Liturgy No. 2" for soloists and mixed choir a caprella (1990) and then did not repeat this clarification in the versions of her Liturgies.

MANAGEMENT OF EMPLOYEES` STAFF MOTIVATION IN HIGHER EDUCATION INSTITUTIONS IN UKRAINE

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Abstract: The article examines the specifics of managing the motivation of personnel of higher education institutions in Ukraine. The current problems of managing the motivation of employees in the field of higher education have been identified. Modern approaches to the motivation of employees in the field of higher education are considered. Peculiarities of the formation of motivation management models based on the differentiation of motivational components have been studied. The application of the model of personnel motivation management in higher education institutions is proposed. The relevance of the components of this model is substantiated and the specifics of their impact on the personnel motivation system are determined.

Keywords: staff motivation; motivation management; motivation system; higher education; staff motivation model.

1 Introduction

One of the key problems of the personnel management system of higher education in Ukraine is the permanent state of reform of this sphere, which has been going on for more than ten years. At the same time, changes in the legislation on higher education lead to significant changes both in the structure of higher education institutions and in general the modes of their functioning. All this leads to a constant change in approaches to the organization of the work of the staff of higher education institutions and requirements for key indicators of their work. On the other hand, it should be noted that these changes are due to the need to integrate the Ukrainian education system with European and other international educational programs. This need becomes especially relevant in the context of Ukraine`s acquisition of the status of a candidate for joining the European Union.

However, at present, it is necessary to note that Ukraine is significantly behind the developed countries of Europe in the field of practical formation and theoretical strengthening of the state-public system of education management, decentralization of its governance, training of educational personnel based on the competence approach, etc. Most of the approaches to improving the motivation of employees of higher education institutions are currently non-systemic in nature, do not have a comprehensive approach to their application, and are limited in terms of scientific and theoretical reinforcement of such a motivation system. The general strategy for the development of higher education is characterized by an increase in information flows, and the volume of necessary documentation flows, with which employees of higher education institutions have to work. At the same time, there is no practice of reviewing approaches to determining the labour intensity of work and the need to change the structure and composition of higher education institutions. However, as the practice of developed countries shows, the effective functioning of higher education institutions is possible only on the basis of the application of effective principles of personnel management in education, which requires taking into account the specifics of higher education institutions, first of all, as social systems.

That is why the activity of higher education institutions in modern conditions requires active innovative behaviour of teaching staff, development of their professional and creative abilities, etc. After all, the innovative development of modern institutions of higher education is impossible without the formation of innovative thinking of employees and requires a qualitatively new approach to the formation of their motivational mechanism. In contrast to traditional approaches to the implementation of basic management functions, managers of modern higher education institutions should activate the innovative component in the professional activities of staff, provide conditions for the professional and creative development of employees, and generally focus on the application of progressive approaches to motivation.

2 Literature Review

Modern scientific research in the field of management defines the model of personnel motivation as a system of determinants, incentives, and motives that stimulates employees to their professional growth. Many scientific works are devoted to the study of this issue. In particular, the theoretical-methodological and methodological-applied aspects of improving the personnel motivation system are widely covered in the works of such scientists as O. Agres [1], M. Bezpartochnyi [4], I. Britchenko [7-15], S. Koshova [31-32], Y. Pozdnyakov [35], J. Reitšpís [38], O. Shubalyi [46], I. Yakoviyk [54], O. Yatsukh [57].

In addition, it should be noted that a number of researchers consider the motivation system based on its division into internal and external. At the same time, internal motivation determines the importance of the process of professional development, while external motivation is managed on the basis of material stimulation from the outside and is aimed at achieving a positive result. These approaches to the essential understanding of motivation are quite widely disclosed in the works of such researchers as O. Apostolyuk [2], O. Binert [5], Y. Chaliuk [16], Z. Kireieva [30], M. Kryshtanovych [33], O. Ramos [37], T. Shmatkovska [39-44], R. Sodoma [47-50], A. Zielińska [58].

In addition, it is necessary to note the research in the field of designing effective mechanisms of motivation for the development of personnel in institutions of higher education, which should be focused on the general increase in the competitiveness of employees of higher education. The main attention in these studies is paid to the organization of recruitment and improvement of personnel qualifications. In this aspect, it is worth highlighting the works of such scientists as I. Balaniuk [3], A. Boiar [6], M. Dziamulych [17-27], N. Hoy [29], Y. Polishchuk [34], L. Pukhovska [36], A. Shvorak [45], O. Stashchuk [51-53].

3 Materials and Methods

Studying the specifics of the motivation of employees of higher education institutions requires the use of specialized methods of assessing their work efficiency. In addition, it is necessary to take into account the specifics of the educational field when forming measures to encourage a person to take certain actions, stimulate readiness to carry out professional and personal growth and improve qualifications in general. Therefore, in the process of researching the peculiarities of the formation of personnel motivation systems in institutions of higher education, the methods of determining the problem of the development of the professional motivation of employees and the general improvement of the personnel motivation mechanism were applied. In particular, they include the following:

- Assessment of the relationship between the professional experience of employees and their motivation for further professional development and training;
- Determination of the differences between the self-assessment of the teacher`s own level of motivation and the assessment of his motivation by the management;
- Research on the effectiveness of applied management strategy models for the development of teachers` motivation;

- Analysis of the relationship between various aspects of the teacher`s motivation and his teaching quality;
- Determining the impact of teachers` motivation on the learning outcomes of higher education students;
- Determination of factors directly influencing teachers` motivation and their research efficiency;
- Determining the readiness of employees of higher education institutions to introduce a competency-based approach to evaluating the results of their work [28].

On the basis of the applied methods, conclusions were formed regarding the general improvement of the system of motivation of employees of higher education institutions in Ukraine.

4 Results and Discussion

Significant changes in the field of higher education in Ukraine have created an objective need for the development of appropriate personnel management concepts aimed at the overall improvement of its effectiveness. At the same time, it is necessary to note the importance of motivational aspects in personnel management of institutions of higher education, because they are its basis. In this aspect, it is also worth considering that the needs of a person in the labour market are constantly changing, therefore the personnel of a higher education institution, staffed with the appropriate number of employees, should be motivated to behave in accordance with the goals of the higher education institution and their own needs. With the development of personality, opportunities for improving the professional potential of employees also expand. Thus, the process of motivation through the satisfaction of common and personal needs is endless and important in the work of a person and requires the creation of material and spiritual prerequisites for its comprehensive and holistic development.

Taking into account Ukraine`s acquisition of the status of a candidate country for membership in the European Union, in the system of higher education, the problem of activating the processes of personnel motivation is acute, since, according to analysts` conclusions, the level of professional training today requires constant improvement of their theoretical and practical skills in accordance with modern requirements. The practice of state regulation of the sphere of higher education and personnel development of European countries shows the expansion of the field of use of economic stimulants, which affect the dynamics of reproduction and accumulation of the country`s labour potential, quality components of training, retraining, and upgrading of personnel. The expediency of their use, in particular, in the conditions of a severe deficit of budget funds in Ukraine, is due to the fact that they ensure the redistribution of sources of funding in the field of professional development of higher education workers between the government, higher education institutions, and the workers themselves while maintaining the parity of interests of all interested parties.

At the same time, it should be noted that studies of motivation theories show that the level of motivation of personnel depends on the perceptions of individuals in accordance with their abilities to perform work tasks and receive the desired reward. On the basis of these theories, managers of higher education institutions have the opportunity to build work so that it meets the needs of the employees who perform it. And accordingly, moving up the ladder of the hierarchy stimulated their most effective behaviour in the work process. Only knowing this, it is possible to develop an effective system of forms and methods of personnel management, ensuring the productive performance of functional duties, which are determined by the action of fundamentally diverse groups of factors regarding the behaviour of employees in the process of professional activity.

Thus, it can be argued that one of the central problems in reforming the modern system of higher education in Ukraine is the regulation of relations between people included in various links of this system. In modern conditions, effective management of a higher education institution is impossible without understanding the motives and needs of the institution`s employees and their effective use in management interaction. Therefore, the effectiveness of educational processes largely depends on the effectiveness of management activities, which are carried out on the basis of a motivational approach.

The practical problems of introducing a system of motivation for the development of the professional activity of pedagogical workers in institutions of higher education are regulated both by the legislation of Ukraine and by specially developed programs and measures. Taking into account the specifics of staff motivation developed, it is possible to propose a model of the staff development motivation system in higher education institutions (Figure 1).

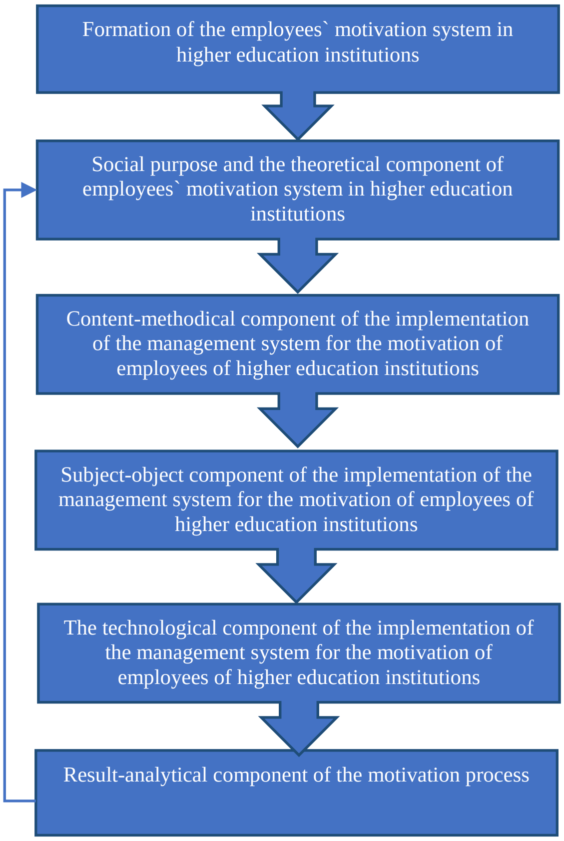

Figure 1. Model of the motivation system for the personnel of the higher education institution
Source: formed by the author based on [29].

This model of the structural components for the implementation of the management system for motivation of the professional activity of higher education institutions employees is based on the universal management technology of modelling the scientific systems. Such a model is a dynamic and open system since the strategic goal of personnel management in an educational organization is the development of the motivation of the professional activity of pedagogical workers in order to achieve the goals of the higher education institution. The basis of this model is the need to coordinate the needs of teaching staff with the goals of higher education institutions. Conducting surveys of employees, and analyzing the information received regarding the understanding of the needs of teachers will give the management of a higher education institution the opportunity to clearly understand what motives will be decisive for meeting professional needs and what tools can be used to meet the needs of the development of employees. In addition, this model makes it possible to establish the sequence of stages of the implementation of the personnel motivation system, aimed at meeting employees' needs and effectively improving the system of motivation for the professional activity of employees of higher education institutions [55].

It should also be noted that in practice, the motivational core in the system of higher education institutions is formed by motives related to the content of work and the specific climate of the educational institution. At the same time, the motives reflecting the content side of teaching work are purely internal for higher education. Therefore, the management of higher education institutions should concentrate their attention on the development and support of the organizational culture of the educational institution, and the formation of an effective personnel policy, which are real levers that increase the labour activity of the teacher.

In addition, it also should be emphasized that the management of the motivation of teaching staff also has a number of specific features. In particular, the creative nature of the work of employees of higher education institutions determines the diversity of their personally significant needs, and the lack of objective criteria for evaluating work results practically makes it impossible to reward precisely for effective work. All this is the main problem in the process of forming a system of motivation for employees of a higher education institution [56]. At the same time, there is a close connection between the effectiveness of the individual work of the staff of higher education institutions and the effectiveness of the educational process. In particular, the productivity of an individual employee is a necessary condition for the productivity of a higher education institution. Taking into account modern achievements in the creation and development of the theory of the target management mechanism for the final results of any economic entity allows for the organization of the appropriate and productive work of the personnel of educational institutions. The theoretical basis of such management may well be well-known principles of effective management: purposefulness, feedback, and productively oriented motivation of employees based on the results of work.

It worth noting that in the process of forming a system of motivation for employees of higher education institutions, first of all, the needs of the employees themselves and the incentive that will encourage them to effectively perform their professional duties should be determined. It is possible to implement an organized system to obtain the required result only through a certain influence of the management of the institution of higher education. For this, it is necessary to have certain tools to influence the elements of the motivation system so that it starts functioning. Therefore, in order to effectively move towards the goal, the management of higher education institutions should not only plan and organize work but also apply a system of motivation to employees according to the developed plan to achieve the goals of the institution.

In general, in order to increase the motivation of the personnel of higher education institutions, it is necessary to develop and implement a set of nationwide socio-economic programs and measures that provide for the improvement of the social status of the pedagogical worker and the level of his salary, etc. Also, in our opinion, an important factor in the implementation of the model is the theoretical and methodological components of managing the formation of the motivation of professional activity as a basis for a comprehensive study of the motivation of employees of higher education institutions based on the experience of leading European countries.

An important tool for achieving the effectiveness of management of the motivation of employees of higher education institutions is also the management of the personal motivation of the professional activity of the head of such an institution since the development of the motivation of the professional activity of the manager is the criterion for the effectiveness of the management of his professional activity, which is realized in the following indicators:

- Understanding one`s own motivation for the development of professional activity;
- Combination of external and internal motivation for professional activity;
- Development of all groups of motives for professional activity.

It should also be noted that financial gain is not among the leading motives for working in an educational institution. As a result of sociological surveys, it was found that with the deepening of the crisis of teachers` work motivation, there is a growing discrepancy between employees' ideas about what should be rewarded (specific achievements in scientific and pedagogical activity) and actual criteria (held position, length of service, past merits) [36].

Therefore, increasing the efficiency of the staff of a higher education institution is possible only at the expense of the maximum possible realization of the labour potential of its employees. In this case, it is necessary to take into account both objective characteristics - content, specificity, and working conditions, as well as characteristics of employees - values, attitudes, interests, needs, and motives. Work motivation cannot be effective without the use of modern forms and methods of non-material stimulation of personnel. Adaptation to work, interest in final results, and willingness to work with high returns, that is, the main manifestations of work behaviour, reflect a high level of work motivation.

Thus, personnel management, taking into account the motivation system, is a process of reproduction of professional reality, which enables managers to predict personnel actions and situations in a certain way, to give content and meaning to their own treatment of employees. In this aspect, it is important to assess the extent to which the employees of a higher education institution are integrated into the current system of its corporate values - to know the level of its sensitivity, flexibility, and readiness for changes in the value sphere of professional productive activity caused by external factors of the development of social relations.

5 Conclusion

Thus, it can be concluded that the implementation of a motivational approach in personnel management of higher education institutions is possible only by taking into account the needs of the individual, which are desires, striving for certain results, and the formation of work motives. At the same time, work motivation cannot be effective without a complex combination of material incentives and the use of non-material stimulation methods. In turn, this requires the development of a system of criteria and quality indicators for the implementation of a motivational approach in the personnel management of a higher education institution.

The organization of the process of managing the formation of motivation for the professional activity of employees of higher education institutions involves the creation of certain conditions that enable the effectiveness of the development process and the achievement of goals for teachers. Evaluation of results acts as a feedback mechanism with the active involvement and interaction of all specialists in teamwork to solve problems. In this aspect, it is recommended to implement the proposed model in the management process of a higher education institution, which makes it possible to thoroughly study the motivation of the professional activity of its employees in dynamics and to generally analyze the effectiveness of the management process. At the same time, the key elements of the structural components of this model are feedback, quality communication of the head of the higher education institution and the participants of the educational process at the appropriate stages of management of the motivation of professional activity, as well as the achievement of strategic goals of management in higher education institutions.

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FORMATION OF AN INTEGRATED SYSTEM OF STATE ECONOMIC SECURITY

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Abstract: the article examines the specifics of the formation of an integrated system of economic security of the state in modern conditions. The peculiarities of the impact of risks and threats on the functioning of the economic security system are determined. The main functional elements of the integrated system of economic security have been clarified. The importance of the formation of the mechanism of economic security for the protection of the national economy of the country has been proven. The structural elements of the mechanism of economic security in modern conditions are defined. It is proposed to introduce integrated systems of economic security of the state to combine all elements of state management of the national economy into a single system.

Keywords: economic security; system of economic security; mechanism of economic security; national economy.

1 Introduction

In modern conditions, the formation of integrated systems of economic security is of particular importance, as with the help of them, it would be possible to carry out general management of the security of the national economy on the basis of differentiation or general avoidance of potential risks and threats from external factors. At the same time, in general, the effective functioning of the mechanism for ensuring the economic security of the state should be based on effective integrated system of economic security. In turn, the main element of such a system should be specific principles of implementation of the available tools for managing economic processes. At the same time, the management process itself must be implemented on the basis of effective risk management that may affect the functionality of the country`s national economy. That is why such approaches to anti-crisis risk management, which contribute to ensuring the effectiveness of the functioning of integrated systems of economic security, are gaining particular relevance at present.

It should also be noted that at the current stage of development of the world economy, the riskiness of conducting economic activity increases due to the constant instability of economic processes in the countries of the world community, and insufficient information about the state of their economy. It is implied that in today’s fast-moving conditions of the development of economic processes at all levels, economic activity is objectively connected with the need to make risk management decisions, which may result in an increase in the profitability of the functioning of certain industries or spheres of economic activity or may lead to significant losses in the same industries.

Therefore, the relevance of the study of practical aspects of the formation of integrated systems of economic security of the state is currently due to the significant aggravation of the problem of the national economy from the side of external factors. This is mainly due to the fact that the economic sphere is the basis for the safe functioning of all other spheres of social life. That is why the development of such an economic security strategy, which would contribute to the formation of the main directions of ensuring security and sustainable development for any state in future periods, is of particular importance.

2 Literature Review

The general toolkit and conceptual apparatus of economic security are currently at the stage of formation and categorical development. This process is multifaceted and covers all aspects of the economic security system not only in the objective and subjective dimensions, reflecting scientific creativity and influencing the evolution of scientific interests and searches of both individual scientists and collective, scientific schools. Thus, it is worth noting the thorough research in the field of formation of the economic security of the state, revealed in the works of such scientists as O. Agres [1], I. Balaniuk [3], A. Boiar [5], M. Dziamulych [17-27], T. Shmatkovska [33-38], O. Shubalyi [40-41], O. Stashchuk [46-48], I. Yakoviyk [50], O. Yatsukh [52].

Modern studies of practical aspects of the formation of integrated systems of economic security of the state are aimed at determining the principles of applying various models of economic security management. In particular, this problem is sufficiently widely disclosed in the specialized works of such researchers as O. Apostolyuk [2], O. Binert [4], I. Britchenko [6-14], Y. Chaliuk [15], D. Kolesnikov [28], I. Revak [32], A. Shvorak [39], R. Sodoma [42-45], A. Tiurina [49], Ya. Yanyshyn [51].

At the same time, the significant changes currently taking place in the global system of economic relations contribute to the formation of a significant amount of new risks and threats to the state’s economic security system, which require the creation of an effective package of anti-crisis measures aimed at avoiding or levelling them. Accordingly, there is an objective need to deepen research in the field of ensuring the effectiveness of integrated economic security systems.

3 Materials and Methods

In the economic literature, a wide arsenal of methodological approaches to the study of complex economic phenomena related to the formation of integrated systems of economic security of the state has been formed.

In particular, expert methods are used in the study of economic security to assess integral indicators of the state of development of the domestic market. Based on this, it becomes possible to assess risks and security threats to the development of the internal market. It is about a system of economic interests of subjects of economic activity and the population, which adapts to the market environment as it reaches a sufficient level of efficiency. Therefore, expert methods in many cases are able to present a higher objectivity of economic security assessment than the use of individual relative indicators based on collected statistical information [29].

Another approach to the study of the state`s economic security systems is methodical methods of situational analysis. Their application assumes that economic security is a dynamic phenomenon and its assessment should be multivariate, based on the results of which it should be possible to build a model of conceptual measures to solve the problems of economic security of the state at different hierarchical levels of management. The main essence of assessment by the methods of situational analysis should be to identify areas where the probability of negative trends is high. In particular, when assessing the economic security of the state, it is important to determine the scenarios for improving the organizational and economic foundations of the internal market functioning and increasing the competitiveness of domestic producers [31].

If it is necessary to obtain accurate calculations in the process of assessing the state of economic security of the state, it is advisable to use the method of mathematical modeling. The results of this method can serve as a basic foundation for researching the state and trends in the formation of economic security systems according to any approach. In addition, mathematical modeling allows specifying expert statements regarding the functioning of integrated systems of economic security, and also contributes to the construction of an effective system of support and decision-making in the field of economic security.

Less common in studies of economic security systems of the state is the use of the optimization method, with the help of which the limit values of economic security indicators are established, on the which opportunities to assess its state are based. The grouping of individual criteria and the determination of their limit values enables a methodical assessment of the state of economic security of the state, which acquires special importance in the case of significant discrepancies in statistical data in various spheres of economic activity.

4 Results and Discussion

The specifics of forming and ensuring the effective operation of integrated systems of economic security is the need to create appropriate tools for managing economic security at the state level. In this aspect, it should be noted that certain processes in the national economic system, which under the basic scenario are regulated by market mechanisms and do not involve external intervention, should be subject to regulatory influence. However, strengthening of the influence of political risks on the investment and production sphere, in particular, requires the state management bodies to acquire ownership rights to certain types of assets or regulate foreign investment activity in the national economy.

The purpose of such activity is to ensure the future safe operation of the relevant industries, as well as to observe the interests of the state regarding the development of the relevant spheres and branches of economic activity. Thus, it can be said that ensuring the effectiveness of integrated economic security systems depends on the comprehensive implementation of the provisions of regulatory influence on economic processes, which in practice should be expressed as specialized preventive measures applied in the event of occurrence of certain risks or threats to the national economy.

In general, the economic security of the state is a complex concept, which includes subjects, objects, and the mechanism for implementing security as a whole. At the same time, the integrated system of economic security of the state is individual one, and its functionality depends on a significant number of factors, both external and internal interaction [30]. One of the elements of the integrated system of economic security of the state is its functional components, which represent a set of main areas of economic security that differ among themselves in terms of essential characteristics. Therefore, in order to achieve the effectiveness of the integrated system of economic security of the state, it is necessary, first of all, to ensure the stability and efficiency of the functioning of all its main components. It should also be noted that each of the functional components of the integrated system of economic security of the state is characterized by its own content, a set of functional criteria, and methods of provision and implementation. In turn, the detailed list of such components may differ in different security systems depending on the specifics of their construction. However, in practice, it is possible to single out a typical set of such components of an integral system that can be included in most functional systems of the state`s economic security (Table 1).

Table 1: The main functional components of the integrated system of economic security of the state

Component of the system of economic security	**Essential characteristic**
Financial	achieving the most efficient use of the resources of the national economy
Intellectual and personnel	preservation and development of the state`s intellectual potential, effective personnel management
Technical and technological	the degree of compliance of the technologies used in the national economy with the best world analogs with the optimization of the cost of production resources
Foreign economic	the ability of the national economy to resist external threats, to adapt and realize its economic interests in the domestic and foreign markets
Energy component	protection of the interests of the state as a whole in the energy sector from implicit and potential threats of an internal and external nature
Political and legal	comprehensive legal support for business entities and their compliance with current legislation
Investment and innovation	ensuring active investment and innovation activity.
Ecological	compliance with current environmental standards, minimization of costs from environmental pollution
Information and communication	effective information and analytical support for the functioning of the integrated system of economic security

Source: [16].

Thus, we can see that the integrated system of economic security of the state involves preserving the economic-technological and organizational-social integrity of the national economy and overcoming risks and threats. At the same time, the appropriate level of economic security of the state in modern conditions is achieved through the implementation of a balanced state economic policy based on effective security measures, which must be adequate to the available level of existing and potential threats and risks. It can be argued that without such an economic policy, which is based on an integrated system of economic security, it is impossible to achieve a high level of efficiency in the functioning of the national economy management mechanism and to form effective mechanisms of social security and protection of the country`s population.

As we can see, the conceptual goal of the process of ensuring economic security is to achieve such a state of the national economy that would create favorable conditions for the development and strengthening of the economic potential of the state in general. An important prerequisite for the effective functioning of the economic security system is the determination of strategic priorities and the observance of national interests in all spheres of the national economy.

At the same time, it is necessary to remember that the system of economic security is capable of effectively counteracting negative manifestations and destructive factors and ensuring economic security, performing informational, preventive, analytical, and prognostic functions. The information function consists in obtaining by economic security subjects complete and reliable information about the state of security objects and the probability of the occurrence of real and potential threats in order to take appropriate measures. The preventive function is associated with the use of a set of preventive measures aimed at preventing or minimizing economic losses due to the occurrence of real threats. The analytical and prognostic function is aimed at analyzing management information, identifying problems, establishing cause-and-effect relationships, patterns, and trends in the development of systemic negative phenomena, reflecting the objective situation, and developing a scientific forecast of economic development prospects [32]. Accordingly, the development of the economic security system involves its likely qualitative change and the ability to generate new qualities that are not inherent in the elements of the system, and thus acquire properties that provide a greater overall effect than the sum of the effects of the elements of the system.

The practical implementation of such functions of the economic security system is possible only through the formation of an integrated system of economic security of the state. On a practical level, the construction of such an integrated system requires the presence of a functional mechanism for ensuring and guaranteeing the economic security of the state in general. Namely on the basis of its components, an integrated system of economic security should be built since its functioning is inextricably linked both with the economic policy of the state, which must be implemented on the basis of economic security, and with the functioning of the national economy of the country, to guarantee the safe functioning of which an integrated system is created.

Therefore, it can be stated that the main place in the process of formation of the integrated system of economic security of the state is occupied by the mechanism of strengthening economic security, the structure of which is represented by methods, levers, tools, and appropriate support (Table 2).

Table 2: Structural elements of the mechanism for ensuring the economic security of the state

Structural elements of the economic security mechanism	Components of structural elements
Methods	- organizational; - economic; - special; - socio-psychological; - administrative.
Tools	- technologies; - programs.
Levers	- legal; - economic; - financial;
Software	- legal; - normative; - informative; - personnel; - financial.

Source: formed by the author.

This mechanism acts as a basic element of the integrated system of economic security of the state, with the help of which security subjects guarantee the safe condition and development of all security objects. The practical action of such a mechanism aimed at strengthening economic security requires the implementation of the following measures for the formation of the economic security system of the state itself: substantiating the strategy and tactics of strengthening economic security; selecting of the most important indicators of economic security; monitoring of factors that pose a threat to the economic security of the state; implementation of economic diagnostics; analysis of indicators of the effectiveness of measures to ensure the economic security of the state, etc.

Therefore, the mechanism for strengthening economic security is characterized by a set of effective, coordinated tools used to increase the level of economic security and, on this basis, it guarantees favorable conditions for economic and social development, increases the competitiveness of the national economy and welfare of citizens. The application of the mechanism for strengthening economic security comes down to the fact that the state tries to ensure its most complete compliance with the requirements of the macroeconomic policy of a specific period, which precedes the full implementation of its goals and objectives. Accordingly, the formation of integrated systems of economic security on the basis of this mechanism allows to significantly increase the effectiveness of their practical application.

5 Conclusion

Thus, it can be concluded that the practical aspects of the formation of integrated systems of economic security of the state necessarily require the implementation of measures to coordinate the regulatory influence of state institutions on the national economy with the needs of the economic security system to avoid or differentiate potential risks and threats in accordance with the formed action plan. In turn, the formation of such plans involves the use of specialized tools and determines the need for the formation of mathematical and econometric models of economic security, which should be based on modern information technologies. The reason for this is the objective need for integrated security systems to ensure the efficiency of processing large amounts of data regarding online risks and threats. Therefore, it can be argued that an effective integrated system of economic security of the state requires effective methods of planning and analysis of risks and threats at each level of horizontal and vertical connections between key areas of the national economy.

Improving the functioning of integrated systems of economic security should also include the formation of vertically integrated structures that will allow combining of all elements of state management of the national economy into a single, continuously operating system. Thanks to this, it will be possible to increase the transparency of the functioning of certain branches of the national economy, which will make it possible to manage the activities of its strategic sectors more effectively. By connecting separate elements of economic security into a single integrated system, the state gets the opportunity to identify existing problems to a greater extent and, accordingly, solve them more effectively. Therefore, the formation of an integrated system of economic security of the state provides opportunities for strengthening the security of the national economy, stabilizing its individual problem areas and increasing the economic security of the state in general.

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Primary Paper Section: A

Secondary Paper Section: AE, AH

OPERATIONAL EFFICIENCY OF UKRAINE`S BANKING SYSTEM DURING THE WAR

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Abstract: The article evaluates the operational efficiency of Ukraine`s banking sector in the conditions of the growing influence of risks and threats during the war. The specifics of ensuring the operational efficiency of the banking system and the indicators characterizing it are determined. An analysis of the assets and credit activity of Ukrainian banks since the beginning of the Russian aggression was carried out. The causes of structural changes in banking activity for the relevant period have been determined. The financial performance of the banking system of Ukraine during the war period was assessed. Ways to optimize banking activity are proposed to ensure the growth of the level of efficiency of the banking sector.

Keywords: efficiency of the banking system; operational efficiency; bank assets; bank profit.

1 Introduction

Ensuring the effectiveness of the functioning of the banking and financial sector in the conditions of the war caused by Russia`s aggression against Ukraine raises many questions regarding the organization of the work of banking and financial institutions in difficult conditions, the growing demand for liquidity and the imbalance of payments for loans issued. As practice shows, the National Bank of Ukraine (NBU) managed to cope with the destabilization of markets in difficult conditions, and also managed to properly organize the work of banks and ensure the stability of the payment system of Ukraine. At the same time, the NBU`s actions in the first days of the war, when panic was observed in the financial markets, require a thorough study of each operational direction in order to study the peculiarities of the stabilization of the situation in the country.

Specific features of the functioning of the banking system in the conditions of a systemic threat to the functioning of not only banks but also the regulator itself are absent in modern world practice in order to be able to take into account the practical experience of the organization of work under such developments. In addition, the specifics of the banking system itself, based on modern information and digital technologies, the predominance of cashless payments, and the low level of cash in the structure of money circulation – all this first came into the conditions of wartime instability. Therefore, the issue of ensuring continuous and efficient work of financial institutions, including the banking sector, is becoming particularly relevant at present. After all, the modern economy cannot exist without an effective banking system, one of the main tasks of which in such conditions is the effective provision of payments and, in general, the flow of money in the country. Moreover, as practice shows, it is extremely difficult to ensure such efficiency in the conditions of war, since the Russian aggressor destroys electronic communications and energy facilities, which negatively affects the stability of payment systems. However, currently, the banking system of Ukraine is quite successfully resisting these challenges of the war, which makes it necessary to study the reasons for its current operational efficiency.

2 Literature Review

The study of issues of ensuring the effectiveness of the functioning of the banking system is not new to modern economic science. At the same time, it should be noted that, mainly, the research on this issue relates to the issues of liquidity management and the general provision of financial stability of banking institutions, or ensuring the reliability of the functioning of payment systems used by banking institutions. In particular, significant methodological and applied research on this issue is widely covered in the works of such scientists and practitioners as I. Balaniuk [3], A. Boiar [5], Y. Chaliuk [15], M. Dziamulych [17-27], M. Kryshtanovych [30], O. Ramos [35], T. Shmatkovska [37-42], O. Shubalyi [44], O. Stashchuk [49-51], Ya. Yanyshyn [53], A. Zielińska [55].

At the same time, it should be noted that there is also a need to ensure the functioning of the banking system under conditions of financial crises and external challenges and threats. These questions are widely related to the problems of the economic and financial security of banks. At the same time, the main attention in the research is paid to the effectiveness of the banking system regulation tools from the side of its regulator. In this aspect, it is necessary to single out the works of such researchers as O. Binert [4], I. Britchenko [6-14], Y. Danshina [16], S. Koshova [28-29], N. Kunitsyna [31], Y. Pozdnyakov [34], J. Reitšpís [36], A. Shvorak [43], R. Sodoma [45-48], I. Yakoviyk [52], O. Yatsukh [54].

However, there are currently no practical studies of the specifics of the organization of the banking system in wartime, and there are also discussions regarding the rules of its regulation by the central bank in order to ensure its maximum productivity. All this makes it necessary to deepen existing theoretical studies in the field of ensuring the operational efficiency of the banking system in wartime conditions.

3 Materials and Methods

In order to carry out an analytical assessment of the effectiveness of the banking system of Ukraine, it is necessary to form a statistical information base, which consists of four groups of the main indicators of banking activity, namely:

- Net profit;
- Gross income (interest and non-interest);
- The average size of assets;
- Equity.

At the same time, the first two groups of indicators characterize the bank`s cash flow for a certain period and are determined by reporting on the financial results of banking activities. The other two groups of indicators are determined by the balance of funds on the corresponding balance sheet items on a specific date. To ensure comparability of the data of the specified groups of indicators, assets, and capital are calculated as the arithmetic average of the balances at the beginning and end of the period [2].

In order to assess the operational efficiency of the banking system, the specified methodology was supplemented with operational efficiency indicators, namely:

- The ratio of net interest income and average annual total assets (net interest margin);
- The ratio of net non-interest profit and average annual total assets (net non-interest margin);
- The ratio of operating profit and average annual total assets (net operating margin and others).

The use of these coefficients in the assessment of the operational efficiency of the banking system will make it possible to properly assess the efficiency with which the banking system generates income. At the same time, if it is necessary to carry out an in-depth analysis of operational efficiency, one needs to compare such coefficients with industry standards, which will make it possible to compare the efficiency of individual banks and individual banking groups with the operational efficiency of the banking system as a whole.

4 Results and Discussion

As it is known, ensuring financial stability is one of the key functions of the National Bank of Ukraine. At the same time, it was identified as one of the main ones in the process of structural reform of the financial sector of Ukraine during 2015-2017. Accordingly, the activity of the NBU to ensure financial stability is aimed not only at the banking but also at the non-banking financial sector, which allows it to fully cover the entire financial market in crisis conditions and to apply the available management tools to overcome the crisis arising in the market. Thus, it can be argued that from a practical point of view, the NBU must constantly analyze the state of financial markets, identify the presence of risks and threats to the stability of the banking system, and determine the tools for responding to them [1]. As evidenced by the practice of the NBU during the war, its important tasks are ensuring the ability of commercial banks to restore the proper level of capitalization, as well as ensuring active support of the national economy from the banking sector. As practice shows, in this aspect, commercial banks need to actively go through the process of adaptation to work in wartime.

According to statistical data, the results of the work of Ukrainian banks according to the results of the III quarter of 2022, the banking sector is currently still in the process of constant adaptation to crisis conditions, which lags behind the manufacturing sector, that went through this process faster and more efficiently. At the same time, it should be noted that commercial banks in Ukraine throughout the entire time since the beginning of hostilities have maximally supported the operation of their branch network. In addition, it should be noted that during the period of September - November 2022, the process of restoring the activities of banking institutions in the regions of Ukraine freed from Russian occupation took place quite quickly.

If we talk about the liquidity of the banking system, we should emphasize that, starting from the 3rd quarter of 2022, its growth was recorded in connection with the restoration of trust in the banking system, which caused a general increase in the inflow of clients` funds into bank accounts. A positive factor in the functioning of the banking system was the increase in the volume of time deposits of clients. It should be noted that at the same time an increase was recorded not only in hryvnia deposits but also an increase in the volume of time deposits in foreign currency, despite the generally insignificant amount of interest rates on foreign currency deposits.

As for the volume of the net loan portfolio of commercial banks, its volume has significantly decreased since the beginning of the war. The exception was the increase in the volume of lending by state banks, which was caused by the implementation of targeted state programs aimed at supporting the national economy during the war and stabilizing industrial production, in particular, the defense-industrial complex of Ukraine. In the field of lending to individuals, an increase in the volume of problem loans was recorded, which is connected with the increase in the number of unemployed, especially in those regions that were most affected by military operations. Thus, in general, it can be asserted that the operational efficiency of the banking system of Ukraine will be ensured in 2022.

Tracking the dynamics of their assets receives special attention in the aspect of researching the effectiveness of the functioning of commercial banks in the difficult conditions of wartime since namely the direction of their change is the most reliable indicator of the bank`s stability. Therefore, we will consider the dynamics of the assets of commercial banks of Ukraine from the beginning of the war to the end of the year (Figure 1).

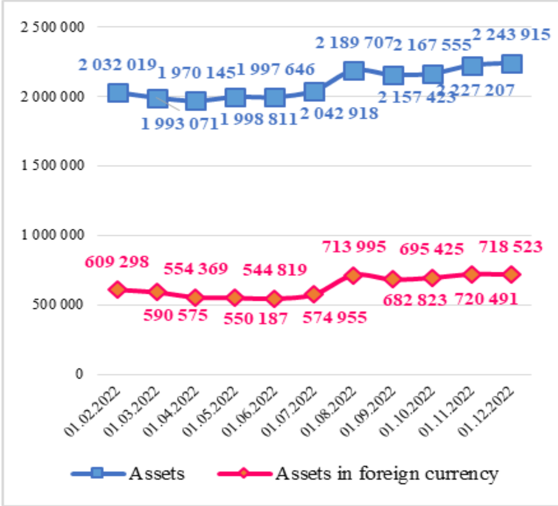

Figure 1. Dynamics of assets of Ukrainian banks for 2022, UAH million
Source: [32].

As we can see, since the beginning of the war, the volume of assets of Ukrainian banks has undergone a significant outflow of funds, which lasted until the beginning of April and totaled UAH 62 billion. At the same time, after the stabilization of the situation related to the turning point in the war and the successes of Ukraine in hostilities, the dynamics of bank assets also stabilized. Thus, already in May, an increase in the volume of funds both in UAH and in foreign currency was recorded. The largest change in the amount of bank assets was observed in August 2022, when the amount of bank assets exceeded their value compared to the last pre-war month. At the same time, the increase in assets was mainly due to investments of free bank funds in certificates of deposit of the National Bank of Ukraine. However, it is worth noting that such growth was also due to inflation and changes in the scale of prices that occurred in Ukraine after the war began. At the same time, the dynamics of assets in foreign currency, which is almost synchronous with the dynamics of assets in hryvnia, indicates the overall satisfactory state of the banking system of Ukraine due to the growth of its operational efficiency.

Another important criterion for the banking system`s functioning is the credit portfolio of commercial banks. It is natural that in the conditions of the war it had to be reduced. Therefore, let us track the dynamics of the loan portfolio indicators of Ukrainian banks for the corresponding period (Figure 2).

As we can see, in general, since the beginning of the war in Ukraine, the net loan portfolio has decreased by UAH 17.64 billion. At the same time, this reduction occurred both due to a general decrease in the volume of lending to economic entities, and in connection with an increase in the share of problem loans, which led to the need for banks to increase the volume of reserves for loans, that during the war increased by 71.19 billion. UAH In general, it can be said that Ukrainian banks are experiencing significant credit losses as a result of the war.

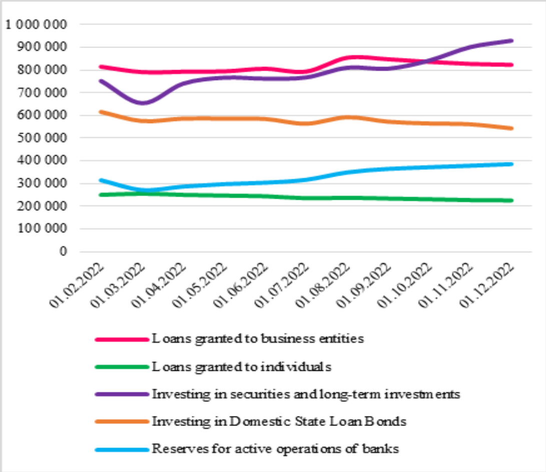

Figure 2. Dynamics of the loans volume granted by banks of Ukraine for 2022, UAH million
Source: [32].

At the same time, it is worth noting the efforts of banks to increase their operational efficiency by investing free resources in securities, which increased by UAH 177.3 billion from the beginning of February to December 2022 or by 23.6%. At the same time, investments in domestic state loan bonds by the banking sector fell by UAH 72.2 billion over the analyzed period, or by 12% since the beginning of the war.

Thus, it can be argued that despite the overall reduction in the credit activity of Ukrainian banks and the increase in the share of problem loans by 7%, the banking sector of Ukraine continues to function relatively effectively, trying to compensate for losses due to the activation of operations on the securities market. All this testifies to the satisfactory operational efficiency of the banking sector.

However, if we talk about the integral indicator of the effectiveness of the banking system, it is definitely necessary to use the profit of banks as the quality indicator. Accordingly, we will analyze the dynamics of revenues and expenses of commercial banks in Ukraine since the beginning of the war (Figure 3).

As we can see from the results of the analysis, the banking sector of Ukraine received a total of UAH 19.43 billion in profit since the beginning of the year. At the same time, the banking system generated losses throughout the second quarter of 2022, as well as the first month of the third quarter. However, the expansion of banks` activity on the financial market allowed them to quickly compensate for previously received losses and arrive at an overall positive financial result at the end of the year.

It should be noted that the main reason for the increase in the profitability of the banking system of Ukraine was the general high operational efficiency of commercial banks. Due to the increase in the amount of interest income in their general structure and the general increase in the operating income of banks, it was allowed to ensure that they achieve proper financial efficiency of functioning. At the same time, it is necessary to note the increase in the volume of deductions to the loss reserves, which is caused precisely by the negative impact of military actions on the financial system of Ukraine [33].

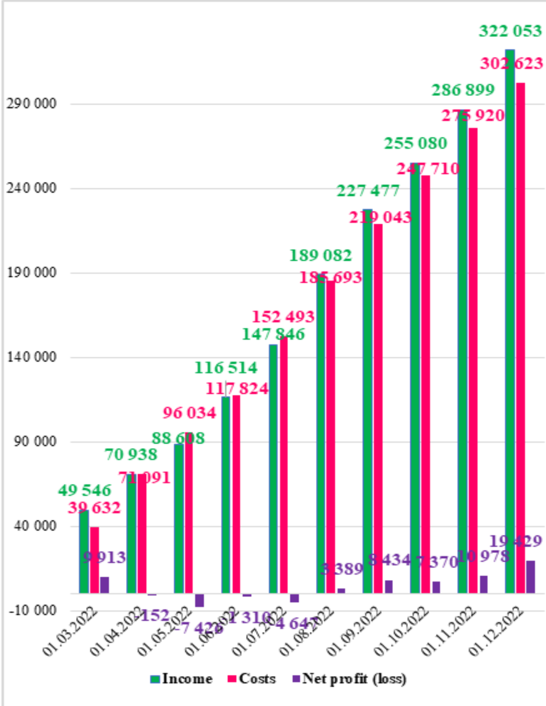

Figure 3. Dynamics of revenues and net profit of Ukraine`s banks for 2022 cumulatively, UAH million
Source: [32].

It should also be noted that a real reliable assessment of the operational efficiency of the banking system of Ukraine should take place after an assessment of the real quality of assets, which will make it possible to realistically assess credit risk and identify threats to the financial stability of banks. However, such an assessment can be made only based on the results of the annual activity of banking institutions, which will take place only in 2023.

5 Conclusion

Thus, we see that ensuring operational banking efficiency is based on the optimization of asset and liability management, as there is a close relationship between sustainable profitability and, on this basis, increasing the resources of banks' own capital under the condition of optimizing the level of riskiness of banking activity.

Based on the analysis of the activity of the banking sector of Ukraine during the period from the beginning of the war to the beginning of December 2022, it can be stated that, in general, it has reached an appropriate level of operational stability and is able to ensure that commercial banks fulfill their functions of supporting the national economy. The financial results of the banking system allow us to positively assess the prospects of its functioning in the future. At the same time, it is necessary to note the appropriate level of effectiveness of the NBU`s regulatory influence on ensuring the financial stability of the banking system of Ukraine in general. It can be argued that in wartime conditions, one of the key directions of ensuring the proper level of credit activity of commercial banks should be their admission to the implementation of targeted state programs aimed at supporting the national economy. It is also worth noting the presence of a significant surplus of liquidity in the banking system of Ukraine, which requires the intervention of the regulator to ensure the productive use of available funds by banks and, due to this, increases the level of operational efficiency of the banking system in general.

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IMPLEMENTATION OF THE ADMINISTRATIVE LAW NORMS IN UKRAINE

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Abstract: The article evaluates modern approaches to understanding the essence of administrative law norms and their essential characteristics. The peculiarities of the formation of administrative-legal relations in Ukraine and practical approaches to the implementation of the norms of administrative law are determined. The modern specifics of the justification of the essence of the categories of administrative law that have appeared recently have been studied. Approaches to the modernization of certain traditional provisions regarding the characteristic features of administrative and legal norms are proposed. The specifics of modern approaches to the implementation of the norms of administrative law and the consolidation of various legal possibilities based on them have been determined.

Keywords: administrative law; legal norms; implementation of legal norms; legal mechanism.

1 Introduction

The study of the peculiarities of the implementation of administrative and legal norms makes it possible to assess their practical effectiveness both for the state in general and for specific subjects of the direct implementation of the relevant norms. Thus, there is an objective need for a reliable definition of the principles of assessment of administrative and legal norms, which represent a constituent element of a broader concept – "legislation assessment". At the same time, this understanding can also be based on its "broad" interpretation, which involves the use of scientific methods for forecasting and calculating the impact of administrative law norms, the cost of laws, their maximum effectiveness, and compliance of laws with specific economic rationality. At the same time, a "narrow" understanding of the essence presupposes a direct analysis of the impact of legislation on the norms of administrative law. In addition, the practical aspects of the implementation of these norms become important, which implies the need to analyze approaches to the formation of an organizational mechanism for their implementation. Also, at present, one of the most urgent theoretical and legal tasks is the search for ways, methods, and means of improving the implementation of administrative and legal norms, increasing its effectiveness, since the measures taken in this direction in practice often turn out to be insufficiently effective, and their implementation in many cases causes an even greater inconsistency in the general law enforcement system, and in the end – significant shortcomings in the work of executive authorities as a whole.

In general, a proper evaluation of the norms of the implementation of administrative law can be carried out thanks to the study of criteria and indicators of the general effectiveness of the implementation of administrative and legal norms. It should be noted that a detailed analysis of the criteria and performance indicators of administrative law norms is important in terms of a fundamental revision of normative, in particular procedural, principles of resource use of one or another legal category, ensuring their practical implementation and maximum full application. It should be noted that the key problem of researching the effectiveness of the implementation of administrative and legal norms at present is the determination of the effectiveness of law-making or legal regulation in general. Accordingly, the study of the criteria and indicators of the effectiveness of the implementation of the norms of administrative law acquires special relevance in the process of forming an effective legal system in Ukraine.

2 Literature Review

The study of issues of implementation of the norms of administrative law is important for modern legal science. At the same time, it should be noted that, mainly, research on this issue is aimed at establishing the basic concepts and categories of administrative law, ensuring a reliable classification of its norms, researching questions of the practical effectiveness of the implementation of administrative law norms, etc. In this aspect, it is necessary to especially note the work of such researchers as I. Bolokan [3], V. Bondarenko [4], E. Doiar [5], M. Dziamulych [7], V. Hrosul [9], R. Melnyk [12], G. Metzger [13], P. Rabinovych [15], D. Rosenbloom [17], S. Shakhov [18] and others.

In addition, it is necessary to note the important contribution made to the study of the theoretical and legal aspects of the effectiveness of the norms of administrative law, including the definition of their specific features, which was made in the works of such scientists and practitioners as V. Averiianov [1], M. Barr [2], V. Dykan [6], C. Harlow [8], B. Kingsbury [10], M. Kravchuk [11], N. Onyshchenko [14], V. Reshota [16], and T. Shmatkovska [19].

At the same time, there is an objective need to improve existing approaches to the implementation of administrative law norms, to determine their unique features as a specific form of implementation of industry norms. This requires further research in the field of effectiveness of the practical implementation of administrative law in Ukraine.

3 Materials and Methods

To ensure the effectiveness of the study of principles and approaches to the implementation of the norms of administrative law, appropriate general scientific and special methods of scientific knowledge were used. Among the most important of them, the following methods should be highlighted:

- Dialectical, with the help of which administrative-legal relations were studied as an integral part of social relations, the existing order of regulation of relations by the norms of administrative law, structural features of administrative-legal relations
- Functional, which made it possible to consider the types of administrative-legal relations from the appropriate angle, to find out the peculiarities and functional purpose of regulatory administrative-legal relations, as well as their functional and systemic connections with protective administrative-legal relations;
- Comparative legal, which was used to compare different approaches to defining and characterizing administrative-legal relations in different legal systems;
- The historical method, since the administrative-legal relations themselves must be considered from a historical perspective, as a result of the long-term development of the general theory of law and the science of administrative law;
- Logical analysis when forming research conclusions, taking into account administrative and legal structures and using the conceptual apparatus of legal science.

4 Results and Discussion

The problem of implementation of legal norms is deeply studied in the general theory of law. The specifics of the implementation of labor and criminal law norms have been analyzed in detail in legal science. Recently, there have been serious studies of the application of the norms of constitutional law. But to a much lesser extent, the forms, order, and features of the application of the most diverse, with pronounced specificity, norms of administrative law have been investigated. In particular, a special theoretical analysis of the implementation of the norms of administrative law is observed infrequently in the legal literature and mainly indicates a fundamentally different approach to understanding the essence of the application of this type of legal norms. In particular, there is no unified view on the content of legal policy in the sphere of application of administrative law norms, on the stages of the process of application of administrative law norms, and on the functions and content of law-enforcement acts.

At the same time, the need for a comprehensive study of the conceptual issues of defining the concept, essence, and features of certain types of administrative and legal norms is gaining special relevance. Based on this, there is a need to formulate the practical characteristics of administrative-legal relations, distinguishing several of their levels, in particular, as categories of the general theory of law, categories of public law, and categories of administrative law. At the same time, there is also an objective need to justify the essence of some new categories of administrative law that have appeared recently. In turn, such a need requires simultaneous clarification of the definitions of a number of categories and concepts of administrative-legal relations and the implementation of the norms of administrative law.

In the doctrine of both the general theory of law and administrative law, there is no unity of views regarding the identification of specific criteria for the effectiveness of any legal category in general, as well as criteria for the effectiveness of the implementation of the norms of (administrative) law in particular. Thus, P. M. Rabinovych considers the goal of the law to be the most important initial criterion (standard) of efficiency. However, he notes, this is not the only criterion [15]. Other criteria suggest considering all possible performance outcomes: both planned and side effects. It is based on the analysis of various results that the mentioned author proposes to introduce as a distinction between the concepts of "efficiency in a broad sense" ("general (general social) efficiency") and "efficiency in a narrow sense" ("management efficiency"), which will be important for determining the scope and methods of detection of each of them.

However, in modern conditions in Ukraine, the order of implementation of the norms of administrative law is influenced by many determining factors, among which it is reasonable to include:

- Extremely intensive growth of the population's business activity and rapid obsolescence of administrative legislation;
- The need to carry out effective work on the development and improvement of administrative legislation, the organization of its correct and accurate application in all spheres of activity of state and executive authorities, local self-government bodies;
- Compliance with all procedures for the implementation of administrative legal norms with the constitutional principles of respect for the rights and freedoms of a person and a citizen, which is especially relevant in connection with reforms in the field of public administration with the aim of creating conditions for high-quality and effective protection of subjective rights and freedoms;
- Dynamism and multifaceted objects of administrative and legal regulation, which ensure the priority of public interests, applying imperative methods;
- The feasibility of implementing: regulatory public administration, public administrative activity for the provision of services, directed public administration, and public administration related to planning;
- The introduction of information technologies, which determines the development of information and administrative law, that consists of four elements: administrative and communication law, concerning information relations between the state and the citizen; information law; administrative and organizational law, concerning the internal structure of the public administration system; regulatory law for the private informal sector of the economy, and data circulation law, which permeate all three other components;
- The implementation of the administrative law of the European Union, which requires legal formalization, procedural guarantees, and criteria of proportionality and equality in the application of the law, that becomes especially relevant in the aspect of Ukraine' acquiring the status of a candidate country for joining the European Union;
- Disagreements caused by language features (from the standpoint of mathematical linguistics, which is determined by the theory of language, or psycholinguistics in terms of cybernetic physiology of higher nervous activity and engineering linguistics) in the process of implementing the administrative legislation of the European Union [4].

At the same time, it is necessary to remember that the most important criterion for the classification of legal relations is the sphere of law in which they arise and are implemented. In particular, it is meant that for administrative-legal relations such a field is the field of public law. In this aspect, it is necessary to make a clear distinction between administrative-legal material relations (including the rules of the procedure for their implementation) and administrative procedural-legal relations, which are considered independent categories of administrative law as public rights. At the same time, procedural legal relations should be interpreted as a form of implementation of the norms of administrative law and not violated subjective administrative rights or performance of administrative duty. Instead, procedural legal relations should be considered as a form of the administrative process – a special type of judicial activity that takes place within the framework of the relevant administrative-procedural legislation.

In addition, from a practical point of view, it is quite possible to differentiate the criteria for the effectiveness of the implementation of administrative and legal norms in relation to the goal, because the goal of implementation may differ depending on the importance of the result of implementing the norm into life:

1) for a specific subject of implementation of an administrative-legal norm;
2) for the subject, the establishment of a corresponding provision in the form of a rule of law.

At the same time, if the goal of implementation is achieved, then, accordingly, the effectiveness of the implementation of legal norms and the effectiveness of legal regulation in general increases. Also, as a criterion for the effectiveness of the implementation of the norm for the subject of norm-making, it is possible to recognize the justification of the costs of implementation and obtaining the result that was expected to be achieved. Due to its specificity, the effectiveness of the implementation of the norms of individual institutions of administrative law always requires the definition of additional to the general own criteria for verifying such effectiveness. Taking this into account, it is necessary to define "criteria for the effectiveness of the implementation of administrative and legal norms" as the measure of the optimal ratio of "goal-result-costs" chosen for evaluating the result of implementing the norm into life [3].

At the same time, it is necessary to pay attention to the opinion of V. B. Averiianov, who noted that administrative and legal norms are rules of behavior of participants established, sanctioned, or ratified by the state, formally defined, legally binding, protected by means of state coercion social relations in the sphere of the implementation of executive power and management activities of state bodies and local self-government bodies, which ensure the conditions for these participants to exercise their rights and fulfill the duties assigned to them [1]. At the same time, it is worth noting that along with the general features, there is an objective need to determine the features inherent only in the norms of administrative law, namely:

- The subject of their regulation is social relations in the sphere of functioning of management institutes of public power, and accordingly, the purpose of these norms is to ensure both the organization and orderliness of the actions of the subjects of executive power, local self-government, some other subjects of management activity, and the conditions for the implementation and protection of the rights and freedoms of citizens in respect of whom this activity is carried out;
- The vast majority of the norms of administrative law have an imperative character, while the other part of the norms of administrative law have signs of dispositiveness, which consists in granting the subject who is not endowed with state-powerful powers, the right to act as he chooses, although within general limits, defined by the norm;
- The norms of administrative law in many cases are characterized by the direct application of administrative sanctions for offenses because administrative responsibility most often arises out of court;
- Administrative and legal norms are often established in the process of exercising the powers of the executive power and directly by its subjects [1].

At the same time, it is necessary to cite the opinion expressed in the research of S. V. Shakhov, who examines the raised issue through the prism of the modern idea of administrative law and makes an attempt to modernize some traditional provisions about the characteristic features of administrative and legal norms. In particular, he describes the following features of the norms of administrative law:

- They are initial, primary elements of the system of administrative law;
- Aimed at the legal regulation of those social relations that constitute the subject of administrative law (for example, those that arise in various spheres of public administration regarding the realization and provision of the rights and freedoms of individuals, as well as those that arise within the internal activities of public administration bodies);
- The purpose of these norms is to ensure the conditions for the realization and protection of the rights and freedoms of a person in the public sphere, as well as to ensure the organization and orderliness of the actions of public administration subjects;
- The vast majority of administrative law norms are imperative, however, along with this, a significant number of administrative-legal norms have a dispositive nature, which consists in giving the subject, who is not endowed with power and management powers, the right to act as he chooses;
- The mandatory nature of the norms of administrative law comes from the level of perception of the norms by the subjects of the law or their majority (psychological-mental attitude of the addressees and bearers of the administrative-legal norm), while the implementation of the norms is guaranteed using a system of certain means (including state-coercive) [18].

Therefore, it can be argued that the implementation of the norms of administrative law is possible only under the condition of a correct understanding of the nature of the latter, as well as its place and role in the legal regulation of social relations. Analysis of the content, and functional specificity of the implementation of administrative and legal norms, as well as the nature of its relationship with various elements of the mechanism of legal regulation, indicate that implementation is not a special form, but a form of individual legal regulation based on the imperative method. The implementation of administrative and legal norms has both a social and legal nature, and by its social nature it is close to individual contractual legal regulation, and the legal nature is fundamentally peculiar. Accordingly, in certain cases, the mere existence of an administrative-legal norm, which serves as the basis for the emergence of so-called general administrative-legal relations, may be sufficient for the emergence of administrative-legal relations, while for the emergence of specific administrative-legal relations only the prescription of the administrative-legal norm may not be enough, and the presence of the circumstances specified in this norm is also necessary.

5 Conclusion

Thus, we can see that the generally recognized criteria for the effectiveness of the norms of administrative law are the purpose of establishing the norm and the result obtained after the implementation of the norm in life, while regarding other criteria, the opinions of legal scholars differ. At the same time, it is necessary to distinguish between criteria for the effectiveness of the implementation of administrative and legal norms in general and such criteria for individual administrative and legal institutions. In addition to quantitative ones, it is possible to single out general (characterize the effectiveness of the implementation of the norms of administrative law in general regarding any subject of the norms) and special (take into account separate areas of administrative and legal regulation or special subjects of implementation), as well as qualitative indicators of effectiveness.

In general, it can be stated that modern approaches to the implementation of the norms of administrative law establish various legal possibilities: subjective rights, legal freedoms, legitimate interests, legal capacity, and branch legal principles that have a permissive focus. At the same time, the implementation of norms has a social and legal nature, and in its social essence, it is close to individual contractual legal regulation. The content and functional specificity of the implementation of the norms of administrative law, as well as the nature of the relationship with various elements of the mechanism of legal regulation, indicate that law enforcement is not a special form of implementation of the norms of law, but a form of individual legal regulation based on the imperative method.

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Primary Paper Section: A

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VIRTUAL DISCOURSE AS A COMMUNICATIVE REQUIREMENT OF THE MODERN ERA

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Abstract: The article is dedicated to virtual discourse, which becomes as a new stage of modern communication. Since the approaches to virtual discourse in the literature of theoretical linguistics are ambiguous, the researches conducted on this topic stand out for their special relevance in the field of modern linguistics. In the article, for the first time, strategies and manipulation issues in virtual communication are illuminated from a theoretical point of view, which can serve as a basis for empirical research in the future. During this study, the descriptive-comparative method of special linguistics was used, and empirical analyzes were conducted. The obtained results are reflected in the form of provisions at the end of the article. According to the author's conclusion, within one of his results, it is stated that manipulative methods are used to achieve different goals, such as the implementation of a manipulative strategy, in interpersonal discussion and media discourse carried out over virtual discourse.

Keywords: virtual discourse; communicative strategy; manipulation; interpersonal discussion; virtual communication; linguistics.

1 Introduction

"Discourse, as a form of social behavior, plays the role of a tool in the formation of the social and science world. In addition, it has a leading role in the formation of social relations" [1, p.34-37]. This is possible because of the discourse and the changes in society, people's views and steps are determined, creating a field of hidden and obvious meanings. From this point of view, virtual discourse is the most widespread type of discourse in the modern world, and the one with which every person is connected to one degree or another. Because of it virtual discourse is of particular interest.

A large part of the participants of the virtual discourse are people from all age categories of the society without strict social restrictions. On the one hand, this is the most democratic and open type of discourse. Therefore, people from all layers can participate in the Internet discourse, regardless of their social status, education, world view or age. The only condition to be a participant in this discourse is to be able to use a computer with access to the Internet, other information technologies and gadgets.

But on the other hand, virtual discourse also creates certain barriers and obstacles for users: having the necessary level of technical training, developing the ability to move in cyberspace, mastering "computer jargon" [13], knowing at least one foreign language are indispensable conditions for a virtual discourse user.

In this regard, the main task facing this research is to consider the virtual discourse as a modern communicative tool, to examine its characteristics, as well as to illuminate the manipulative aspects of virtual communication.

2 Materials and Method

In order to implement the tasks during the research, the descriptive theoretical-comparative method was used, and the scientific sources related to the topic were addressed as a theoretical basis. The results of the author's observations in the virtual space were used as the research materials.

3 Results

Communicative form in virtual discourse

In Azerbaijani linguistics, virtual discourse is also called internet discourse: "Virtual communication is based on virtual text (discourse). This text is loaded with virtual reality in a communication situation and acts as a special model of reality. Virtual discourse appears on the basis of information technologies and is realized on the basis of the interaction of communication images" [8, p.23]. Sociolinguistics considers all texts used during Internet communication as virtual discourse. In some sources, this is also called computer discourse. However, from the terminological point of view, we are in favor of naming it as a virtual discourse.

As it is mentioned, in virtual discourse, as in other types of discourse, there are two interacting parties (in this case: agent – client) who communicate with each other. In some types of virtual discourse, there is a certain equality of participants. This includes chats, conferences, e-mail. In other cases, equality is observed between the parties. As in mass media, in virtual discourse and in most cases, the agent (transmitting information, disseminating information) distributes any information and uses this information, hiding a part of it, in order to form a certain effect on the client (receiver and reader of information in the Internet space), presenting it in the way and form he/she wants. He/she uses various methods, the most common form of which is "the disinformation method" [4; 14]. Acting in the role of a manipulator (manager), the agent can form an opinion about the event that happened in the client in accordance with his/her own opinion.

The lack of censorship, a special system for purifying the information applied in the virtual discourse, has a positive effect on the process of transmitting information about the event, but it has many negative aspects, too. On the one hand, the lack of censorship makes virtual discourse very attractive as a source of information. Therefore, it is up to the user to read the various opinions and considerations that are freely expressed along with the official sources about the same event, and to interpret the information from this perspective. On the other hand, the lack of censorship makes the information received less reliable in terms of accuracy or precision. The absence of censorship, anonymity leads to the fact that the relationships within the network become more complicated, their management is almost impossible. In this case, there are favorable conditions for controlling and manipulating the thinking and consciousness of users. As a rule, the party receiving the information is unaware of the nature of the information. For this reason, he does not have the opportunity to distinguish right from wrong. On the other hand, those who transmit information use it for their own interests and place only the information that represents their interests on their web pages. "Listeners or readers who do not read political documents and are not familiar with the original version of speeches, receive politics information in the form of a ready-made product through mass media: politics is presented as a collection of plots" [13, p.14].

When this opinion of the researcher is expressed more clearly, it turns out that the information field that surrounds the common man consists of a collection of subjects, abstract paintings, which hinders him from seeing the reality.

One of the main features of virtual discourse is that it has a dialogic form. Thus, "the mutual exchange between the addressee and the addresser forms the basis of this discourse, and the addressee has the certain base of knowledge of addresser's logic, position and other things" [11, p. 187].

One of the different aspects of virtual discourse compared to mass media is its interactivity. Each user has the opportunity to write and send own comment to the article, information, forum, etc.

The chronotope of virtual discourse[1] can have the most diverse options. This is due to the fact that the Internet gives its users the opportunity to receive information at a convenient place and time. Also, the choice of area to obtain information is given to the user.

[1] NOTE: Uniformity of time and space dimensions aimed at the expression of a certain meaning. This term was first used in the field of psychology by Ukhtomsky in the 20th century. Later, thanks to Bakhtin's works, it began to be used in the literature and aesthetics.

The main purpose of virtual discourse is also ambiguous. These goals range from the elementary level (it creates conditions for people simply to communicate) to the most complex level (refers to creating an overall picture of the surrounding reality or a parallel virtual world). However, on the basis of the conducted public survey, it turns out that the main and most important goal of the virtual discourse is the exchange of information and the formation of a general picture of the surrounding reality. Agents' and clients' personal goals may not coincide, as the client's main goal is to receive objective information, but in most cases this does not coincide with the agents' meaning.

Basic values of virtual discourse

The main values of virtual discourse are presented in its main concepts, information and communication. Depending on the types of virtual discourse, the functions are also different. But among them, informative and representative functions are established in the front position. Considering the severe competition in the information market, we can see that the representative function is more important than these two functions. Namely for this reason, the titles of informational texts should be more attractive and colorful.

In this case, the manipulation is based on the stereotypy of understanding and “short-cut”. “Short-cut” means “shortcut for launching the program”, “shortest way”, “the most economical or reasonable (rational) way to achieve something”, “stereotype”. According to psychologists, actual stereotyping, automatic behavior is more prevalent [2]. Therefore, in most cases, this is more appropriate, and in some cases, it is considered the most necessary tool due to its effectiveness and economy.

Information sites not only have representational and informational functions, but also have a special effect on the formation of communication between people, their worldview and their attitudes to one or another issue. Therefore, it can be said that “the virtual discourse also performs an function of effect. This is reflected to one degree or another in its attractive, persuasive, and suggestive functions” [16, p, 20].

Any information presented on websites goes through a special selection process, that is, we read information about events that have already been selected, refined and presented from a point of view suitable for certain purposes, only for us, or rather for us. Authors who post information on websites often present information from a personal point of view. In addition, in some genres, for example, in analytical comments or essays, expressing an emotional attitude to the subject of information is one of the main features of these genres. Against this background, of course, it is appropriate to talk about the manipulative and mystifying functions of virtual discourse. Thus, any statement appropriately presented in this field can be used as a means of manipulation and mystification aimed at both individuals and the masses, having a speculative tone.

Considering that Internet communication has different forms, it is necessary to distinguish two types of addressees in manipulative discourse: opponent and mass addressee. As a rule, news sites are aimed at a mass audience. However, it is necessary to take into account the communicative needs of each client who makes up this group even when transferring information intended for the mass addressee.

Information exchange is in the foreground for chat and e-mail correspondence. Therefore, at this point, in addition to the above-mentioned functions, another function of virtual discourse — the communicative function - emerges.

The basic material for this type of discourse is information in a broad sense - that is, information of all kinds of news such as politics, economy, business, finance, sports, stock exchange, culture news constitutes the main body of the virtual discourse. Considering the possibilities of multimedia, “online” journalism can be called a small form of journalism. The material presented here is organized in the form of small blocks and classified on the basis of special divisions according to the theme. Graphical tools facilitate orientation in cyberspace, enliven text on the one hand, and direct users' attention to specific points on the other hand.

Communicative strategies of virtual discourse

Various strategies are also inherent in virtual discourse. It is possible to define them according to the main goals of this discourse, which include: obtaining information; analyzing the obtained information, that is, determining how and when to present this information; preparing a block of information about the obtained information; depending on the type of clients, providing information in an appropriate manner (individually or with the advice of experts); forming a certain attitude to the happening event. When talking about the strategies typical for news sites in virtual discourse, it is necessary to mention the following: shaping the emotional mood of the addressee, persuasion, explaining information, manipulation and mystification strategies.

The main strategy of virtual discourse is the organization. In order to properly implement this strategy, the agent must have self-confidence, believe in the truth and irrefutability of the information he/she presents, have the ability to convey a large amount of information with several phrases, and on the other hand, must be able to present one phrase in a semantically complete manner.

Although the parties gain a certain level of equality in chat and e-mail correspondence, it is quite appropriate to talk about the intention to arouse interest in the relationship. So, the status equality observed in this form of communication is relative. In fact, the party who is more inclined to communicate rationally resorts to the strategy of manipulation, mystification, and other means within own interests.

The genres observed in virtual discourse can be defined depending on the forms of communication. The main feature is that the genres have a dual form. For example: oral (conferences and forums) and written (news sites); dialogic (conferences, chats and forums) and monologic (articles, news releases, etc.); public (targeted to a mass audience (news sites, forums, conferences)) and non-public (e-mail and chats).

Virtual discourse, like many other types of discourse, has a high level of intertextuality, which is based on quoted texts and their concepts that are frequently used in virtual discourse. This feature is one of the systematizing principles of virtual discourse. Intertextual connections presented in the form of quotations can serve many different functions.

When talking about virtual discourse, it is necessary to touch on the issue of discursive formulas. Under the term discursive formulas, V.I.Karasik mentions the uniqueness of the speech figures that form the communication characteristic of the relevant public institution [9]. These discursive formulas, in addition to being general, also have different characteristics among them, on the basis of which the information received from different mass media can be distinguished. The main principle of Internet broadcasting is to meet the individual interests of the user. Unlike traditional mass media, Internet broadcasting has a number of distinctive characteristics, which can be grouped as follows:

- Economic features (requiring less financial resources and time, a large number of internet channels, etc.)
- Technical advantages (having the opportunity to watch several Internet channels at the same time; individual selection of the video’s sequence, screen scale, having the ability to archive print and video materials, the ability to expand the information space, interactive education and organizations at Internet conferences; working in real time; simultaneous implementation of several broadcasts from within the same event, etc.) [5, p.127; 7, p.176-178].
- Psychological characteristics: avoidance of untypical behavior, anonymity of contacts, voluntariness, absence of

non-verbal information. These create difficulties in the emotional expression of the communication component. However, it is not correct to claim the complete absence of the emotional component at this point. In all areas where there is a human factor, the emotional component is present to one degree or another.

The absence of the physical body in the Internet space removes many psychological limitations. In connection with this point, researchers note a new special type of identity: virtual identity [12, p.192]. Y.M. Jafarov notes in one of his studies that the virtual personality is, in fact, a human mask. A person entering virtual communication creates his own mask with the help of various tools, and this mask forms the main characteristics of the virtual personality [8, p.20]. In addition, communication in the Internet has its own rules. In this regard, the special computer lexicon created in recent decades “acts as a means of self-expression of the participants of communication and leads to the strengthening of corporate unity” [3, p.22].

On the other hand, the researchers argue that life in cyberspace is an individualized experience. Constant communication on the Internet leads to the isolation of the personality from the real world. In connection with this point, the psychologists rightly point out that communication and regular work over the Internet is, in fact, an anti-social activity. On the one hand, the Internet creates wider opportunities for communication, and on the other hand, communication takes a simpler form, which once again proves its negative effect on the newly emerging colloquial lexicon.

In either approach, virtual discourse exhibits a double standard. For example, on the one hand, it is possible to talk about the widespread democratization of ideas [6, p.4], on the other hand, it is possible to talk about the growth of a new generation that only learns spoken language under the influence of virtual discourse [16, p.17]. Even graphic signs (smilies) expressing emotions have lost their main purpose and are used to express emotional content in accordance with the corresponding facial expressions they manifest [13]. This gives many researchers reason to think that in the new generation formed on the basis of virtual communication, there is a return to children's discourse based on iconic images. In addition, O.A. Leontovich rightly notes that changes are taking place in the cultural language system of the “virtual personality” [12]. The user who tries to adapt to an unfamiliar and often foreign language space loses his individuality (especially the cultural language system).

4 Conclusion

From this small study, it can be concluded that all types of text placed on the Internet and open to users form the core of virtual discourse.

Virtual discourse shows a double standard at all points: on the one hand, it opens unobstructed horizons in the direction of knowledge in the human mass, on the other hand, it leads to the isolation of people from reality, thus, non-verbal communication gains dominance in society.

The main function and strategy of Internet discourse is manipulative and has the ability to shape the worldview of users in any direction.

According to the two-stage communication theory, information first spreads to opinion leaders and then to the rest of the population. A more accurate study of these processes has led to the emergence of a multi-stage theory of communication, where there is no such clear division into two classes and the influence flows in all directions.

Virtual discourse is characterized by different levels of communication and the potential for individual influence that ensure success in communicating with other people. It includes the following characteristics: comfort and communication skills, adaptability, confidence, an active position in interaction, achievement motivation, affiliation, understanding of the interlocutor and social intelligence. It is also worth noting the qualities of the media as opinion leaders, such as trust and credit. It is those that allow the media to effectively pass through the protection mechanisms of data recipients.

A person becomes a potentially vulnerable object of information manipulation by the media. Due to the fact that in the 21st century, the information space and information pressure on humanity is in the stage of excessive change, the discussion taking place in the mass media has a great impact on the public consciousness. Most of the ideas and knowledge about the world are formed in a person under the influence of mass media such as television, radio, press, and the Internet. The main psychological task of the texts of this type of discourse is to draw attention to it, optimize its perception and perceive the content as an address. In interpersonal discussion and media discourse, manipulative techniques are used to achieve various goals, such as implementing a manipulative strategy.

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HISTORICAL NOVEL GENRE IN CREATURE OF WALTER SCOTT AND M.S.ORDUBADI

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Abstract: The article is devoted to a comparative study of Walter Scott and M.S. Ordubadi's creativity. Both artists, who wrote and created historical novels, brought many innovations to this field, and each of them is known as a bright figure of Western and Eastern literature in world literature; stands out with unique set line. A comparative study of the literary works of these two writers is carried out in this article for the first time. It is noted that the works of Walter Scott and Ordubadi resonate with each other, and there are quite a lot of common features between them. The issue of artistic translation of the works of these writers is also touched upon. The finer points of literary translation are highlighted.

Keywords: Walter Scott; Ordubadi; Western literature; historical novel; Eastern literature; literary translation.

1 Introduction

Creativity is a difficult and very complex process. It is equally responsible and difficult fucntion for a writer, poet, composer, artist, and sculptor. Art of translation is also the same. But there is one fundamental difference: the writer is free in choosing the topic and in what form and how to work on it, but the translator must be able to translate the whole text without going beyond the description and ideas of the written work. So, the translators are not completely free in their creative process. Alfred Kurella rightly pointed out in his article “Theory and Practice of Translation” that “The work of a translator is less than a work of writer, but at the same time more. It is less because — and it seems to me that it is one of the main theses which we must accept - the translator is a servant, and he/she must regard self as the servant of the original author. He is deprived of his own free ideas and is obeyed to the other’s opinions. It puts the translator on a low level in relation to the author” [8, p.98].

At the same time, translator is superior to a writer for many reasons. Firstly, the translator translates different writers’ works, and it means different outlook, and various styles. “Thomas Mann is Thomas Mann. He writes like T. Mann and chooses material to his heart's content. Translator who translates T. Mann and H. Mann must be both T. Mann and H. Mann... The translators also combine two cultures in themselves. The difference between a translator and a writer is that the writers relay on their intuition and inspiration in the creative process” [10, p.111].

Until the works is not translated in any language, they still remain a monument to the people who speak in that language. After being translated in many languages, the work becomes international. When the writers write work they start giving birth and the translators give them the next life with their own labor.

Naturally, thanks to the good translation, however, the work is translated into any languages, and thus many lifetimes are experienced. Many countries, which do not know the Azerbaijani language, are still unaware of our Fuzul’s philosophical creativity and philosophical creativity of Nasimi, Javid’s talent and Mushfig’s spirit. Translation of different languages means becoming the next invaluable values of the world culture eclipse, and in our opinion, it is necessary. For understanding this, there is the need of artistic translation which is also a responsible and difficult work within the translation process.

Literary translation is one of the processes that play an important role in the establishment, development, and enrichment of literary relations. While literary relations are a bridge between peoples and states, literary translation is the strongest pillar of this bridge. “There is one issue which stands in front of the literature: exchange with other cultural values. In this process, literary translation takes the first place” [10, p.20].

Literary relations mean cultural values enriched by literary exchange through literary translation. This also means that every renewed outlook has its influence on the development of literature and gives direction.

The translated literary work of any language author introduces others to the cultural values of the people to which the writer belongs. As the prominent literary critic Vagif Arzumanli said, “each translated work constitutes the psychology, customs, and traditions of a nation presented to another nation, or rather, truly its main cells. Translation brings with it a new form and new content to literature too” [4, p.12].

The largest prose work of the epic genre - the novel - is one of the leading genres in modern Azerbaijani and world literature. The novel genre differs from others in terms of the scope of the topic and the perfect presentation of the idea. It is the main quality and important task of the novel genre to combine not one, but several stories around a single plot line, and to approach individual events in the process of development, reveal their essence, and explain problems in a dialectical state. According to its themes, the novel genre is divided into several parts: socio-domestic, psychological, detective, historical, etc.

Although the first examples of the novel genre appeared in ancient literature, such as Long's “Daphnis and Chloe”, Petroni's “Satrycon”, Apuleius' “Gizil eshshek” or “Metomorphoses”, it could not be widely developed for many centuries. The genre of the novel became more widespread from the 18th century. In the renaissance period, knight novels created extremes – in particular, that Miguel de Cervantes made a great impact with creating novel named “Don Quixote” which, being distinguished from others by its problematic, does not lose its relevance to this day. This genre includes the works of such writers as Francois Rabelais, Daniel Defoe, Jonathan Swift, Voltaire, Diderot, etc., which, developing, gradually were reaching the peak of its evolution.

2 Method

The comparative method of study makes it possible to comprehend literature as a historical process. At the same time, a relationship is revealed between individual works of art, which is explained both by historical and social reasons, and by the originality of the talent and artistic interests of the writer, who inherits and develops certain traditions. The article is written on the basis of comparative-historical and cultural-historical methods.

Obviously, the theoretical model of the genre of the historical novel should take into account not some individual motives and situations common to different novels, but the poetics of the genre as a whole. In addition, a unified method is needed to analyze the works of various authors and eras. Therefore, the research methodology involves a holistic analysis of the studied works.

3 Results and Discussion

The novel genre has its own interesting history in Azerbaijan. The eminent literary critic Mikayil Rafili belives that Nizami's “Khamsa” symbolizes the verse novel genre and the author is considered to be the founder of the novel genre in Azerbaijani literature. But in the 19th century, there was a special approach to the novel genre. The great dramatist M. F. Akhundov preferred the novel genre and wrote that the period of “Gulustan” and “Zinatul – majalis” has already passed. Today, the sympathetic work that is useful to the nation is the drama and the novel that please the readers.

The novel genre that began to develop in the person of individual authors has been developing especially since the second half of the 20th century. The basis of historical novels was created by Walter Scott (1771-1832) in Great Britain in the 19th century. Writer originate from Scotland, came to literature from the late 1790s. In the 1800s, he worked as a translator, journalist, folklore collector, author of romantic poems and ballads. Walter Scott, who translated Goethe's historical drama “Hes von Berlichingen” into English, suddenly became a world-famous writer in 1814 with the publication of the novel “Waverley”. On July 7, 1814, the work was brought to the Edinburgh publisher Archibald Constable's library by James Ballantyne, a school friend and confidant of W. Scott, and the publishing manager. For this work, whose author is not indicated, 1,000 pounds were being asked for, which was considered quite a lot of money for that time. But this was a big risk, maybe the book would not be bought at all. Some hesitations left the work unfinished. On July 9, Walter Scott sent the novel from Edinburgh to England to another friend, William Morritt, and wrote: “This book made a great impression here. He has achieved great success and is highly regarded. After two weeks, Ballantyne's publishing house will start printing a new edition of the novel, because the first edition has already been sold” [14]. This information leads to the sale of many copies of the book. As a result, commercial success was great. Four thousand copies were sold in four months. After this work, in periods 17 years (1814-1831), more works were written — 25 novels, several series of stories, plays, poems, two-volume of “Scotland’s history”, multi-volume “The life of Napoleon Bonapart”, and other works. In this cultural heritage, the novels “Rob-Roy” (1818), “Puritans” (1816), “Edinburgh prison” (1818), “Quentin Durward” (1823) have an exceptional place. Each new work of Walter Scott was quickly translated into a foreign language.

Balzac and Stendhal - two great masters of prose, said about this writer: “Walter Scott is our father”. As it is known, a historical novel is an artistic reflection of history, a detailed artistic vision of one or another historical event. The roots of historical works in Azerbaijani literature go back to ancient times. As we mentioned above, traces of historicity can be seen in some poems of Nizami, the founder of verse novel genre. Also, the trace of historicity visible in some works of Muhammad Fuzuli and Abbasgulu Agha Bakikhanov gives an opportunity to confirm the idea that works written on historical topics have a certain origin in Azerbaijani literature.

Moreover, in the development of historical prose in Azerbaijani literature, Mirza Fatali Akhundzade's story “Aldanmish kavakib”, Zeynalabdin Maraghayi's “Sayahatnameyi-Ibrahimbey” and Asker Agha Adigozalov's historical novels of the end of the 19th century called “Gara yel”, which tells about the Gajar attack on Azerbaijan and Transcaucasia, in another sense, drew the artistic lines of this genre and created a certain artistic ground.

Finally, in the 1930s, prominent writer Mammad Said Ordubadi (1870-1950) entered literature as a master of the historical novel genre. This artist with a productive creative life created magnificent novels one after the other in a short time, thanks to hard work.

Nurida Baghirova while highlighting the work of the writer, based on Belinsky's views on Scott, evaluates Ordubadi as follows: Belinsky mentioned W. Scott as the founder of the historical novel and wrote: “The novel owes Scott its high artistic development ... W. Scott created a historical novel that almost did not exist before him ... The honor of creating a historical novel ... remains a honor that belongs to W. Scott” [5, p. 17]. These words of the great Russian critic can also be said about M.S. Ordubadi, who is known as the author of historical novels [9, p. 251]. Akbar Agayev also predicts the influence of Walter Scott on the work of Mammad Said Ordubadi and Yusif Vazir Chamanzaminli, who played an important role in the creation and development of the historical novel in Azerbaijani literature. Both of them are close to the traditions of Walter Scott in terms of the writing style, details of events and facts, accurate and correct description of historical conditions, color in their historical novels, and both writers were probably familiar with Walter Scott's works through the Russian language [1]. In addition, Y. V. Chamanzaminli had read the works of W. Scott in French, and M. S. Odubadi in Arabic translation.

In his articles, Mammad Said Ordubadi highly appreciates Walter Scott as a master of historical novels, calling him a great artist of England. “The characters in M. S. Ordubadi's historical novels are mostly remembered for their socio-political views, meetings, and adventures they had, not with their vitally deepened and perfected features. However, the pathos of the truth of life, realism became the leading ones and prevailed in Ordubadi's novels. The writer's novels are rich in national pride and patriotic motifs, which is especially important in historical novels” [7, p.10].

He could hear the demands of the times, which modernized his historical novels. The theme of South Azerbaijan plays an exceptional role in the works of M. S. Ordubadi. Both “Badbakht milionchu or Rzagulukhan firangmeab” and his first historical novel “Dumanli Tabriz” are about the Iranian environment. He independently read the history and literature of the Eastern peoples, studied them thoroughly, and, as a result, made informational works in an exhaustive manner.

Although W. Scott loved his native Scotland with great love, his political views were contradictory. Although he was in favor of changing the old socio-political relations with new ones, he was against revolutions.

The author's first major historical novel is “Ivanhoe”. The content of this work goes beyond the Scottish theme and covers the more distant past while W. Scott wrote about the events that happened in the 17th and 18th centuries. Some parts of the novel are close to the best pages of the novel “Rob Roy” - these are the parts where the English peasants under the leadership of the brave arrow-shooting Robin Hood attack and burn the bandits' lair of the tyrannical feudal lord Front-de-Boeuf. The contradictions of the English bourgeois revolution were reflected in the novels “The Legend of Montrose”, “Puritans” and especially “Woodstock”.

M. S. Ordubadi gave great importance to revolutions in his works. In both “Dumanli Tabriz” and “Gizli Baki” trilogy, the role of revolutions was especially appreciated.

Considering Fielding as his teacher, Scott really continued the traditions of the 18th century realistic novel. In Scott's novels, the approach to events and subjects was objective. Despite the romantic motifs in his works, they were not devoid of realistic foundations. Walter Scott, who appreciated the works of Fielding and Smollett, did not accept the philosophical method of understanding life. His first demand from literature was fidelity to nature. The author, who was a supporter of the harmonious combination of truth and writer's imagination, did not accept the existence of a work of art devoid of imagination. He believed that the first job of a novelist is to entertain the reader. At this point, Scott's work seems similar to M.S. Ordubadi's work. Ordubadi also entertains his readers by being adventurous in his novels and preserving historicity, as in Scott's works. Prominent scientist Akbar Agayev showed that Walter Scott's ability to combine real historical events with the writer's fantasy, his research and study of historical facts to their intricacies, highlighting the progressive and real lines of events related to the people, and other such traditions played a progressive role in the further development of the historical novel genre in world literature and artistically interesting and useful traditions were further enriched in various national literatures and continued in the literature of the 19th and 20th centuries [1, p. 20].

Imagination did not suppress the truth of either Scott's or Ordubadi's novels. Ordubadi touched on this issue in his writings and said: “Something is necessary for a writer. He should get his inspiration and theme from the life of the people he lives in. However, along with taking his subject from there, he should also put on it the artistic dress of his own paint and thoughts, and bring it to the field as his own opinion” [10, p.17].

So that is why Ordubadi was called an adventurer due to his description and method of investigation. Gulu Khalilov writes about this in the article “Some considerations about the novels of M. S. Odubadi”: “There were not a few people who called M.S. Ordubadi an “adventurer” in our literature, and in this regard, in the descriptions of the artists we mentioned, as well as poets such as M. Huseyn, S. Rahimov, M. Ibrahimov, Abulhasan, there are a number of serious and fundamental differences between them. This difference is not primarily in M.S. Ordubadi's appeal to historical facts, describing them in the style of a realistic-romantic adventure, but also in the richness of the writer's historical fantasy, skillfully connecting and building events through interesting and complex situations, and enhancing the image with more adventurous facts and events” [7, p.208].

Although the spirit of adventure sometimes led him away from historical events, but the historicity of the images was not distorted. Namely that adventurousness made the work cold and realistic. For example, in his latest historical novel “Sword and Pen”, the author simply provides information about the politics of Shirvan Shah Abulmuzaffar, modernizes the events and, as M.Huseyn said, inappropriately mentions the separation of North and South Azerbaijan in the 12th century.

According to Walter Scott, a historical novel should be rich in historical events. M. S. Ordubadi also preferred the wealth of historical facts as he considered the historical novel important in terms of studying the past of the people.

In the historical novel, the people are the main driving force, and the innovative essence of the historical novel consists in being able to present the everyday life, and psychology of the people. Ordubadi could do it. This aspect showed itself in each of his historical novels. In his historical novels, the writer gave ample space to the power of the people, and at the same time, he made accurate typifications to give a realistic outline of the environment. Generally, the place and position of this genre differs from other literary genres, because it requires serious and fundamental research before its creation, and second, it takes on the responsibility of reflecting history.

According to Walter Scott, the relevance of historical novels depends on the generality of specific features in the development of national culture.

Since the principle of historicity must be preserved for a historical novel, the writer must understand the circumstances and time correctly, especially the artistic details must be able to work accurately. As we mentioned, loyalty to the truth was in the first place in the works of both Mammad Said Ordubadi and Walter Scott. Also, since both authors write a historical work, one can be sure that all the details of the period and time will be worked out in place. For example, Walter Scott's “Quentin Durward” contains real facts, historical figures accurate and realistic descriptions of the life of the country where the events took place. The work belongs to the pen of a writer who truly loves Scotland and wants to see its future free.

The events of the novel take place in 1468. It talks about France and Scotland, Liège, which was united with Belgium in the 19th century, and lived with an independent policy in the 15th century. As the title seems, the main hero of the work is Quentin Durward. He is a young, handsome man, originally from Scotland. The events revolve around him and the adventures of Durward are told. His family perished as a result of bloody quarrels, and he was saved by his mother's prays, but wounded, and entered the monastery. However, this young man is not reconciled to the fate of a monk and has to leave his native Scotland. Emotional and flexible by nature, Quentin is somewhat like Alexandre Dumas’ famous hero ‘crazy’ d’Artagnan. These qualities, as well as his ability to take risks and quickly recover from events, attracted the attention of the French king Louis XI. The king uses him in difficult and important tasks. It gets to the point where Quentin finds himself at the center of a struggle between two powerful rulers, the King of France and Knight Charles, Duke of Burgundy. Louis XI, depicted in the work, is a character that fully preserves his life features. He is cunning and very strict. His residence is the castle of Plessi-le-Tour, protected by hills and ambushes. Louis trusted foreign mercenaries, especially Scottish soldiers, rather than French soldiers. He was pleased to see people submit to the rule of fear.

Scott confronts the Duke of Burgundy - Knight Charles - in order to reveal his inner truth. Baking up on the help of German feudal lords, Knight Charles liked to flaunt his generosity and wealth. Louis sees his feudal estates as his own land, and wants to rule them alone. Feudal arbitrariness is replaced by a single royal law, which, being unjust and cruel, is a single law for all France: the royal authority has abolished the feudal fragmentation of France and united it as a single national state. Those who were dissatisfied with his policy have united around Charles the Brave.

Scott touches on the Liège Rebellion in his work. Such revelations were a regular occurrence in medieval Europe. The townspeople who wanted to get rid of the oppression of feudalism often combined their forces with the peasants, which made them stronger. Liege was one of those cities. “However, W. Scott is far from the historical truth in the description of the Liege uprising. He portrayed the rebels as an angry mob and the Bishop of Liège as an innocent victim. In order to paint the rebellion as a senseless, bloody panic, W. Scott tried to show the bandit knight - the Boar of Arden almost in the role of the leader of the rebellion” [12, p. 461].

Because Scott was hostile to the method of revolutionary struggle against feudalism, he could not reveal the real reasons for the rebellion. However, in M. S. Ordubadi's “Dumanli Tabriz”, “Gilinj and Galam” or “Gizli Baki” trilogy, the activities of the rebels are always in the spotlight. In the novel “Dumanli Tabriz”, Abulhasan Bey is a person who does not think at all about his personal life, and directs his goals and struggles for the sake of the free and prosperous life of the people. W. Scott presents Quentin as a quick, brave, brave knight. He is not afraid to enter into difficult fights, to stand alone even with the strongest enemy on the battlefield. Quentin is not greedy for fame and wealth. He is obedient and loyal to his subordinates. Even when he fell in love with the countess, he was not interested in Isabella's property or wealth, but herself.

However, despite all this, Quentin is not someone who can rebel, create a coup, a revolution. He is just a hero who can skillfully perform individual tasks, but he is not a hero from the people: “He is neither Koroglu nor Robin Hood!”

While the role of well-known personalities is widely covered in Ordubadi's novels, this was not the case in Scott's work. “In the works of W. Scott, historical figures given in the main plot are developed against the background of the fate of fictional characters. The mastery of a great novelist is that he is able to give the traditions of the past centuries close connection with the plot” [2, p.22].

The interesting character in Scott’ novel is Hayraddin. When he meets Quentin, he confuses him with his thoughts and beliefs. Even in this dialogue, we witness the calling of followers of Islam as “infidels (kafir)”. This was due to the fact that in the Middle Ages, those who worship other religions besides Christianity were viewed as “infidels (kafir)”. The author does not avoid this concept in his work.

As Hayraddin said, he has nothing except his clothes which on he wears and the horse. No matter where or how fate is given to him, he eats what he gets, follows the person his heart chooses, has no religion, no nationality. To Quentin's question, “Where is your homeland, who are you, what do you do?" he simply replied, “No … of none. I am a Zingaro, a Bohemian, an Egyptian, or whatever the Europeans, in their different languages, may choose to call our people, but I have no country” [13].

There is no law or fear for Hayraddin. Instead, he has “freedom” that no one can take away from him.

W. Scott created almost the most beautiful concept of the work in this dialogue. Especially, in the part where Hayraddin talks about himself, we get to know his interesting ideas about “freedom”: “And to imprisonment also … and where, then, is your boasted freedom?”

“In my thoughts,” said the Bohemian, “which no chains can bind, while yours, even when your limbs are free, remain fettered by your laws and your superstitions, your dreams of local attachment, and your fantastic visions of civil policy. Such as I are free in spirit when our limbs are chained. — You are imprisoned in mind even when your limbs are most at freedom”.

“Yet the freedom of your thoughts”, said the Scot, “relieves not the pressure of the gyves on your limbs”.

“For a brief time that may be endured,” answered the vagrant, “and if within that period I cannot extricate myself, and fail of relief from my comrades, I can always die, and death is the most perfect freedom of all” [13].

This moment reminds us of another historical novel master - Farman Karimzade's work “Khudafarin korpusu”. The approach to the meaning of death is similar in the thinking of both authors. It is shown in the work that Sara Khatun, the mother of the first female diplomat of Azerbaijan, Uzun Hasan - this prudent, far-sighted woman gives her brides a ring with poison hidden in her eyebrow, instructing them to be the wife of a ruler who leads wars, which means that you are in danger of being captured at any moment and you can be, instead of selling honor to the enemy and being humiliated, hold death high!

In “Quentin Durward”, Hayraddin called the death as freedom, while Sara Khatun's preference for death is in a relatively different sense (as a result, her granddaughter Tarsa's daughter Daspina Khatun's daughter, Ismail's mother, Alamshahbeyim, consented to the death of her boys for not being humiliated to Abih Sultana):

-“Hear and remember, I have held my honor and zeal higher than my son and my husband. If you had the zeal, you would tell Ismail's place. I would have strangled him with my own hands in front of their eyes, but they would not have touched me” [6, p.218].

Hayraddin, whom Walter Scott called a vagabond, a gypsy, and did not even turn into a hero, considers death to be the perfect freedom. By character, Hayraddin is completely consistent. Unlike Quentin, he relies on his own thoughts, his own personal judgment. And Quentin, knowing how cunning Louis XI is, continues to be loyal to him and carry out his tasks. He is not a hero who creates innovation, he is just an ordinary soldier, - “Obedience to orders!’ Hayraddin arouses more interest in the reader with his ideas. He even has his own approach to the meaning of loyalty. He has not begged anyone to be kind to him, so no kindness can compel him to obey. He is not afraid of death, and money is not of great importance to him. He cannot be ‘bought’ with money. But towards Quentin, who is ready to kill him and even criticizes him enough, he is loyal until the last minute. He also considers himself obliged to be loyal. Because:

“Remember the chestnut trees on the banks of the Cher! The victim whose body thou didst cut down was my brother, Zamet the Maugrabin” [13].

With this very fact, Quentin had unknowingly won Hayraddin’s unrequited loyalty.

Actually Walter Scott protested the social and political structure with the character of Hayraddin. R. Samarin rightly approached the issue as follows: “The harshness and inhuman treatment of the medieval structure in France is very clearly described in the story that happened to the gypsy Hayraddin. When talking about the tragic fate of Hayraddin, W. Scott protests against national oppression and racial bigotry. Hayraddin becomes a desolate and lonely person because the medieval society brutally persecuted the gypsies and brought him up like this. But the invincible love of freedom lives in Hayraddin’s heart. When he dies, he curses the inhuman, hypocritical, unjust structure of the traitor who killed him” [8, p.462]. In general, the initial information about Walter Scott in Azerbaijani literary studies can be found in the press pages of the late 1930s and 1940s.

4 Conclusion

The creation of a historical novel is actually a very difficult process. The process of generalization and individualization, which is considered acceptable and essential for a work of art, becomes even more difficult in historical works. To typify processes and events, place and circumstances, time and also the image, and at the same time individualize it requires a special mastery. The correct method of description is more important to describe the image consistently, especially to reveal the character.

The founders of the historical novel genre in different countries, Mammad Said Ordubadi and Walter Scott, are similar to each other in certain aspects. The first aspect of this is that both writers were deeply attached to their homeland.
The most important feature of the historical novel genre is loyalty to the truth, then its modernity and humanity issues. The point is that if deep distortions are made that lead to the loss of credibility, and if the event and idea do not meet the requirements of the modern era, and at the same time, the moral values of the people, their role, and psychology are poorly developed, the work can be weakened. Therefore, the writer should take into consideration these qualities and, at the same time, he should be able to develop the tradition without separating it from the national ground, and also not to stray away from innovation.

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LITERARY TEXT AND LITERARY DISCOURSE

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Abstract: This article examines literary text and literary discourse in a pragmatic light. With the advent of speech theory in linguistics, pragmatic research has become very popular. From this point of view, studies of the pragmatic potential of a literary text in the background of the literary discourse can be considered as actual topic. The article attempts to analyze the distinctive and similar features and functions of literary text and artistic discourse. The research material is scientific-theoretical and scientific-practical studies of the connection with the text and discourse in general. In the course of the research, the descriptive-comparative method of linguistics was used. The pragmatic potential of a literary text and literary discourse is assessed. It is noted that these concepts always complement each other and are closely interrelated.

Keywords: linguistics; text; pragmatics, speech; literary discourse.

1 Introduction

Since the end of the 20th century, the term "discourse" has often appeared in scientific literature on linguistics. "Discourse" began to be studied not only in linguistics, but also in philosophy and psychology, and this new direction of research is characterized as an anthropocentric approach. This is due to the emergence of the media, modern technologies, the emergence of new interdisciplinary areas based on the active spread of various disciplines, the relationship of linguistics with philosophy and psychology.

The term "discourse" originated in the Renaissance. This word comes from the Latin word "discurrese", which means "discuss", "speak", etc. Later, with the addition of new semantic shades to it, this word acquired the meaning of "to speak in accordance with the nature of the surrounding things." I. T. Kasavin notes that this term was used in the Renaissance to refer to "a tiresome monologue that deviates from the main essence of the issue", "a long, meaningless conversation" [9].

There are two meanings of discourse in modern linguistics. Conventionally, it can be grouped as follows: 1. Discourse is a specific communicative event recorded in written and oral speech. The discourse is formed in a cognitive space based on certain cognitive-typological conditions. This means that the prototypical nature of communication is consistent with patterns of text creation and perception. Text, on the other hand, refers to a certain mental activity containing certain knowledge. 2. Discourse in the German-Hungarian school of linguistics is interpreted in the second sense as follows: a set of relevant texts around concept can be formatted as the discourse.

Commenting on literature as a special kind of discourse, it is noted that "what is valued as literature varies from one society or culture within a society to another and it cannot be confirmed outside the study of the discourses that a society produces and lives in it. Even the term "literature" itself is changing, since in the 18th century, it was used to refer to writing in the broadest sense of the word" [8, p. 135].

So discourse is intertextual. This approach to the problem, the complex interaction of different texts operating within the framework of communication, sounds like a criterion for defining discourse and creates the types of discourse that we mentioned earlier.

Russian linguist Ye. V. Chernyavskaya concludes that the term "discourse refers to a text that is associated with social, cultural-historical, ideological, psychological factors in a situational context in which regulated language units are considered" [2, p. 25]. Thus, the concept of discourse is a text taken in a broad extralinguistic context. Such a context allows considering the use of language units in various semantic shells.
In modern philosophy, discourse is viewed as a linguistically oriented pragmatic text based on the ideas of E. Benvenist. The uncertainty of artistic discourse has always aroused the interest of researchers and the desire to explain the mechanism of multidimensionality. Multidimensionality is often used as a synonym for indirect expression and is regarded as a natural feature of artistic discourse.

This view primarily requires a scientific understanding of what can be done by analyzing the fundamental features of artistic discourse. Under the discourse, researchers understand the text involved in the situation of communication, or vice versa - communication through the text, which has become a product of speech in a variety of its cognitive and communicative functions, or as something related to the text. In all these definitions, the interpretive aspect of the text in the stream of perception is noted.

Discourse is a text that is related to an utterance in the same way as a sentence. In other words, discourse is understood as an abstraction, an invariant description of the structural and semantic features implemented in special texts. With this interpretation of discourse, one can speak of a set of texts (oral and written), in which certain features are considered characteristic features of the text.

2 Materials and Method

The material of the study is theoretical research on the nature of a literary text, discourse, the results of discursive analyzes of fiction, and other theoretical research works in linguistics. In the course of the study, a descriptive and comparative method of linguistics was used.

3 Results

A work of fiction affects the reader not only through a perlocutionary act (direct influence on feelings and thoughts), but also through the use of a certain type of speech act that creates a context for the perception of a certain idea or presents a model of "artistic reality". In a work of art, the author's intention is not clearly reflected in the literary text, but it is transmitted to the reader through certain representations. These images include rhetorical means, figures of speech. The aesthetics of artistic discourse explains the nature of its action.

The literary text is presented to the reader not as a system with a positive content, but as a well-known scheme and riddle that the reader has yet to discover and add to it in a certain sense. Consequently, the literary text opens up new horizons for a variety of interpretations and requires that it should be approached according to pragmatic criteria.

It should be noted that, accepting the text as a key component of discourse, almost all researchers use background knowledge (knowledge about events, states, movements and processes, background knowledge of communication participants about the event and evaluation of these events), that is, they emphasize the need to take into account the context in the broadest sense of the word. In this case, discourse is understood as a link between the participants in the communicative process and is determined by the type, function, and pragmatic components of communication.

Discourse is the center of the dialectical system, which includes all stages of the development of the author's idea, that forms the basis of a literary text. Yu. Stepanov defines discourse as "a special grammar, a special vocabulary, a special syntax and rules of use, a special use of the language behind a special semantic." All this creates a special "possible (alternative) world" [14, p. 38]. This special world is reflected in various institutional discourses: philosophical, psychological, etc. Here, this concept is not limited to a text or texts, it includes the entire verbalized "spiritual world" of special science. According to M. Ya. Dymarsky, discourse is the semiotization of a text, which is the result of both cultural and historical events and speech activity – therefore, it is wider and deeper than text [4, p. 28]. This opinion is also emphasized by G. N. Manaenko. He believes that "any discourse creates a text — a specific material object that reflects the features of human interaction when creating an information environment in a particular field of activity" [11, p. 30].

However, the versatility of discourse makes it difficult to define it unambiguously. The uncertainty of this concept is reflected in the field of discursive analysis, which includes problems with discursive processes and structures, language and thought, social aspects and meaning.

All of the above is true for fiction as well. Nevertheless, the literary text, along with the general characteristics of all texts, has its own special qualities. In the "literary text", unlike other texts, the reality in the text (in connection with the meta-text) is of a creative nature, that is, the artistic nature created by the imagination and creative energy of the author, as a rule, is conditional. The world created by the writer is not real, but fictional. "A work of art as an artistic and social phenomenon exists beyond reality and imagination. It combines the objective world and the reflection of fantasy." [3, p. 37].

Many researchers involved in the pragmatics of the text agree on one thing: in a work of art, as a rule, we are dealing with two types of speech acts. The first type is a speech act that determines the discourse as a whole; the second type characterizes individual sentences of discourse. The interpretation of a literary text is complicated by the fact that the illocutionary force is the plot itself and the replicas of the characters.

At the heart of any work of art, lies the concept - the secret semantic structure of the text, which embodies the psychological category as the author's intention. The concept is basically intuitive and unconscious, but in the process of creation it is realized by the author at the "rational" level. The pragmatic duality of artistic discourse is closely related to the possibility of indirect representation of this point of view. In this duality, the author has the opportunity to weaken the interpretation, the existence of another point of view and the interpretation of another speech act, which implies the need for its direct presentation. For example, in the work of R. Bradbury, the concepts of "life" and "death", individualized in the dialogue between the Mother of God and Death, have a special meaning and can create "internal dialogic features of the word" in a literary text. In this case, it can be argued that a new author's position has been won over the monologue.

From the foregoing, we can conclude that the characters of Death and the Maiden by R. Bradbury correspond to the characteristics of "artistic discourse with elements of indirect expression (hidden meaning)". The literary text helps to understand the artistic picture of reality created by the writer, which expresses his worldview, attitude to the world, experiences, encyclopedic knowledge. It should be noted that the writer's fantasy does not oppose creative imagination to reality - it is just a special way of reflecting life, knowledge and generalization in the work.

Often works of art and literature (especially examples of modern literature) do not differ significantly from each other in terms of linguistic, grammatical, and semantic features. These signs do not play an important role in defining the concept of artistic discourse, but their pragmatic functions are important indicators. In the postmodern text, the pragmatic organization of the text is often modeled quite differently. Explaining the communicative rights of the author or reader, not only fully interpreting them, but also giving them the opportunity to participate in the creation of the text, or meaningless clues in the text, hidden "keys" can enter into a complex pragmatic game with the reader in artfully constructed traps or to some extent ignore communicative rights of the reader (for example, crossing the boundaries of the text, which makes it impossible to continuously identify characters).

A literary text or literary discourse can be distracted by the perception of its individual author, transformed in accordance with the author's intention, that is, a conceptually defined imaginary way in which the described world indirectly adapts to reality. However, the worldview transmitted through the text is created not only by its author, but also by the recipient of the text: his intellect, culture, education, worldview.

Discourse arises in the process of interaction between the worldview of the addressee and the worldview of the sender. Like other texts, a literary text must have a structure. "In accordance with its characteristics, artistry can interact with interpretability — the ability to extract potential information about the meanings included in the text, based on its linguistic characteristics and its interaction with extralinguistic reality" [15, p. 175].

The most important element of a text is its title, that is, the only element that is related to the text and does not depend on it. Its function is to represent the text, to point to a subject or idea in perspective, to act as a kind of pointer that does not always have a direct determinant in the text, but is always accompanied by it and redefines its predicates in a disjointed form. "The title of the text is a symbol of the text, which is positionally accompanied by it and represents the entire content of the text in a concentrated form" [13, p. 169].

This connection is created by combining significant elements of the text in accordance with the principles of organizing the text as a functional unit of the language through formal components and content. The starting point in modeling the structure of the text is the concept of the adequacy of the perception of the text. In order to create a successful text in one way or another, each author uses this concept when creating a text. From a scientific point of view, this concept allows for a structural analysis of a text divided into semantically independent elements, the relationship between these elements is implemented in accordance with the rules of syntagmatics, the general meaning of the text is perceived by the pragmatic conditional intention of the speech product.

4 Discussion

Before mastering the linguistic embodiment of the text, discovering the connections between the semantics and expression of words, phrases and sentences that are parts of the text, on the basis of certain assumptions, one must take into account that it exists as a kind of "situational background", as a prerequisite that connects our views of the world.

Thus, the author and the recipient of the text use common rules that allow one to create the text, and the other to understand it. The structure of the text is determined not only by its content, but also by its type. This is where genre patterns come into play. They develop over time according to a particular textual paradigm, which can be described by passing the same content into different types of text (detective texts with court briefs, or a description of an experience in a scientific article and a comparison of a science fiction story). Although the content is common in both cases, the structure determined by the recipient's social identity and orientation, along with its stylistic characteristics, is different.

Almost all researchers agree that there are two levels of text structure: superficial and deep, and both levels are an integral part of any text. Z. Ya. Turaeva defines the structure of the text as a way of global organization of an object, which is a kind of additional information, and considers it important to study the relationship of its material elements and its generality as a whole [16, p. 56]. Since a sentence is followed by a definite sentence, expressed in a linguistic way dictated by a pragmatic intention, a text intended for a communicative task exists in the form of a definite intention with an appropriate content. This idea underlies the deep structure that forms the themes, ideas, and goals of the textual whole. At the superficial structural level, this judgment is expressed in a linguistic form in accordance with the existing rules for processing certain types of text. The fact that deep and superficial structures are a single whole in a literary text does not mean that there is a complete correspondence between these two levels. At the surface level, deep structure meanings are conveyed through linguistic signals. "In some literary texts, the meaning contained in them is expressed by a minimum number of linguistic signs, and this is due to the richness and structural tension of the text and the process of information compression" [17, p. 242].

Of course, there is also the opposite situation, when the meaning is expressed by an excessive number of linguistic signs to enhance the semantic significance of a literary text. This and other situations play an important role in shaping the style. In general, the structure of the text allows combining and organizing the elements of the language system in such a way that these elements interact with each other and perform a function in accordance with the purpose of the text. The literary text is organized, first of all, to perform an aesthetic function based on the construction by the author of a certain model of the world in the text through language.

As it is known, the text acquires additional semantic nuances due to the uniqueness of the linguistic expression, which can be seen and recognized only by an attentive reader. The most important role in the creation of an object of aesthetic art is played by linguistic features that make it possible to increase the artistic value and expressiveness of the text. At the same time, the structure of the narrative should reflect the meaning that is laid down at the level of linguistic form, at the level of content, in the deep structure in accordance with the criteria of art. At a superficial level, many ways of understanding the meaning of a text acquire intensity and expressiveness due to the ability of a linguistic sign to reflect a larger number of sentences or, conversely, to increase the volume of a text without a fundamental increase in content.

The definition of the text by I. R. Galperin is as follows: "A text is a regular written association of linguistic signs, consisting of a number of specific units (phraseological units) in combination with lexical, grammatical, logical, and stylistic means of communication with a name, a specific purpose and a pragmatic purpose" [6, p. 55].

It should be noted that the difference between a literary text and other, non-literary texts, lies in the fact that when understanding an open text, the object of reflection is outside the text and is represented only by textual means, while when understanding a literary text, the object of reflection is the text itself. In other words, from a functional point of view, any verbal text within certain cultural boundaries is capable of performing an aesthetic function, and a text composed of signals that are constructed and focused on semantic organization is considered a literary text [10, p. 207].

According to N. E. Enkvist, three levels of competence are needed to understand a text or discourse: phonological, syntactic, and pragmatic [5]. All three levels are related to meaning: phonological competence is related to meaningful differences between sounds and sound patterns, syntactic competence is related to meaningful differences between words and syntactic structures, and pragmatic competence is related to semantic differences resulting from the use of different syntactic structures.

The understanding of discourse must be based on very complex interrelations of different levels (phonological, syntactic, pragmatic) and related types of competence. "Pragmatic competence is based on a factor called cultural competence, when one knows in advance what the other person will say (or want to say) in a given situation" [5, p. 175].

The acquaintance of readers with the content of a literary text, with the syntactic structure used by the writer, the vocabulary of the literary text and the lexical means used in it, as well as the purpose and reason for reading the text - all this plays an important role in understanding the literary text.

Many factors in text comprehension are manifested to varying degrees, including the interpretation of verbal connotations and meanings, understanding words in context and choosing words that are more appropriate for that context, and so on. According to A. Abdullayev, "the text is a correct, informative, complete sequence of certain semanthemes, since in most cases subsequent semanthemes are already associated with the indicated semanthemes (anaphoric relations) or vice versa; they also act as a means of communication (cataphoric relationships)" [1]. Along with logical relationships, extralinguistic factors are directly involved in creating the coherence of the text. Researchers even point to the impossibility of rearranging sentences in the text as an additional criterion for the coherence of the text. When reading or listening to a text, in order to understand and comprehend it, that is, to turn it into a discourse, the person who reads or listens to the text associates the concepts of language units (words) in his mind, as a result of which connections between these linguistic means are established at the conscious level and the process of understanding the text is realized.

"Concepts are pieces of knowledge that are stored and used in the human mind, and in turn are units of meaning that cannot be analyzed or broken down into smaller pieces" [1, p.189].

A literary text is built on the quantitative and qualitative characteristics of the potential reader's background knowledge. This background knowledge should allow unambiguous identification by constantly referring to people, and should also have signs of local and global connection.

If we take any text and separate it from previously acquired knowledge, then we will get a piece of incomprehensible information. Information about the time and place of political, economic, and social events that are described in any literary text plays an important role in the perception of the work, in the transfer of the intentions of the writer or poet. A text can be considered meaningful and understandable only if the recipient, the listener (reader) of the text, can create a model (at the level of consciousness) that suits him. Along with the meaning, certain key points or parts of the text, information from previous models, as well as general patterns of knowledge accepted by the majority, help to create such models that simplify the conscious process.

In the process of understanding the text by the addressee through language units, especially under the influence of words, the concepts corresponding to these words are activated in the human mind. If the addresser identifies the characteristics of the relationship between different concepts and combines them in the form of a single system of meanings, the text as a whole is perceived as a single whole.

5 Conclusion

Given the material presented, it can be concluded that in literary texts the writer skillfully uses coherence with the help of lexical indicators to convey his idea and intention.

On the whole, the structure of a literary text makes it possible to combine and organize the elements of a language system; these elements interact with each other and perform a function that suits the purpose of the text.

A literary text is built by a combination of the formed elements included in it, together with the categories implemented in the elements of the deep and surface structure defined in it. Since each element of the text has certain features that are perceived by their linguistic organization and meaning, it is more correct to consider them as signs belonging to a closed system of certain types of discourse.

By changing and replacing sign structures as elements of a literary text, writers create their own works, expressing a variety of meanings and ideas, creating their own artistic techniques.

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UNESCO'S ACTIVITIES FOR THE PROTECTION OF NATIONAL SPIRITUAL VALUES (ON THE MATERIAL OF AZERBAIJANI CULTURE AND FOLK ART)

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Abstract: This work is dedicated to an important and relevant topic for Azerbaijani cultural studies and political science. This study briefly reveals the essence of the basic concepts included in the main functions of UNESCO, using some specific examples to show the role of the major international organization for the preservation and multiplication of aesthetic values, which is the treasury of national culture and folk art. It follows from the materials of the articles stating that the activity of UNESCO to protect cultural property as objects of the world scale begins with its modernization. In generally, this activity is covered by a number of member countries of the Organization. However, both in Russian and English, it is mainly recorded in the resolutions of Summits or Conferences. In them, first, purely theoretical material noticeably prevails over specific facts. Secondly, there is very little information directly in these areas. The following work is intended to fill this gap to a certain extent. In this regard, the following objective is set: accumulating the most striking examples of UNESCO's relations with the Republic, to show its purposeful work in the field of culture and art. A differentiation and unification of currently available information on the stated issue partially helps to achieve the goal. The focus is made on several focal points. Namely, under the flagship of UNESCO, taking into account the resolutions adopted at the Conferences, the cultural policy in modern Azerbaijan covers such areas as the maintenance and development of museums, Houses of Culture in the regional centers of the republic, replenishment of the H.A. Aliyev Foundation with new materials or exhibits, restoration work related to the restoration of antiquities both in the capital and some cities of the republic. Some of the objects discussed in the article are included in the UNESCO World Heritage List. In addition, there are such arts in which Azerbaijan at the turn of the 20th -21st centuries has firmly gained popularity all over the world.

Keywords: Azerbaijan; UNESCO; culture; foundation; museums; carpet weaving.

1 Introduction

On the edge of the third decade of the 21st century, UNESCO, the largest international organization, has more than fifty member states. Historically, the Organization was created as a non-political one. It is mainly in charge of cultural issues - more specifically, the problems of science, education, culture, and art. Admittedly, we must note that depending on the circumstances, the rapidly changing situation in our unstable world, it still has to face some socio-political problems that are impossible to ignore. These are the global challenges of civilization, sometimes going beyond the scope of purely military conflicts and acquiring great resonance; repeated and persistent appeals of member states with various idealistic statements, etc. In case of urgency, the leadership of UNESCO has the right and opportunity to bring this kind of critical issues for discussion in the Convention, Summits, to insert in the agenda of the General Conference - its central body. Subsequently, the decisions taken are enshrined in resolutions. However, this is an exception to the rule, and such functions are assumed by the Organization when ‘border situations’ arise. After all, it is no secret that there are so many hot spots on the planet right now. Fissures all over the world, in place of the ruins are trying to build a new system. But UNESCO prudently avoids these sharp corners, focusing its main attention on these issues. The main priority of UNESCO's progressive undertakings is to guide, accompany, accredit, and assist in the above-mentioned problems as much as possible. Moreover, the development of various scientific branches, general educational processes, cultural and art history issues are considered in an integrated manner. For the Organization not only staff problems, but above all an integral part of the heritage, which includes oral traditions, languages, some items of material world culture, some kinds of performing arts, knowledge relating to ethical, economic, socio-political and environmental issues of modern life are important. In sum, it means a conglomeration of diverse facts, attributes and phenomena. The protection of cultural property for member states is one of its most important tasks and, frankly speaking, concerns. This includes the protection of ancient monuments in cities, protected areas, the replenishment of paintings and statues in museums, the trusteeship of foundations that are purposefully engaged in the preservation and multiplication of the heritage of the republics. In accordance with the principles of the UNESCO Universal Declaration of Human Rights and the UNESCO Charter on the Rights of Persons belonging to National Minorities, the Organization periodically sends to the states responsible persons in the fields of music, theater, or dance with the missionary task of maintaining ties with the national community. To briefly show how this activity is regulated by UNESCO in relation to contemporary Azerbaijan in this area is the main goal of our article.

The goal of this research is leading to formulating a number of problems and solutions:

- Identify the elements of international cooperation of Azerbaijan with UNESCO in the field of culture and art;
- Review the most relevant aspects of the Organization's assistance to the Republic of Azerbaijan in the restoration of monuments of architecture and national art
- Identify the key factors on which today's productive dialogue of civilizations, conducted under the auspices of UNESCO, is based;
- Point out the positive moments of synchronous interaction between UNESCO and Azerbaijan in solving cultural problems in recent years.

2 Materials and Method

The universal method of the “cultural pyramid” primarily contributes to the realization of these tasks. In this article, it is taken as a basis for two reasons:

1) It assists in classifying the material.
2) It promotes the development of vital modern technologies in the development of Azerbaijani culture. In part, the typological method is also used, which allows us to conduct research in parallel in the field of culture and art, both separately and in the aspect of comparison.

As the main subject we used specific facts drawn from several sources: relevant Internet sites, monographs, but mainly from the current press of recent years. We see the practical value of the article in the fact that some of the information can be dosed to be used in the lectures of the humanities universities of Azerbaijan in the specialty of “Cultural Studies”.

3 Results and Discussion

In the highest ranks of the authorities they are aware that culture is an integral part of the public policies of member states. It is a universal cushion to reduce the intensity of certain social problems in society, the likelihood of which, unfortunately, has been increasing in some states in recent years. Objects of cultural significance, in turn, are one of the links of cultural policy as a whole. It is carried out in Azerbaijan as well. Coming under the supervision and jurisdiction of UNESCO, this cultural line in particular acquires a purposeful character.

Cultural Concepts in the Era of Globalization

At the outset, it should be pointed out that the spectrum of cultural issues is very broad. It includes numerous problems of art criticism, which become especially acute and urgent in the era of globalization. Our time is characterized by mass informatization and a certain mechanistic way of thinking. In a word, there is an upsurge of technological progress in all spheres of social life, including those of interest to the science of culture, education, and art. The existence of such dangers to humanity is signaled by prominent German cultural sociologists F. Brodel and K. Jaspers. In their time, they developed the concept of the so-called “Axial Time”. Its essence was the synchronization of cultural and political processes, which are present in varying degrees at different stages of society. In addition, Jaspers symbolically adds: “The consequences of this machinization stem from the absolute superiority of mechanical predestination. Man himself becomes a type of raw material subject to purposeful processing. Therefore, he who used to be the substance of the whole and its meaning, man, now becomes the means" [10, p. 245]. The danger was also written about by representatives of different trends in literature, philosophy, culture, politics (S. Huntington, F. Fukuyama, Z. Brzezinski). Therefore, the question becomes a serious one: should we uphold the cultural values of past epochs or manifest new ones, sometimes sharply contrasting with them? UNESCO argues that it is necessary to preserve the best traditions, which have passed the test of time and do not contradict modern national interests and ambitions. At the same time, cultural processes, like progress, cannot be stopped, and the renewal of spiritual values of a particular nation is natural. The Azerbaijani government fully agrees with this position. In the 21st century, the republic is actively involved in international cooperation of countries, supervised by UNESCO. After Azerbaijan achieved independence in 1991, it has become meaningful to address the spiritual foundations of society, including the rich, centuries-old traditions of national culture. One of the modern Azerbaijani cultural scientists T. B. Mutallimov states: "Spirituality, which has a certain influence on the social and individual forms of human activity, requires a serious philosophical analysis, since they ― these forms ― are largely determined by the national spirit of the people, which, being the core of the existence of the ethnic group, also determines the logic of its further development" [12, p.88]. This development, in its turn, is impossible without the choice of the general strategy of society. This is the main topic of our discussion. It is well known that some of the European member states of UNESCO these days have abandoned multiculturalism with its main features. Azerbaijan has chosen a different path. In the republic, it is officially, publicly and from high tribunes defined as a general government line. At the same time, multiculturalism represents a wide field for the study of issues directly related to the preservation of original cultural values. One of the drafts of the Concept "Azerbaijan - 2020: A Look into the Future", which was recognized by UNESCO, states: "In order to maintain the cultural heritage and effective management in the republic the necessary measures will be taken to promote the rich customs and traditions of the Azerbaijani people, preserve national holidays and rituals, develop the rich traditions of fine, decorative and miniature art, and study the samples of Azerbaijani art preserved in the world's authoritative museums. This actively contributes to the promotion and popularization of national fine arts in UNESCO, ISESCO, TURKSOY, and other international organizations".

UNESCO and the Museums of Azerbaijan

Museums, it seems, should be mentioned in a special way. Expert and financial assistance in the creation and modernization of national museums and ensuring their functioning is an actual form of cultural policy of the state, which determines the level of self-identity of the Azerbaijani people, while ensuring a close historical connection of the present society with its original roots and national traditions. Many scholars - cultural scientists, politicians, historians, and art historians - are convinced that the preservation of museums takes a truly grandiose scale these days. As A. A. Rajabli points out, within UNESCO, "museums serve citizens not only in one country", but in all countries. [14, p. 281]. Indeed, Azerbaijan's state policy on the preservation of museums (of course, paintings and exhibits in them) is an integral part of international cultural relations. As W. Cummins correctly pointed out, "museums around the world are capable of taking an active part in shaping public opinion in different regions of the planet. And international exhibitions, in turn, represent an important form of direct cultural dialogue between states and peoples" [6, p. 18-19]. In early 2017, a conference in Paris spoke, among other things, about the fact that UNESCO is now actively supporting more than fifty museums around the world [16]. The presentations at the conference often dealt with qualified training of restorers, providing expert data on new and traditional restoration technologies. The most acute issue here was the exchange of information about museums (including through the publication and with the support of UNESCO of the magazine "Museum International" in English and French). The UNESCO World Heritage Center (WHC) directs this work. It was founded in 1992, and until now it has been developing an integrated interdisciplinary strategy on the subject. In the second decade of the twenty-first century, the WHC has a unique database on the world's museums, as well as on numerous cultural and natural sites. The WHC has at its disposal numerous normative documents, on the basis of which centralized monitoring is carried out, determining the condition of museum exhibits included in the "World Heritage" body. The most active contacts in this regard are maintained with the intergovernmental bodies of UNESCO ― the International Committee of Museums (ICOM) and the "International Committee for the Protection of Monuments" (ICOMOS). Clearly, museums are an important part of culture and art, a component that systematically reflects the needs of its member countries, while determining the dynamics and social trends. It is difficult to name a reasonable alternative to high spiritual culture. It determines a great deal in the life of any modern civilized society. It is what the creative and fruitful activities of both the official representatives of UNESCO and the governing staff of its member countries and ordinary citizens are based on. High level of culture, as the unified beginning of most scientific disciplines, education and enlightenment, is able to lead a civilized society to broad horizons of well-being, thus ensuring a dignified life for all mankind. The maintenance of spiritual culture and national art in the states entrusted to UNESCO is one of the central tasks ratified in resolutions and enshrined in the Constitution. However, as a rule, these tasks are initially put for discussion in public speeches at meetings, Summits, Conferences held under the auspices of UNESCO. Throughout the years of the Organization's existence, of course, there have been many; let us point out the decisions of the most important ones, directly related to the topic of our article. The Stockholm and Prague Conferences played a major role. In this regard, the main conclusions, generalizations, and recommendations of the reports of the Stockholm Conference and the International Expert Group for an Integrated Study of the Dynamics of World Cultures in the Globalization Era formed the basis of the text of the UNESCO Universal Declaration on Cultural Diversity. The Declaration was adopted by consensus in 2001 (approved by order on December 15, 2001, at the 31st session of the General Conference). The approval of this order was carried out on the initiative of Russia and France.

We mentioned this declaration for a reason. Despite the fact that more than twenty years have passed since its adoption, for Azerbaijani cultural historians and political scientists it is obvious that it is still a unique international act in its significance. Azerbaijan, having taken certain points into account, thus, first of all, joins itself to the most acute and urgent problems of the world community. The second reason is to openly declare its intention to join together in a common effort to counter some of the negative challenges to the cultural diversity of the entire planet in the current era of globalization. So the document is seen as an appeal of Member States to the world community to further stimulate a tolerant dialogue between cultures and civilizations. Within the framework of UNESCO's mandate, the government of the republic is primarily interested in those laws in which the cultural context is of a humanistic, universal nature. Beside the Stockholm conference, the materials of the Paris conference played an important role in the issue under analysis. It seems to us that there is a visible connection between the two landmark events. For example, this conference specifically states: "The international community recognizes the highly relevant importance of UNESCO in protecting the rich cultural heritage of its Member States. A venerable international Organization has publicly and demonstrably stated the utmost urgency to combat intentional destruction of this heritage in any form so that its direct transmission to succeeding generations can be assured". UNESCO's action in this direction today, according to the Paris Conference, is therefore truly universal. Basically the same UNESCO cultural line has also been directed toward the reconstruction of religious sites, or rather monuments in Bosnia and Herzegovina, Afghanistan, Kosovo, the restoration of ancient Palestinian monuments in Nablus, Hebron, Gaza Strip, Jericho, Jerusalem, and those that suffered during the interethnic carnages in Africa and in the East. As an aspect of this line of work at UNESCO, the aforementioned conferences considered the possibility of preparing a declaration on the negative consequences of the intentional destruction of cultural heritage, which, if adopted, could be the basis for a binding international legal instrument on the subject. As an example, to restore 13 Christian and Muslim religious and cultural monuments in Kosovo alone, international donors have offered to amount to some ten million dollars for the repair of 13 monuments damaged during the armed conflict. In September 2006, UNESCO also dispatched a mission of certified experts to make a preliminary assessment of the damage caused to Lebanese cultural monuments by the Israeli armed invasion. Azerbaijan occupies a modest place among this list. The reports on the need to cherish certain cultural heritage sites were read from the high rostrum of the Paris Conference. Among the public speeches, the most outstanding were those devoted to the promotion of popular genres of national music. It turned out that UNESCO became aware of the facts of dissemination of Azerbaijani dances and rituals in its individual member countries. Moreover, they were included in the program of some festivals, folk festivals, which aroused a certain interest. According to the materials of some speakers, it became known that they were very sincere, genuine in their audio-visual contact with such music, which in a number of countries of Europe and Asia was new, unaccustomed. It was about such genre of Azerbaijani music as mugham. UNESCO, coordinating this interest with its powers, also gave its own assessment. The organization actually agreed with the opinion of experts and ordinary people that this is a very unique genre, which should be popularized and disseminated, not only in the East but also in its European member states.

Activities of the Heydar Aliyev Foundation and UNESCO

For this purpose, a special Foundation named after former President of the Republic Heydar Aliyev was established in Azerbaijan at the end of 2004. Since then it has been registered with UNESCO as a collection of cultural property. Practical part of work of Foundation consists of different types of documents. They contain a lot of information of political, socioeconomic, and ideological orientation, but for the above-mentioned reason they are not directly related to our subject. Therefore, we will focus only on the ethical and cultural themes, reflecting UNESCO's connection with Azerbaijan. We can confidently say that there is no civilized state these days that is not aware of the role and importance of the numerous cultural projects of the Heydar Aliyev Foundation, a whole series of charitable activities of President Ilham Aliyev and First Lady Mehriban Aliyeva of Azerbaijan in this process.

Since 2004 and up to now, the country has been realizing its bold and grandiose projects. In one of the monographs, we read that "The Heydar Aliyev Foundation was created based on the urgent need to express respect and reverence for the memory of national leader Heydar Aliyev, to reflect his rich spiritual and moral heritage, to emphasize the importance of new philosophical ideas and trends for Azerbaijan" [11, p. 92]. Accession to Azerbaijan is not a coincidence. Firstly, it is a tribute to the memory of a man, who in this republic is rightly considered a brilliant politician and public figure, a national leader of his people. Secondly, Heydar Aliyev paid much attention to the development of science, education, culture, and art. There is a unique literature about this aspect of his activity, not only in Azerbaijan, but also in Russia, as well as in some European countries. This talent is also appreciated in UNESCO. Thirdly, as it seems to us, the Foundation would not have its true value if its cultural values on art were not accessible for representatives of various nations. Filling the Fund with new information and national art objects is an active support of cultural diversity. This is one of the important principles of the strategy of modern independent Azerbaijan, a radical way to expand the spiritual space. The Foundation is headed by First Lady of Azerbaijan Mehriban Aliyeva. As a UNESCO Goodwill Ambassador and head of the Foundation, she actively promotes the expansion of cultural and political relationships between countries. The meeting of the Fund under her leadership is a kind of "productive cultural genesis", which, as before, today is also actively involved in the harmonious development of national cultures. Scientists, representatives of various professions and the advanced part of the interested population of Azerbaijan can freely familiarize themselves with the proceeds to it. Most of the materials are directly related to the development of national art. Over the past years, the Foundation has actually turned into an organization for the preservation and development of art objects — the cultural heritage of the Azerbaijani people, the propaganda of passing on to a new generation the ideas of statehood and national philosophy, which is often referred to as "Azerbaijanism" in the local press. The Heydar Aliyev Foundation is a symbolic organization of the Azerbaijani culture, which, as in the past, has been making an important contribution not only to Azerbaijan's socio-economic development, but also to the arts and culture. Being the basic form in development of art, it annually implements parallel projects of national scale in the fields of education, health, enlightenment, culture, sport, science, latest technologies, social life, ecology, etc. Among the radical ways of expressing solidarity and tolerance, there are restorations at the expense of the peacekeeping mission of the Heydar Foundation's staff. In France, for example, it financed the restoration of some ancient monuments on the UNESCO World Heritage List in 2007. Monuments of great national importance have suffered from time and negative climatic conditions over the past two centuries. In our opinion, it is significant that the restoration, financed by the Foundation, took place in Paris, near the Louvre, i.e., in the homeland of unique paintings and sculptures. It is interesting to note that in 2009 one of such projects was named "Address of Tolerance — Azerbaijan". From the state budget, the Foundation allocated financial resources for the restoration of five stained-glass windows at Strasbourg Cathedral. It is difficult to overestimate the significance of these events. Azerbaijani President Ilham Aliyev said: "We are restoring all religious monuments, and Azerbaijan is a country where religions and peoples who have always lived in peace and harmony intersect in close commonwealth" [13]. Azerbaijanis' tolerance, expressed in respect for other cultures and religions, can be confirmed by a number of examples. Thus, on September 29, 2011, the Heydar Aliyev Foundation donated fifty thousand euros to restore the Berlin Castle, which was destroyed and then burned down during World War II. In 2013, the "Hall of Philosophers" at the Capitoline Museums in Rome was restored with the support of the Heydar Aliyev Foundation. There was also assistance in the restoration of several sections of the Louvre gallery called "Roman Catacombs". In addition, in the same year, restorers financed the construction of the bridge of friendship "Azerbaijan – Russia" in Astrakhan, and from there members of the Foundation went to Ulyanovsk, where they were directly engaged in the capital repair and improvement of secondary school No. 78. Nevertheless, the list of charity actions of Heydar Aliyev Foundation is huge, as during fifteen years (from 2006 to 2021 inclusively) it directly participated in restoration of more than fifty religious, historical, and cultural monuments in Azerbaijan and over forty in different countries of the world. Besides this, the members of this Foundation, traveling around the world, also annually organize Days of Culture of Azerbaijan republic. A curious fact: on August 14, 2017 in Minsk, residents of the capital and foreign guests had the opportunity to get acquainted with the national Azerbaijani cuisine. In particular, it was about dolma. The question, although unpretentious, but by no means is idle. Firstly, it is a very rare treat for the Belarusians. Secondly, for many decades there has been a dispute between Armenian and Azerbaijani cooks about belonging to their own nation. "On December 23, 2017, the twelfth session of the Intergovernmental Committee for the Protection of Cultural Heritage recognized dolma as a national Azerbaijani tradition" [7]. In parallel, Azerbaijani music festivals are periodically held in Russia and Belarus, and pavilions are opened in the world's most prestigious exhibition halls. It has been calculated by social experts and published on the official website of President Ilham Aliyev that from 2011 to the second decade of 2017, the Heydar Aliyev Foundation held more than 250 image events of various kinds. In terms of the chosen topic of our article, we note that the activities of the Foundation are constantly under the responsibility of UNESCO. In addition, the Organization oversees the activities of several other communitiesm, for example: “State Media Support Fund under the President of the Republic of Azerbaijan”, “Council of State Support for Non-Governmental Organizations”, “International Baku Center for Multiculturalism”, etc. Everyone at UNESCO is conscious of the significant contribution the Azerbaijani people make to this fund. And it is natural and logical. As H. Aliyev noted, “the people with high culture will always go forward, live and develop” [9, p. 59]. After all, Azerbaijan is a country where, along with Azerbaijanis, the Avars, Udins, Armenians, Lezgins, Russians, Turks, Jews, Talyshs, Kurds, and other nationalities lived in conditions of friendship, peace and brotherhood, literally were sharing the grief and hardship of each other. A number of publications on UNESCO state that supporting linguistic and cultural diversity in member countries is one of the main principles of work. Azerbaijan is no exception, for which such “cultural polyphony” reflects the national heritage. H. Aliyev said: “The more nations the state unites, the richer it is, because each of them has a real opportunity to make their personal contribution to the world civilization, culture, and art” [9, p. 71]. Indeed, it is impossible to implement and defend the principles of national policy in science, culture, education, art without the preservation and augmentation of traditional spiritual values of any people. UNESCO offers to protect and strengthen them in every possible way. They can be both secular and religious. Much depends on the mentality of a nation. Otherwise there can be a separation from national roots, and consequently from culture. H. A. Aliyev asserted: “We Azerbaijanis will never abandon our faith, our religion, and using these moral sources, we will build our future”. [6, p. 111]. There is no way to overestimate UNESCO’s role in preserving for posterity such world-famous sites as architectural heritage. Those include, for example, Yellowstone National Park, the world-famous Statue of Liberty in the States, the British architectural urban complex Stonehenge, the Kremlin, and Lake Baikal. Accreditation over the largest Russian structure or water area is objectively understandable and justified from both architectural and environmental points of view. The Kremlin is not only the flagship of Moscow, but also the heart of Russia. Lake Baikal is a water body of crystal purity, requiring constant care by people. UNESCO monitors it as well.

UNESCO and reconstruction work in the cities of Azerbaijan

Nowadays, UNESCO also oversees the cities of Azerbaijan. The capital of the republic occupies a certain place. Several architectural sites, which without exaggeration can be called masterpieces, distinguished by their unique ornamentation and original artistic structure, have been taken under protection. Ramiz Abutalybov, an eminent international diplomat, culture expert and political scientist who lived in Russia and Europe for many years, confessed in one of his interviews: “I have traveled around the world on official missions from the governments of various countries. In this case, I noticed with my Russian and foreign colleagues that Baku has always been a place for various cultural events of great importance. And Azerbaijan, being a part of the USSR, as well as in our days, has always sought to demonstrate its ancient culture and history to the progressive mankind”. [1, p. 112-113]. After all, there are numerous monuments and most important sites of world significance in Baku, which are protected by UNESCO. It is noteworthy that they have not been demolished for decades, despite all degrees of social tension, all sorts of political shifts and trends. List of sites is very large. Let us mention the most grandiose buildings by their scale. In 1997, Icheri Sheher Citadel was included in the UNESCO World Heritage List. In the following year, the Maiden Tower came under the auspices of UNESCO. Today it is unthinkable that no delegation, whether tourist or at high governmental level, has not visited these sites under the guidance of a guide. They are laden with numerous legends, echo the tales of antiquity and enrich the knowledge of foreigners about the capital of the republic ― Baku as a whole. However, there are other cities in Azerbaijan that are under the supervision of UNESCO. We will not overload the article with enumerations. Let us say a few words about the most striking event, which, in our opinion, has an unusual history. Until 1988, the oldest city of Azerbaijan, rightly nicknamed by many witnesses “the second Switzerland” ― Shusha, was included in the list of UNESCO. For nearly thirty years, located in the territory of Nagorno-Karabakh, the city in the world media was considered a “neutral zone”. By no means intervening in the conflict and thus not substituting for the functions of the UN, the EU or the decisions of the Minsk Group, UNESCO has adhered to the status of the CoHE. From November 2020, UNESCO resumed its peacekeeping mission, limited to the scope of its official mandate. Starting from the summer of 2022, the restoration of ancient monuments in Shusha is under the supervision of UNESCO. There are many of them and, of course, they are of cultural significance to the republic. The forced interruption on the part of the Organization is explained by purely historical factors, more precisely, the objective circumstances prevailing in this area. The representatives were waiting for a peaceful resolution of the issue. These and other facts are indisputable evidence of Azerbaijan's cooperation with UNESCO for many years. Elsewhere we read: “On August 29, 2021, President Ilham Aliyev and First Vice President Mehriban Aliyeva visited Shusha, where they participated in the opening ceremony of key cultural monuments and other sites formerly under UNESCO protection. The President and First Lady inaugurated the Mausoleum Museum of famous Azerbaijani poet Molla Panah Vagif after necessary repair and reconstruction works. Then the opening ceremony of the renovated house-museum of People’s Artist of Azerbaijan Byul-Byul was held. The rebuilt monument to the great composer Uzeyir Hajibeyov was also inaugurated. Within the visit to Shusha, the President and First Lady were familiarized with exhibits displayed at the ‘Karabakh ― pearl of Azerbaijani culture’ exhibition and a number of other monuments arranged by the Heydar Aliyev Foundation. It was suggested that all the monuments and museums in Nagorno-Karabakh be placed under the direct protection of UNESCO” [3, p. 2]. Impressive one is geography of the Heydar Aliyev Foundation's reconstruction works. This kind of work is a manifestation of the best original qualities of Azerbaijani people. And it is logical. “According to Interpol, for the second decade of the 21st century there was a marked increase in the scale of destruction of national cultural heritage in the world. Unfortunately, this is the result of armed and other kinds of conflicts. UNESCO, based on the laws of the Convention developed in 1970, providing its member countries with the legal and practical framework, is trying to prevent such phenomena, as well as illicit trafficking of cultural and historical values” [4, p. 15]. A strong connection is also visible in the scientific field, when the city becomes an object of observation from a domestic angle, but it is research. Thus, under the banner of UNESCO, an international conference “Language and the City” was held in Baku in September-October 1981. It is noteworthy that most of the reports delivered at this conference were devoted to the development of youth culture in Azerbaijan. In the following years, it had resonance, and an international symposium on the same topic was held in Baku in 1983. Leadership of UNESCO in Paris also got acquainted with some most valuable Azerbaijani manuscripts. The photo exhibition was held in 1984 for representatives of UNESCO and honorary guests of the capital city on the theme of art, more exactly, on the French “forms and images”, designed by R. Napier. In 1985, some of the photographs were shown at an exhibition in London. The honor of opening this exhibition in the presence of high members of UNESCO was awarded to academician M. Useinov and the architect R. Aliyev, known in Azerbaijan.

Carpet weaving as a national art

We would like to conclude our article with the development of such folk art of Azerbaijan as carpet weaving. That is a special page of women's needlework, which in recent years has received high marks from experts and prestigious awards at various international exhibitions. Folk art has its own remarkable prehistory. From the first day of its existence, Azerbaijan Carpet Museum paid great attention to the study of cultural heritage related to carpet weaving. Being a major scholarly center, the museum regularly holds international conferences that bring together artists and collectors from different countries. One of the first steps in this direction was the museum's participation in the preparation of international symposiums on the art of oriental carpets. “Most of the symposia were organized at one time by the AR government, the Ministry of Culture, the Institute of Architecture and Art with the direct assistance of the UNESCO Secretariat” [2, p. 344]. As of 2010, the traditional art of Azerbaijani carpet making has become directly under the supervision of UNESCO. This was the continuation of Azerbaijan’s long-standing policy of integrating national cultural values into the world space. The 16th of November 2010 is the date of including the carpet into the list. In alliance with UNESCO, Interpol and the International Committee of the Red Cross, the Azerbaijani Carpet Museum held a series of international seminars and conferences in Baku: “Legal Instruments for the Protection of Cultural Heritage” (2001); 50th Anniversary of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (2004); “UNIDROIT Convention on the Theft or Illegal Export of Cultural Property (2004)”; “Museum Databases against Illicit Traffic in Cultural Property (2008)”. On 17 February 2011 an event was held on the inclusion of the art of traditional Azerbaijani carpet weaving in the above-mentioned UNESCO list. Abulfaz Garayev, the Minister of Culture and Tourism, reported that “the 5th session of the UNESCO Intergovernmental Committee for the Protection of Intangible Cultural Heritage was held in Kairobi (Kenya), where the document submitted by Azerbaijan was considered and the decision on the inclusion of Azerbaijani carpet in the relevant list was made” [5, p. 20]. Therefore, we can safely assert that the protection of cultural values is a priority in the policy of Azerbaijan in the framework of UNESCO. One of the drafts of the Concept “Azerbaijan - 2020: A Look into the Future”, which was recognized by UNESCO, states: “Necessary measures will be taken to promote the rich customs and traditions of the Azerbaijani people in order to preserve the cultural heritage and effectively manage the Organization. Important included issues in UNESCO’s functions imply the task of preserving national holidays and rituals, developing rich traditions of fine, decorative and miniature art, studying the samples of Azerbaijani art preserved in the world's authoritative museums and confirming their belonging to Azerbaijan, promoting and popularizing the fine arts also in ISESCO, TURKSOY, and other international organizations” [5].

4 Conclusion

Facts and results presented in this article allow drawing some conclusions and generalizations. An introduction outlines the main issues falling directly under UNESCO’s responsibility. Practice and life shows that the Member States increasingly need the real help of this Organization, which was originally created as a non-political one and to this day regulates the activities of countries in humanitarian areas. This same section also summarizes UNESCO’s role in relations with Azerbaijan in preserving national culture and the arts. The introductory part is symptomatic also includes the purpose and objectives of the study novelty, methodology, sources and practical relevance.

The section “Cultural Concepts in the Age of Globalization” reveals in essence the fundamental principles of UNESCO’s activity in the period of globalization. It is a mass informatization of production, press and other kinds of materials, without which today it is unthinkable to imagine both the development of dialogue between UNESCO and Azerbaijan in the designated area, and the synchronization of cultural processes in general. In the next section, we talk about UNESCO’s protection of the enormous national wealth collected in the numerous museums of Azerbaijan. This is a true treasury, sometimes going beyond the national and acquiring a global humanistic significance. It was specifically pointed out that keeping all kinds of exhibits and various art specimens is an urgent task for the republic. UNESCO’s concern for the preservation of museums in the territory of Azerbaijan is extremely important and necessary for the development of the culture of the nation. The following is a description of the role of the Heydar Aliyev Foundation and UNESCO.

The history of its creation is briefly given and then (within the framework of the article) the main stages of its activity are reviewed. Some principles that UNESCO relies on in its work, which is reflected in the activities of the Foundation, are mentioned. First of all, it is to uphold the signs of the national policy of the republic in the field of science, culture, education, art, which is confirmed by annual replenishment of the H.A. Aliyev Foundation with the latest materials in these fields. It is about the spectrum of reconstruction work in various cities of Azerbaijan. Being under the permanent supervision of UNESCO, it is supervised by means of certain measures. Among these, in addition to the feasible funding from the Organization, there are the missionary activities of individual representatives of UNESCO. Their main task is to supervise those architectural objects of urban landscapes in the republic, which are of special value, protected by the state. Finally, the fifth and final section of the article is devoted to carpet weaving, a field which rightly and without exaggeration is considered the subject of national pride of the Azerbaijani population. Specific dates and facts are given on the materials of international seminars and UNESCO conferences, which testify to the high awards received by the masters of their craft. It was found out that Azerbaijani carpets in different years and up to now have received international recognition at numerous exhibitions and works in this field of art are highly valued in the Organization.

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SYMBOLIZATION AND ITS ROLE IN DEVELOPMENT OF SIGN THEORY

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Abstract: Symbols are one of the universals of culture. Many fields of humanities have a special role in the theoretical and cultural-historical study of the symbol. Sociocultural, religious, political, and artistic symbolism, its interpretation is explained from different points of view. In logical-philosophical and semiotic research, symbols are presented as a type of sign. The process of sign and symbol differentiation is a very important problem. Symbols and signs are considered to be an integral part of modern culture and human consciousness. Symbolization is a key part of the communicative space of culture. The study of symbolism is the basis of social forecasting. In the theoretical analysis of the symbol, it is presented in the process of values and perception, in the dynamics of sociocultural functionalization. The analytical context of sociocultural axiology is of special importance in the understanding of the symbol. Symbols can be understood as a mechanism for the functioning of mass consciousness. The study of the symbol at the international, intercultural, and interreligious levels is of particular importance. The study of the axiological nature of the symbol prevents its perception in the semiotic framework, creates conditions for the study of the socio-cultural development of the human mentality, the functioning of individual and social consciousness.

Keywords: historical and cultural phenomenology; culture of the transition period; system of socio-cultural values; formation of human personality; theoretical analysis of the symbol; intercultural and interreligious relations; evolution of sociocultural semiosis

1 Introduction

The symbolism of primitive community culture is mainly observed within religious rituals. This symbolism serves the function of biological and social values. The initial symbolization was connected with the practical activity of man and with the religious ideas of each ethnos. The symbols embodied in the religious rituals of the Australian aborigines represent the comfortable and rich life of each person and society as a whole. In the imagination of the ancients, these rituals were performed to maintain secular and social order, comfort and happiness. The symbolic expression of the social order of the world is depicted in the person of the tribal leader, and later in the person of the monarch, tsar or emperor. This is one of the most stable and cultural archetypes. These archetypes have been presented for centuries as symbols of European, Byzantine, and Russian culture. For example, for many years in Russia, the coronation of the new tsar was symbolically associated with his resemblance to Jesus [4, p. 263-274]. The symbolic culture of each monarch became more visible during social changes and revolutions. In the French Revolution, the assassination of the king was considered a symbolic rebellion against God [21, p. 26-29].

In mythology and art history, the symbol has not been adequately explored, equating it with a sign. Symbols represented in sign systems are considered secondary symbols. Unlike signs, symbols are distinguished by their logic and non-differentiality.

2 Materials and Method

During this scientific research, the scientific and theoretical literature on the subject is analyzed and the facts of the Traikh language are referred to. In order to analyze this material, the historical-comparative research method was used in the theoretical aspect.

3 Results and Discussion

The perception of the world in symbolic forms in the human mind is a semiotic idea. According to M. S. Kagan, symbols are a means of semantization and interpretation of the surrounding world [10, p. 118-119]. The original characters previously existed as objects. This symbolic object is valued as both a moving and evolving value.

According to S. S. Averintsev, the symbol became semantically included in the sign system of mythology. The unity of the emotional image and the ideal meaning is the essence of the sign. Symbols, unlike myths, are a combination of an object and its action. Myth is a method of rationalization of the symbolic essence. The text contains the situational frame, the character of the symbol when taken as a frame. For example, the meal ceremony has been unique in the history of mankind in every nation [1, p. 166-169].

The feast was sometimes considered an archetypal symbol. However, the semantics of this symbol is always determined by the text. In this respect, the dining ceremony of the Bushmen or any other civilized people living in Australia is different. This meal ceremony cannot be taken as a symbol or sign. The syncretism of the symbol, the versatility of meaning, connects it with the mythological consciousness. The syncretism of the symbol is an expression of the syncretism of the myth, which is perceived as an epistemological paradoxical and axiological duality. Early symbolism can be seen as an integral part of mythological consciousness. Characters can be considered primary in relation to ritual and myth.

Symbols can be taken as expressions of many signs and semiotic organizations in the human mind. It should be noted that the relationship between the symbol and the text (ritual) is asymmetric dualism. Symbols are sometimes considered part of the discourse. In the initial symbolization, the functions of the language come to the fore. V. V. Nalimov connects the symbol with the connotative function and notes that the symbol is discourse and pragmatic, while the myth is connected with the text [15, p. 102-105]. Research shows that the structural characteristics of characters and myths are measured over time. The potential time of the symbol is relevant in mythological plots of different periods. From this point of view, the myth (ritual) is of a supernatural nature.

The internal form of this myth can be considered a symbol. Symbols represent the result of a process of binary conceptualization. The symbolism of reality is its categorization in language. This is perceived as a symbolic reality. From the point of view of the bearer of any culture, a symbol is the identity of an object and its meaning and value. That is, in general, in fact, there are no symbols - the same thing can be embodied as a symbol or not. Characters do not exist, but only a symbolization process. It is clear from observation that a symbol is a symbolic organization, and its system of meanings is a semantic invariant of many sign systems. These sign systems include myths, art, language, and rituals. Therefore, the carrier of culture and its observer stand in different positions in the same process.

Symbolism

From the point of view of the carrier of culture, “the symbol is semantized in the text” [6, p. 334]. In European culture, the position of the observer is reflected in the category of symbols. In this case, the symbol represents the position of both the carrier of culture and the observer of this culture. In this case, it is necessary to speak from two types of observation positions. The first observer also expresses the position of the bearer of the same culture. The second observer is not the bearer of that culture, that is, he represents another culture. However, it comes from the research position of that culture. This observer is not a carrier of the culture under study, and the cultural and historical features of that culture are foreign to him. In this case, the characters act as semantic invariants of many texts and approach the concept. Namely this feature of the symbol is important in the study of modern cultures.

In many cultures, symbolism is not only not fully studied, but even not properly described. According to M. Mamardashvili and A. Pyatigorsky, within European culture, symbols become cultural symbols [14, p. 94-95]. Reality is sometimes perceived in a symbolic form. However, this perception of reality is associated with emotional and sometimes affective necessity. Unlike myth, the signs of the first cultural symbolism are to be found in man's motivated, involuntary, and sometimes instinctive actions. In this case, it is necessary not to overlook the second symbolism formed on the basis of texts. In addition, the process of symbolization, which is formed in the human brain on the basis of texts and is the product of individual creativity of each person, should not be forgotten. According to P. Reeker, it is necessary to speak about the dual nature of the symbol: the perceived image and the verbal dialogue [16, p. 243-244]. Symbols have a sense of feeling and verbal unity and are part of the mental process. According to K. Aydukevich, symbols are non-articular judgments, they exist in the imagination of the carrier of culture [2, p. 309-312].

Diachronic analysis of a symbol

The separation of a symbol from the diffuse unity of time and life leads to its semantization and meaning. In the perception of the sense of the carrier of culture, the characters participate in the process of cultural functionalization. In this sense, a symbol is not an object, a sign, or a text - it is just a situation of hermeneutic events. One of the main functions of the symbol is its position in the history of human culture. The symbol serves as the organizer of human social life. Unlike signs and myths, which have a complex semiotic structure, symbols have a simpler structure and function only in the text. Symbols are not included in the communication sphere. All this allows clarifying the semiotic nature of the symbol, explaining its role in the process of semiosis and in comparison with the sign. Tracking the historical evolution of a symbol allows modeling its socio-cultural functions, semantics and typology. This determines people’s social morals, forms of activity and value system.

Diachronic analysis of a symbol considers two aspects: 1. Symbol functionality should be seen as a communicative situation. The transmission of information, which is important for culture and performs the function of social organization through symbolism, facilitates the inclusion of the symbol in the text and its interpretation. 2. The functionality of the symbol can be considered as a hermeneutic situation. The change of the symbol in the system of socio-cultural communication creates conditions for understanding the special symbolism of culture. This is a culture that has its own special symbolism. The basis of the symbol is the function of cultural autoreflection.

Symbols can be understood, on the one hand, as part of the landscape of any period, and, on the other hand, as the embodiment of metaphysical forms of this worldview, as their points of intersection. This leads to dual research: the analysis of the structures of human consciousness and the study of specific sociocultural phenomenology. Symbols include the results of perceptual and value activities on the one hand, and conceptualization and verbalization on the other. The functionalization of meaning and values in the collective consciousness is an expression of the initial cultural reflection. Symbols - anthroposocioculture - is a concrete embodiment of the essence of value. Therefore, the process of symbol functionalization takes place in the “symbol — sign” process. Thus, the characters enter the sign system. Both cultures can be creators of characters. Only in European culture, there is the category of characters created by autoreflection.

As a method of self-awareness and self-expression of culture, the category of symbols acts as a transition from the traditional model to the level of functionalization, structuring, and categorization of culture. According to I.M. Kuznetsov, symbols are characterized by the function of interpretation, actualizing in the process of sociocultural communication. Symbols can be expressed in two types of discourse [11, p. 31-32]. Symbols form the basis of theoretical discourse (i.e., scientific, religious, philosophical, aesthetic, etc.) as well as artistic and domestic discourse.

The process of symbolization can go on several levels:

1. Explaining the state of affect and rituals through mythology in memory. Early it is archetypes, later - the form of motivation at higher levels of development of consciousness.
2. Interpretation of affect and rituals through mythology.
3. The role of symbolism based on cultural tradition in the process of sacredization.
4. Origin of character terms and character categories. Thus, it can be concluded that symbols are characterized by their impact on the human mind and their axiological (value) nature.

Symbolism, on the other hand, involves a number of cognitive transitions. Symbols are a way of presenting meanings and values that are universal to culture. These meanings and values are formed in the process of practical and creative activity. Symbolization based on moral, religious, and aesthetic values includes political, legal, religious, aesthetic, and ethical symbols. The model, based on the scientific differentiation and modeling of the axiosphere, includes a typology of secondary symbolic structures. This understanding of symbol and value proves once again that the relationship between symbol and value is expressed by a concept. In this regard, it should be noted that the symbols, emblems express the values of allegorical figures.

Communicative social organization functions of symbols

During the real actualization of culture, symbols perform very important communicative social organization functions. The typology of symbols expressing values functionalizes culture and society. In this sense, the direction of symbol analysis is not semantics. The objectivity of the symbol is the object of symbolic activity. In addition to human values, symbols are closely related to the concept of meaning. Symbols should be based on models of the phenomenon of consciousness studied in terms of modern psychology, logic, semiotics. A. N. Leontyev notes that the meaning of the symbol becomes clear in the process of communication and when it is an element of the text [12, p. 21-23]. The typology of a symbol is modeled on the basis of its objectivity, because the symbol contains any object or event. Symbols are embodied in the human mind as a reality perceived through the senses. The typology of symbolic forms is the same as the typology of symbolic objects. Here the natural world, man, social events and so on are included. Such typology is expressed through natural language, as opposed to the initial categorization.

Any object or event can be an object of symbolism. From this point of view, the object of this symbolization must have its own special criteria, points of reference. The typology of different fields of culture is used as a reference point in the modeling of symbolic forms that concretize and complete the object division. There are political, religious, artistic, and other symbolization that can be included.

However, it should be noted that political and artistic symbols are of a secondary nature, they are characterized by text and superstition, they enter the system of socio-cultural communication and determine their addressee and address. Character typology is based on semantic typology. Not every character is fully understood in the human mind. From this point of view, it is necessary to speak not of the division of the semantics of the symbol, but of the clarification of its semantic features. In our opinion, this feature is related to the relationship between symbols and value. Therefore, the value typology should be the basis of the character typology.

The typology of symbolic forms is based on the values and meanings that are reflected in human culture and represent a phenomenon of consciousness. The structure of the symbol is whole, syncretic, characterized as a representation of the unity of human and social cosmic existence. In other words, from the point of view of the bearer of cultural traditions, a symbol cannot be a reflection of any value. L. M. Batkin notes that every form that is emotionally perceived by the carrier of culture and cannot be explained from the point of view of logic, which is the cause of certain reactions and psychological actions, is a symbol [3, p. 27-31].

Considering that man is a biological and social being, it is clear that the object of symbolism has both a natural and a social component. In this sense, the typology of the symbol is based on the physical and individual-social characteristics of man. Initially, the process of symbolization separates man from the natural world, that is, from the biological being to the social and cultural being. Thus, before it became a symbol of art or a motif for a mythological story, "animal", "water", "man", and so on images become the embodiment of spiritual value and are symbolized.

Due to the development of society and culture, the world of human values becomes more complex and differentiated. All this creates the conditions for the evolution of the process of symbolization. The main feature of the symbol is the reflection of human values and meanings in the material world, and then in words. In this regard, it should be noted that man is a historical and cultural phenomenon. The human body, as an object of symbolism, functions not only biologically and naturally, but also as a being characterized by social and cultural values. In other words, in the early stages of its development, symbols have anthropological features.

In addition to its connection with the human body, symbols also refer to concepts related to human life and activity, such as food, clothing, household items, and so on. Signs, emblems, and images appear in connection with the symbolism of this statement. The symbols of archaic cultures are associated with the perception of human value. In the beginning, only the human body was valued as a physical being, and in later times, as a spiritual being. The symbol of the human body is reflected in Christian culture with its spiritual, moral, and creative identity. Thus, the symbolism of the human body and personality can be expressed in two forms: the deification of the personality and the revival of its social functions. In archaic cultures, facts related to human practical activities, such as hunting, can be symbolized. The facts of animal symbolism can be found in the rock paintings of Gobustan and in the caves of bears discovered during excavations.

Russian scientist A. D. Stolyar made interesting remarks on the development of human artistic activity and abstract thinking on the basis of these symbolisms [19, p. 7-16]. The animal is formed in the human imagination as a symbol of desire and fear. It should be noted that totemism, which can be considered the value of social organization, is associated with animals. An example of this is the gray wolf, which the ancient Turks considered a totem. This totem symbolizes the ancestors of the ancient Turks. In the description of these totems, namely the signs and artistic images are expressed.

Fishermen, hunting, agriculture, and animal husbandry form the basis of the initial symbolism of the purpose and subject of these activities. During the semantization of this symbolism, mythological images and imaginations are formed. For example, in the imagination of the Siberian Komi-Zeryans and Komi-Permyaks, the crane and the water spirit inhabiting this fish are symbolized. For farmers, the cult of abundance, grain, bread becomes a symbol of myths. The symbolism of some natural objects is also of special interest.

The ancient Turks worshiped the tree. The tree was a symbol of strength, power, and productivity for them. The tree was considered a symbol of height and heroism for the heroes of the "Kitabi-Dada Gorgud" epic. In the history of human culture, the practical and value activity of man has been associated with symbols. In "Kitabi-Dada Gorgud", the word "white" is used as a symbol of height, grandeur, supremacy: "I have a root on the back of a white rock tiger In the middle of nowhere, your deer will stop, I have a root in the lion of white music, to stop the gas flame, there is a root in the male of the white owl, Get a duck, don't blow black gas" [16]. Apparently, the ancient Oghuz used the word "white", a symbol of their height and grandeur, when referring to the idols and ongons and totems they worshiped. Thus, the word "white" symbolized "height", "supremacy", "height".

In Turkish mythology, Ulgen, the god of sun and light, was called "White Ulgen". Professor M. Seyidov's opinion on this is interesting: "An ancient Yakut legend says that God sits on the top of a white mountain. According to the legend of the Abagan Tatars, the legendary Great Khagan settled at the foot of the White Mountain on the shores of the White Sea and drank from the water of this sacred sea. We learn from medieval sources that Genghis Khan's private tent was always decorated with a white flag, which was a sign of distinction between the ruler and Genghis Khan. The erection of a white flag at the head of Khagan's tent was, of course, a symbol of his divinity and greatness. The city where the Kipchak khan lived was called the White Horde (i.e., the place belonging to the ruler). In the Karakalpak folk epic "Forty Girls", the palace where the khan's daughter Gulaim lived was called "White Land". White flags were always hung over the palaces of Azerbaijani khans. These examples given in Professor M. Seyidov's monograph "Thinking about the ancestral roots of the Azerbaijani people" once again prove that in the history of the Turkic peoples, "white" is a symbol of "height", "height", "supremacy" [18, p. 159-160].

The evolution of the archaic periods of socio-cultural symbolism proves that the point of reference here is the actualization of the symbols of life and death. In both archaic and modern cultures, symbolism retains its original nature and functions not as a system of symbols, but as a continuum containing different values and meanings in a diffuse form. The integrative nature of the values that make up the essence of the symbol proves the indivisible diffuse nature of their meanings. In essence, each symbol creates an axiom in the human mind and presents forms of high universal knowledge to the carrier of culture. Language is not only a system of signs, but also is multifunctional by nature. Language can also function as a sign model in semiotic research. There is a partial correspondence between the characters and the language. Symbolic structures have different functions from language structures and can partially complement each other. Extralistic visistic means — gestures, facial expressions, etc. - can perform the role of a sign that actualizes the connotative and factual functions. These tools can be presented as symbols of intensity or content, as well as references or main meanings. Symbols can complete language forms that provide information in the communication process; can have informative, "cognitive and metalinguistic functions" [9]. In sign structures, symbolic meanings in the text can have a sign function.

A symbol can sometimes be understood in two ways: 1. A symbol identified by a sign, because a symbol is represented only in texts and sign systems. 2. Characters and signs are completely different from each other. The symbol is a mystical image, it does not mean anything and its meaning cannot be clarified. These two aspects of the symbol have been studied by the Russian scientist M.Y. Lotman [13, p. 102-106]. Symbols are one of the components of culture and art as a concrete form of value. Symbols are not specifically related to material culture. However, in archaic culture, they contained the values of human activity. In the early days of cultural evolution, it created symbols in the human mind. However, the symbol of the development of higher mental goals and ideal goals began to separate it from practical activity. Symbols are related to human language activity, because a special function of reflexive consciousness is always present in the symbol. Theoretically, the relationship between language and culture remains unexplored. From W. fon Humboldt's anthropological philosophy to modern cognition, the world in which man lives is largely perceived as the environment in which language exists. The structure of language, its syntax and logic are perceived as a presentation of the structure of human consciousness. This world of language forms the semantic space of culture [8, p. 203-205].

Culture, perceived as a conscious space, expresses its categorical forms in words. These words become symbols in the "keywords" function and express symbols. Thus, symbols and culture are divided into several components.

1. The relationship of symbols and reality — in the light of scientific ideas of the twentieth century, the concept of reality itself changes radically.
2. The relationship between symbols and signs — symbols are not signs, but cannot be understood without sign systems. The expression of reality in the text compares symbols and signs.
3. The relationship between symbols and consciousness: symbols are one of the structures of consciousness. From this point of view, it is necessary to talk about the structure of different levels of consciousness.

This problem was investigated in the works of Z. Freud [5, p. 104-107] and later V. Nalimov [15, p. 201-203]. In our opinion, the symbol does not belong to a specific level of consciousness, which proves that the symbol is of a quantum nature and contains the mechanism of cognitive transitions between levels of consciousness. Symbol is a form that functions in culture as a structure of consciousness and is presented in the process of communication in different languages.

The functional relationships between symbols and images

The structure of the symbol is fundamentally asymmetrical. Symbols have a special place in relation to aesthetic categories. Symbols, which are directly related to the formation and functioning of value, affect human activity through the senses, turning it into an aesthetic phenomenon. In addition, as a syncretic socio-cultural phenomenon, symbol expresses theoretical reflection and is defined as an aesthetic category. Symbols are a system of aesthetic ideas and categories, forms of cultural-historical evolution and express axiological syncretism. From this point of view, the aesthetics of a symbol is considered as one of the methods of its value differentiation. Thus, logically differentiated, syncretic characters become the subject of cognitive activity and find their expression in sign systems, including aesthetic categories and concepts [20, p. 28-42].

The origin of the symbol is mainly related to Greek culture. However, the theoretical formation of the symbol is associated with medieval Christian cultures. In this case, not only new characters are created, but also models of interpretation of old characters. While in ancient culture the symbol was perceived as a sign or allegory, in Christian culture the symbol is not interpreted in terms of a sign, but the sign is symbolized. As a result, the anthropological nature of the symbol changes, visual-verbal unity is formed, and the text in which the symbol is expressed is expressed in different forms. The comprehension of the text is symmetrical for the carriers of the new culture. The whole world becomes a “hypersymbol” and a “hypertext”.

As a result, the functional relationships between symbols and images are strengthened. The symbolic structure of the sign includes art and imagery. The artistic image becomes the image of the symbol. The relationship between symbol and allegory is similar to the relationship between word and image in medieval culture, where symbol represents verbalism and allegory represents visuality. Descriptive motifs of images and genres are determined by the verbal texts of the Bible. The dependence of the image on the text is felt in the system of high iconostasis in the images and elements of the church in the Middle Ages.

The high iconostasis, formed in Russia in the 15th century, represented many genres of ancient Russian art. This great symbolic unity was an abstract form of the symbolic and psychological art of the fourteenth century. The positions of the carrier of culture and its external observer (observer representing another nation) are antonyms in the interpretation of the symbol. On the one hand, the symbol is associated with theology, and on the other hand, the difficulties in its interpretation include the transcendental meaning of the symbol.

In this regard, it should be noted that the concept of symbols is polysemous. This polysemy occurs as a result of the initial syncretism of the symbol. Heidegger notes that a new attitude to the symbol has been emerging since the 17th century. During this period, the dualism (two relations) in the interpretation of matter and consciousness influenced the study of the theory of symbols. In the human mind, the surrounding world comes to life in the form of a worldview [7, p. 31-34]. Thus, this worldview comes to life in the form of an image, is interpreted in the form of a sign, and is published in the form of a concept. The process of creating symbols becomes the result of human creative activity. In this case, the symbol is reflected in discursive thinking as a symbolic image and becomes functional in the sign aspect.

Symbols have a dual nature that exists on the border of emotion and thought. As a result, the essence of symbolic forms, their verbalism and discursiveness change. Symbols become invariants of meaning in many texts and discourses. From this point of view, the types of discourses can be noted in a synchronous framework: scientific, philosophical, artistic, metaphorical, etc. At the diachronic level, the discourses are interchangeable. In the nineteenth century, symbols had traditional meanings, which are the archetypes of national consciousness.

The complex and multifaceted forms of culture are also reflected in the symbols. Examples of cognitive models of the middle and second half of the 19th century are metaphors in the poetry of the Russian poet F. I. Tyutchev. Cognitive analysis here does not consist of explaining the imagery that arises in the mind of any individual — the poet. Tyutchev's symbols include the development of metaphor on the one hand, and on the other hand, the ancient symbolism resembles a mythological allegorism.

4 Conclusion

The basis of symbolism in culture is the phenomenology and axiology of life. All this is the basis of conceptualization at the theoretical, philosophical, and artistic levels. Such forms of conceptualization are reflected in real and symbolic art. The dichotomy (dual essence) of art and life at the theoretical, conceptual, and artistic levels allows the symbol to function as a form of a category of aesthetic and philosophical discourse.

The complexity of the socio-political and socio-cultural processes characterizing the 20th -21st centuries has also been reflected in the symbolic forms. The complexity of the times, revolutions and wars caused great changes in the culture of the twentieth century.

Symbolism is the basis of the communicative space of culture, it creates values and meanings in the minds of culture carriers. Symbols are of special importance in the culture of the transition period. The study of symbolism is the basis of social forecasting, it includes the study of the impact on people's minds, the study of personality formation.

The role of sociocultural axiology in the understanding of the symbol is emphasized. In this case, the mechanisms of formation of values are explained through the methods of symbolization. Symbols are a form of formation and functioning of mass consciousness. Symbols express the concepts of meaning and value, perform the function of social organization, have an impact on mass movements and people's activities. The study of the symbol is of particular importance in the context of the study of international, intercultural, and interreligious relations that characterize modern culture. In addition to semiotics and sign components, cultural communications also include symbolic structures.

The study of the axiological features of the symbol prevents its perception in a narrow semiotic framework, creates conditions for the study of human mentality, socio-cultural development, the functioning of individual and social consciousness. Analysis of aesthetic phenomenology in historical dynamics and the evolution of symbolic forms is a mechanism of functionalization and formation of the axiosphere, as well as of creating conditions for the emergence and differentiation of aesthetic values. This serves to study the symbol in the context of artistic values.

Symbol theory is based on the interaction of historical, cultural, and theoretical research. Symbol theory includes the essence of the human mind and the mechanism of perception. This allows for a comparative analysis of the symbol with the language sign. The unity of the processes of symbolization and interpretation makes it important to analyze the cultural-historical phenomenology of symbolic forms.

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MEANING FORMATION OF COMPOUND LEXICAL UNITS IN RUSSIAN, AZERBAIJANI AND ENGLISH LANGUAGES

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Abstract: After various types of information sent from outside are combined in our brains and adapted, they become compound words. Adaptation in this form results in the formation of compound words based on both synonymity and antonymity by combining words with different meanings. The other part of compound words are made up of words that are expressing opposite meanings. Man's cognitive activity has made it possible to distinguish between the things that exist in nature and, in general, this is about any concepts in certain features. Namely as a result of this activity of the brain, words have been formed that are opposite to each other in the language, and these words have been regrouped to form compound words. In cognitive linguistics, one of the components of compound words is considered to be the main one, and in general, it affects which part of speech the newly formed compound word is. In compound words, the first element takes a stress, but the second element defines a new class of compound words. The formation of compound words is closely related to conceptual factors. Mostly complex words are the result of the formation of a conceptual mixture. In this process, the elements of the two concepts are selected and "mixed" with a new, more complex concept. The article discusses the expression of compound lexical units' components with parts of speech in the Russian, English and Azerbaijani languages (which are hetero-system languages) and their cognitive features.

Keywords: Azerbaijani; English; Russian; meaning formation; cognitive linguistics; compound lexical unit; component.

1 Introduction

When various types of information sent from the outside are combined in our brains and adapted, after it, they become compound words. Adaptation here results in the formation of compound words within synonymity and antonymity. By combining different pieces of information about the word *it* (dog) being sent to our brains, by likening the fruit of the plant that we see with our eyes to the dog's nose, we create the word *itburnu* (dog rose or rosa canina), a new compound word with a new meaning. In English, the word *football* has also been formed by a combination of the words *foot-ayaq*, *ball-top*. Although the words *foot* and *ball* have different meanings in reality, by combining them in our brains, we can form a new and structurally different word. It is not accidental being given this name to it because football game is played with the feet. *Başağrısı* means *headache* in English. It has been formed by a combination of the words *head* and *ache*. Although both words have different lexical meanings, as a result of human cognitive activity, a new word has been formed that means a headache by creating a semantic connection.

"The other part of compound words are made up of words that expressing opposite meanings. For example: compound words in Azerbaijani such as *dost-düşmən (friend-enemy), yaxşı-yaman (good-bad), geə -gündüz (night-day), gec-tez (early-late)*, etc. are of this kind. Man's cognitive activity has made it possible to distinguish between the things that exist in nature and, in general, any concepts in certain features. It is as a result of this activity of the brain words have been formed that are opposite to each other in the language, and these words have been regrouped to form compound words" [15, p. 116].

2 Materials and Method

The following methods of analysis and description of the studied material are used in the work: the method of synchronous comparison of data from various subsystems of compound words; elements of the linguistic-statistical method, which makes it possible to establish certain qualitative patterns of the dynamics of the development of word-formation subsystems behind the quantitative (share) ratios of the groups of objects under study; private methods of synchronous word-formation and morphemic analysis of the word developed in linguistics.

3 Results and Discussion

In cognitive linguistics, one of the components of compound words is considered to be the main one, and in general, it affects which part of speech the newly formed compound word is. "In compound words, the first element takes a stress, but the second element defines a new class of compound words. Thus, the second element (bird) in the word *blackbird* is a noun, and the compound word remains as a noun as a whole. This element is the main element of compound words. The main word of compound words belongs to three classes: noun, verb, adjective. The first word can also be any of these three words" [6, p.55].

The formation of compound words is closely related to conceptual factors. Mostly complex words are the result of the formation of a conceptual mixture. In this process, the elements of the two concepts are selected and "mixed" with a new, more complex concept.

"In the word of the spirit, V. von Humboldt meant everything that constitutes a nation: the traditions of the people, the morality of the people, the worldview of the people, the consciousness and thinking of the people, the people's perception, attitudes and seeing of the world, etc. [18, p.14]. A. Rajabli gave the following definition for a concept: a concept is an institution with a linguoculturally loaded specificity and in one way or another characterizes certain ethnocultural conveyors. The concept is the bricks to build a house, reflecting the ethnic worldview and marking the ethnic language landscape of the world. But at the same time, it is a quantum of knowledge that reflects the content of all human activity. As human thinking is the same, the conceptual landscape of the world created by different people is the same, but the national language landscapes of the world are different.

Since language is the most important method of formation and existence of knowledge about the world, namely language is the most important research object of cognitivists. The totality of this knowledge, which is reflected in the forms of language, is called either the "language model of the world" or the "linguistic landscape of the world" in various concepts. The best of these is the term "linguistic landscape of the world".

V. I. Karasik shows that the structure of the concept consists of the following components: 1. Image-perceptual component; 2. Comprehensive (information factual) component; 3. Evaluation, arrangement (evaluation, behavior) component [10, p.112].

The rapid and intensive development of cognitive linguistics, defining of the content of concept's notion and the study of the typology of concepts led to the conclusion that the term *concept* is a term which combines different forms of mental phenomena and its duty is structuring knowledge in the human mind.

In structural linguistics, the meaning of a word is defined in language internal context, between syntagmatic and paradigmatic relations and language signs in the internal system of language, so that the meaning of a word does not depend on what the speaker knows about an object in the real world. The origin of lexical field theory stems from here. "According to lexical field theory, words are grouped according to a certain semantic field. Such semantic fields cover the language like a net" [9]. Therefore, in order to know the meaning of a separate word, it is necessary to know both the place of the word in this field and the place of the words that surround it and enter that field.

Semes differ from meanings as parts of a whole. Semes are parts of meaning that are not expressed in its structure as part of that sign, they are derived from the comparison of meanings by net relation; if they are expressed in the structure of meaning, then they are used in a non-nominative language unit, for example, grammatical semes are used through morphemes. Semes can be a simple and complex semantic sign. The only important thing that matters to it is that this sign is part of any word's indication - meaning.

The problem of the genesis of compound words within the structural-semantic approach has attracted the attention of many linguists. Traditionally, there are two ways in which compound words are formed: from expressions and from models.

Arnold notes from which expression the process of usage a compound word begins with a change in meaning. He considers that the development of compound words from expressions can occur in different ways. Thus, some expressions and compound words originally expressed the same or almost similar notions. After the formation of compound words, expressions ceased their existance (*breakfast, cupboard, waistcoat*). According to Arnold, other compound words are based on free expressions, “mentioning any particular object that serves to identify various random objects with certain characteristics” [2, p. 160]. As a result of isolating the meaning of these expressions, compound words have formed, while free expressions continue to function in parallel: a dark room - any dark room (free expression); dark-room - a special room for photography (compound word). The existence of another way of forming compound words is determined by the fact that sometimes compound words do not have their own prototype in the form of a phrase, because the structure of these words contradicts the norms of syntax. Many researchers note that the formation of compound words is often based on historically developed derivative patterns in the language. In this regard, Z. A. Kharitonchik is saying about word-formation model or word-formation type as “scheme, example, analog, everything that determines the order of word formation, forming the base, the type word-forming means, the generalized semantics of the same typed words formed as a result of their interaction” [11, p. 19]. According to Meshkov, word formation models differ from each other significantly in many respects. By compiling a matrix of parts of speech and determining their possible compatibility, he identified 196 models of compound words. O. D. Meshkov proposed three types of word-formation models: productive models in which hundreds and thousands of compound words are formed; models in which only a few, even a compound word, is formed; and closed models, so new compound words are no longer formed and won't be able to be formed [16, p.47]. Many researchers believe that the N + N model is one of the most productive models. O. D. Meshkov identified a number of reasons for defining the productivity of this model: The N + N model provides great opportunities for the nomination of real objects and phenomena; in English, putting of two nouns opposite, is possible in any semantic relation; the spread of compound words by N + N model is stimulated by the simple morphological structure of the English word; N + N typed construction is characterized by greater syntactic easiness compared to the expression “noun + preface + noun” [16, p.19]. L. Bauer, who researches within the psycholinguistic approach in the group of compound words formed on the N + N model, distinguishes the Gerund + N subgroup [5, p.89]. He puts forward two arguments to prove this point. First, unlike other compound words that contain a verbal component, the verbal component of these compound nouns has *-ing* ending. Second, the semantic relationships between the components of a compound word are more similar to the relationships between the components of compound words formed by N + N model than the Verb+N model. Therefore, after L. Bauer, in this study, we also consider that compound nouns formed according to the Gerund + N model form a special subgroup of compound words shaped according to the N + N model and are very productive. In addition to the above methods of forming compound words, Meshkov identifies the third way in which compound nouns are formed [16, p. 91]. According to him, compound words can be formed by analogy with existing compound words by replacing one of the components. With the help of this method, a large number of compound words can be formed, which can be neutral, figurative and conveying individual author character. For example, the compound word *starquake* has been formed by analogy with the compound word *earthquake*; *comedywright - playwright* - by composite analogy; *peace-monger - war-monger* - by analogy with a compound word. Thus, the study of the genesis of compound words formed the basis for the further development of scientific thought in the field of word structure. As a result, it led to the study of the problem of identification of compound words, allow determining their lexical completeness, revealing their semantic features, and developing their classification.

Relations between the components of a compound word by consisting of “noun + noun”

The problem of the relation between the components of a compound word has also been the subject of research by many linguists. Within the structural-semantic approach to compound words, different names have been used to denote the relation between the components of compound nouns. Some linguists believed that there should be a syntactic relationship between the components of a compound word. Other researchers have identified logical relations between the components of a compound word. For example, N. D. Arutyunova believes that the relation between the elements of a compound word expresses the logical relations between the relevant realities more directly than the syntactic norms of sentence construction [4]. N. A. Azarkh, O. D. Meshkov, and others, developing O. Jespersen's idea, studying the relations between the first and second components of a compound word, talk about the existence of semantic relations between them [1, p.110]. For example, N. A. Azarkh notes that the components of a compound word can be in different meaning's relation. Thus, in the compound noun *ant-hill* - the first component represents the sign of the second, and the components of the compound word *peace-loving* express the semantic relation between action and object [1, p.29]. One of the most common types of semantic relations between the components of compound words is when the first component expresses some quality or feature of the second component. The third group of researchers stated the existence of semantic relations between the components of a compound word [3]. Thus, according to M. D. Stepanova, there must be a certain semantic relation between the components of a compound word. Often, the first component clarifies the meaning of the second, for example, *Grofistadt, Waterland* [20, p.76]. Supporting the idea of M. D. Stepanova, N. G. Guterman notes that the relation between the components of compound words is not syntactic, but conveying semantic character, because it does not take into account the syntactic relations between the individual members of the sentence, but the important parts of a word, the relations between the morphemes [8]. The onomasiological approach, which aimed to determine the relations between linguistic phenomena by defining the reality surrounding man, allowed for a different approach to the study of the structure of derivative words in general, and compound words in particular. Taking into account the process of formation of the derivative word, researchers suggest that the onomasiological structure of the derivative word has a two-part character and consists of an onomasiological basis which is given an onomasiological sign. Thus, according to M. Dokulila's terminology, the word “*каменщик*” is associated with the action of the sign conveyor of the word; the onomasiological sign is *камень* (*stone)* that is the subject of active effect of human. The expression of onomasiological basis is considered to be the suffix *–щик* in Russian, the indicator of the onomasiological sign in Azerbaijani is the base *daş*- [7]. E. S. Kubryakova, who clarified M. Dokulila's concept, came to the conclusion that not only suffixes, but also other morphological features can act as units that form the onomasiological basis of derived words[13, p.45]. For example in Azerbaijani: sükan (steering wheel) — sükan çarxı (steering wheel); pis (bad) — qəzəb (anger), uçmaq (to fly) — üstündən uçmaq (to fly over); səs (sound) — ultra səs (ultra sound) and etc.

Moreover, by applying this concept characterizing the derivative meaning of compound words, as well as using the achievements of syntactic semantics and the method of propositional analysis, Kubryakova proposed the inclusion of another concept in the onomasiological structure of the nominational unit - the concept of onomasiological relation or onomasiological predicate. Thus, in terms of derivative onomasiology, a compound word has a triple nominative structure. According to Kubryakova's theory, the onomasiological structure of a composite is formed through an onomasiological basis that is a decision made on the mind of a person to deal with which object - a substance, thing or process, action, situation or sign, property, attribute [13, p.15-18]. An onomasiological sign is expressing in one way or another the concept of the main content of determinant, limiting or changing it, and a hidden and real onomasiological predicate combines onomasiological basis and onomasiological feature with a certain type of relation: relevance, neighborhood, comprehensiveness etc. and concretizes it. Thus, *silk-dress* is a dress made of silk, and *silk-grass* is a grass reminiscent of silk.

Formation of meaning's features of "noun + noun" structurally based compound words

The formation of the semantics of compound words N + N denotes noun-forming words. Often the words that forming a noun indicate the potential for logical-object meaning. The role played by a particular productive noun depends on its semantics. According to E. S Kubryakova, among the important notions that characterize the words that forming a noun, there are object, person, place, and other concepts [13, p.207]. Nouns denoting living environment are conceptualized as place, and special-purpose objects are conceptualized as means. This expression is confirmed not only by the mass of simple, non-derivative nouns with similar meanings, but also by the existence of special word-forming formatives that create the categories *nomina loci, nomina agentis* etc. E. V. Rakhilina notes that all nouns can be classified according to the role classification of nouns [14, p.114-115]. The first-class names she distinguishes are active. It, primarily, consists of tools and mechanisms, such as a needle - something that being stung, a hammer -something hitting nails, a knife - something that cutting, and so on. Objects that describe "patient" names have roles without means in situation of standard use. For example, a door - is something that is opened and closed, floor – is something one walks on it, a house - is a place one lives in, etc. When forming the meaning of a compound word, the notions that are conveyed with productive nouns are combined in a single conceptual structure. At the level of coordination of the concept, a connection is established between the two notions of the subject area, expressed by nouns, with the help of the concept, which expresses the procedural sign expressed by the verb. From E. V. Rakhilina's point of view, mereology, which is part of logic, describes the whole and the relation between its parts, the relation between the set, and its elements. Among the overlapping notions with the nouns, she reveals the part-whole relations, for example: heel - foot, ear – head; accompanying or being accompanied (Y and X accompany each other), for example, cornflowers with chamomile, an armed man; locative relations (from X to Y), such as a poster on the wall, a cup on the table, and so on [15, p.36-52]. Kubryakova believes that the notions represented by nouns can be constructed as a type of logical connection, such as concatenation, conjunction or separation, disjunction, as well as comparison, using a concept that expresses a procedural feature in the concepts [12, p.18-20]. Each of these logical operations implements its "own" predicate: conjunction - predicate "və - və" (and – and), disjunction – "deyil" "deyil" (not not), identification - predicate "olmaq, kimsə olmaq / bir şey olmaq" (to be, to become someone / become something), comparison - predicate "*bənzər, bənzəmək*", "oxşamaq" (similar, to resemble, to look like). When **X** is somehow **Y**, logical classification or specification operations, and descriptions that differ from it by a certain feature, such as the type of sign grouped under a particular class, are not associated with a single predicate. Although they denote the diversity of attitudes, they create different associations in the human mind. In their compositional models, various such propositions are constructed with many more specific predicates, although their word structure models are quite generalized, such as " *kiməsə xidmət eləmək* " (serving someone), "*ibarət olmaq*" (consisting of something), " *kiməsə/nəyəsə aid olmaq*" (belonging to whom / what) and so on. Determining the type of relation between noun-forming concepts helps to define propositional forms that are connecting compound words related to structure. In cases where a compound word contains a verbal component, the predicate uses the previous act of derivation and does not need to be restored. In the absence of any verbal component in the structure of a structurally justified compound noun, the implicit atomic predicate, which determines the relation between the two concepts, is restored during word formation. It is associated with the formation of nouns. In this case, according to E. S. Kubryakova, it is necessary to decide which logical operation is the main for the forming of a compound word (identification, classification, etc.). Accordingly, it is important which of the possible predicates for these operations describes in the simplest way the relation between the names that are forming the nouns and the concepts represented [12, p.21]. E. M. Pozdnyakova notes that if the logical disjunction of identification or conjunction stands at the center of the formation of a compound word, then the reconstructed atomic predicate becomes ***BE*** linking predicate [17, p.106]. If the formation of a compound noun is based on a logical operational classification, the reconstructed predicates BE TYPE OF or BE PART OF are the atomic predicates. In cases where the formation of a compound word is based on an operational description, either *OPER, BE OPER* operational concepts are restored, or more specific but nevertheless very abstract atomic predicates compared to operational concepts *BE MADE, BE USED, BE USED FOR* etc. are used.

Formation of meanings of endocentric structural-unmotivated compound words "Noun + noun"

In endocentric compound words, the second component of the compound word plays a semantic and grammatical dominant role, which manifests itself at the conceptual level. Thus, the concept expressed by the second transformational noun undergoes a significant change in accordance with the concept associated with the first transformational noun. This is explained by the fact that coordinating of features of the two notions is not central and stable, but requires the perspective of variable features. Conceptual analysis of endocentric structurally unmotivated compound words is initially carried out as a conceptual analysis of structurally motivated composites, which do not show the logical-objective meaning potential of nouns. As mentioned above, due to the movement of the cognitive mechanism of "completion", variable features are restored from certain cognitive areas, which are more consistent with the perspective central features of both concepts conveyed by productive nouns. In the process of relating changing concepts with the perspective central features, the concept is harmonized, the concept of the first transformational noun is related with the second transformational noun. As a result of the placement, there is a significant change in the concept conveyed by the second transformational noun. In addition, based on the sequential central and variable characteristics of both concepts associated with transformational nouns, certain features and/or combinations of new features arise in connection with the movement of the cognitive mechanism of "development", which is related to the structurally unmotivated compound word N + N lead to the formation of a concept. It is known that the same transformational noun can act as both the first and the second component of a compound word. As an example of this we can show the noun **flu**, which is the first and then the second element of a compound noun in the following contexts [6]. "People talk about flu-days like snow days," he said, "and if it was just days or a week, that would be simple. But if it s weeks or months, that becomes another matter. Let us take look in detail at the process of forming the meaning of the compound word ***flu-days***, which is unmotivated as an endocentric structure. The definition of the second transformational noun ***day*** in dictionary is as follows: one of the seven twenty-four hour periods of time in a week. In the process of forming the concept relating to a compound word, the central and stable feature is a period in a week, the feature - the transformational noun - is one of the seven concepts conveyed by the day, and the transformational noun corresponds to the characteristics of the concept associated with ***flu***. This noun has the following dictionary explanation: an infectious illness like a bad cold, causing a high temperature, pains and weakness; an infectious disease which is like a bad cold but more serious [19, p.494]. Influenced by the characteristics of a time period of the week, the property that produces the noun is one of the seven concepts transmitted by ***day***. Infectiousness, similar to the common cold which are the central and stable features of the disease are emphasized, but the noun *flu* shows more important points than this concept. Then the perspective features of both concepts are compared. Subsequent formation of the meaning of a compound noun takes place taking into account contextual information.

4 Conclusion

As a result, we can say that the components of complex words in Azerbaijani and English, which are languages of different systems, have a cognitive nature, regardless of the part of speech in which they are expressed.

Information conveyed in context by such linguistic units as *like snow days, and if it was just days or a week, but if it s weeks or months* and also the sequential characteristic of concepts refers to the *TIME* cognitive field behind the concept associated with the second transformational noun. From this cognitive field, the changing characteristic of time completes. The sequential characteristics of both concepts and the varying characteristics of time refers to the cognitive area of the DISEASE behind the concept represented by the flu that creates the noun. In this cognitive field, changing characteristics are complemented, the disease spreads, causes epidemics, ways to prevent the development of the epidemic, ways to prevent the spread of the epidemic are completed. In the process of further relating the changing concepts with the central features, the conceptual noun changes according to the word ***day*** as a result of the placement. In particular, the central features of the week and one of the seven days lose their perspective, only the central feature of the time period remains as perspective. Negative connotation characteristics form on the basis of consistent features. As a result, the concept associated with the compound word ***flu-days*** includes the following features: duration of time, sustainability, ways to prevent the development of influenza epidemics, ways to prevent the spread of influenza epidemics, negative connotation. This concept defines the meaning of the compound word ***flu-days*** in the context under consideration: (negative connotation) a rather long period of time when different methods are used to prevent or reduce the epidemic spread of the flu.

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COSMONYMS IN THE LANGUAGE OF AZERBAIJANI CINEMAS

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Abstract: The article deals with the study of cosmonyms used in the language of Azerbaijani films. A special place is devoted to the study of cosmonyms as an important branch of Azerbaijani onomology. The topic is relevant because there is a serious need to study the Azerbaijani language lexically, grammatically and etymologically. The main aim of the scientific research is to study the processing points of various celestial bodies – Sun, Moon, Earth, stars, constellations and craters in the cinema language. The scientific novelty of the article is proved by studying both the object and the subject of cosmonyms on the basics of language and style. Therefore, it allows investigating the main features of the cinema language with a linguistic system. The scientific, theoretical, and practical importance of the study of Azerbaijani cosmonyms related to the cinema language is determined primarily by the aims and objectives of the topic. It is noted that the names given to various planets, constellations, and stars are conventional nicknames. It can be concluded from the generalizations in the article that it is possible to find the very ancient roots of Azerbaijani cosmonyms both in the folk literature and in the classical literature of Azerbaijan. According to researches, the expressions “Little chilla” (period of twenty days of winter) and “Big chilla” (period of forty cold days of winter from the beginning) used in folk speech are related to such astronomical calculations. The article provides detailed information about cosmonyms and their features used in modern Azerbaijani literary language. The meaning groups of cosmonyms are classified. Finally, as a conclusion, it is states that the cosmonyms used in the cinema language are different according to different aspects.

Keywords: homonyms; Azerbaijani language; anthroponyms; cinema; literary language; cosmonyms.

1 Introduction

Cosmonyms are proper names of celestial bodies. Celestial bodies mean the Sun, Moon, Earth, stars, constellations, equators, etc. Undoubtedly, the names given to various planets, constellations, and stars are conventional nicknames. Although this field of onomastics was studied to a certain extent in the old Soviet linguistics, cosmonyms were almost not studied in Azerbaijani linguistics. However, the Azerbaijani language is very rich with the names of celestial bodies, which need to be studied lexically, grammatically, and etymologically. Undoubtedly, the emergence and formation of such names is closely associated with characteristic language events and laws.

The sciences of linguistics and cinematography that form the basis of Azerbaijani national culture are determined by the important aesthetic factors, which attain in unity. Azerbaijani cosmonyms in the cinema language form a branch of this unity in terms of the relevance of research.

Azerbaijani cosmonyms are substantiated by analyzing the object and the subject on the basics of language and style. The research made it possible to reveal the original features of the cinema language with a complex linguistic system, which is defined by the unity of the “speech-sound-image” triad in the audio form.

The main aims of the article and the objectives of the research arouse interest. The theoretical and practical importance of Azerbaijani cosmonyms in the cinema language is determined primarily by the aims and objectives of our topic. The study of cosmonyms is based on the scientific achievements of cinematography in recent years, and the scientific-theoretical and practical problems of language and style are brought to the fore.

2 Materials and Method

Since the study of Azerbaijani cosmonyms related to the complex semiotic system of the cinema language is multifaceted, the methods and ways used in the research process are also diverse. From this point of view, methods of descriptive and comparative analysis were used in the article. Showing the important significance of Azerbaijani cosmonyms in the cinema language forms the idea direction and content capacity of the research.

Enough feature and documentary cinema materials were used during the processing of the topic. The author has also applied to various scientific literatures on the topic.

3 Results and Discussion

As in other peoples of the world, the ancestors of Azerbaijanis watched the mysterious universe, especially the Moon, the Sun, the stars and the planets of our galaxy from the Earth curiously, gave them strange names and told various legends and stories about them. “Our ancestors interpreted their fate according to the motion of celestial bodies for a long time, they believed that everyone has a star in the sky” [1, p. 18-20]. Many proverbs, sayings and folk expressions related to celestial bodies have been created: *“ulduzu sönmək”* (“fading star”), *“ulduzu barışmaq”* (“their star reconciled, i.e., to be on good terms with somebody), *“ulduzu parıldamaq”* (“rising star”), *“bəxt ulduzu”* (“star of happiness”), *“ayüzlü”* (“moon-face”, i.e., beautiful woman), *“günəş təbli”* (“solar powered”, i.e., drum of light, happiness”), *“ay parçası”* (“piece of the moon”, i.e., very beautiful), etc.

There are cosmonyms such as the Moon, Sun, Earth, Ülkər (the constellation of the Great Bear, Ursa Major), Dan ulduzu (Morning star), Karvan Qoran (Venus), Quyruqdoğan (Avgust), etc. in examples of oral folk literature, which is a product of the national thinking [5, p. 85].

“The Sun is characterized as a girl and the Moon as a boy in the legend “Günəşlə ay” (“The Sun and Mood”). Some astronomical properties of the Moon and the Sun – the brightness of the Sun, the observation of the Moon in several positions at different times of the year and the appearance of mystery spots on it - are explained by legendary roots” [1, p. 29-30; 64-65].

“The astronomical coordinates of the Sun, Moon, and stars are often described correctly in folk literature” [8, p. 153]. Let us pay attention to the bayati (a kind of Azerbaijani poem) in the TV cinema “Qaranlıq gecənin Ayı” (“The Moon of the Dark Night”).

> Ülkər Aydan ucadır,
> Nə aydınlıq gecədir,
> Mənim halım pis keçir,
> Sənin halın necədir.
>
> (Ursa Major is higher than the Moon,
> What a clear night
> I’m feeling bad
> How are you [translated by F.Mustafayev]).

Not only the cosmonyms used in this bayati are listed out, but also the idea that the stars are very far from the Earth and the Moon is mentioned. We present an excerpt from Sheikh Nasrullah’s speech from the feature film “Ölülər” (“The Deads”): “The stars are very far from the Earth, so they have little effect on the Earth. But the Moon and the Sun are close to the Earth and have more power”.

The people of the Orient, including the Azerbaijani people, have always considered the celestial bodies as sacred beings and ‘filtered’ most of them through the imagination. “Sometimes the Sun is described as a girl, the Moon as a boy, sometimes the Sun as a mother, the Moon as her daughter, stars as flowers, spikes, etc. in legends” [9, p. 301]. The Sky and its bodies are revived as characters and an interesting plot is built about the relationship between the Moon and Sun in the television documentary cinemas “Günəşin bacısı” (“Sister of the Sun”). The Sun is presented as a mother and the Moon as her daughter here. The announcer says the Moon’s speech:

> “The announcer: – Günəş anam idi, mən onun qızı,
> Dünya salamlardı, ilk baxtımızı,
> Ondan şəfəq alıb, nura boyandım,
> Mən onun eşqilə alışıb yandım.

Cütçünün verdiyi toxumları biz,
Mavi göy üzünə səpdik tərtəmiz.
Keçdi bir neçə ay, yetişdi bahar,
Nə gördük? Cücərdi bütün toxumlar
Parladı ulduzlar, o ağ sünbüllər,
Yarandı aləmdə yenə bir əsər"

(The Sun was my mother, I was her daughter,
The world greeted our first happiness,
I received the dawn from her and was painted in the light,
I fell in love with her.
We sowed the seeds given by the farmer
in the blue sky
Several months have passed, spring has arrived,
What did we see? All seeds germinated
The stars, those white spikes shone,
Another work was created in the world [translated by F.Mustafayev]).
"Günəşin bacısı" ("Sister of the Sun") television documentary cinema, 1992.

Many of the characters in some television documentary cinemas are named after planets and stars: *Mehr – the Sun, Müştəri – Jupiter, Bərham – Mars, Nahid – Venus, Günəş – Saturn, Əsəd – Leo, Bədr – Moon, etc.*

The author of the script reconciled the movement of the heroes with the motion of the stars in the sky very skillfully and reflected his scientific outlook on celestial bodies in the television documentary cinema "Gənc astronomlar" ("Young Astronomers") (1977). We find information about the celestial bodies "Tahir-Zöhrə" (Zohra — Venus), "Mehr and Mah" ("The Sun and the Moon") in the television documentary cinema "Şamaxı rəsədxanası" ("Shamakhi Observatory") (1977).

The properties and signs of stars, constellations and planets are characterized in the above mentioned movies.

Countless stars and constellations such as *Sayyara, Farqad, Shatt, Parvin, Utarad, Zohra, Marrikh, Birjis, Geyvan, Hamel, Jovza, Haqa, Hunah, Cancer, Nasra, Tarfa, Sunbula, Avva, Scorpio, Sajayak, Sheri, Mabsuta, Magbuza, Sayyaf, Fard, Sarir, Simak, Nasrin, Gari, Suha,* etc. are mentioned in the chapter "Majnun's Complaint to the Stars" of the feature film "Leyli and Majnun".

In general, some astronomical names are very common in Oriental literature [3, p. 185]. For example, one of them is Zohra (Venus). Prof. M. H. Tahmasib wrote about it: "Zohra was considered sacred both as a goddess and as a star in the culture of ancient peoples. Zohra, who was imagined as a beautiful girl-woman, was confirmed as the goddess of love, water, fertility, beauty, music, dance and singing in Rome, Greece, Iran, Babylon, Ardabil, as well as Transcaucasia and it was even believed that she originated from a water stump. According to Shamseddin Sami, the Turkic peoples also had the same attitude towards her" [14, p. 319].

"Nahid" is explained as a second name of the star Zohra in Shamseddin Sami's "Dictionary-Turkic" [12, p. 153].

Nizami summarized the many astronomical and legendary qualities of the Zohra, as well as its typological-religious and worldwide inspiration in Majnu's language:

Məcnunun qəlbində gizli bir maraq,
Zöhrə ulduzuna dil açdı qəlbən:
"Ey sənə taleyim etimad edən,
Gecənin alnında işıq yandıran [6, p. 164-168]

(A mysterious interest in Majnun's heart,
He opened his heart to the star of Zohra:
"Oh, to whom I entrust my fate,
Who lights up at night [translated by F. Mustafayev]).

Professor M. H. Tahmasib wrote: ""Nahid-Zohra" occupied a very important place both in ancient Oriental mythology and astral plain, and it is often described as a beautiful singer and mistress associated with water, river, and sea in fiction" [1, p. 324].

In our opinion, the character of Tahir is the Azerbaijani version of the Arabic cosmonym Altair [7, p. 312], which is studied in astronomy as the name of one of the bright stars.

Summarizing the abovementioned, we can conclude that it is possible to find very ancient roots of Azerbaijani cosmonyms both in oral folk literature and in classical written literature. "Studying them as a separate research object should be the focus of our linguistics today" [9, p. 301], because very few onomastic units have been studied under the name of Azerbaijani cosmonyms. However, Azerbaijani fiction, dialects and accents, folk legends and narratives provide extremely rich material for the study of this field. For example, there is an expression "a month that gives birth to a tail" in our folk speech. H. B. Zardabi explained the meaning of this expression in one of his articles and wrote: "Not all the stars that are seen in our sky at night are always visible. There are stars that are seen at one time of the year and not at other times, and because there are many stars, people group them and give each group the name of what it resembles or an animal to separate them from each other, so that it is easy to recognize them. They gave various names to these groups of stars. In particular, a bunch of them are called tail, which really resemble animal tail" [15, p. 302]. "Azerbaijanis have been able to determine the period of transition from summer to autumn through the group of stars that they call "the tail" from very ancient times" [13, p. 122].

In addition, the expressions "Little chilla" (period of twenty days of winter) and "Big chilla" (period of forty cold days of winter from the beginning) used in folk speech are also related to such astronomical calculations. Nasir al-Din al-Tusi, an outstanding Azerbaijani scientist of the 13th century, who entered the history of world astronomy, provided information about many cosmonyms, prepared calculation tables that determine the position and motion of the Sun and the Moon accurately and determined the exact coordinates of a number of stars in his work "Zij-i ilkhani".

"A. Bakıkhanov, who lived and created in the 19th century, gave an explanation on his views on the state of the Earth, celestial bodies, the regulation of the universe system and other issues based on medieval astronomy and mentioned the Azerbaijani version of the names of some stars and planets in his work "Asrarü-l-Malakut" ("Secrets of the Universe") [5, p. 125]. For example: *the Moon, Sun, Earth, Zohra (Venus), Polar Star (Al-Jady), Ursa Minor, Cancer, Capricorn, Leo, Virgo (Sunbulla), Scorpio, Sagittarius (Arch), Aquarius (Dolu), Aries, Taurus (Sur), Gemini (Jovza), Pisces (Hut), etc.*

Apparently, these names are also used quite a bit in feature films and television documentary cinemas:

"Karim's father: – I used to go because I was bored, I couldn't sit at home. Then I slowly got used to that rifle.

Chimnaz: – Rifle? Yes, I know, when I shoot at a target, it's like I'm shooting at *the North Star*" ("Süd dişinin ağrısı" ("Pain of Milk Tooth") feature film. "Azerbaijanfilm" cinema studio. Baku. 1987).

"Idrisov: – Be careful, old boy Baghir! It is the first birth, the animal will die.

Nurjabbar: – I know, you are neither *Scorpio* nor *Sagittarius* anyway. As far as I know, you are an *Aquarius*".

"Qoca palıdın nağılı" ("The Tale of the Old Oak") feature film. "Azerbaijanfilm" cinema studio. Baku. 1984).

"Khalil: – I work as a stoker in the town bathhouse. At night, when I'm disengaged, I watch the constellation *Ursa Minor*.

Bahman: Why don't you talk about working as a guard at the station?" ("Küçələrə su səpmişəm" ("To Guide You Home") feature film. "Azerbaijanfilm" cinema studio. Baku. 2004).

Cosmonyms used in modern Azerbaijani literary language and their features

We can classify some cosmonyms according to the following groups of characteristic meanings:

a) Formed from legendary names: *Dragon (Draco), Hercules, Unicorn (Monoceros), Flying fish (Volans), Bird of Paradise (Apus), Berenice's hair (Coma Berenices), etc.*

"Guide: – Hey, you should go by cart. Poor Soviet government. If each passenger throws a glass.

Passenger: – A *dragon* cannot be like you. So what are we going to drink now?" ("Gazalkhan" feature film. "Azerbaijanfilm" cinema studio. Baku. 1991).

b) Formed from the names of animals and birds: *Whale (Cetus), Fishes (Pisces), Big Bear (Ursa Major), Big Dog (Canis Major), Bull (Taurus), Lynx (Fornax), Crow (Corvus), Eagle (Aquila), Ram (Aries), Swan (Cygnus), Goldfish (Dorado), Dolphin (Delphinus), Rabbit (Lepus), Crane (Grus), Scorpion (Scorpio), Giraffe (Camelopardalis), Snake (Serpens), Little Bear (Ursa Minor), Little Horse (Equuleus), Little Dog (Canis Minor), Little Lion (Leo Minor), Lizard (Lacerta), Dove (Columba), Fly (Musca), Kid (Capricorn), Peacock (Pavo), Fox (Vulpecula), Crawfish (Cancer), Wolf (Lupus), Lion (Leo), etc.*

"Another young man: – Armenian – *scorpion*. It doesn't matter. They have a submachine gun, they have optical rifles.

The next soldier: – If we had such rifles, we would be snipers" ("Girov" ("Hostage") feature film. "Azerbaijanfilm" cinema studio. Baku. 2003).

"Villager: – Who is this, my son?

Someone else: – Gachag Nabi... Son of *Ram*…" ("Gachag Nabi" feature film. "Azerbaijanfilm" cinema studio. Baku. 1980).

"Uzeyir: – Yes, unfortunately. Molla Nasreddin says well that if satanism contests were held, Muslims would win first place.

Worker: – Yes, as a *rabbit*, as a *lion*..." ("Üzeyir ömrü" ("Uzeyir's Life") feature film. "Azerbaijanfilm" cinema studio. Baku. 1983).

"Gurban: – Agha, there are many empty seats in the hall.

Lutvali bey: – Don't talk like a *fox*, do what I tell you!" ("Neft və milyonlar səltənətində" ("In the Realm of Oil and Millions") feature film "Azerbaijanfilm" cinema studio. Baku. 1982).

c) Formed from words related to human concepts: *Waggonner (Auriga), Serpent-bearer (Ophichus), Herdsman (Boötes), Archer (Sagittarius), Maiden (Virgo), Artist (Pictor), Sculptor, etc.*

d) formed from words meaning the name of an object: *Shield (Scutum), Can (Aquarius), Sail (Vela), Bowl (Crater), Compass (Pyxis), Deck (Puppis), Lyre (Lyra), Microscope (Microscopium), Saw, Pump (Antlia), Arrow (Sagittarius), Clock (Horologium), Stove (Fornax), Table (Mensa), Mountain, Telescope (Telescopium), Scales (Libra), Ball, Shop, Triangle (Triangulum) , Cross (Crux), etc.*

"One of Sona's daughters: – Mom, why do you need this fence? It's like a *mountain* standing in front of us. Our room will be dark.

Rovshan: – It's none of your business" ("Girov" ("Hostage") feature film. "Azerbaijanfilm" cinema studio. Baku. 2003).

"Guide: – Hey, wake up, we have arrived. It's 4 *o'clock*. I don't know why this man walking two-step way is sleeping... Wake up, you have arrived" ("Gazalkhan" feature film. "Azerbaijanfilm" cinema studio. Baku. 1991).

Teyba: – You don't know. We need a *saw* and pump. Hey Bahman, what is it?

Khalil: – Eh... He started again. Go do your job" ("Küçələrə su səpmişəm" ("To Guide You Home") feature film. "Azerbaijanfilm" cinema studio. Baku. 2004).

"Idrisov: – It is very cool here. The *shop* is also open in this weather. You don't know about the region, the people are dying from the heat... I have never seen such a summer.

Baghir: – Comrade Idrisov, would you like tea or bread? The oven is also with us" ("Qoca palıdın nağılı" ("The Tale of the Old Oak") feature film. "Azerbaijanfilm" cinema studio. Baku. 1984).

"Karim's father: – Bullets are not shot by people, but by rifles. As you look through a microscope, you have to look and choose.

Teacher Chimnaz: – But a man pulls the trigger!" ("Süd dişinin ağrısı" ("Pain of Milk Tooth") feature film. "Azerbaijanfilm" cinema studio. Baku. 1987).

According to meaning, we can increase the number of this grouping.

"Regarding the grammatical features of cosmonyms, it should be noted that cosmonyms with a complex structure are mainly formed on the basis of defining word combinations" [2, p. 209].

For example: *Big Dog (Canis Major), Flying Fish (Volans), Big Bear (Ursa Major), Little Bear (Ursa Minor), Little Dog (Canis Minor), Little Lion (Leo Minor), Little Horse (Equuleus), Goldfish (Dorado), etc. (type I), Greyhound, Bird of Paradise (Apus), Southern Fish (Piscis Austrinus), Southern Hydra (Hydrus), Southern Crown (Corona Australis), Southern Triangle (Triangulum Australe), Northern Crown (Corona Borealis), etc.* Stage of the theater (type III).

"Zardabi: – But now, mashallah, see how many newspapers and magazines are published. The *stage of the theater* also creates a reviving. I went to see several plays" ("Üzeyir ömrü" ("Uzeyir's Life") feature film. "Azerbaijanfilm" cinema studio. Baku. 1983).

"Nabi: – If you don't want your beard to be covered in blood, go away! He considers himself *a small lion*... Tell him to surrender if he wants to survive..." ("Gachag Nabi" feature film. "Azerbaijanfilm" cinema studio. Baku. 1980).

"Gurban: – Let's go, master. I told you... *The bird of paradise* landed on your head..." ("Neft və milyonlar səltənətində" ("In the Realm of Oil and Millions") feature film. "Azerbaijanfilm" cinema studio. Baku. 1982).

"Rustam: – It seems that a golden fish has fallen into your net. Don't be arrogant, it is not a month since you were elected party organizer, you do not fit in the sky and the earth..." ("Böyük dayaq" ("Big support") feature film. "Azerbaijanfilm" cinema studio. Baku. 1962).

As can be seen from the examples, cosmonyms are not homogenous in the cinema language.

"Unlike cosmonyms used in folk speech, cosmonyms used in scientific style are different" [4, p. 202].

a) words of the Azerbaijani language: *Moon, Sun, Earth, Crow (Corvus), Eagle (Aquila), Ram (Aries), Waggonner (Auriga), Bull (Taurus), Sail (Vela), Rabbit (Lepus), Crane (Grus), Maiden (Virgo), Goldfish (Dorado), Shield (Scutum), Deck (Puppis), Fly (Musca), Gazelle, Nightingale, Rose, Crane (Grus), Pigeon (Columba), Swan (Cygnus), etc.*

"Baghir: – I am stunned by his eyes, he sees everything, he wants to climb high like *an eagle*.

Nurjabbar: – Idrisov sees your inside" ("Qoca palıdın nağılı" ("The Tale of the Old Oak") feature film. "Azerbaijanfilm" cinema studio. Baku. 1984).

"Karim's father: – But on condition that don't shoot at anything. Not at *a rabbit*, not *a crane*, not *a crow*...

Salim: – Well, I won't shoot..." ("Süd dişinin ağrısı" ("Pain of Milk Tooth") feature film. "Azerbaijanfilm" cinema studio. Baku. 1987).

"Rustam: – Hey Shirzad, today you are in a good mood, it seems that a golden fish has fallen into your net. I don't understand the meaning of fertility. Look, fly is everywhere, if I'm protesting, then there is a reason" ("Böyük dayaq" ("Big support") feature film. "Azerbaijanfilm" cinema studio. Baku. 1962).

b) formed from words of European origin: *Andromeda, Whale (Cetus), Phoenix, Octantus, Pegasus, Perseus, Chameleon, Hydra, Cassiopeia, Eridanus, Lyra, etc.*

Abovementioned words are mostly used in television documentary films.

"Baghir: – I'm sorry for you, Jalil!

Gurban: – Tell Jalil agha, the one who wears a *chameleon* every day is called agha..." ("Neft və milyonlar səltənətində" ("In the Realm of Oil and Millions") feature film. "Azerbaijanfilm" cinema studio. Baku. 1982).

"Nabi: – Man, why are you standing there? Mashallah, you look like *a whale*, and you look like a man of words. Come forward.

Long mustached man: – My sorrow... I'm sorry... I'm ashamed..." ("Gachag Nabi" feature film. "Azerbaijanfilm" cinema studio. Baku. 1980).

"Vahid: – Look at me, we are going to Ganja. Are you dropping us off in the plains where the *Andromeda* fell, baby?" ("Gazalkhan" feature film. "Azerbaijanfilm" cinema studio. Baku. 1991).

Azerbaijani folk cosmonyms

Unline the modern literary language of Azerbaijan, some cosmonyms are used in lively folk speech and also in the language of works of art. As already mentioned above, they are formed only on the basis of the words of the Azerbaijani language. For example: *Morning star, Zohra (Venus), Karvan Qoran (Saturn), Tailed star (Comet), Milky Way, Ulkar (Pleiades), Seven Sisters (star ball in Taurus) etc.*

Such folk cosmonyms are widely used in a symbolic and metaphorical sense in fiction. The poem "Ey dan ulduzdu" ("Hey, Morning Star") in the cinema "J. Jabbarlı" (1969) attracts attention from this point of view.

Qaranlıq gecədə səni gözləyib,
Durmaqdan yoruldum, ey dan ulduzu!
Uzaq üfüqlərə göz gəzdirməkdən
Az qala kor oldum, ey dan ulduzu!

Öksüz taleyimdən gecikdin nədən?
Karvanqıran doğdu, görünmədin sən,
Oxşatdım, yanıltdım, könül verdim mən
Bilmədən vuruldum, ey dan ulduzu!

(Waiting for you in the dark night,
I'm tired, hey *Morning star*!
I almost went blind from
glancing at distant horizons, hey *Morning star*!

Why did you delay my fate as an orphan?
Karvan Qoran was born, you did not appear,
I likened, I misled, I indulged
I fell in love, hey *Morning star*!: [translated by F. Mustafayev]).

Dan ulduzu (the Morning star) and Karvan Qoran are folk cosmonyms. The "Morning star" is given as a symbol of a happy future in the description of the writer's description. Such cosmonyms have been popular in art style and in folk speech for ages.

"We must say that Moon, Sun, and Earth are used in many different ways in folk speech and in the language of works of art. So, those words are sometimes written with a capital letter and sometimes with a small letter in written speech" [11, p. 104]. Instead of "Günəş" (Sun), the form "gün" (daylight) is often used in popular speech. Some anthroponyms have also been formed in Azerbaijani language from the abovementioned cosmonyms. For example: *Aygun, Aybeniz, Aynur, Aytekin, Aytan, Gunay, Gunesh, Ulkar, Zohra, etc.*

"In our opinion, it is more useful to create all, at least most of the cosmonyms based on the words of the Azerbaijani language in our language. For now, the loanword cosmonyms prevail" [3, p. 185].

4 Conclusion

As a result, it should be noted that cosmonyms studied in the onomastic lexicon of the Azerbaijani language are few. Collecting the rich cosmonyms existing in the oral, written literature and folk speech, involving them in research, compiling a dictionary, working on their orthographic and orthoepic problems, creating cosmonyms specific to the pure Azerbaijani language is currently an important problem of Azerbaijani linguistics.

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WORD FORMATION IN THE MODERN TURKIC LANGUAGES: THE PROCESS OF CONVERSION

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Abstract: The methods and processes of word formation in the modern Turkic languages have been researched in the work. Being the component of the science of ultracentury Linguistics, word formation expresses the historical feature. The process happening in the certain period of the time assumes the simultaneous importance. In the modern Turkic languages, the process of word formation reflects in all stages of the language – in phonetics, lexicology, morphology, syntax. Some language situations can be explained on the basis of the rule of similarity, analogy. One of the different methods existing in language for creating the new word and terms is the method of calques and copy. Most part of new lexical units have been calqued by getting from the Russian, English, and other European languages and have 'paid the demand' of the new created scientific fields related to the lexical units certainly in the years of independence of the Turkic countries. There are some methods of word formation in the modern Turkic languages that are used very little. The methods being less productive do not surround all of the Turkic languages. Among such methods of word formation, we can mention the methods as fiction, cut-transfer-copy, mirror and etc. The process of conversion is also one of the processes of word formation in the Turkic languages. The new words are appeared by the conversion of the grammatical characteristics of the word in the process of conversion. The process of conversion is the process of word formation which appeared as the result of facilitating grammatical and lexical variations, the abbreviations of ending and suffixes and the morphological structure of word, gained the intensity in the modern Turkic languages.

Keywords: Turkic languages; word formation; process; morphological; conversion; lexical variations.

1 Introduction

The Turkic languages are the most ancient and richest languages of the world. The richness of the Turkic languages has still been noted in the work "Diwan Lughat al-Turk" (Compendium of the languages of the Turks) written by Mahmud al-Kashgari in the 11th century. Indicating the plenty of the Turkic words and given samples, affluence of the turkic languages, he has shown that the Turkic language is as rich as the Arabic language.

In the 13th century, Fakhraddin Mubarakshah has given the idea of non-existing of better and more magnificent language than Turkish language after Arabic language, on the preface of his work "Shajara–yi Ansâb–i". In the 15th century, Ali-Shir Nava'i has shown that the Turkish language is richer than the Persian language with the samples in his work named as "Muhakamat al-Lughatayn" (The Comparison of the Two Languages). The presence of the word, the dictionary of the rich language is also being rich. The word presence of any language ― the lexicology – is not stable. The lexical dictionary is being the most dynamic among the language levels.

Every time, the new words were needed in the speech. Therefore, the new words are always included in the language or some words aren't used for different reasons. The creation of new words at the expense of capabilities of the language is the desired situation. But sometimes the borrowed words can also be used for calling the new notions. If we say that the word formation is the operation of the creation of new words by using the existed forms, the lexical units, we do not make mistake.

Later, the Turkic languages having the possibilities of rich and intensive word-formation since the period of the ancient Turkic language appeared under the influence of the Arabic and Persian languages as the language of writing and culture for a long time. However, they haven't lost the features of word-formation and its usage.

Since the language started to be the main communication method among the people, the creation of new words has been needed. As cultural relations increased among the people, finding the opposition for the new notions' including to our life has been needed, but the development of science and technology has caused creation of the new terms, new words for the language.

"If the language cannot create the new words, if it has lost the power, it becomes the stagnant language over time; it cannot conform to the developments in the culture and civilization" [7, p. 5].

There are different factors directing the process of word-formation in all languages. The first and the most basic of them is being uninterrupted, inevitable process of the word-formation in the language; the second is novelties appearing in the modern period and the need for word-formation.

As it is known, the Western part of the world has acquired significant successes in the science and technology. The new revelation and inventions, especially the novelties in the field of information technologies has created the situation for the new word flow strongly from West to the East. Sometimes these words have been used in the language as accepted form, sometimes the new words have been created as the opposition of these.

Naturally, as new words are included in the language or the new words appear in the language, removing some part of lexical units from language is needed. But this process itself should be approached very carefully. Removing the word from the literary language estranges the nation from the thousand years of history and national culture. That is why, whether we wanted it or not, it is not good to substitute the lexical units used for thousand years in the language, acquired a kind of the 'right of citizenship', with the new words by removing them from language as being the Arabic-Persian origin words. At the same time, it is undeniable fact that none of the language can stay in the stagnant situation. Each of the language is in the dynamic development and this process is inevitable. "None of the thing can resemble to the tree as the language. Languages shed their leaves losing their colours and open fresh leaves season by season. The leaves of the language are words" [30, p. 324].

As it is known, the words are the language units, and word patterns expressing the abstract and concrete notions created by one or more polysyllabic sound groups, by the opposition of certain notions, are perceived in our minds. The sounds and syllables are the language elements imposed for as if creating the words. Creation of the word appears to be the aim of accomplishing of need existed in the language.

All people are dealing with different words every day. Sometimes we encounter such kind of words that, either there is no the notionr5 of it in our mother tongue, or the existing ones aren't available for us. In this case, the first of the reasonable ways is to create the new word.

The words are the live part of the language. They are in use, their meaning change during the time. Sometimes the lexical unit being in the dictionaries, that never heard, is used in the language of some author during a period of time. The author resuscitates the word again in the corresponding conditions. Words are being unused during a period, sometimes they express unknown meaning, being far from their first meanings. In that time, to update the correspondence between the word and any of the needed meaning is being necessary. "There is no language that being before, that was never changing during the time. Each of the language changes less or more in a time. Of course, the language is the part of the national culture and some changings happen in the language as being parallel to the changings of culture and each language is in relation with the other languages" [24, p. 80]. Since most of the words getting from the Arabic and Persian languages how play the great role in the development of the Turkic languages as it was in case of the language of science and culture before, we can use most of the words coming from the Western part of the world very easily today.

The most affluent way as the method of word-formation is to make the word with lexical suffixes in the Turkic languages. The word-formation suffixes are used largely for addressing the lack of the word. But it is not possible to make any word just by adding the lexical suffix to any of the word. “The new word may occur accidentally, suddenly in all stages of the history of language, or someone can create the new word voluntarily when they want to say what they do, exactly” [26, p. 75]. But most of the words which are created in this way cannot get the ‘civilizational right’ in the language. The words that are not created in accordance with the rules and conditions are forgotten or they are appeared and sound contradicting to the logic of the language. For the created word to be stable of the not to be forgotten, certain regularity must be followed during making the new word in the language. There mustn’t be the word appeared spontaneously in the language.

We got this idea in the result of our research, showing that the place of word formation is completely undefined in linguistics yet, and different approaches of linguists exist in this area. Generally, the word formation has been approached either as the field of linguistics, or it has been learned inside the morphology or lexicology in the linguistics literature till today. But M. Mirzaliyeva has approached the word formation as the process. According to the author’s thought, the word formation is the process existing in all layers of language. “The word formation bears the historical character, being the component of the centuries old linguistic science. This process, happening or continuing in certain time, assumes synchronous essence” [21, p. 148]. M. Mirzaliyeva speaks against the studying of word formation inside the grammar, more precisely, morphology, as well as lexicology, presenting the word formation as “the lexical-morphological category”. Author has also considered this continued position illogically and wrong today. The process of word formation is incessant process happened at all of the layers, all levels of the language. Thus, the words appearing in the result of the changing of sound, stress, intonation in the language is the result of the process of word formation happening in the phnetic layer. And the making of derivative words is the process happening only at the morphological layer. It is possible to follow the process of word formation in the syntactic layer too. The conversion of word combinations to the compound word which syntactic relations play an impotant role there is also the reflection of process of the word formation.

It is also possible to appreciate the phraseological units as the result of the process of word formation happening in the phraseological layer of language. And we value the word formation as the process, not as the section. According to our opinion, the word formation is neither the section of morphology nor the independent field of linguistics. The word formation is simply the process. It is the process serving to the creation of new lexical units happening in the sections of phonetics, lexicology, morphology, phraseology, syntax of the language.

The processes of word-formation happens in the different layers of the language in the modern Turkic languages. Naturally, the processes are realized by various ways. The researches of the world linguists about the methods of word-formation in the Turkic languages exist. German scientist Marcel Erdal has widely researched the word formation in the Turkic languages [10]. Indeed, the word formation arranges the base of work morphologically. But besides, the word formation by syntactical way, the new word-formation with the assimilation to the back and front by taking the samples from the other languages has been dealt in the work. According to the most prominent scientist dealing with the research on the word formation, professor Sh. H. Akalin, “Besides with the methods of word-formation morphologically and syntactically, the mould theory, abbreviation (abbreviatures), the returning of the archaic words again by resurrecting, the converting of semantics, borrowing from the other languages, the word-formation carried out phonetically, and some other methods of word formation is dealt within the books of grammar publishing in the last years” [1, p. 5]. None of the researches touched these ways of word-formation. At the same time, generally, the ways of word-formation have been the content of many researchers in linguistics, in particular, applied researches. The scientists have shown the ways of word-formation in different numbers.

2 Literature Review

There are different methods of word-formation in the modern Turkic languages. It is possible to derive new words by different ways in infinite number in the Turkic languages.

The words making by morphological and syntactic ways are mainly considered, derivative and compound words are researched in the word formation. N. M. Shansky being one of the most famous Russian linguists of the 20th century deals with the word-formation morphologically as the basic method in his work which he dedicated to the analysis of word formation. The author is talking about the advantages of morphological way and deals with the derivative words in the new word-formation. He has made the research about the role of homonymy, the existence of the new word formation by the converting of the morphological structure in the new word-formation and has noted the arranging of it as the base of new word-formation [28]. H. Dizdaroglu has only noted the morphological and syntactical ways among the ways of word-formation in his work entitled “The ways of word-formation in Turkish” [7]. Of course, it happens synchronically. But indeed there are more different ways of word formation in language.

Annemarie von Gabain only deals with the suffixes as the way of word formation in the ancient Turkic language [11, p. 43-61]. A. N. Kononov notes the existing of the following ways in the Turkish written monuments: 1. Morphological way; 2. Syntactical way; 3. Substantivization; 4. Phonetical way; 5. Calques [18, p. 83]. A. Rajabli expresses the ways of word formation in the Orkhon-Yenisey monuments as follows: lexical, morphological, syntactical, phonetical ways [25, p. 149].

There are the ways of morphological (synthetical or inflectional), syntactical, lexical semantic word formation in the language of Uygurs of the Fergana region [27, p. 91].

Though some of the scientists indicate the ways of word-formation in different number in the Turkic languages, some of them do not present certain ways, instead proposing new ways. For example, the Turkish linguist F. Timurtash has dealt with the word-fomation by the figmental way in the Turkish language [30]. At the same time, G. Sadvakasov doesn’t accept the word formation by the phonetical way.

I. M. Tarakanova speaks about the following methods of word formation in the Khakas language: morphological, syntactical, lexical-semantic. Tarakanova doesn’t accept the phonetical method as the way of word-formation, but she has chosen the conversion as the method of word-formation [29].

The Turkish linguist D. Datli indicates the following ways of word formation: morphological way, the revival of archaic words, borrowing from the foreign languages, the formation of compound word [6, p. 798].

Z. K. Ishkildina notes the existing of the following methods of the word formation in the Bashkir language: phonetical, morphological, abbreviation, lexical-grammatical (morphological-syntactical), lexical-syntactical method [14, p. 238].

S. Jafarov, being the author of the most fundamental works belonging to the word formation in the Azerbaijani language, divides the methods of word formation into 3 groups that are in general form in the language. The word formation, according to him, is ongoing with the lexical, morphological and syntactical way. Almost all of the linguists dealing with the word formation used this division. S. Jafarov, researching the word formation firstly and comprehensively in the Azerbaijani language, considers that the surplus of the word on the base of the dialects and jargons, borrowings, on the base of the assuming the new meaning, by the changing of the phonetic component, on the base of the simplifying of the derivative words and compound words, belongs to the word formation with the lexical way. But according to our opinion, the word formation by the phonetical way mustn't be given inside the word formation by the lexical way. Despite this, S. Jafarov's division represents more comprehensive and detailed approach to the word formation.

Tatar linguist F. Ganiyev mentions the following ways of word formation in the Tatar language: phonetical; lexical-semantic; morphological; syntactical; conversion; abbreviated way [12, p. 69]. It should be noted that the studies carried by F. Ganiyev on the word formation of Tatar language can be considered one of the most comprehensive and detailed researches.

The Turkish linguist Z. Korkmaz has indicated the process of word formation realized only by the morphological and syntactical ways while he was dealing with the word formation in the Turkic languages. He almost hasn't indicated the word formation by the phonetical and lexical ways. The strange fact is that most of the scientists carrying out the research on the Turkish language have dealt with only the derivative and compound words while they were using the word formation in the Turkish language. Even the compound words were not researched in the most works written in this field. Only the derivative words have been studied under the name of "Kelime türetimi" (Word derivation).

There isn't general thought about the terms called word-formation and the number of the ways of word formation in the sources. Sh. H. Akalin says that the work surrounding all of the ways of word formation hasn't been written in the Turkish language. The situation is the same with the Turkish language within the Azerbaijani language, too. The ways of word formation have been researched more comprehensively and largely only in the researches of professor Sh. H. Akalin.

3 Method

The study of the word-formation system of the Turkic languages was carried out using various methods of linguistic research. The main one is the method of linguistic description, which provides an analysis of the semantics of the corresponding morphemes and the specifics of their functioning, the comparative-typological method, as well as the method of component analysis of derivative lexemes. The work uses the methods of word-formation analysis and synthesis, the method of structural modeling.

4 Results

Word formation in the Turkic languages

The real ways of word formation in the Turkish language are the following: the word formation with the morphological way, the word formation with the syntactical way, the word-formation on the base of borrowings, localization, abbreviation, blinking and mixing, sampling, figmenting, assimilating to the back and front, duplicating (the new word formation of the words by duplicating), ellipsis, the word formation for the stress, the new way of word formation with the changing of the proper noun to the common noun.

S. Eker classifies the methods of word formation in the Turkish language such as: "1 – Derivation, integration or borrowing; 2 – Changing the type of the words; 3 – Changing of the meaning" [9, p. 314]. The other Turkish linguist S. Alibekiroghlu has noted the existing of the following ways of word formation in the Turkish language: "1 – Derivation [to add the derivations to the base of the word (to the root and stem)]; 2 – Integration; 3 – Sampling" [3].

The Turkish linguist H. Zulfugar has dealt with the ways of formation of the words in the Turkish language, too. If we consider that, firstly, each of the term is the lexical unit, word, in this case, we can concern the ways of formation of the terms to the ways of formation of the words. But the scientist has shown more different directions during speaking about the ways of formation of the terms. He has also indicated the "sampling" as the first way in the word formation. By taking an example of the features of sound and structure of the word, the other words are formed. To make the word with this way is characteristic not only for the Turkish language, but also for the other languages. H. Zulfugar expresses that, the other modern languages being under the pressure of the English language, the new words were made based on the "sampling". The method of "sampling" is the type of "imitation, assimilation" [35, p. 157].

The similarity of sound of the root and beginning form in the word and terms made by this method, following the common feature in the derivative suffixes, makes the situation of the appropriation of the created samples easier. But in this case, the correspondence of the features of sound and structure to the rules must be considered.

As the second way of word or term formation, the way of forming the term from the root and beginning forms with the derivative suffixes is indicated. It implies the morphological way. This way of word formation has always been productive historically. It is also one of the productive way today. H. Zulfugar, as well as other linguists, also called this way the most productive method.

After studying the methods of turkologists used in the process of word formation, we defined the ways of this word formation. The ways of word formation are realized during certain processes in the Turkic languages. These processes are the processes of borrowing and conversion that, we will deal with the process of conversion in this article.

Conversion in Turkic languages

The conversion has been created as the way of word formation at the end of the medieval. The development of conversion was the result of grammatical and lexical changings, the abbreviations of ending and suffixes and facilitation of the morphological structure of the word. Numerous nouns and verbs have became identical in the result of the loss of ending and suffixes. At the end of the medieval times, the verbs have been made from the nouns mainly by the conversion. The sole indicator of the conversion as the way of word formation is paradigm. The paradigm is the system of the morphological indicators, grammatical changings of the words.

Though the process of conversion is belonged to the flective method in languages, this language event can be encountered in the Turkic languages too. The grammatical and lexical meanings are realized by the derivative and lexical suffixes more in the Turkic languages. The lexical units can be passed from one part of speech to the other part of speech in the Turkic languages.

Most of the Azerbaijani scientists call the word formation as the morphological-syntactical type of conversion. Passing of the parts of speech to each other is considered the word formation at the expense of assuming the new meaning. If the words gain the new meanings related to the semantic development during conversion in the Azerbaijani language, we can call this language event as the way of word formation.

Some scientists equate the homonymy with the conversion, they popularize the thought of spreading of the types of substantivization, attribution (adjectivalization), adverbialization of the lexical-semntic conversion in the Azerbaijani language. The conversion is the process of passing certain word to the other part of speech related to the semantic development without the help of the derivative means.

During the semantic conversion, the word belonging to certain part of speech passes to the new part of speech by losing all semantic and grammatical relations with that part of speech. Most of the personal name are the product of the semantic conversion happening in Azerbaijani language. For example, we can include the substantivized verbs as *Solmaz, Sevər, Sevil, Yaşar, Qorxmaz, Dönməz,* the substantivized adjectives as *Sadiq, Şirin, Qəhrəman, Mehriban,* etc. to such names.

N. K. Dmitriev writes: “There are many word groups in the Turkish language that, according to their essence, cannot fit to the frame of one part of speech - they stand in the poles of converstion among two or even three categories: 1) noun-verb, 2) verb-noun, 3) noun-adjective, 4) adjective-noun, 5) adjective-adverb, 6) noun-adjective-adverb, 7) adverb-adjective-noun. Here not only the same words, but also the homonyms (i.e.: ic-ic) are considered, that is, this feature isn’t concerned to that issue” [8, p. 110].

The process of passing in the parts of speech has always been existed historically in the Azerbaijani language. The homonyms appeared in the result of the passing of parts of speech to each other. This process makes the lexical-semantic homonyms.

The substantivization from the structural-semantic types of conversion has been researched in the Turkic languages. In the these languages, the process of substantivization has spread more than the reflecticion in languages. And it comes from the existing of the agglutinative structure of the Turkic language, largely - from the using of the grammatical categories of the noun. It is possible to encounter to any numerous samples belonging to the substantivization of adjectives, numerals, participles, and adverbs in the modern Turkic languages. Even the substantivization of different word groups can be witnessed in the Turkic languages.

Some scientists haven’t used the term of conversion, they have talked about the conversion under the name of substantivization. The nouns have the categories of case, quality and affiliation in the Turkic systematic languages. Only such features must be considered as the signs of noun differing it from the other parts of speech. It must be noted that, the categories of case, quality, and affiliation can be used with the other parts of speech. The other parts of speech cannot keep their previous contents, they change their syntactic position and are substantivized. For example: azerbaijani: *qırmızılar, yaxşıların*; uzbek: *каббфнинг, кизиллар, оклар*; bashkir: *аклар, йәтендәр*; yak*: кыраллар, диәләәхтәр, улаханым, кырам*, etc.

The substantiviztion is grouped such as in linguistics: permanent (completely) and temporal (partially) substantivization. Permanent substantivization is the substantivization of certain word in definite situations, and the case of the making the words defining the content or situation is called the temporal substantivization. In our opinion, only the cases of the permanent substantivization can be considered as the process of word formation. Many times, substantivization is called the lexical-syntactical-morphological method in the Turkic languages. By this method, the using of different parts of speech instead of the noun without converting the structure is noted. The substantivization is considered the most productive word formation in the Turkic languages. Except the adverbs, the conversion of the words belonging to all other parts of speech to the noun is possible in the Tatar language. The conversion of the adjectives is observed in the Tatar language: kük kük (sky); ak ak (eyes are whitening).

The conversion of the verb to the noun is possible: ukuv-ukuv (to read); ülçev-ülçev (measure); belderuv belderuv (noting), as well as the conversion of the participles to the noun: çeçüvçe-çeçüvçe (driver). Also,the conversion of the participles to the terms is observed in the Tatar language - for example: bülüvçe-bülüvçe (division)-mathematical term; kuşıluvçı-kuşıluvçı (common)-mathematical term; the conversion of the pronouns to the noun: nerse-nerse (thing); the conversion of the numerals to the noun: berençe-berençe (meal), etc. Many times, the substantivization is equated with the conversion, they are used as the synonym term.

F. Zeynalov writes: “Many times the adjectives and nouns are still confused with each other in the turkological literature. Such kind of thought is expressed in most of the written works belonging to the Turkic systematic languages: it is stated that the noun, adjective and adverbs are not differed from each other in these languages. The linguists staying on this position incorrectly characterized the nouns as the adjectives which are used in the form of attributes” [33, p. 76].

During the substantivization, the pure noun is not always got. The substantivized word assumes the feature of thing additionally by keeping the signs of itself belonging to the previous part of speech. F. Zeynalov says about non-creation of the word belonging to the pure part of speech during conversion in the Azerbaijani language. He claims about its only occasional character. We can be witness of not only the conversion of the notional parts of speech to each other, but also the conversion of verb forms to the noun, adjective, and adverb in the modern Azerbaijani language. Occasionally, the names of verb forms carrying the features of different parts of speech such as substantive, adjective, adverbial, substantive-adjective, substantive-adjective-adverbial are called by the scientists and they are considered the categories of the second representation in the verbs.

The conversion is manifested not only in the lexical units, but also in the syntactic constructions that we do not consider because of not belonging to our content. In fact, the conversion happening in the structure of sentence can belong to the process of the word formation on the syntactic level. In the Azerbaijani language, the relative clause is converted to the situation of the parenthetical sentence by transformation in the complex sentences of subordinate clause of condition and comparison, because certain conversion happens in the language during that time. This conversion causes changing of the structure of the sentence to the simple structure.

The number of scientists chosing the process of conversion as the method of word formation isn’t so much. Also, the argues about its word formation affiliation exist. Some scientists consider this as the syntactical word formation [22, p. 1470] while others consider the conversion both the morphological-syntactical and lexical-semantic method. There were others that called conversion in other form. Z. X. Tramova has called the conversion as the lexical-morphological-syntactical word formation. According to her thought, the semantical changing is the primary, and grammatical is secondary in the conversion [31, p. 8]. A. N. Kononov has called the conversion as the lexical-syntactical-morphological method firstly, he has introduced the conversion as the morphological-syntactical method in his work written 24 years later [18]. K. Bekbergerov introduces the conversion as one the methods of word formation in the Karakalpak language. He shows two ways [4, p. 214]: 1. Lexical-semantic way. This method implies the appearing of the new word with the conversion of one word of word form to the other part of speech. 2. Lexical-syntactical way. Some expressions play only the role of one word and are called the notion in this form. By the help of this method, the independent expressions, and also the phraseological units are converted to the compound words. It is called lexicalization. For example, *көрсе қызар* “unbalanced”, *жинурган* “crazy”, *жаны ашыў* “sympathy”, *Темир казық* “Polar star”, *Барсакелмес* “name of the place”, *Сатыбалды*, *Өтепберген*, *Улбосын* “proper noun”, etc.

The role of conversion in the word formation is undeniable in the Turkic languages. But the lexical and syntactical conversion being the result of the syntactical transformation in these languages does not play an important role in the grammatical structure of the language as those belonging to the flective languages.

The word formation is considered the level of unbased language. The word formation can be realized without them as the one which is made with certain means and models. “The norm is the meaning of the words existing in the given time, in the collectives of given language objectively, is their phonetic structure, models of word formation” [15, p. 5]. One of the means of word formation is the formation of the word by the conversion of one word from one part of speech to the other one. The lexical-grammatical conversions appear in the word while this word is converted from one group to the other. The paradigm of the word is converted: it means that when the word converts from one part of speech to the other one, it carries all of the grammatical features that converted one. Namely this process is called conversion in the language. The lexical units are converted from one part of speech to the other without changing their morphological structure and phonetic cover in different languages. It is called conversion also in the scientific linguistics.

The word formation with the conversion way is more valid for the languages without suffix. In fact, the conversion is the way of word formation carried out by the conversion of the grammatical characteristics of the word. The semantic relation can be different among the notional and structural lexical units. The lexical meaning of this word is explained by the Russian linguists such as: the new word is created by conversion of one word to the other derivative paradigms. Most of the scientists dealing with the conversion disputed about conversion as the method of word formation [20, p. 234-235]. The process of conversion in the word formation has reflected at the works written by A. Damirchizade, A. Akhundov, J. Jafarov, M. Mahmudov, S. Abdullayeva, S. Orujova in the Azerbaijani linguistics, works written by F. Ganiyev, J. Guzeyev, R. Rustamov, R. Abdullayev in the Turkish linguistics, works written by T. P. Lomtev, L. Y. Malovitsky, V. I. Kodukhov, E. P. Kalecits, E. S. Kubryakova in the Russian linguistics.

Generally, some of the scientists making research on the conversion do not accept the conversion as the way of word formation. S. Orujova speaks against understanding of the conversion as one of the ways of only word formation while dealing with the conversion in the language. Orujova approaches to the conversion more comprehensively and widely. She indicates the conversion both as the way of word formation and as the lexical and grammatical process [23, p. 30].

Word formation is considered the level of unbased language not having special units belonging to it. The derivative models arrange one of the language norms. The norm is the meaning of the words existing in the given time, in the collectives of given language objectively, it represents their phonetic structure, models of word formation.

Y. A. Zhluktenko writes: “1) the new word created by the conversion is formed not in the isolated form, but in the form related to other words; 2) the new word formed by the conversion arranges homonymy with the basic form of the primary word; 3) deriving from the basic word, the derivative word belongs to the other part of speech” [34, p. 60].

E. S. Kubryakova noted the morphological transposition carrying the derivative character as the conversion [19, p. 66]. N. G. Korletyanu writes: “The other derivative means exist in the Moldovan language. This or the other word is converted from one grammatical category to the other one very oftenly without incurring any of the morphological changing. Such conversion of the words from one part of speech to the other refers to the morphological-syntactical derivative method” [5, p. 84-85]. With this, the thought of the scientist is coincided with the views of some other linguists. “The conversion is the means of word formation realized without affix, but only by the help of the paradigm and such synthetic situations happen during the process of the word formation when it is possible to differ various parts of speech derived from the same base for the grammatical structure” [23, p. 78].

The conversion of lexical unit from one lexical-grammatical class to the other is such a word formation process that, in this case, implies the creation of new word realized without existing of any method. The new meaningful lexical unit is created and the word gains the grammatical category of other part of speech. At the same time, it changes the syntactic function. F. R. Ganiyev refers the converted word combinations to the compound words as the conversion [12, p. 32].

This problem has been highlighted certainly in the works of linguists among the researchers of the Turkic languages, such as F. A. Ganiyev, N. A. Baskakov, B. O. Orujbayeva, I. A. Batmanov, A. N. Kononov, J. M. Guzeev, F. Zeynalov, R. Rustamov, R. Abdullayev, etc. According to J. M. Guzeev’s thought, the process of conversion exists in all Turkic languages and this fact is accepted by all turkologists.

5 Discussion

In the Turkic languages, the conversion of the parts of speech to each other has always been actual in the turkological linguistics. We can indicate these from the structural-semantic types of conversion: substantivization, adjectivization, pronominalization, adverbialization. In the Turkic languaes, the verb, adjective, adverb, and noun are used more by the conversion way in the word formation.

The conversion is used in almost all Turkic languages. The well-known turkologists expressed opinion about it. No doubt, both the adjective and the adverb are the notional parts of speech in the Turkic languages. But the words being in the meaning of both noun and adjective exist in the same line with them. According to this, the process of conversion must be considered during the research of the process of word formation in the Turkic languages. The conversion is one the original derivative methods enriching the Turkic languages and it must be the object of monographic researches as it is observed in the German linguistics.

A. N. Kononov calls the process of conversion as the word formation by the lexical-semantic method. The author indicates the following sample for conversion in the direction of adjective→noun: dead (olu) – adjective, being the life is over, not living yet → noun, dead person, corpse[16, p. 250];

Generally, there are some group of words in the Turkic languages that are used instead of two, even three parts of speech. Samples (Karakalpak language) are given below:

a) Adjective (adverb) and verb: *къызык* “maraqlı, maraqla” (interesting), *къызык* “maraqlanmaq”(to be interested in);
b) Noun, adjective, and verb: *къарры* “qoca” (old) (noun, adjective), *къарры* “qocalmaq” (to grow old);
c) Noun and adjective: *агъаш* “ağac” (tree) (noun, adjective); *кюмис* “gumuş” (silver) (noun, adjective) [2, p. 205].

Generally, the way of lexical-semantic word formation by conversion is confused most of the time.

In some situations, the conversion is equated with homonymy. F. Zeynalov, N. A. Baskakov confuse the conversion with the lexical-semantic word formation. But A. N. Kononov deals with the substantivization in conversion. As it is known, the adjective and adverbs express the same semantics, it means the semantics of signs in the Turkic languages: adjective reflects the sign of thing, while adverb reflects the signs of sign. These parts of speech are different not in the semantic aspect, but in the functional aspect. There are not only the functional-formal, but also semantic-formal indicators in the Karakalpak language that give the opportunity to accept the adjective and adverbs as the similar parts of speech. One of these factors is the comparative degree belonging to both the adjective and the adverbs. These factors lead to less distinguishing of these two parts of speech. Only for this, the functional factors are needed.

A. N. Kononov divides the lexical-morphological-syntactic way into two parts in the Uzbek language: lexical-syntactical and morphological [17, p. 243].

The process that A. Akhundov called as semantic-syntactic conversion causes the appearing of homonyms as the derivative noun and adjectives in the Azerbaijani language. Just as the process, such conversion can be encountered with the help of some group of the derivative suffixes in the other Turkic languages. From the suffixes *-лы/ли*, the feature of making both the adjective and the noun in the Nogai language is evident, *-lьq* has the feature of making both the noun and the adjective in the Kyrgyz language, the derivative suffix *-sьz* has the feature of making both the adjective and the adverb [3, p. 34]. Kononov writes about existing of the 3 semantic meaning groups of the suffix *çı* in the Turkish language: 1) The first expresses the name of action, work, behavior. For example, *avçı, demirçi, kuyumçu, balıkçı, kuşçu, sütçü* and etc.; 2) The second makes the personal name: for example, *maddeçi, sporçu, yalançı, şakaçı.*;3) The third makes the nouns related to action, situation, for example: *yolçu, davaçı, kiraçı, grevçi (tətilçi), ezberçi* and etc. [16, p. 103].

There are many structural parts of speech in the Turkic languages that not only indicate the complete conversion of the words from one part of speech to the other, but also reflect the grammarization of many lexical meaningful units clearly. There are many independent meaningful words in these languages, especially in the Kyrgyz language, that have lost their lexical independence and were included to the row of the structural parts of speech. That is why, within the phenomenon of one of the structural parts of speech isolated from the other parts of speech, the usage of postpositions as both the notional part of speech and postposition is noted and they are considered the lexical-grammatical homonyms in the Turkic languages [33, p. 130].

But although such kind of words are the same completely, they are not coincided words in their lexical-grammatical meanings. Therefore, according to R. Rustamov's thought, the words characterized by F. Zeynalov as the postpositions created from independent meaningful words have been circumcised in the result of semantic and grammatical transformation of notional parts of speech [26, p. 37]. J. M. Guzeev refers the followings to the postpositions made by the conversion in the Turkic languages:

1. Adjective → postposition: kab-bal. *жуyукъ* “yaxın”(near) - *жуyукь* “təxminən”(near); kyr. *башка* “ başqa ” (other) — *башка* “savayı” (other), etc.
2. Numeral → postposition: kab - bal. *кьадар* “bir necə, coxlu”(some, many) — *кьадар* “qədər, kimi” (number), etc.
3. Adverb→ postposition: qır. *мурун* “əvvəlcə, qabaqca”(before) — *мурун* “əvvəl, qabaq” (front), etc. [135, p. 82-83].

Therefore, the structural parts of speech have appeared from the notional parts of speech historically, and today this means that process of conversion from the notional parts of speech to the structural parts of speech is being continued. The process of conversion is completed when the word is separated from the lexical meaning completely and is turned to the carrier of the grammatical meaning.

But only the words belonging the independent parts of speech incline to convertion to the seconddary parts of speech, that is, the relative-grammatical attitude and the meaning of relation exist in their meanings or creation of this is possible in certain situation.

Thus, the making of structural parts of speech from the notional parts of speech with the help of conversion is the spreading process in the Turkic languages.

The creation of derivative postpositions from the noun, adverb, and verbs in the Tatar language is mentioned. There are such nouns in the Tatar language, the conversion of which to the adverb is observed by accepting certain derivative suffixes. Especially, the words belonging to the noun can be used as the postposition by accepting the suffixes of the cases: for example, *астында* “altında” (under), *турасына* “qabaq” (front), etc.

As can be seen, the authors note difference of each two types of conversion. The lexicology of the language enriches during the conversion happening in the lexical-semantic level. In that process, the words having none of the changings are included to the other lexical-semantic group. The same words only consist of the roots in the lexical-semantic conversion. For example, let us choose the word *“yaxşı”*. This lexical unit only consists of the root. This adjective must convert to the adverb and gain its syntactical function for getting the status of lexical-semantic conversion. As we noted above, the conversion called as the syntactical conversion in the words by the linguists must be named the lexical-semantic conversion and the converting of the meaning in the lexical unit must be considered the most basic factor of it. Sometimes, the nouns express the sign and quality coincided to the content of the real thing, and sometimes they reflect the other sign and quality, not being in the relation with that content completely, and being absolutely far from the real content of the word during the conversion of the nouns to the adjectives in the Azerbaijani language. For example, the adjective “*göy*” (blue) has been noun expressing the sky really, but at the same time, this word has indicated its colour. Thus, the adjective “göy” has been derived. This process of conversion reflects the conversion happening in the lexical-semantic level.

N. A. Baskakov and A. N. Kononov note the possibility of realization of this language process by the lexical-syntactical, syntactical, morphological ways in the Turkic languages, especially in the Uzbek, Turkish, Karakalpak languages. A. A. Yuldashev writes about taking enough large place by the substantivization of adjectives in the Bashkir language. He indicates the two types of substantivized adjectives:

“1. The nouns created as the result of the substantivization of simple adjectives. For example, *бай* “varlı” (rich), *батыр* “qəhrəman” (hero), *оят* “vicdan” (conscience), *ярлы* “kasıb” (poor), etc.

2. The nouns created as the result of the substantivization of different derivative adjectives. For example, akıllı “ağıllı” (clever), insaflı “insaflı” (fair), etc. A. A. Yuldashev indicates the substantivization of the participles being in the present and future tense forms, the infinitive accepting the suffix *-мак* in the Bashkir language” [32, p. 116-117].

The adverbialization is considered the productive derivative method in the Bashkir language, implemented in two ways as applied in this language: 1) by the conversion; 2) by the isolation of grammatical forms belonging to other parts of speech and by the lexicalization. There are about 70 lexical-grammatical homonyms in the Bashkir language. Here we can include as the examples *алыс*(uzaq) “far”, *анһат*(asan) “easy”, *һирәк*(az) “less”, *яҡшы*(yaxşı) “good”, etc. They are used as both adjective and adverb without changing their forms depending on context. These words take the interval position among the given parts of speech by performing as both the adjective and the adverb regularly.

For differing the lexical-semantic ways of word formation and conversion from the other method of word formation, they are called the nonlinear methods and the other ways are called the linear methods of word formation. While the linear word formation happens with the combination of the morphemes (morphological and syntactical ways of word formation), nonlinear word formation appears on the base of conversion of the word from inside without any combination. The word is made by the addition of the form to the other one in the linear word formation. But in the nonlinear word formation, there is no such explicit (exterior) expression of the form, and the words are created by the other “invisible” rules.

6 Conclusion

Though it is not the most productive and intensive process and, all the same, the conversion is still used in the word formation of the Turkic languages. The main cause of not using of this process very intensively is being the agglutinative language of the Turkic languages and implementing of the word formation with the lexical suffixes mainly in these languages.

The process of conversion in the word formation is the process of converting the word belonging to any part of speech to the other part of speech without making any changes in the root of the word.

The words, especially the adjectives, can incur to certain lexical, syntactical and morphological conversions during the substantivization in the Turkic languages, too.

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ARTISTIC LANGUAGE CHARACTERISTICS OF THE PROSE WORKS BY THE REPRESENTATIVES OF NAKHCHIVAN LITERARY ENVIRONMENT (LATE 19TH CENTURY AND EARLY 20TH CENTURY)

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Abstract: The prose works of the Nakhchivan literary environment representatives of the end of the 19th and the beginning of the 20th century are among the pearls of Azerbaijani literature due to their variety of themes and styles. Therefore, it is crucially important to examine the first artistic examples of writers in terms of language and style, and at the same time to reveal specific tendencies. One might trace an attempt to create a unique artistic style and a strong tendency towards original artistic tools within creative pursuits of Nakhchivan writers of that era. The writers who touched on the important and vital issues of life, besides reflecting the ability to raise spiritual and moral values and social conflicts at a high artistic level, expressed own artistic power in natural and clear language in their pieces. The capability to capture details that increase the power of writing and expression, language and style in the works of writers is consistent with their artistic solution. Writers used the rules of the language in a purposeful way, introducing the oral speech and descriptive tools according to the socio-psychological characteristics of the characters. Prose writers preferred using the oral speech, taking into account the socio-psychological characteristics of the characters, making them speak emotionally and expressively in accordance with the norms of orthography, and achieved diversity on the basis of the prose language. The writers of the period under consideration skillfully presented the influence of personality, time, as well as space influence and brought forward the linguistic landscape of the period with the help of artistic language tools. In the aforementioned period, literary figures united under the national narrative, closely participated in the process of self-knowing, and at the same time, made generalizations by observing the context of socio-political conditions and language in their works.

Keywords: Nakhchivan; Language and style; Artistic language; Prose language; Developmental language; Writer's language.

1 Introduction

Artistic works play an exceptional role in the formation of social and political consciousness in society. In addition to shedding light on the historical development of Azerbaijani literary language, fiction is also considered a reliable source in terms of refining the linguistic material of poets and writers. One of the main tasks of the article includes revealing the individual and creative tendencies of the writers against the background of the lingual and stylistic landscape and analyzing their main goal. The study of the impact of the prose works of Nakhchivan literary figures at the end of the 19th - the beginning of the 20th century on the literary process has increased the importance of the research. The need to re-examine the linguistic and stylistic characteristics of the artistic heritage of representatives of the literary environment is also related to the fact that Azerbaijan's life of the time, socio-economic situation, century development trends and progress are involved in research again, comprehensively and in detail. Such approach has become important as it is aimed at studying the state of vernacular, colloquial, and literary language. The study of the artistic language landscape in the prose works of Nakhchivan authors in the described period, folk traditions, forgotten folklore examples, family-household issues determines the relevance of the article once again. It is no coincidence that during this fruitful stage of the history of the literary and artistic language, prominent writers benefited from the unique treasure of the folk language and enriched the Azerbaijani literature by writing interesting prose works. Researching the lingual and stylistic issues of the prose works of literary figures is relevant in terms of full and comprehensive reviving of the general picture of the literary process, and at the same time enriching Azerbaijani artistic language and vocabulary.

2 Method

During the research, studies and scientific literature dedicated to the analysis of language and stylistic features of Azerbaijani writers' creations were used, and scholars' views on artistic prose in Azerbaijani literature have been referred to. Materials found in the personal archives of writers, stories and narratives published in various magazines and newspapers, monographs about them, as well as selected works present the subject of research, artistic features of the language of individual writers, subtleties of using live spoken language constitute the main object of scientific research. In the article, the theoretical and practical materials were refined based on the historical-comparative analysis method, and the artistic language of the Nakhchivan writers' creations of the end of the 19th and the beginning of the 20th century has been investigated in accordance with the main principles of those methods.

In a complex and contradictory period, the unity of the language, consideration of genre features, the relevance of language facts both to the general public and to the writer got tested on specific texts. Considering the above mentioned, the following tasks have been set forth:

- To achieve the application of new approaches and analysis models to define the prose language of the considered period in a comprehensive way by re-researching the works of representatives of the Nakhchivan literary environment of the end of the 19th and the beginning of the 20th century;
- To evaluate the services of writers in the development of the literary prose language, to emphasize the variety of stylistic possibilities of the artistic language and the ways how the authors use these possibilities;
- To reveal the artistic means used by writers to create stylistic effect and expressiveness in their works;
- To show lexical layers, emotional-expressive words, lexical semantic word groups used in the language of prose works;
- To clarify the stylistic position of phraseological combinations used in prose works;
- To determine the stylistic possibilities of proverbs used in artistic examples to present events figuratively and vividly;
- To draw attention to the distinguishing features of the heroes' characters, to determine the breadth of stylistic possibilities of artistic comparisons, metaphors, and epithets in creating their portraits, to emphasize the writer's artistry in the processing of metaphors.

3 Results and Discussion

At the end of the 19th century and in the beginning of the 20th century, the prose creativity of the wordsmiths coincided with the most intense and contradictory period in the history of Azerbaijan. Every writer engaged in prose creation turn attention to the correct selection of stylistic tools for personalizing the speech of the characters, creating stylistic variety, expressing the local atmosphere, the people's daily life, and the way of life. When the writer cannot give the desired word in the language of the image in accordance with the literary language, he looks for proverbs, phraseological combinations, dialect words, and conveys his ideas to the reader figuratively. Therefore, researching artistic and literary examples represents an interesting source in terms of learning the language, history, lifestyle, and ethnographic life of people living in different areas. Writers reflecting the linguistic landscape of the period in their artistic works, besides perpetuating lingual material, also enriched literary language with new words and expressions, individualized the language of images, and strictly followed the requirements of artistic principles, expressing ideas more effectively through lexical units. Considering the power of language to reflect the history of any nation, we can point out the necessity to cover the issue within the aspect of linguistics. In the 19th century, the outstanding intellectuals of Azerbaijan were reading works of Russian-European democrats, writers, enlightened thinkers, benefited from them and made innovations in own creativity. Azerbaijani clerisy who got educated in the Russian language benefited this language to make contact with world literature, translate works, and familiarize the people with artistic examples. The contributions of the representatives of the

Nakhchivan literary environment to the translated literature also influenced the development of Azerbaijani artistic language in a certain way. The creative activity by the 19th century Azerbaijani writers, from Gasim Bey Zakir to Mirza Fatali Akhundov, is characterized as a period of searching in the field of poetry and artistic prose, moving towards realism. In the book "Poetics of Prose", Arif Mammadov extensively discusses the artistic and aesthetic features of stories, narratives, and novels of individual artists in the study of the poetics of Azerbaijani prose. The literary critic writes about the fact that the prose works of scholarly wordsmiths have been on the same level as the achievements of world literature in terms of both idea-content and poetic-artistic peculiarities: "Azerbaijani prose, which was formed and developed in the 19th century, kept pace with the contemporary level of the world literary process regarding the aspect of development, artistic expression of the artist's position, in one word, in the field of poetics and craftsmanship" [9, p. 17].

Writers looking for innovations for the maturation of artistic prose began covering topics such as exposure of enlightenment lack and ignorance, elimination of illiteracy, women's freedom, introducing the Eastern world to the lifestyle and culture of Europeans. Some writers from Nakhchivan, who entered the path of creativity with poetry, also gave a try in the field of prose. Young writers like A. Bakikhanov, M. Sh. Vazeh, G. Zakir, I. Gutgashinli, S. A. Shirvani, N. Narimanov, A. Hagverdiyev, S. S. Akhundov, S. M. Ganizade, J. Mammadguluzade, E. Sultanov started to create pieces of artistic prose in various genres of literature and became the predecessors for the prose writers living after their era.

Basing on specific artistic examples, abundance of innovations in the field of artistic prose, poetry and drama, as well as in journalism, should be noted. The creative path of the writers of Nakhchivan, who grew up in a period of development of the Enlightenment movement, has been remarkably rich with interesting works. The literary tradition of artistic prose established on a national basis from the classical period to the Middle Ages and also from the 20th century has transpired into one of the most demanded genres of the period. Arif Amrahoglu writes in the book "The Poetic Power of the Epic Word": "Fictional life is created on the basis of real life, but it never becomes adequate to reality, thus the models of behavior in real life play a decisive role in the organization of the inner world of the artistic work" [2, p. 143]. After poetry and dramaturgy, the revival started showing itself in the field of prose. "Molla Nasreddin" magazine, published in 1906, revealed the possibilities of artistic prose and strengthened the tendency to literary language. The development of the press and, in particular, the launch of a magazine like "Molla Nasreddin" opened wide doors for artistic prose and journalism. It should be noted that the prose language has managed to penetrate Azerbaijani literary language by taking its beginnings from journalism. Azerbaijani writers starting off prose creation encouraged the awakening of the people's national morale, formation of public opinion, spread of enlightenment ideas, opposed the Arab, Persian, and Ottoman influences, and brought lingual issues arising from the sense of patriotism to the fore. During mentioned period, the subject area of literature expanded, took a new shape, new literary genres such as dramaturgy, comedy, literary criticism and new artistic prose emerged. In the second half of the 19th century, Azerbaijani prose entered its full development stage with the gradual mastering of writing techniques and its transformation into a national literary tradition.

At the beginning of the 20th century, the representatives of the Nakhchivan literary environment, like their contemporaries, created literary works on subjects of raising interest in education, getting knowledge, studying science, women's freedom, and social injustice. Azerbaijani writers exerted every effort for the development of artistic prose; although the searches were different, the goal was the same: introducing the Europeans to the Eastern world, eliminating ignorance, social backwardness, and illiteracy for the sake of progress. The representatives of the Nakhchivan literary environment managed to carry this baton towards their great ideals with great enthusiasm at the beginning of the 20th century. Prominent representatives such as Muhammad Taghi Sidgi (1854-1903), Eynali Bey Sultanov (1866-1935), Jalil Mammadguluzade (1869-1932), Mammad Said Ordubadi (1872-1950), Huseyn Javid (1882-1941), Ali Sabri (Gasimov) (1892-1983), Alakbar Nakhchivanli (Abbasov) (1893-1940) played an important role in the development of Azerbaijani literature.

Prose as a genre giving life to new characters and epic volume, reflecting the people's life, customs, and everyday life by pictures taken from life, not only brightens up all words and means of expression, but also informs the reader about the events of that period. Ordubadi Sidgin's poems conveyed the importance of accurate delivery of events in the society through the feelings of his character: *Buyukkhanim hid the newspapers and letters, but left a letter written by the teacher of Nakhchivan city, Mohammad Taghi Sidgi, on the table. Rzagulu Khan opened the letter and read a few personal notes about Iran written by the late Sidqi, which made him even sadder* [11, p. 350]. Mukhtar Imanov, in his book "Psychologism in Modern Azerbaijani Prose", talks about the fact that the images conceived by writers' fantasy leave the concreteness frames, and get transformed into idea carriers: *"The writer who wants to create complete characters attempts to connect the plot line more with the hero, to the concentrate around the characters' internal and spiritual tendencies"* [6, p. 11].

Mammad Said Ordubadi's work "The Unfortunate Millionaire, or Rzagulu Firangimaab" presents extensive information about the socio-political landscape of that time. The life of the people under oppression and struggle gets recreation in the figure of Rzagulu Khan, who faces the social problems of the time and cannot reconcile with them. The work was written in 1907 and published in the "Gaflat" newspaper at the beginning of 1908. In this art piece resonating with today, Ordubadi lays out situation in Iranian Azerbaijan, the Mashruta movement, the intolerable consequences of ignorance, commonness, oppression, and tyranny with full accuracy, basing on his own observations and left behind a precious art piece containing generalizations.

Descriptions of residential houses, decorations, gardens, and other elements in prose works also attract attention. The literary figures describe the internal and external structures of houses, individual characteristics, clothing, decorative elements, etc., from an ethnographic point of view, reflecting comprehensive details. Eynali bey, who based the story "Kurdish Girl" on the shepherd's tale, described the appearance and clothes of the Kurdish girl in the way he observed: *She was a beautiful, tall and curvaceous girl with a long neck and a dark complexion. Her face is wide, mouth and nose are small, the forehead is open, and her bow-like eyebrows seem to have been drawn with a pencil* (13). The writer covered different types of folk costumes of Azerbaijan in his art, as well as depicted the men's clothing, which included different local features: *He is dressed in a short-sleeved shirt, with a shawl around his waist, as well as wide trousers, strap on the leg, and Shirvani shoes on his feet* [14, p. 105].

As Izzat Magsudov noted, one of "original features in E. Sultanov's pieces is frequent using of folklore materials and creation of fairy-tale plots when composing his stories" [7, p. 118]. At the beginning of the 20th century, the huts, barracks, and dugouts inhabited by the poor class were considered to be a simple and typical example of material culture of that time. The prose by Eyneli Bey also abounds with various names reflecting the life style of people: *Murad the baker was very poor, he had only one cow and one goat, and he himself lived in a hut* [14]. *While Gozal was busy with these things, her father was resting against a bundle in the dugout.* It is quite natural to use lexicon in fiction that reflects the way of life, household, and customs, because many of these words, which depict various areas of household and human activity, act as dialect and syllabic indicators: *Gozal would light the stove, put hanger over it, and hang the pot over, and would prepare some food for her father* [14]. Eynali Bey preserved the lexicon of the spoken language in his prose works and achieved a vivid description of events: *When her father rested in the field, she would jump on the horse and graze cattle, and during dinner she would gather the cattle and put them to sleep* [14]. Eynali Sultanov presented Gozal, a dressmaker's daughter, as honest, zealous, brave as a man, her audacity is seen in various stories and events, and she drew attention to her galloping a horse. The word *qisraq* in the story means female horse. In the book "Semasiology of the Azerbaijani language", it was concluded that the root of this word is related to "qis", which is formed from the repetition of the word "kis-kisr": "Supposedly, in order not to be confused with "kis-kivraq" [1], "kisir" had to be used, and "kisir-kivraq" composition was formed. Then the "barren" is separated from this composition. Eyneli Sultanov presented the words from the people's language in his stories with the precision of a jeweler: *Sometimes she went to pasture the cattle with her father* [14]. The writer used synecdoche, that is a type of metonymy, which ensures that the name of the part is transferred to the whole, and by shortening the word to graze, he equated the object with its characteristic detail with the word *mala (to pasture the cattle)*. The farm life and the ancient tools used in the farm, which are included in the fiction, have preserved the ancient traditional occupations from being forgotten by presenting them in a manner suitable to the vernacular: *She who brings back cattle with a long cane in his/her hand* [14, p. 19].

The art pieces by Alakbar Gharib of Nakhchivan in 1910-1930 play an exceptional role in the revitalization of the language landscape of Nakhchivan's literary environment at the beginning of the 20th century. The author's stories such as "The Sultan of My Heart", "Sister and Brother", "Children's Sofa", "The Consequence of Greed", "Merely a Snake", "Poor Leyla Khanum" used the capabilities of the lyrical-psychological style to skillfully describe the inner-spiritual world of the characters. In the language of Alakbar Garib's stories and narratives, sometimes whole sentences, and sometimes in the form of words and word combinations, phrases belonging to Ottoman Turkish were included. Believing in the power of epic inspiration, Alakbar Garib was able to clearly reflect the life scenes of the time he lived in, the striking contradictions, the inner world of the characters he depicted, his view of life in their speech in artistic language: *The terrible coldness of winter was over, and the sun made the earth beautifully warm and radiant* [10, p. 19]. Ilkin Askerov, who notes in his book "Unproductive Suffixes that Create Productivity in the Azerbaijani Language" that the unproductive suffix of Persian origin - *Avar* in the sentence is derived from the word *Avardan*, means *to bring*, says about this suffix: "by joining words, it creates the concept of sign, quality, thing, person" [3, p. 78].

Writers sometimes associate the sad situation faced by the hero with the turbulent time of nature, preparing the reader for the entry into the next episode. In his book "Publishing creativity of Abdulla Shaig", Baba Babayev talks about the concordances and parallels between nature and society, nature and man, and the metaphorical role of nature in human destiny: "Nature has turned into a poetic character that gives artistic information, evoking a preconceived idea about the future and fate of the image or event symbolized in the writer's pen" [4, p. 39]. Ordubadi compares the distraught state of the hero to nature. Nature is used as an artistic tool in harmony with the fate of the image: *Your beauty faded, whitened like the flowers that shed the veil of regret in the autumn season, your lips which opened sadly, yet not talking to your sister and brother have darkened like the buds in leaf fall season, out of their natural color* [11, p. 279]. Ordubadi's prose writing might penetrate the deep layers of the spoken language and is distinguished by its artistic and figurative nature. Different types of functional styles have been reflected in Ordubadi's prose. Most of the Russian-European words he used in the novel "Miserable Millioner or Rzagulu Firangimaab" present military-political terms, which were used in the language of copies according to the requirements of the time: *starshiy, garadavoy, furajka* [11, p. 316].

Farahim Sadigov in his book "Language Features of the Works of Gasim Bey Zakir" pointed out that historical conditions to be one of the main conditions for the introduction of borrowed words into another language; also he mentions that other conditions are also inevitable: "If there is no political, social, economic, and cultural connection between nations, these languages cannot influence each other and cannot communicate with each other" [13, p. 45].

Any number of cases of using nicknames, titles, positions and artistic names of the period might be found in literary works. Doctor of Philological Sciences Aydın Pashayev, in his book "Fundamentals of Azerbaijani Pseudonymology", extensively discusses the onomastic features of pseudonyms and their place in the name system, and writes: "The auxiliary name category includes nicknames, titles, and pseudonyms, and it emerges due to the changes in a person's character, appearance, social, political, and artistic activity, profession and occupation at a certain time of his life, scientific, religious views, etc. and has an informal character compared to the main names" [12, p. 8]. In Jalil Mammadguluzade's prose works, such names sometimes are used in series: *nachalnik (head), glava, katda, pristav* (175), *serjant* (*sergeant*) (108), *yuzbashi (centurion)* (255), *polkovnik (colonel)* (255), *yasovul* (254). In author's story "Gurbanali Bey" [8, p. 176], the *Kazak boyuyu (The Kossak elder)* used the title of officer along with the colloquial form of the Russian word officer: *oficher*. Manifestation of the great love of Mirza Jalil, the fanatic and prominent carrier of the language, to his mother tongue might be traced in all his works. Taking into account the structure of the *flute* musical instrument in the author's story, the translation is also interesting. Hidayat Efendiyev, in the book "Followers of M. F. Akhundov's realistic-satirical prose", wrote that the artistic influence, brevity, depth of meaning, simplicity 2and realism of J. Mammadguluzde's "Mailbox" have become its main influence points: "The Mailbox" introduces closely the first period of the writer's creation, public issues that interested and preoccupied him during this period, his artistic style and language characteristics, as well as the nature and direction of his struggle against social injustice with the old world, the old structure" [5, p. 154].

4 Conclusion

As stated above, the representatives of the literary environment of Nakhchivan continued the traditions of Azerbaijani national literature and played an exceptional role in the enrichment of Azerbaijani artistic language by creating works different from each other in terms of plot, composition, and subject matter. The artistic prose of the representatives of the Nakhchivan literary environment, which played a unique role in the Azerbaijani literature at the end of the 19th and the beginning of the 20th century, attracts attention with its uniqueness and originality, especially in terms of complexity and richness of narrative organization and structure. Nakhchivan authors not only preserved the language and nature of the people by writing according to the spirit of the people, but also influenced the development of speech culture by using the possibilities of the living language.

The national spirit, voice of the heart, and thinking of the people have been to the finest details reflected in the expressions in the prose works. The exposure of religious fanaticism in poems written in the form of satire in the 19th century was choosing a wider path of struggle at the beginning of the 20th century, bringing a revolutionary spirit to Azerbaijani national literature both in poetry and prose, and leading the propaganda of innovation, taking into account from all kinds of criticism of backwardness of the domestic life, dreams and aspirations of the people. Satirical story, novella, short stories were the most demanded genres of artistic prose. At the beginning of the 20th century, the prose, distinguished by its comprehensive and broad possibilities of description, was influenced by Azerbaijani oral folk literature, guided by its rich experience, and continued the most perfect traditions of world classics.

In general, the beginning of the 20th century was a period of perfection for artistic prose. This perfection manifested itself in the social aspect of the subjects, artistic quality and force of realism. According to the demand of the time, at the beginning of the 20th century, authors in Azerbaijan, as well as in the whole world, wrote books that affected the moral and spiritual formation of people and elimination of illiteracy.

The issue of language has become undoubtedly the most important indicator of the prose works power. The representatives of the literary environment, leaning upon the traditions of Azerbaijani prose and continuing it, demonstrated high artistic skills in bringing the elements of folk speech into the written literary language, using archaic lexical units as material that complements the stylistic feature, and choosing words and expressions that match the language and character of the image.

At the end of the 19th century and the beginning of the 20th century, the re-engagement of Azerbaijani prose from the point of view of poetics and art, including artistic language, created a basis for a deeper understanding, recognition, and mastery of the subject. The colloquial language style in the prose works of representatives of the literary environment without difficulty reflected the grammatical structure of artistic prose of the late 19th and early 20th centuries.

The prose which attacked heavily the colonial oppression of tsar regime due to Russia's occupation policy in Northern Azerbaijan at the beginning of the 20th century, and due to radical changes of the era, was not lagging behind the previous periods in terms of the literary idea and artistic position. Representatives of the literary environment created memorable examples of artistic prose with their original manuscripts reclining upon the fluency of the Azerbaijani language and the wide range of expressive possibilities.

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CULTURAL ANALYSIS OF THE MODERNIZATION IN AZERBAIJAN SOCIETY AT 19TH - 20TH CENTURIES

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Abstract: Isolating the history of Azerbaijan from the all Turkic history and culture has always been the main goal of purposeful policies. During the Soviet period, a significant number of cultural events were either completely hidden from the people or presented in a distorted form. In particular, concerning the period of the 19th-20th centuries, the cultural heritage of Azerbaijan is presented from subjective and biased positions. Therefore, after the restoration of Azerbaijan's independence, there has been enlivening in the field of objective research and promotion of the national culture history. The destroying of stereotypes created by the Soviet regime allowed for the re-analysis and study of a number of issues. The main purpose of the investigation is to study these national-ideological principles, which have not lost their relevance for the Azerbaijan society, as it was then. The cultural analysis of modernization processes in Azerbaijan became the object of research in the article and the problem was evaluated from the standpoint of East-West conceptual ideas; the logical results of the enlightenment process resulting from the establishment of the Republic were summarized and the main directions of cultural construction in the republic were highlighted. The article provides a historical and cultural analysis of the renewal process during the century, the factors that actualize the national solidarity of the intelligentsia with the Azerbaijan national bourgeoisie for national self-awareness and cultural progress, the problem of modernization in the historical and cultural context. From the point of view of benefiting from the historical and cultural experience in the modern cultural policy of the Azerbaijan Republic, the scientific conclusions and results obtained during the research are of practical importance.

Keywords: cultural context; modernization; Azerbaijan; Turkic history; conceptual ideas; national solidarity.

1 Introduction

With the restoration of national statehood, real conditions were created for the study of the people's spirituality, historical and cultural past. Since these years, when the process of national self-awareness has intensified, the urgency of studying the dark pages of Azerbaijan culture, the creativity of personalities whose names have long been forgotten by the people, has set new tasks for researchers.

The end of the 19th century and the beginning of the 20th century, characterized by the expansion of enlightenment, development of education, press and art in Azerbaijan, marked by many cultural events, went down in history as the formation of national thought and national statehood. But these facts have been ignored for many years, and were presented from a subjective and biased point of view during the Soviet times. However, the cultural heritage of that period, especially the reforms implemented in 1918-1920 to give equal rights to all citizens, regardless of ethnic, religious, and political affiliation, gender, as well as state attributes and reforms in education, science and culture, restored the state independence of the Azerbaijan people. In this sense, the study of cultural processes and modernization in Azerbaijan, including cultural reforms during the Azerbaijan Democratic Republic (1918-1920) is relevant both in the terms of studying historical experience and the successful implementation of cultural construction and integration into the world in modern times.

In the late 19th and in the beginning of 20th centuries, activities to apply modern Western values and institutions in Azerbaijan went down in cultural history by various names such as “renewal”, “modernization”, “westernization”. On the basis of this hundred-year process of renewal, the cultural movement in the Azerbaijan society, which entered a new century, began to take on a national image with all its openness. The main purpose of the study is to explore the cultural basis of the process of historical renewal and modernization in Azerbaijan, to use the results of this experience in building a modern democratic civil society.

National enlightenment, mother-tongue education, theater, press, cultural-educational and charitable societies became important cultural factors conditioning the modernization. In such a situation, tasks such as benefiting from modern European values formed the basis of national ideology. This national ideology arised from the political nature of the tasks facing the Azerbaijan people, who restored state independence in the late twentieth century. The study of the process of modernization, in which the tradition of historical heritage and the experience of the national statehood is passed on to future generations, is the scientific main point of the research. The theoretical and methodological basis of the research is the principles of historical-comparative cultural analysis. The presentation of historical events includes a chronological sequence and a method of scientific-critical approach.

2 Method

The research methodology is determined by the specifics of the subject of study, the purpose and objectives of the work. In the article, regional manifestations of the phenomenon of transformation of ethnic systems in the context of modernization are considered in the cultural and socio-philosophical aspect. The methodological basis is a complex-system principle, which allows considering the designated issue from the standpoint of various sciences. From this point of view, the study represents a kind of integration of the methods of various scientific disciplines - philosophy, sociology, ethnology.

3 Results and Discussion

Cultural analysis of the process of enlivening in the Azerbaijan society

The fact of national-cultural revival that took place in Azerbaijan in the beginning of 20th century, of course, was not a sudden, ready-made cultural event. This renaissance was an enlivening movement that gradually formed throughout 19th century. Undoubtedly, the influence of the awakening and enlivening processes of the previous century on the development of progressive intellectuals of the national-cultural revival is undeniable. Until that time, a large “cultural movement” stage of enlightenment and national struggle started in Azerbaijan with Bakikhanov, Vazeh, Gutgashinli and continued with Akhundzade and Zardabi. There was a short period of “political movement” represented by such intellectuals like Huseynzade, Topchubashov, Agaoglu, Rasulzade, Mammadzade, Yusifbeyli. In this sense, the unity of national and human values was the source of the idea of modernization and socio-political meetings. The idea of such a cultural idea was based on the cultural achievements of the East over the centuries.

The intellectuals of that time benefited from the European democratic thought, they developed these ideas in accordance with the new historical conditions and skillfully applied them to the Azerbaijan environment. These intellectuals not only did not limit their creativity to national traditions, but also sought ways to rise to the level of modern world culture. Therefore, their worldviews are formed in the context of the values of Eastern culture and the achievements of universal civilization. Adopting the world experience, they tried to synthesize national and moral values and it opened wide opportunities to raise the Azerbaijan society to the level of the requirements of the new era.

Those who study the process of enlivening divide this historical stage into two periods — “the Awakening” and “the Enlivening”. Thus, the first half of the 19th century is called the “Awakening” era, and the second half — the “Enlivening” era. For example, Hussein Baykara compared this stage with the Renaissance and Reformation processes in Europe, “the social and economic conditions of these two epochs were undoubtedly different” [5, p. 9]. The fact of such a cultural awakening must be assessed in the context of both socio-economic conditions and socio-political factors. From the first years of the 19th century, under the tsarist empire regime, Azerbaijan Turkism was trapped in the grip of biased and chauvinist policy. Isolating the Turkic peoples from each other, denying their ancient culture and hindering their development were among the main goals of the Tsarist Empire's policy. Such a policy was largely implemented through the religious, scientific, and cultural activities of tsarism. Thus, from the first years of the occupation, the settlement of the Russian and Armenian population in Azerbaijan, being of Tbilisi as the administrative center and the placement of educational institutions there hindered the formation of a cultural environment. Measures that would complicate national unity and cultural development were the main point of tsarism. Along the way, religious means were not forgotten, and sectarian strife was fueled by policy.

The religious organization, which was established under the name of a clerical office and became an official government institution, trained “sheikhs of Islam” for Shiites and “muftis” for Sunnis. “Ali” and “Omar” schools were established, and those who practiced the Sunni sect were taught in “Omar” and Shiites in “Ali” schools. “The biased difference between the Georgian aristocracy and the Azerbaijan nobility was not overlooked in this organization, which was a hotbed of controversy for the Muslim community. Like the Georgian patriarch and the Armenian Catholicos, Muslims also had “sheikhs” and “muftis” [16, p. 24]. However, when it came to their rank and respect, their biased policies against Muslims were evident.

While Armenian and Georgian clerics were considered people representing the church and the community, Islamic clerics were demoted to the rank of tsarist official, even less paid than a police officer. While the Georgian aristocracy and the Armenian Church, which had their origins and evolution in their national histories along with tsarist services, played an important role in the lives of these two neighboring nations, the Caucasian nobles and “notebook mullahs” had no role in Azerbaijan national life [17, p. 16-17].

Research works that give a political and cultural picture of that period [11; 16; 17] emphasize that this was done by two important means. It is stated that tsarism pursued a policy of russification, on the one hand, by subordinating the scholars and mullahs of Islam, and on the other hand, without permitting the national spirit and upbringing (forcing the people to study in Russian schools). To achieve its first goal, tsarism established two separate clerical divisions for Shiites and Sunnis. Through this department, it also involved mullahs and efendis in the service of its subordinate officials. In order to achieve the second goal, the regime opened “ushkols” (schools) on the basis of the russification program. However, the people did not trust the government officials, the mullahs, and the boys who had graduated from Russian schools. The people called the mullahs who were officials of the tsarist government the “notebook mullahs” and the young people who studied in the Russian “ushkol” (school) the “Russian children” and fought against the russification policy in their own way - they set “akhund” and “school” against the “notebook mullah” and the “Russian school”.

Despite all the prohibitions of the occupation period and the biased policy of the empire, the people of Azerbaijan were able to gradually open the way to the general progress of the cultural world. Thus, along with the negative manifestations of tsarist policy, there were a number of positive factors that had an impact on the national and cultural awakening of the people.

For example, by the beginning of 19th century the revolutionaries who were exiled to the Caucasus and the opposition intellectuals who were influenced by the French Revolution, including “the Decembrists” (Russian aristocratic revolutionaries who having connections with Saint-Petersburg revolution of December 26, 1825), each of whom spoke several Western languages, had a great influence to local people. However, what they wanted was no different from a “constitutional tsarist administration” in Russia. It was these ideas of Western freedom that the revolutionaries conveyed to the Azerbaijan intelligentsia. “The cultural idea brought to Azerbaijan by the Russian revolutionaries, who fought against the tyrannical Russian tsarist regime and whose heads were full of Western freedom ideas” [5, p. 58-59] did not pass unnoticed in public opinion.

The renewal and cultural movement in Azerbaijan began in such a way. One of the factors that stimulated it was the growth of prominent personalities in the Azerbaijan environment. For example, Mirza Kazim Bey, who was criticized for his religious beliefs, proved with his works and activities that “he remained patriotic son of Azerbaijan and the East” [5, p. 57]. The Azerbaijan enlightenment, represented by A. Bakikhanov, I. Gutgashinli, M. Sh. Vazeh, the promotion of individual freedom, the struggle against superstition and despotism is prominent. They hoped that by acquiring science and enlightenment, “social evils, including cultural backwardness, could be avoided. If the heads of state are wise and enlightened people, if the human intellect is the criterion in everything, it is possible to achieve common prosperity” [9, p. 217-218]. Akhundzadeh and his followers considered the cultural development as the main condition and basis of modernization.

Even under the current conditions of tsarism, Bakikhanov submitted a project to the tsarist government to open a school and said that “everything in the world is connected with science” [5, p. 59]. Mirza Shafi Vazeh opened the first modern school in Ganja, where a reformer like Mirza Fatali was brought up. Mirza Kazim bey compiled a textbook for children and pointed out the necessity of opening a school. Ismayil bey Gutgashinli and Gasim bey Zakir always fought against ignorance. On the basis of these renewal activities, there was the issue of school and the elimination of ignorance. These innovative intellectuals worked hard to free the people from ignorance and modernize society.

Changes in the general picture of economic and political life have also been among the factors contributing to the cultural revival. Thus, from the end of the 19th century, the Russian Empire allowed foreign capital to enter the Empire, and European capitalists began to come to Azerbaijan. Nobel, Rothschild, Siemens, Vishau, and others had bought oil fields at a very high price. Some of the oil fields were discovered by Russian capitalist like Kogorev, Shibayev, Bengendorf, Chubonin and others, and Armenians like Mirzoyev, Sarkisov, Kukasov and others captured oil minings. The capitalists sell Azerbaijan's oil, copper, salt, agricultural products, and so on, they transported the raw materials to Russia and Western countries. Azerbaijanians in this industry were Tagiyev, Nagiyev, Mukhtarov, Shamsi Asadullayev, Mirbabayev, and others. “Baku had already become an industrial city in the European sense” [22, p. 95-96]. During these years, fierce competition began between local capitalists and foreign capitalists. In the struggle against foreigners, the local capitalists felt a great need for a national intelligentsia.

Due to these factors, as well as under the influence of various revolutionary theories that have been leaking into the socio-political thought of Azerbaijan since the 70s and 80s of the 19th century, solidarity with the national spirit and progressive intellectuals began to form. Their support of educational and cultural activities, establishment of charitable societies, support the press and publishing houses, and other issues were born from these needs [10, 35; 28, 96]. Since “Caucasus” and “Caspi” newspapers pay more attention to Eastern issues than many Russian newspapers, intellectuals such as Shakhtakhtinski, Zardabi, Mehmandarov, Sultanov, Bayramalibeyov, and Agaoglu wrote articles in these newspapers trying to enlighten the people. As a result of such a historical development, at the beginning of the 19th century, Zakir’s meaning of “homeland” evolved and merged with the meaning of “nation” towards the end of the century” [12, p. 45]. Azerbaijan intellectuals gradually gathered around newspapers and magazines that were considered carriers of public memory. In addition, they began to gather around cultural and educational societies and circles such as “Nijat”, “Safa”, “Adab Yurdu”, “Nashri Maarif”, “Jamiyati Khayriya” and discussed topical issues.

The first reading rooms in Azerbaijan were opened in Baku by Habib bey Mahmudbeyli and Soltan Majid Ganizade. In 1894, Nariman Narimanov got the permission from the Russian governor of Baku for these reading rooms. This event was greeted by Turkish intellectuals and readers of the time. Already in 1887, there were libraries in Shamakhi, Guba, Lankaran. The reading rooms were opened in Nakhchivan on the initiative of Sidgi, Mammadguluzade, Sharifov, and Akbarov. At the end of the 19th century, bookstores began to open in the regions [6, p. 59-61]. Thus, towards the end of the 19th century, "a new social class emerged — the industrial bourgeoisie and the European intelligentsia" [11, p. 17].

During this period, three important events took place that were of special importance for Azerbaijan culture: the foundation of the Azerbaijan theater, press, and a new type of school. In March-April 1873, the first theater troupe led by Zardabi and Vazirov laid the foundation of the Azerbaijan National Professional Theater with performances "Adventure of Vaziri-khani Lankaran" and "Haji Gara" [2, p. 43].

The second important event was the establishment of the Azerbaijan periodical democratic press "Akinchi" newspaper (1875-1877) published by Zardabi. "Just as the Turks achieved the honor of first place in the Islamic world in theater, in this experience, Azerbaijan also won the honor of first place among the Russian Turks" [16, p. 32]. However, as a result of the biased policy of tsarism, the Azerbaijan Turks waited for the national press for many years after "Akinchi". Although the press gap with "Kashkul" was partially closed, after its closure, intellectuals again achieved their goals with the "East Russia" (1903-1905). During this period, the majority of intellectuals (Shahtakhtli, Javanshir, Kocharli, Sultanov, Bayramalibeyov, Mehmandarov, Narimanov, Agamalioglu, Agayev) were forced to speak in the non-native language press. They are "Caucasus", "New Review" (Tbilisi, in Russian), "Caspian" (Baku, in Russian), "Hablul-Matin" (India-Calcutta, in Persian), "Ahtar" (Istanbul, in Persian), "Literature", Articles in Nasiri, (Tabriz, in Persian), and Tercuman (Bakhchisaray, in Turkish and Russian) newspapers that deserve special mention. Topchubashov and Mirza Kazim Bey wrote in the central Russian press ("Sovremennik", "Rossiya", "Otechestvenniye zapiski", "Sankt-Petersburgskiye Vedomosti"). On July 7, 1905, "Hayat" newspaper was published by Topchubashov's publishing house, edited by A. Agaoglu and A. Huseynzade. "Hayat" was the first Turkish-language newspaper in Baku after Zardabi's "Akinchi". In the editorial office of this newspaper, which resonated in the world of press, "Revolutionary, progressive writers of Azerbaijan — Narimanov, Sabir, Hagverdiyev, Afendiyev, Faig, Hadi, Hajibeyov, Kocharli, and others was the good turn of A. Agaoglu" [13, p. 48]. Following "Irshad", the publication of the satirical magazine "Molla Nasreddin", the Bolshevik newspapers "Davat" and "Takamul", and the pedagogical magazines "Debistan" and "Maktab" in the national press raised concerns about censorship.

The third important event was the establishment of the first new Russian-Muslim school in Baku (1887). The establishment and development of these schools is primarily associated with the names of Ganizade (1866-1937) and Mahmudbeyov (1864-1928). Of course, the new type of schools was not in complete denial of the previous teaching practice. Undoubtedly, the teaching of traditional Eastern madrasa also played a great historical role in the past. But the point was that in the new period, the ancient madrasa remained unchanged and stable, and in the 19th century, the school remained the "main organ" in the Middle Ages. Still, medieval teaching methods, theology and shariat lessons in foreign languages, and scholasticism and primitiveness in the teaching of subjects were increasingly understood as an intolerable archaism. Therefore, the struggle for national language in schools began to manifest itself.

Since that time, radical changes and progress trends have been manifested in the national culture of Azerbaijan. The successors of Akhundzadeh's school have been active in the fields of progressive national press, theater, school and pedagogical thought, translation, criticism, esthetics and achieved great success. The national enlightenment of the Akhundzadeh period, which has of a theoretical character, gradually gave way to the nationalist-enlightenment, which is characterized by its mass, living and practical features. Founded by Gorani and Afandiyev a new type of realist children's literature was beginning to emerge. Intellectuals such as Chernyayevsky, Shaig, Ganizade, Narimanov, Mammadguluzadeh worked a lot in the creation of textbooks in the native language on the basis of modern pedagogical principles, translate textbooks from Russian. Interest in folklore was growing, and mass and systematic collection of samples of folk literature was beginning.

The most characteristic feature of the cultural life of this period is the fusion of school and literature, pedagogical and artistic thought. After the theater and the press, the school, which has a strong impact on socio-cultural development, became the third main factor of enlightenment. Along with the press, schools and education, intellectuals began to think about the difference between national and religious affiliation. Current articles about the name, history, and national destiny of the people were published in such newspapers as "Akinchi", "Kashkul", "Kaspi", "Kavkaz", "Baku" and the national language, its history and grammar were studied in schools.

Towards the end of the 19th century, as a result of their relations with Russia, intellectuals opened a "cultural window" to the West and tried to modernize Azerbaijan society with new ideas. In this sense, the work of other Turkic communities was coordinated, acted in the spirit of unity and equality, in cooperation with newspapers and magazines such as "Molla Nasreddin", "Fuyuzat", "Irshad", "Hayat", and other media. The pages of other periodicals, including "Tercuman", worked for the same goal" [7, 24]. Of course, as in any field, innovations in theater, press, school and education were not unequivocally welcomed. Along with the manifestations of tsarist policy, superstition was one of the greatest obstacles to this development.

Among the literary and cultural assemblies organized by prominent intellectuals of this period, there were M. Sh. Vazeh's "Divani-Hikmet" (Tbilisi), Kh. Sidgi's "Anjumani-shuara" (Ordubad), Shirvani's "Beytus-Safa" (Shamakhi), Natavan's "Meclisi-uns", that made great contributions to the cultural development of Azerbaijanian society. The music festivals sponsored by Mahmud agha in Shamakhi, having influence in the development of science and art, also played an important role in the cultural relations of Azerbaijan.

Almost a hundred years have passed since the occupation of Azerbaijan by the Russian Empire. During this period, the goal of tsarism, which pursued a policy of destroying all national organizations, could not be achieved at all. In 1904, with a historic event in the Far East, the bulwarks of the Russian Empire began to crumble. Adapting to European culture, Japan sank a Russian warship coming from the Baltic Sea. The subsequent conquest of Port Arthur and the successive Japanese victories paralyzed Russia.

"This event, which shocked the whole world, especially Russia and the Middle East, shook the empire. The Mujahids of freedom and revolution in Russia stood up. Dissatisfied with the tsarist regime, the crowd joined the movement. Organizations spreading freedom and democratic ideas were established in all sides, which laid the foundation for future revolutions" [18, p. 11]. Baku was already in the spotlight with its economic power and cultural progress. Thanks to the oil bourgeoisie, this city rose to the level of the only world city in the Caucasus. This status was transferred to Baku in the 19th century from Tbilisi, the headquarters of the Eastern policy of the Russian Empire. The local bourgeoisie was interested not only in economic issues, but also in the fate of the nation, education and the press, and provided material assistance for the enlightenment of the people. In such an environment, Azerbaijanian intellectuals undertook to solve crucial issues.

Intellectuals such as Alimardan bey Topchubashov, Abdurrahim bey Hagverdiyev, Ismayilkhan Ziyadkhanov, Mammadtagi Aliyev, Asadulla bey Muradkhanov were represented in the First

State Duma, which was the first parliament in the political history of Russia. “As for the intellectuals who took into account the interests of the national bourgeoisie in the most important problems of socio-political and cultural life, Huseynzadeh, Agaoglu, Topchubashov, Ibrahimov were more active in this field” [20, p. 99] and they also had a strong influence on the growing nationalist youth.

The movement of cultural progress in the Azerbaijan society had already begun to take on a national image with all its openness. The beginning of the 20th century was already marked by the intensification of the class struggle and the gradual entry of the national liberation movement into a new phase. The solidarity of the national bourgeoisie of Azerbaijan with the nationalist intelligentsia and the struggle of the people against the socialism were also characteristic features of this period.

Manifestations of reformist initiatives in Azerbaijan society

In the beginning of 20th century, the different religious tendencies in Azerbaijan society and the process of searching for national affiliation went in parallel. At the same time, in parallel with Islamism, the development of Turkism directed Azerbaijan people to study their “Self”. During this period, half of the books published in the Azerbaijan language in the Caucasus were literature directly related to Islam. These were mainly religious books written, compiled, or translated into a heavy and incomprehensible language consisting of a mixture of Arabic, Persian, and some Azerbaijan words, written by the Transcaucasian Mufti Huseyn Efendi Gayibov and the Transcaucasian Sheikh-ul-Islam Huseynzadeh Akhund Ahmad and Akhundzadeh Abdusalam. In 1901, Sheikh-ul-Islam Akhundzadeh Abdusalam's three-volume books “Tarixi-mugaddas-enbiya”, “Risale-i Umdatul-Ahkam”, “Preaching and Admonition”, four-volume “Risale-i Zubtadul-Ahkam”, in 1904 Baku Shiite Chairman of the provincial assembly and Baku judge Akhund Mirmohammad Karim oglu's “Kitabi-kashful-haqq”, a three-volume book entitled “Tafsiri-Qurani-Sharif” has been published” [21]. These publications usually quoted verses, hadiths, and narrations concerning the principles of unity of Muslims and required jihad; at the beginning and end of the book, the prayers to His Majesty the Russian tsar, his family, and the welfare of the tsarist kingdom has been written” [14, p. 64]. Huseynzadeh wrote to his idea rivals that “it is not pan-Islamism or unified Islam that frightens you, but it is the “danger” of Muslims waking up from their slumber and gaining progress, culture and enlightenment” [8, p. 86-87]. Nemanzadeh saw a way out in reforming, modernization building a society that would meet the requirements of the time [15, p. 76-77]. In general, Ahmad Bey Agaoglu has always been distinguished by his activity and determination among the intellectuals working to save the Muslim society from the crisis and protect it from the biased attacks of the occupying forces.

Even intellectuals with different views did not deny the role of religion in the development of society. However, the fact that they were looking for a way out of the crisis was already a recognition of the weakness of the Muslim community against Western scientific and technological achievements. In this sense, there were three different approaches to the problem of modernization: 1. The Conservatives claimed that moral values would be lost with the assimilation of Western culture. 2. Extreme Westerners advocated the acceptance of Western culture without exception. 3. According to the supporters of other positions, the achievements of scientific and technological progress, cultural innovations should be mastered, but at the same time spiritual and moral values should be protected.

Although there was solidarity among Azerbaijan intellectuals, there were differences of opinion on certain issues. For example, democratic intellectuals such as Huseynzadeh, Agayev, Topchubashov, Rasulzadeh acted together with the national bourgeoisie, often referring to Islam regulations. There were also intellectuals who valued this union of national needs from different angles. However, although they conveyed their ideas in different genres and styles, they had the same goals. For example, in 1906-1908, dozens of positive articles, letters and notes about “Molla Nasreddin” were published in “Irshad”, most of which were written by the editor Agayev himself and prominent guides Narimanov, Hajibeyov, as well as revolutionaries like Mammadyarov, Afendiyev, and others. The leaders of “Molla Nasreddin” such as Mammadguluzadeh and Faig wrote publicist articles in “Irshad”, giving grounds to expressing such an opinion.

At the same time, in the 19th-20th centuries, religious figures, worthy clerics and theologians (Mir Jafar Mir Mammad Karim, Akhund Mirza Abu Turab, Sheikh Ahmad Salyani, Akhund Yusif Talibzadeh and others) shared the same position with intellectuals for the general welfare and cultural progress of Muslim society.

In general, despite the disadvantages of the contradictory activities of Azerbaijan intellectuals in the direction of Islamism and Turkism, the process resulted in the formation of national awareness. Even in the early years of the 20th century, “the level of ethno-political unity of the Azerbaijanians was very low due to the fact that the sense of religious and regional affiliation in the public awareness of Azerbaijan people clearly prevailed over ethnic identity” [5, p. 14].

An Azerbaijanian who did not even know his nationality considered himself a Muslim. In this regard, it is possible to give numerous examples from the writings of intellectuals in the press of that period. In all of these writings, there was a conclusion that although he identified himself as a Muslim, but in fact he is a Turk, and his religion is Islam, his language is a Turkic language, and there is no nation in the name of a Muslim. Such an attitude stemmed from the dominance of Islam in all spheres of public life without exception. Of course, Islam's unconditional monopoly in this area prevented the development of other forms of identity, primarily ethnic unity.

The first manifestations of national thinking in the Azerbaijan public opinion began to appear in the end of 19th century. The first attempts to raise the issue of national identity in “Kashkul” and “Kaspi” newspapers, which benefited from the ideas of Hasan bey Zardabi (“Akinchi” newspaper), were an expression of arising of this issue in Azerbaijan. In the beginning of 20th century, the position of Zardabi and “Kashkul” newspaper was supported by a large part of the Azerbaijan intelligentsia. In general, in the beginning of the 20th century, the vast majority of Azerbaijanians considered themselves Muslims, not Turks. This was the case in other Muslim nations of the Russian Empire.

The ideas of the reformist intellectuals to eliminate the historical Sunni-Shiite division were a valid basis for their goals. For more than five hundred years, sectarian strife separated the Azerbaijan Turks from the Ottoman Turks, the Crimean, Volga, and Central Asian Turks. It is no coincidence that renewal efforts have focused primarily on Islamic institutions and traditions.

The formation of a new social identity was linked to a reconsideration of the Shiite identity. On the other hand, the tsarist government controlled the Muslim population for hundreds of years by reviving sectarian divisions and centralizing the management of religious affairs. Thus, Russian Muslims were being alienated from the idea of unity. Indeed, under these conditions, nationalist intellectuals in Russia, unlike in Turkey, preferred the subject of “transition from community to nation” rather than the “forced historical transition from community to community”. Reformist intellectuals believed that this would remove a serious obstacle in the formation of a new identity. For this reason, it is understandable that they made demands in the management of religious affairs, such as autonomy, the settlement of sectarian conflicts, cultural autonomy and legal equality.

However, the reform movement has been a source of new conflicts in Azerbaijan society. It cannot be said that this movement represented a serious attempt to unite Russian Muslims and create a higher level of unity. The development of a modernist interpretation of religion served their purpose. Therefore, it is not surprising that Russian Muslims are more divisive than united. These reformist intellectuals set out a goal of forming a new social identity in a society where the sense of religion was stronger than the sense of nationality. This was the main reason why they faced public pressure when they started this work.

The main directions of cultural construction in the republican period

While discussing the ways of assimilation of Western culture, Azerbaijan intellectuals, on the other hand, paid attention to the promotion of the anti-humanist and anti-democratic nature of the ideology of Bolshevism from Russia. The most controversial cultural point was the subject of the Bolsheviks' proletariat “national culture in form and socialist culture in content”. Azerbaijan intellectuals, who adhered to a humanist and democratic idea such as the against slogan “National culture is a deception of the bourgeois class” — “National culture in form and national culture in content”, did not slow down their struggle in the following periods.

During the proclamation of the Azerbaijan Democratic Republic and the adoption of the Declaration of Independence, the formula that the state would be a democratic republic commented on the views of the National Council concerning the classes and the people in general. In the fourth article of the Declaration of Independence, the phrase “without gender distinction” raises a more important issue than religion and class, which was revolutionary for the Eastern world. The national state ideologues interpreted the meaning of this decision in such a way that all women had the same rights and authority as men.

During the republican period, steps were taken to modernize education and integrate it into the world education system, and joint education of boys and girls began. Emphasizing the equal activities of women and men in the field of education, the Ministry of Public Education tried to determine the directions of moral education of girls in women's educational institutions, identify the form and content of training courses, select more appropriate textbooks and teaching aids, develop methods for assessing girls' knowledge. Because of the activities of a special commission set up to prepare and publish textbooks in the Azerbaijan language in order to accelerate the nationalization of the education system, primary and secondary schools were provided with textbooks in the Azerbaijan language.

Based on the order of the Ministers Cabinet dated June 27, 1918, it was accepted that “the state language is Turkic”, which is the common language of communication in Azerbaijan, gained official status. On August 28, 1918, the government decided to provide education in the mother tongue in primary and secondary schools. According to this decision, “in all primary schools, education was conducted in the mother tongue, while the state language was taught compulsorily” [3, p. 66-67]. The theater was nationalized, actors and actresses were invited to the state theater, and the State Turkic Theater was established in Baku.

In March 1919, a special commission on alphabet reform was established under the chairmanship of Khudadat bey Malik-Aslanov. Of the drafts submitted at that time, “only the version presented by the teacher Abdulla Efendizadeh was approved by the parliament and accepted as the basis for a new alphabet” [1, p. 484]. At the 70th session of the Parliament on September 1, 1919, the draft “On the organization of the Azerbaijan Darulfun” [4, p. 10-13] was put to a vote and the law on the establishment of the State University in Baku was adopted. In addition, the Museum of Independence, a library network and a cultural society called “Baku Hearth” was established.

One of the activities taken to strengthen Turkism in the society was the concert programs organized in Baku in late 1918 under the name “Turkic Nights”. These events were attended by Tatars, Ottoman Turks, Azerbaijan and Turkish poets and writers, artists and painters. The wide-ranging “Turkic Nights” had the exhibitions dedicated to the ethnography and life of the Turkic peoples, such as “Turkish Hearth”, “Turkmen headscarf”, “Ateshgah”, and “Oriental salons” [3, p. 92]. These programs included pieces from the music of various Turkic tribes, as well as theatrical performances with the participation of poets, artists and actors from Azerbaijan, Turkey, and Tatarstan. The titles of the works staged were also interesting: “Azerbaijan's independence”, “Turkic types”, “Turkic woman's world”, “National unity”, and others [19, p. 139]. Rasulzade acted as the responsible director in “Turkic Nights” concerts.

The decision of 100 Azerbaijan youth to study in foreign universities was also an important event. An authoritative jury consisting of Rasulzadeh (chairman), Ahmad bey Pepinov, Gara bey Garabeyli, Mehdi bey Hajinski and Abdulla bey Efendizadeh was established under the Ministry of Public Education to select these students. “The students were sent abroad by the Ministry of Public Education; 49 of them were sent to various universities of Germany, 27 of them — to France, 4 — to Italy, 1 — to England and 6 — to Turkey. The remaining 13 were to be sent to Russia” [4, p. 15]. However, due to the civil war, it appeared not possible to send students to Russia.

4 Conclusion

The fact of national-cultural renaissance in Azerbaijan in the beginnig of 20th century was not a sudden, ready-made, mastered cultural event. A movement of modernization gradually formed throughout 19th century. In this sense, the influence of the renewal processes of the previous century on the development of progressive individuals is undeniable.

From the first years of the 20th century, along with the different nature of religious tendencies in the Azerbaijan society, the process of searching for national affiliation went in parallel. At the same time, in parallel with Islamism, the development of Turkism directed Azerbaijanians to study their national identities.

One of the emerging tendencies was to criticize the way of life of the traditional religious population, and sectarian divisions became the first target of criticism. Anti-Shiite sentiments were being developed, especially by reformist intellectuals — local bourgeoisie. The desire and idea of the reformers to eliminate sectarian conflicts is, in fact, more than a claim to the realization of religious unity – this was the idea of cleansing the Azerbaijan society, which has been linked to Persian culture for hundreds of years, from this identity. The idea that the problems of society would be solved if this identity was purified and modern values assimilated prevailed here.

For the founders of the national statehood of Azerbaijan, the main dimension and criterion of the national state was the national culture.

In general, the establishment of the Republic was an unprecedented event in the national history of the Azerbaijan people. In this sense, the application of progressive experience to cultural construction without defining the worthy place of intellectuals in the history of culture, without mastering their scientific-theoretical and practical heritage, which made a great contribution to the rise of Azerbaijan cultural thought to the level of national statehood in the beginning of 20th century would be deproved of human criteria, national background, system of moral values.

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