

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 18th-19th 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. Potebnya'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. Girschman, come to the conclusion that the purpose of literary analysis is to reveal the "real meaning" (M. Girschman) 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's 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. Zhirmunsky 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. Zhirmunsky 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. Zhirmunsky 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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