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SYNAESTHESIA AS A SPECIFIC QUALITY OF PROFESSIONAL ALGORITHM OF MUSICAL ARTIST

The purpose of the article is to reveal the specific features of the synaesthesia of the artist of musical as a creative ability, and its role in the implementation of the professional artistic process in the musical genre. **Methodology** of the study is transpersonal humanistic psychology and its musicological branches: psychology of art, psychology of the creative process and psychology of musical thinking. The analysis of cultural and aesthetic research devoted to the concept of "synaesthesia" is also used. **Scientific novelty** of the research consists in analyzing of the specificity of synaesthesia as a projection of the intonational pitch on the professional algorithm of an artist of a musical, in analyzing the ability of the musical artist to synaesthesia as a special characteristic inherent in his/her creative apparatus and stipulated by his/her partial abilities. **Conclusions** of the research consist in substantiating of the understanding of the synesthesia of the artist of the musical as a special psychological and psychological characteristic of the professional creative process of the artist, which reveals the partial abilities of the artist and realizes the triune nature of his talent, acts as a harmonization mechanism of artistic expressive means within the character-image as well as a technique of achievement of the musical and intonational resonance of the character-image.

Key words: synaesthesia, character-image, partial abilities, intonational pitch.

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Синестезія як специфічна якість професійного алгоритму артиста мюзиклу

Мета статті – виявити специфічні особливості синестезії артиста мюзиклу як творчої здібності та з'ясувати її роль у професійному артистичному процесі в жанрі мюзиклу. **Методологію** дослідження складає трансперсональна гуманістична психологія та її музикознавчі відгалуження: психологія мистецтва, психологія творчого процесу, психологія музичного мислення. Також використано аналіз культурологічних та естетичних досліджень, присвячених поняттю "синестезія". **Наукова новизна** дослідження складається з аналізу специфіки синестезії як проєкції інтонаційного слуху на професійний алгоритм артиста мюзиклу, в аналізі здатності артиста до синестезії як особливої характеристики, яка притаманна його творчому апарату та продиктована парціальними здібностями. **Висновки** дослідження становить обґрунтування розуміння синестезії артиста мюзиклу як особливої психічної та психологічної характеристики професійного творчого процесу артиста, який виявляє його парціальні здібності та реалізує триєдину природу таланту, виступає як механізм гармонізації художніх засобів виразності усередині ролі-образу, а також як технологічний засіб досягнення музично-інтонаційного резонансу ролі-образу.

Ключові слова: синестезія, роль-образ, парціальні здібності, інтонаційний слух.

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Синестезия как специфическое качество профессионального алгоритма артиста мюзикла

Цель статьи – выявить специфические особенности синестезии артиста мюзикла как творческой способности и определить ее роль в осуществлении профессионального артистического процесса в жанре мюзикла. **Методологию** исследования составляет трансперсональная гуманистическая психология и ее музыковедческие ответвления: психология искусства, психология творческого процесса, психология музыкального мышления. Также используется анализ культурологических и эстетических исследований, посвященных понятию "синестезия". **Научная новизна** исследования состоит в анализе специфики синестезии как проекции интонационного слуха на профессиональный алгоритм артиста мюзикла, в анализе способности артиста мюзикла к синестезии как особой характеристике, присущей его творческому аппарату и продиктованной его парциальными способностями. **Выводы** исследования состоят в обосновании понимания синестезии артиста мюзикла как особой психической и психологической характеристики профессионального творческого процесса артиста, которая выявляет его парциальные способности и реализует триединую природу его таланта, выступает как механизм гармонизации художественных средств выразительности внутри роли-образа, а также как технологический прием достижения музыкально-интонационного резонанса роли-образа.

Ключевые слова: синестезия, роль-образ, парциальные способности, интонационный слух.

The term "synaesthesia" appeared in science about a hundred years ago. Synesthesia is the simultaneous occurrence of sensations of a different nature (modality) under the action of a monomodal stimulus.

The object of research is synaesthesia as the quality of the professional algorithm of an artist of a musical.

The subject of research is the specific features of the synesthesia of an artist of a musical.

Synaesthesia (from Greek "synaesthesia" – momentary sensation) is rather unusual ability of human feelings, the essence of which is that under certain circumstances, there is a combination of two or more sensations, as a result of which the qualities of one sensation are transferred into another, and on the basis of such a fusion there appears original sensation, a new integral nonspecific for one or another analyzer.

The manifestations of synaesthesia in art are especially well known. These are "poetic paths of interconscious content; Color and spatial images caused by music, etc. Our everyday language is thoroughly synaesthetic: "bright voice", "warm sound", "light music" etc. The metaphor that forms associative connections between phenomena of different nature is the most important property of art. Such interconscious comparisons help a person more accurately and more completely verbalize and transfer to others his imaginative psychic experiences. Among people of creative professions synaesthesia occurred seven times more often than among the general population as a whole. The phenomenon of synaesthesia is explained by the mutual activation of various parts of the brain, which usually functionally do not interact. We are talking about the appearance of long-range spatial correlation interactions, typical for all complex systems in the critical and supercritical state. Such long-range correlations arise in the brain not only due to the existence of real neuronal connections between different parts of the brain, but also due to a change in the chemical balance of substances in the brain tissue leading to a weakening of the inhibitory effect of some neurotransmitters, weakening the effect of one part of the brain to the other – I.A. Evin [2, 18-19]. Synergetics shows that synaesthesia is a consequence of the functioning of any normal brain in a supercritical (creative) state. Therefore, we can assume that the natural inclination of the musical artist for synaesthesia is manifested in the noetic "work" of the consciousness of the artist of musical, which we consider as one of the conditions for autopoiesis of the artist of musical.

According to T.V. Chernigovskaya, the conditions for occurrence of synaesthesia effects are associated with the general principles of the activity of the brain – memory – consciousness – finally, the body. In other words, the brain, memory, consciousness and body are the "living whole", that is, they are holistic. "The body is the immediate part of the brain" – T.V. Chernigovskaya. In other words, the brain and the body "coordinate" the sensuously sensual mechanism of consciousness. It should be mentioned that the basic concept of synaesthesia is a phenomenon of inter-sensory connections in the psyche.

According to M.V. Karaseva, "synaesthesia, actively developing right hemispheric skills, gives a powerful impetus to the growth of creativity of consciousness, in particular, musical" [3, 36]. In addition, the researcher focuses on synaesthesia as an impulse for the development of interpretative qualities [3, 36]. Continuing the idea of M.V. Karaseva, we assume that the synesthesia of consciousness, "sensitivity" of this ability of a certain artist to a certain extent affects the breadth of his creative performing "range."

V.V. Medushevsky presents a thorough "material basis" for the kinesthetic perception of intonation, based on neuropsychological data: "The musical intonation is already physical in its form; it is cogitated by breathing, cords, facial expressions and gestures – a holistic movement of the body. Sound and meaning are not locked in a ratio – these two sides are still connected in the body. Any musical-plastic sign or intonation is at the same time both a breath, muscle tension, and heartbeat. The whole sound-and-tone intonation of music is interpreted by the right brain as a corporal/physical intonation" [8, 235].

N. P. Kolyadenko considers synaesthesia as a hidden intra-artistic mechanism of meaning-generating codes in artistic creativity, with the help of which the non-verbal sensory-semantic field is formed. The researcher builds a scientific system on the basis of several basic concepts: synaesthesia as a mental mechanism of interconscious associations, synaesthetics as a "systemic property of non-verbal artistic thinking, determined by the presence of intermodal associations in it" [5, 9] and associative synaesthetic mechanism that fills the polymodal energy of the formation of non-objective images in music and related art [5, 9]. N.P. Kolyadenko considers synaesthesia as a creative associative mechanism, and the musical-artistic consciousness considers being synesthetic in its main nature. Synaesthetics is a new trend in studying the patterns of this particular holistic artistic awareness, striving for a deep understanding and explanation of the nature of the musical and creative (artistic) process, revealing a connection between "directed" synaesthesia and aesthetic consciousness. According to G.R. Konson, synaesthetic analysis, exploring the deep layers of the musical text and revealing "formation of the moving "sensory tissue" of the image in its original, formed in the consciousness, sound, plastic, rhythmic, color-light and contour connections" is a kind of concentric circle of the holistic analysis [6, 142].

A.V. Sidorov-Dorso considers synaesthesia as a conscious cognitive strategy – homogeneous according to mechanism, but diverse in content cognitive education [11]. Developing this idea of musical creativity, A.I. Samoylenko suggests to consider synaesthesia as the meaning-generating mechanism of musical consciousness – "thinking in music and with music" [10].

E.A. Lozenko in his thesis research suggests his own variant of terminology, separating the concepts: "involuntary synaesthesia", which is characterized by abnormal feelings, in addition to the will of the synesthet, and "cognitive synesthesia", functioning in the processes of cognition, self-expression and comprehension of meaning in artistic creative activity [7, 188].

The triune of the artistic languages of the musical allows us to speak of synaesthesia as a specific quality of perception and embodiment of musical meanings in the professional process, which manifests itself as "innumerable "inadequate perceptions" of sounds, as if they were visual, tactile, gustative, olfactory, muscular etc. sensations" – G. Orlov [9, 174]. A musical is a synthetic art, its synthetics in combining of various artistic languages as their communicative means. Thus, the specificity of the musical is precisely that its artistic communicative languages "sprout" from one core ability – intonational pitch. Consequently, as the "blood relatives" the artistic languages of the musical "feel" each other, mutually interchange under the influ-

ence of each other, and always, "genetically", strive for harmony among themselves. Synaesthesia appears in a musical as a psychic (at the level of feeling) and psychological (at the level of awareness of feeling and control) mechanism of harmonizing the artistic expressive means within the character-image. Thus, at the level of a certain work of art synthesis (musical – O.O.-G.), the concepts of synaesthesia and synthesis are correlated as follows: synthesis is an external result of the connection of the arts; synaesthesia is a psychological mechanism that provides a deeper interaction of expressive means, forming a kind of "polyfacture" of the synthetic work [1].

Thus, the synesthesia of the artist has one important aspect. It "works" not only as an intuitive mechanism for coordinating of artistic means with each other, but also as an intra-artistic associative mechanism of conscious "reconciliation" of "parts" of a single living substance – the character-image. Synaesthesia of the consciousness of the artist of the musical "works" as a verification mechanism of the character's traits correspondence, its timbre, plastics, color of the suit, stage design graphics etc. In this case, "involuntary" as well as "cognitive" forms of synaesthesia (the terms of E.A. Lozenko). For an artist of the musical, "involuntary synesthesia" is his ability to "feel with his skin" the intonational connection and kinship of all artistic manifestations, while "cognitive synesthesia" is also a natural ability of the creative apparatus, but already working in a professional algorithm, that is, consciously used by the artist perceptually-sensory mechanism that "recognizes" and "coordinates" with each other artistic means for "growing" character-image. In other words, synaesthesia works for an artist of a musical not only as an initial sensual impulse, but also as a technological device for achieving a musical-intonational resonance of the character-image. In the process of "survival" in the role, the artist harmonizes all three "languages" of the expression in the musical, and there is no clear sequence in the process: sometimes a "true" feeling arises from the gesture, and the right sound is made from plastic pattern, or vice versa. What will serve as a "trigger" in achieving of the necessary artist's well-being is impossible to predict, the aspect of perception and embodiment – musical and vocal, plastic or actor's – will become the leading in the process is unpredictable. It is in this "unpredictable" mechanism the partiality of the talent of the artist of the musical is manifested. His sensual impression "works" in three directions at once, and, the aspect that first "caught the impression", "infects" the others with it. In other words, "involuntary synesthesia" grasps intonational impressions, and "cognitive" – consciously "implants" with these impressions all aspects of the artistic language of the musical. Synaesthesia of sensations for the artist of the musical is organic, because logically reflects the partial "nature of the work" of the intonational hearing of the artist of the musical, which gives rise to the sensations of simultaneous and interpenetrating feeling/understanding of the given musical-dramatic material on the acting, vocal-musical and plastic levels. The sluggishness and harmony of these feelings/understandings, their interdependence, is a manifestation of synaesthesia as a mental characteristic of the natural talent of the artist of the musical and psychological characteristics of his professional algorithm, since it is the intonational musical material that is the "matrix" of his professional action for the artist.

According to D.K. Kirnarskaya: "Synesthesia in music is controlled by intonational pitch" [4, 71]. This is its fundamental difference from the analytical hearing, for which the separation of the pitch of sound from the timbre of sound is typical [4, 157]. Moreover, "intonational pitch saturates the sound with muscular-motor and visual-spatial associations, which, being psychologically attached to sound, become very personal, intimate impressions" – D.K. Kirnarskaya [4, 75].

Thus, we can assert that synaesthesia is the manifestation and "developer" of the partial abilities of the artist of the musical, and the synesthesia of consciousness occurs on the basis of intonational hearing as a source of sensory information of musical impressions that are subsequently processed at the level of a professional algorithm of artistic actions. Partial abilities are biologically prescribed conditions of existence; intonational pitch is the basis and integrator of professional creative process; synaesthesia is the quality of this process inherent in the artist of the musical.

Thanks to the synesthesia of talent, the artist of the musical is able to "recognize" even the exact colors and shades of the costume of his character. "Paint lives, and the artist should know its life" – M.A. Chekhov [12, 69]. Scenographer and costume designer give the artist already created space and colors for "living". That is, the artist, seeing the layout of the scenery, sketches of costumes, already receives some information, which he will use in further work on creating and revitalizing a new living substance of the character-image. The mechanism of "feeling" of the mood of the scenery and costumes, in our opinion, is a synaesthetic manifestation of the "work" of the intonational hearing of the artist of the musical. For example, an artist can "hear" and feel the timbre of his character's voice, based on the color of his costume in a certain act, the layout of acting space in this act, the color scheme of the scenery in this act. The entire color and spatial palette of the performance gives the artist emotional, and therefore intonational information about the traits of his character, his end-to-end task, the general notional concept of the stage performance.

Synaesthesia is the mediator between the intonational pitch of the artist of the musical and his professional skills. Even the structure of the talent of the artist of the musical possesses the expressed synaesthetic nature. The talent of the artist of the musical, according to the nature of the genre, consists of three aspects: vocal-musical, acting and plastic. The basic realization of all three aspects is the intonational pitch – the basic mode of talent for the musical artist. On its basis, through the rhythmic mode – a kind of "objectification" of the intonational impression, further differentiation of the aspects of the talent of the artist of the

musical takes place. This differentiation is very conventional. All manifestations of a specific triune talent in artistic professional activity occur immediately in three directions, one direction being connected with another not only with specific mechanical conscious ties, their kinship and unity arise with the help of synaesthesia, at the sensual-sensory level. In other words, the inclusion in the processing of the impression of any aspect of the talent of the artist of the musical necessarily "involves" the inclusion of two other aspects.

The synesthesia of the musical artist is a special psychic and psychological characteristic of his professional creative process, which reveals his partial abilities and realizes the triune nature of his talent.

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