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“HOW MEYERBEER STOPPED BEING A GENIUS” (ACCORDING TO THE MATERIALS OF
RUSSIAN ENCYCLOPEDIA EDITIONS OF THE LATE 19TH — EARLY 21ST CENTURIES)

„CUM A ÎNCETAT MEYERBEER SĂ FIE UN GENIU” (ÎN BAZA MATERIALELOR DIN

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în operele sale denotă dorința compozitorului de atingere a parametrilor tehnici instrumentali impuși de componistica secolului XX.

Numeroasele pagini semnate de Dumitru Capoianu stau mărturie pentru vasta experiență și colaborare cu cinematografia, definindu-l pe acesta ca unul dintre cei mai renumiți compozitori pentru film. Desprins de precizia și rigurozitatea industriei cinematografice, compozitorul a reușit în creația instrumentală, vocală, în cea simfonică sau vocal-sinfonică, precum și în music-hall-uri, să-și impună un stil creator propriu, distins, fulminant, inventiv, inconfundabil, axat pe expresivitatea sonorităților.

Nota distinctă a personalității componistice a lui Dumitru Capoianu este redată de expresivitatea ideilor și ingeniozitatea expunerii lor directe. Înzestrat cu o fantezie creatoare aparte, Dumitru Capoianu rămâne unul dintre reprezentanții de seamă ai școlii românești moderne de compoziție.

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METAPHORIZATION OF THE COMMUNICATIVE PROCESS IN THE CONTENT OF HIGHER ART EDUCATION

METAFORIZAREA PROCESULUI DE COMUNICARE ÎN CONTEXTUL ÎNVĂȚĂMÂNTULUI ARTISTIC SUPERIOR

OLGA OLEKSIUK¹,

Doctor of Pedagogical Sciences, Professor,
Borys Grinchenko Kyiv University, Kyiv, Ukraine
<https://orcid.org/0000-0002-7785-1239>

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The modern postnonclassical stage of scientific cognition development necessitates a new view of the educational and upbringing potential of art. The study of the transdisciplinarity phenomenon in the Western European and domestic scientific discourse shows the emergence of a new strategy for solving real practical problems, which correlates with the principles, styles of thinking, value of postnon-classical science. The research methodology is complex and is based on inter- and transdisciplinary approaches using theoretical and empirical methods. The metaphorization of the educational process is directly related to the mechanism of thinking: it is an integral part of it. Metaphor is seen as part of the cognitive processes, which provides the path from the artistic image perception to the concept formation. It is emphasized that the metaphor allows us to appreciate positively the organization of the educational process. Metaphorical thinking is seen as thinking based on moving from specific objects to understanding value ideas and their associative connections. In order to study in practice how to solve this problem, the storytelling “We both grieved with one grief and rejoiced with one happiness” based on the life and work of Borys Grinchenko is presented and analyzed. Pedagogical observations have shown that the form of storytelling created an open atmosphere for transdisciplinary transfer of pedagogical skills, which combined the intellectual and creative potential of the teachers and students of the Institute of Arts of the Borys Grinchenko Kyiv University and proved the expediency of reorientation.

Keywords: *postnonclassical practices, inter- and transdisciplinary approaches, higher art education, metaphorization of the educational process, methods of transdisciplinary engineering*

1 E-mail: olga4148@gmail.com

Etapa modernă postnonclasică de dezvoltare a cunoașterii științifice relevă necesitatea aruncării unei priviri noi asupra potențialului educativ și instructiv al artei. Studiarea fenomenului transdisciplinar în discursul științific vest-european și național denotă apariția unei noi strategii de rezolvare a problemelor practice reale, care corelează cu principiile, stilurile de gândire și valorile științei postnonclasice. Metodologia de cercetare are un caracter complex și se bazează pe abordări inter- și transdisciplinare cu utilizarea metodelor teoretice și empirice. Metaforizarea procesului educațional are tangența directă cu mecanismul gândirii, adică este parte integrantă a acestuia. Metafora este considerată ca o parte a proceselor cognitive, ceea ce permite studierea etapelor ei de formare: de la percepția unei imagini artistice până la formarea unui concept. Se subliniază că metafora oferă posibilitatea unei evaluări pozitive a organizării procesului educațional. Gândirea metaforică este examinată ca un mod de gândire bazat pe trecerea de la obiecte concrete la înțelegerea ideilor importante și a legăturilor lor asociative.

În scopul implementării practice a obiectivelor propuse este prezentată și analizată cartea de povestiri „Noi ambii ne-am intristat de același necaz și ne-am bucurat de aceeași fericire”, care reflectă momente din viața și opera lui Boris Grinchenko. Observațiile pedagogice au demonstrat că forma de povestire a creat o atmosferă deschisă pentru transferul transdisciplinar al abilităților pedagogice, care a unit potențialul intelectual și creativ al profesorilor și studenților de la Institutul de Arte al Universității „Boris Grinchenko” din Kiev și a confirmat oportunitatea reorientării.

Cuvinte-cheie: *practici postnonclasice, abordări inter- și transdisciplinare, învățământ superior artistic, metaforizarea procesului educațional, metode de inginerie transdisciplinară*

Introduction

From the end of the 20th and in the first two decades of the 21st centuries, humanity is experiencing another transition period in its development. This is due to the radical transformation of ideas on learning about the world under the influence of digital achievements, the emergence of “virtual reality”, development of concepts of information and a network society, development of convergent NBICS-technologies, introduction of the interdisciplinary methodology, transdisciplinary norms and values. As a result, a new picture of the world — post- nonclassical (synergetic) — is formed, which is based on such worldview concepts as super complexity, unpredictability, nonlinearity, variability, risk, uncertainty and so on.

The modern postnonclassical stage of scientific cognition development is fundamentally changing due to the emergence in the postnonclassical of the new objects of study — complex systems that are self-developing and which are fundamentally human-oriented. Given this circumstance, the characteristic feature of the postnonclassical, which in scientific circulation is defined by the term “human dimensionality”, is interesting.

Among the various types of spiritual practices of mankind, a particularly unique product is art, which concentrates centuries of experience of discovery by the individual of the world around him. Man in art multiplies the existence of beauty in the world, cultivates the ability to harmonize the environment, generates new senses and meanings in relation to life and himself, finds in it the spiritual support for personal ascent to spirituality and so on. Therefore, the scientific-pedagogical thought is increasingly aware of the need for a new look at the educational and upbringing potential of art, actualizing the search for philosophical and cultural foundations for building a new postnonclassical educational model.

The aim of the article is to reveal the essence and specifics of the communicative process of metaphorizing in the content of higher art education.

Literature Review

Since the 1970s and during the two decades of our century, the phenomenon of trans-disciplinarity has been fruitfully reconsidered in the Western European scientific discourse as a research strategy, a new direction in the development of the philosophy of science [1, 2, 3, 4, 5].

The importance of the widespread application of the transdisciplinary approach, both in solving complex societal problems and in conducting research, is demonstrated by holding an international conference on higher education in October 1998 at the UNESCO Headquarters. The findings and recommendations of the “World Declaration on Higher Education for the Twenty-first Century: Vision and Action” [6] received widespread support from higher education professionals in many countries around the world. Most of them acknowledged that one of the main world-class trends is the prepara-

tion of competitive young people for future employment in the labor market, which will be characterized by a high level of technology, speed and transdisciplinarity.

Metaphor is an important fundamental condition for the pedagogical discourse functioning as a language behavior of the subjects of pedagogical interaction in the educational process. Given the fact that man, along with the manifestation of his thoughts through metaphors, using their aesthetic potential, also thinks in metaphors, learning with their help the world in which he lives, passing on to descendants the experience of mankind, metaphors appear to be certain indicators of the state of the educational system. It is the metaphor that often determines the transition to new knowledge and expands the semantic space mastered by man, acts as a tool for semantic transmission and exchange of personal experience.

Results

The study of the scientific-philosophical works on this problem shows that modern scientific knowledge is becoming more and more inter- and transdisciplinary. The study of the phenomenon of transdisciplinarity in Western philosophy of science reveals the emergence of a new strategy for solving real practical problems, which correlates with the fundamental theoretical principles, thinking styles, value priorities of postnonclassical science, which has a powerful heuristic potential. As a result of these changes, a new image of the postnonclassical science is formed, in which transdisciplinarity acquires an independent methodological significance.

The most widespread and frequently used in the scientific literature is the *classification of directions or types of transdisciplinarity* proposed by the Belgian researcher E. Judge [3]. According to his research, there are four types of transdisciplinarity. The original form of transdisciplinarity as Transdisciplinarity-0 uses the illustrative potential of the metaphor and figurative language and is most often used in such forms of human spiritual practices as philosophy, art, religion and so on. The general view is Transdisciplinarity-1, which is based on the efforts of the formal interconnection of individual disciplines and provides the formation of such logical meta-frameworks, through which their knowledge is integrated at a higher level of abstraction than at the level of interdisciplinarity. Examples of Transdisciplinarity-1 development are the *American School of Transdisciplinarity* and the *Swiss School of Transdisciplinarity*.

Instead, Transdisciplinarity-2, combining theory and practice, provides a kind of meta-level or meta-structure that overcomes the limitations of disciplinary science and combines different cognitive strategies and ways of thinking. Transdisciplinarity-2 provides a closer connection with the personal experience of the researcher, including meditation. Transdisciplinarity-3 uses general metaphors that have a fundamental cognitive value and contribute to the formation and conceptualization of a systems approach. These types of Transdisciplinarity-2 and 3 are given preference by the *French School of Transdisciplinarity* in its studies.

The methodological basis for Transdisciplinarity-4 is a transdisciplinary (universal) picture of the world. It creates conditions for the study of each object at any level of reality and ensures the coordination of disciplinary knowledge on the basis of a common “axiomatic approach”, as understood by the creators of transdisciplinarity Jean Piaget and Erich Jansch.

In this context, the phenomenon of metaphor becomes especially relevant, which includes in its structure the world view, world understanding and world perception, which together form the metaphorical world view of the individual. In modern science, according to researchers, the attitude to metaphor is changing, because it concerns the fundamental issues of mankind, which cannot do with only “dry” facts. The metaphor as a communicative action is a complex formation. Metaphors interact indirectly, and when perceiving a text, they lead to the understanding of the content through a focus on the objects, characteristics, and figures to which the comparison is made. We assume that the metaphor in the pedagogical discourse is used to determine the semantics of an object through artistic construction. The ability to create new images, synthesize and creatively transform them into one’s impressions

is a children's feature and artistic consciousness. The game by metaphors, as a transfer of features of one object to another, the combination of seemingly incompatibility, creates a new idea, a new image, which is brighter and more expressive. Musicologists, in the process of research, constantly found similarities and identities of techniques of artistic transformation of metaphors, hyperbole, grotesque, etc.

The structural components of a metaphor are the world view, world understanding and world perception, which form a kind of the metaphorical world view of the individual, through which a person thinks in metaphors and learns the world. In our opinion, "metaphorization in the pedagogical discourse as an artistic construction ensures the functioning of an important mechanism of human thinking". Since "metaphor is an important part of the cognitive processes", it is impossible to "pass the path from the subject image perception to the concept formation, bypassing the stage of metaphorization" [7, pp. 132-133].

An example of introducing metaphorization in the educational process of the Institute of Arts of the Borys Grinchenko Kyiv University was an interdepartmental project — storytelling "*We both grieved with one grief and rejoiced with one happiness*" [7, p. 132]. The form of storytelling — telling stories related to a common theme, was optimal for the embodiment of many facets of the lyrical world of the Ukrainian writer, teacher and public figure Borys Grinchenko. The first part of the storytelling (musical-poetic) is a love story of the Grinchenkos, which is revealed in biographical facts, epistolary heritage and the poetic work of the writer. The second part (musical-theatrical) is the staging of a fragment of Mykola Leontovych's opera "On Mermaid's Easter" based on the fairy tale of the same name by Borys Grinchenko, which also celebrates the love of the main characters (Kozak and Mermaid). The form of storytelling in the context of post non-classical practices created an open and favorable atmosphere for the transdisciplinary transfer of the pedagogical proficiency, which enabled the synergy of intellectual and creative potential of the teachers and students from 4 departments of the Institute of Arts of the Borys Grinchenko Kyiv University: Department of Musicology and Music Education, Department of Instrumental Performance Skills, Department of Academic and Pop Vocal, Department of Choreography.

The pedagogical observations conducted during the preparation and holding of the art event proved that in his professional activity the teacher had to form a space of trust, empathy and understanding, create a favorable and open creative atmosphere in the team, using methods and techniques of transdisciplinary engineering (mediation, facilitation, cross-fertilization, etc.). The analysis of the completed tasks after the storytelling showed the expediency of reorienting the musical-pedagogical process in connection with the transition to inter- and transdisciplinary cognitive-communicative strategies. Thanks to a wide inter- and transdisciplinary synthesis, it has become possible to synergetically combine different ways of perceiving and comprehending the unstable and complex world of art, creative rethinking of known images, symbols and values. Guided by a nonlinear logic, as a result we get the main product of the student's work — his personality, with which we move along the route: "artistic image — metaphor — symbol — concept" [7, p. 133].

Conclusions and prospects for further research

The modern postnonclassical stage of the scientific cognition development necessitates a new view of the educational potential of art. Philosophical search for universality, re-actualization of philosophical knowledge as a worldview-scientific basis in the content of higher art education, raising the status of informal pedagogical practices actualize the search for innovative methodology in the context of postnonclassics.

Transdisciplinary understanding of the musical-pedagogical process strengthens the synergy between individual disciplines and creates conditions for didactic innovations in the content of higher art education, in particular — the introduction of metaphorization in the educational process. However, as practice shows, there are currently objective and subjective difficulties both with the introduction of a transdisciplinary approach in the methodology of scientific music-pedagogical research, and with the practical implementation of methodological techniques and tools of transdisciplinarity.

The relevance and significance of the metaphorization phenomenon, its spiritual potential is manifested in the fact that in the process of mastering the cultural phenomena of the works of art in the mind, an image of the world (world view, world understanding and world perception) is being created, which together contributes to the spiritual development of the individual in higher art education. In conclusion, metaphor is directly related to the mechanism of thinking, being an integral, important part of it, and its inexhaustibility in language shows this. In addition, the metaphor is an important part of the cognitive processes; it is impossible to go from the subject image perception to the concept formation, bypassing the stage of metaphorization. The prospects for further studies in this direction are seen in the creation of innovative technologies for the spiritual development of the individual.

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ASPECTE ALE VALORIFICĂRII ȚAMBALULUI ÎN CULTURA MUZICALĂ DIN REPUBLICA MOLDOVA

ASPECTS REGARDING THE VALORIFICATION OF THE DULCIMER IN THE MUSICAL CULTURE FROM THE REPUBLIC OF MOLDOVA

ANASTASIA ALEXANDREANU¹,

doctorandă, asistent universitar,
Academia de Muzică, Teatru și Arte Plastice
<https://orcid.org/0000-0001-8821-2996>

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Țambalul este un instrument muzical cu origini străvechi. Există mai multe versiuni despre proveniența sa. Secolul XX se caracterizează prin apariția școlilor naționale de interpretare la țambal în mai multe țări: Ungaria, România, Slovacia, Cehia, Republica Moldova ș.a. La început, evident, la baza creării fiecărei școli naționale se afla creația populară, muzica folclorică. Caracterul improvizatoric al muzicii tradiționale instrumentale este completat și dezvoltat ulterior prin infiltrarea metodică a tradițiilor academice. Acest proces creativ a determinat evoluția și extinderea universului sonor al instrumentului, conturând caracteristicile unui stil de interpretare individual, inedit. Școala academică profesionistă de interpretare la țambal din R. Moldova este relativ tânără și se bazează pe metode propuse de personalități notorii: V. Vilinciuc, I. Grosu, V. Crăciun, V. Sârbu, S. Crețu, V. Copacinschi, V. Roșcovan, V. Luță, V. Cașcaval ș.a.

Cuvinte-cheie: țambal, interpretare, creații de inspirație folclorică, muzică academică, asocieri instrumentale

1 E-mail: anastasia.lazarencu@gmail.com