



УДК 130:17:796.01

DOI 10.35433/PhilosophicalSciences.2(90).2021.20-29

SUGGESTIVE AND CATHARIC FEATURES OF MUSIC SPIRITUAL ART IN THE CONTEXT OF UKRAINIAN RELIGION

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The article presents the concepts of philosophical, religious and art studies, which relate to the phenomenon of spiritual, in the context of religious music, suggestive aspects of the influence of the sacred on man and his existence.

Scientific research is devoted to specific examples of the relationship between aesthetic aspects, religious content and sacred load in terms of spiritual musical art against the background of Ukrainian tradition. These examples are illustrated by the author in the perspective of the diversity of typologies of study, both traditional and modern philosophical, artistic and religious traditions. The accents placed by the author of the article are devoted to theoretical and methodological issues in the perspective of the concept of psychological substantiation of cathartic and suggestive loads in the context of perception by the consciousness of Ukrainian musical art of religious orientation. Foreign approaches to the study of spiritual music art as a cultural phenomenon are analyzed.

The author of the study emphasizes the need for accentuation in the perspective of the moral content of spiritual music. After all, directed to the spiritual world of man, it forms his ethical and aesthetic feelings. The article emphasizes that being an important part of the Ukrainian national culture, sacred music has a huge potential in the formation of personality.

It was found that the formation of a highly spiritual personality is not possible without understanding and appropriate perception of religious music. In our scientific research a special place is occupied by the study of the development of musical perception and musical thinking, understanding of music as a special language that carries spiritual information and energy of thought. We believe that the musical spiritual art in the perspective of the Christian tradition can be the most important part, the quintessence of this process. As a "core" that permeates all Ukrainian and European music culture, it carries a "software" that simplifies the understanding of the phenomena of music culture belonging to different eras, styles and directions.

It is proved that spiritual and, in particular, Ukrainian sacred music are the most essential components of activating musical perception and formation of general and musical culture.

Keywords: *catharsis, suggestibility, spiritual music, sacred art, aesthetic pleasure.*

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СУГЕСТИВНО-КАТАРСИЧНІ ОСОБЛИВОСТІ МУЗИЧНОГО ДУХОВНОГО МИСТЕЦТВА В КОНТЕКСТІ УКРАЇНСЬКОЇ РЕЛІГІЙНОСТІ

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У статті представлені концепції філософсько-релігієзнавчих та мистецтвознавчих студій, які стосуються явища духовного в контексті релігійного музичного мистецтва, сугесивних аспектів впливу сакрального на людину та її буттєвість.

Наукова розвідка присвячена конкретним прикладам співвідношення естетичних аспектів, релігійного змісту та сакрального навантаження в розрізі духовного музичного мистецтва на тлі української традиційності. Ці приклади ілюструються в ракурсі різноманітної типології вивчення, як традиційних так і новітніх філософсько-мистецтвознавчих та релігієзнавчих традицій. Акценти, котрі ставить автор статті, присвячені теоретичним та методологічним питанням в ракурсі поняття психологічного обґрунтування катарсичних та сугесивних навантажень в розрізі сприйнятливості свідомістю українського музичного мистецтва релігійної спрямованості. Аналізуються зарубіжні підходи до дослідження духовного музичного мистецтва як явища культури.

Автор дослідження наголошує щодо необхідності акцентуації в ракурсі моральнісного наповнення духовної музики. Адже вона, будучи спрямованою до духовного світу людини, формує її етичні та естетичні почуття. Аргументовано, що духовна музика як важлива складова української національної культури містить в собі величезний потенціал у формуванні особистості.

Виявлено, що становлення високодуховної особистості не можливе без розуміння та відповідного сприйняття релігійного музичного мистецтва. В наших наукових пошуках особливе місце займає вивчення розвитку музичного сприйняття і музичного висловлення, розуміння музики як особливої мови, що несе духовну інформацію і енергію думки. Вважаємо, що музичне духовне мистецтво в ракурсі християнської традиції може бути найважливішою частиною, квінтесенцією цього процесу. Будучи "стрижнем", що пронизує всю українську і європейську музичну культуру, вона несе в собі "програмильність", яка спрощує розуміння явищ музичної культури, що належать різним епохам, стилям і напрямкам.

Доведено, що духовна і, зокрема, українська духовна музика є найбільш суттєвими компонентами активізації музичного сприйняття і формування загальної і музичної культури.

Ключові слова: катарсис, сугесивність, духовна музика, сакральне мистецтво, естетична насолода.

Introduction. The worldview aspect of Ukrainian sacred music is its most important and defining factor. It forms the essence through which is carried out perhaps the most important function of this music - the function of its cognitive, suggestive effect on man. By the way, this influence was noticed by ancient thinkers - Pythagoras, Plato and others. In a way that embodied the ancient doctrine of ethos, the Christian Holy Fathers (Basil the Great, John Chrysostom, Aurelius Augustine, and others), philosophers, and later theologians noted the great potential of music for the moral state of the soul. Musical historiography shows that thanks to singing Byzantine worship in

the middle of the VII century. was a majestic and impressive action. This means that singing in the Byzantine rite was designed to bring the understanding of religious (supernatural) plots to the level of very real natural human experiences and aspirations, eventually becoming a means of strong suggestive influence on man. Take, for example, Nestor's immortal work The Tale of Bygone Years, which shows how unmistakable the church service was for Prince Volodymyr's envoys to Byzantium in 987, when Kyiv was choosing a new official religion. This impression was largely conditioned by spiritual singing, which, using polymanic means of

aesthetic and musical mediation, presented sacred actions as impressive and majestic. Taking into account the analysis of previous research, it is possible to assume that Byzantine church singing, which spread in Rus' along with Christianity, was also attractive in its sound and filled the Church Service with grandeur and representativeness.

Methods. Researchers of the phenomenon of musical spiritual art during all periods of its development have focused attention in their scientific research, research, concepts on the emotional content of the energy of its influence, thus actualizing the problems of the psychological nature of the phenomenon. It should be noted that the epistemological level in this direction is currently commensurate with the hypothetical equivalence. The problem of suggestive aspects of art in general is widely represented in science (A. Leshchenko, V. Semenov, E. Torshilova, M. Buyanov, L. Dofman, C. Lombroso, K. Stanislavsky, I. Pavlov, S. Rubinstein, M. Born, P. Blonsky etc.), and psychology of music in particular (L. Balanchivadze, L. Bochkarev, V. Medintsev, M. Kovtunovich, S. Olefir, M. Starcheus etc.).

The purpose of our scientific article is to, on the one hand, explore what is the psychological specificity of the artistic phenomenon we study, and on the other, knowing the inner potential of this art, to find ways, channels through which it, returning at one angle or another, faces direct activity of the subject or society.

Presenting main material. This problem is best understood, precisely through the psychological analysis of the artistic potential of the phenomenon of spiritual musical culture in the context of Ukrainian religiosity. It is worth noting that it is the psychological state of man, especially his aesthetic abilities, experiences and aesthetic emotions in the process of creating or

perceiving musical art in general and sacred spiritual music in particular is the foundation of the subjective factor of artistic nature. The constant of spiritual musical art in its original meaning, we can say, at the genetic level predetermines the essence of its sacred content. However, we know that the musical and aesthetic space of the Ukrainian Orthodox Church has never been static, on the contrary, one of its most important characteristics is continuous development. It is in this dynamic that we observe tendencies towards secularization processes [17: 43].

It should be emphasized that the subjective factor in the artistic beginning is one of its main links. If, for example, you take a music program and program it into the appropriate program of a modern computer, then, as a result, a new music model will be created, which will be fixed on the hard disk; the musical score thus obtained can be translated into a musical score. However, despite the super capabilities of the modern computer, it is not able to operate with such categories of the human psyche as "bliss", "blessing", "beauty", "catharsis" and "aesthetic pleasure". To explain what we mean by these concepts, says Jendrju, can only be described by the impact of a fact on a person, that is, by clarifying the subjective factor of artistic activity. "For machines to create art, in poetry, painting or music, they would have to take into account in some form the human reaction to these works of art" [2: 88].

In our case, the concept of the subjective appears as a factor that plays a decisive role in the context of fixing the images that were generated by the suggestion of sacred art in general and spiritual music in particular. According to A. Kolodny, it is dominated not by dogmas or rites, but by the subjective feeling of one's involvement in the Almighty, imbued with a kind of moral

stoicism, the experience of one's existential situation.[3: 10]. At the level of its emotional manifestation, religion is represented by a great variety of feelings - fear, awareness of the Lord's retribution, love, numinous awe, which, having a specific object of orientation - the world of the supernatural, is not and can not be something innate, eternal; they appear as an emotional basis and a means of formalizing the worldview that each person forms on the basis of personal, subjective perception of the supernatural world [3: 18].

It is with the adoption of Christianity in Rus' that the original Orthodox culture begins to develop, in line with which the newest musical direction emerges - the spiritual music of Ukraine, which in its genres is fundamentally different from the Western European tradition. However, monodic sacred singing can be included in the cohort of art only on the basis of certain external features (recording system, by various analogies, etc.), because now it is difficult to determine what emotional influence its ancient, initial function had. The most important feature of spiritual musical art on the example of Orthodoxy is the harmony of the canonical text and musical system of songs: the melody not only accompanies the text, it deciphers and interprets, reflects and fills its content, conveying what cannot be expressed in words. The basis of the performance of spiritual music is the transfer of the completeness of the content of the text, which is achieved by the minimal nuances that are born from the understanding of the logical power of the text. We focus on this rather specific issue only to emphasize the importance of the ability to experience art. Because of him, in fact, a whole new world is created as a spiritual and aesthetic reality.

Philosophers and musicians also speak about the high significance of spiritual music. They emphasize that

this kind of art increases the sphere of our being and the field of our knowledge, opens to us a harmonious and wonderful world of sounds, develops thinking, inspires feelings and ennobles desire. Unlike secular music, religious and spiritual art is devoid of "explosive" effect, which, in turn, distracts the mind from prayer. Religious music art should be perceived as an aesthetic and spiritual integrity, not limited to the sensory side of the problem. At the same time, we should not distinguish between the process of creation and perception of the phenomenon we are studying - all this should be part of a holistic artistic system. Especially since the framework in this case is really conditional. The creative process grows into the immediacy of the existence of this spiritual musical and poetic art, as well as its perception - it is an act of interpenetration of object and subject. The act of artistic phenomenon presupposes the presence of all three elements: 1) creative production - the process, 2) objectification and materialization - the result and 3) deciphering the embodied artistic material - the repetition of the creative process. This creative activity is manifested not only at the level of music creation. It includes both musical-poetic, performing, and creative activity at the level of perception, where, enjoying aesthetically, the subject reveals the same activity as the creator and performer, only to a lesser extent. This slight difference cannot shake the general position that common principles underlie the creativity, performance and perception of the art form we have mentioned. [4: 65]. We point to this commonality here in a certain aspect that we need, namely: in the understanding that both the first and the other two acts provide for such mental development of man, which made possible both social and aesthetic functions of Ukrainian sacred music. As

Vundt notes: "Works of art and their reproduction at the level of perception differ most in further motives based on the unlimited dominance of the artist over his material on the internal ideas and external substrates of their objectification" [4: 71].

S. Rubinstein also pointed out the inadmissibility of the separation of "outstanding individual abilities" from the study of "generic" properties common to all people [5: 289]. Every person who has not lost the physical possibilities of artistic communication with the world around him, first of all the bearer of the same talents that give the most ingenious artist the opportunity to experience reality artistically and make it understandable to others. I. Pavlov pointed out the objectively existing mental functions of social and artistic activity. Considering the two types of higher nervous activity, the scientist notes that due to the two signaling systems and the ancient chronic and active various ways of life, the human mass is mainly divided into two types - artistic and mental. Further to this division I. Pavlov adds another - "average" type, which, according to the researcher, accordingly combines the work of both systems. Such a division, according to Pavlov, is observed both among individuals and among entire nations [6: 505–506]. Thus, the alternative in the division into "artistic" and "non-artistic" natures is to some extent removed. In this aspect, we are interested not so much in what divides human abilities in their active formation and differentiation into types of mental and artistic, as the premise and mental structure of the artistic subject.

At the heart of spiritual music as a manifestation of art is a certain social purpose. This is reflected in the importance of religion and the Church in the social, political, cultural and spiritual life of people and countries [16:21]. Its social purpose is realized in the internal self-organization and mood

of the artistic subject. Aesthetics in the material world can be felt intuitively, but spiritual music requires a different attitude. In the case of passive perception of even her most perfect work, the effect remains at a critically low level. These facts are obvious. The human auditory environment brings satisfaction with the universal harmony for hearing (the element of auditory sensation) and expediency (the element of conscious judgment). Music takes on the same components of expediency and purpose, but they are not its ultimate goal and serve only as a means to accomplish predetermined tasks. Liturgical and musical forms of the early XX century. carried the idea of a single compositional cycle. The pervasive nature of their musical formations united the liturgical rite-mystery into a single whole, dynamizing the integral sacred plot of the latter. Thus, the sacredness was manifested here by a continuous pulsating canvas [17: 45].

The mental state of man is not a demiurge of beauty, at the same time aesthetic – it is a spiritual elevation that goes beyond the pragmatic and is fundamentally introgenic. Representatives of the theory of perception (Lipps, Vundt, Warringer) saw the specificity of aesthetic experience, while this is only a subjective-mental prerequisite.

In the works of M. Born we find an interesting reasoning about what constitutes an aesthetic relationship in its comparison with the scientific and logical. And again we are faced not only with the process of perception in the sensory-image form, but also a certain mood of the subject. After all, it is not just an object that can itself remain passive, despite its availability to the senses, but an "object of experience", ie the realization of subjective attitudes. It is an antagonism of feeling and logic, one of which must yield to the other. Abstract concepts of the simplest form are numbers and logical formulas, ie

means of expressing accurate understanding of nature. According to M. Born: "There is no more absolute. The height of the cathedral no longer evokes a sense of reverence, it is measured in meters and centimeters... Absolute impressions give way to relative measurement. As a result, we have a limited world, one-sided, with sharp edges, devoid of all sensual appeal, all colors and sounds" [7: 12].

What do we lose when we reduce the concreteness and charm of the world to abstract definitions and "constructs"? First of all, the imagery of the sensual relation disappears; we are interested in the phenomenon in split form. Logical definitions gain advantages precisely because of their clear definiteness, determinism, thus paralyzing the freedom of play of selfless emotions. On the contrary, in the aesthetic relation to the object of activity the subjective attitude acquires crucial value. For example, the believer and everyone else, to some extent familiar with the rite and the most important aspects of Orthodox doctrine, do not often react to art, in the perspective of the result of the awakening of aesthetic interest, because the artistic principle in its subjective state remains unwavering. Could the situation be the opposite? Let us pay attention in this connection to the statement of Aurelius Augustine, already mentioned by us: "... I approve of the custom of singing in church: let the weak soul, rejoicing in sounds, rise, filled with piety" [8: 45].

Thus, the model of aesthetic mood is reproduced in the language form. The listener, the reader, the spectator of the beautiful is conveyed the dynamics of "spiritual awe" and aesthetic mood, such as the "intimate attitude of the artist" and a certain philosophical. The logic of thought here is poeticized depending on the external motivation and its internal transformation in the psyche. The strong influence of church singing becomes valuable not in itself,

but as a physical means of "tuning" the subject of perception and its active aesthetic purpose. Sacred, like secular singing, would lose the sympathy and great sympathy of millions of hearts, if they did not have the properties of resonance and transmission of the creative state. The sensual in its qualitatively indivisible integrity has various forms. But the dynamics, the transition of moments, are obligatory, because it is really difficult to imagine this or that emotional state as something static, because musical and poetic moods transmit the energy of artistic saturation.

Rational-logical and figurative abilities may not be equally inherent in the subject itself. But each of them is realized in a more or less intensive form only when necessary. This fact is as fundamentally important as the composition of the psyche prevails in the subject in terms of his ability to artistic activity. Undoubtedly, the purpose, readiness and self-organization of the artistic subject play an important role in this case.

The basis of aesthetic experience is the inner imagination, creative processing in the psyche of the senses. Due to a kind of transformation, sensory perception in the inner imagination becomes aesthetic [9: 5]. In order to get a sensually pleasant reaction, aesthetic pleasure from spiritual music, it is necessary to imitate it in the inner perception. Without this, the pleasant sensations themselves will remain undeveloped. Therefore, intonation and metro-rhythm, as the most important components of musical language and creators of the external outline of the object, as well as form (it is manifested in music in the form of musical formation), embody appropriate proportion, symmetry and only under appropriate conditions acquire aesthetic value. This great sphere of sensory-pleasant experiences rises to beauty when these experiences become the

product of the inner play of aesthetic consciousness. And as long as the consciousness perceives the material given by our senses simply as pleasant, the objects that serve as carriers of this pleasant sensation will be for him only "side" realities. Why? Because consciousness in this situation has not had time to fully perceive the ideal visibility and therefore has not yet fully accustomed to their ideas and feelings with the object being contemplated [10: 58]. But when aesthetic contemplation "unfolds in all its power, the abyss that separates us from the object alien to us disappears, through the shell of the pleasant begins to shine the soul of the contemplator, and gives him a higher, purer, self-existent existence, in which all real interests are stifled before the spiritualized game of inner imitation and pleasure" [9: 177].

Long before the special problems of the cybernetic profile arose, psychological analysis, in the words of F. Bassin, revealed the existence of such a "logical work" of the brain, which a person is not aware of. The unconscious makes itself felt due to the fact that it is able to process the received information, despite the fact that the process of this processing is not controlled by consciousness. The scientist cites a letter from Mozart, which deals with the composer's awareness of musical "thoughts" at the time of final work. It is worth noting the following: the psychologist takes into account the fact that the process of gradual formation of artistic images in its first phases remains hidden from consciousness, the final phases are shifted towards awareness [11: 200].

Thus, from the subconscious imagination in the form of emotional impressions, the artist comes to clear images. The complex work of generalizing memory takes place, so to speak, behind the scenes; the logic of the creative imagination is designed to bring into a clear ideologically

meaningful picture what for some time remained separate. The subconscious itself is not illogical, it is only hidden from our speculative observation. The subconscious makes creativity inspired, ingenious, etc., because it reveals an element of unbiased free fantasy. Without such subconscious creativity of the subject, art would bring few happy moments, remaining a cold scheme and reasoning. As V. Bryusov noted: "Art begins when the artist tries to find out for himself his ... secret feelings" [12: 584].

Of course, if the creators of sacred music limited themselves to introspective clarification of their own feelings, it would impoverish the creative potential of this art form. But we fully share the opinion of V. Bryusov in the part where he speaks of the transition of the "secret" in feelings to its conscious manifestation. The subconscious is objectified in a logical art form. Perceiving one or another work of spiritual music, each of us consciously tries to assimilate its components – ideas, types, figurative structure, style and so on. Things that are incomprehensible to aesthetic awareness are more likely to cause irritation than artistic effect. Consciousness strives for absolute clarity of the imagined picture and image, sequence of action and logic of feelings. Although the artistic imagery of the spiritual music studied by the author is filled mainly with the essence of the supernatural, yet its cognitive function is inconceivable without conscious intervention in reality. Let's not forget that the supernatural is thought by believers as really existing, moreover, it has the ability to personify. One or another author's concept, embodied in a work of art, belongs to the conscious. In a conversation with the critic J. Oklensky, K. Fedin rightly remarked that the feeling that arose from experience awaits the cementing influence of thought in order to become

suitable for the construction of a work of art [13: 75].

The fact of coexistence in the art of the conscious and the subconscious is already sufficiently substantiated by science. But the impossibility of schematically depicting some "clear" relationship remains obvious. These categories are not unambiguously and not linearly correlated. D. Kucheryuk's opinion is correct, who noted that "in any work, if it is really deep and if it makes an aesthetic impression, there are necessarily elements of the subconscious, which in some way continue the logical-conscious beginning according to their own laws. The conscious is an integral part of the subconscious in art, because each work is addressed to the cognitive abilities of man" [10: 61].

The essence of the relationship between the conscious and the subconscious, the researcher argues and convincingly shows the strengths and weaknesses of the system of performing arts K. Stanislavsky [10, 61-63]. The latter proves that due to the "organic nature" of art, as a determining factor in artistic inspiration, in the accomplishment of its "miracle", art by its own means is called to awaken and introduce into creativity such subconscious organic functions that go beyond the conscious. The logical can only to some extent influence, directing the activities of the psyche. The subconscious creativity of "organic nature" is carried out through the conscious psychotechnics of the artist-creator and the artist-performer. The subconscious – through the conscious, unforced – through the mediated by thought. According to K. Stanislavsky: "We will give everything subconscious to the witch-nature, and we will turn to what is available to us, to conscious approaches to creativity and to conscious means of psychotechnics. They first of all teach us that when the subconscious enters work, it is

necessary be able not to disturb him" [14:47]. According to Stanislavsky, the subconscious, intuitive creativity of the artist-nature is obligatory in literally all kinds of art – and in our research as well. The miracle of art is accomplished when it begins to impress, transports to another complex world.

Of course, the logic of the relationship between the conscious and the subconscious in K. Stanislavsky is subordinated primarily to stage work, but it is advisable to look at the judgments of the artist from a broader point of view. Of course, as long as the subconscious is silent, art remains an inert sign: its meaning may not be revealed. Even an aroused imagination does not in itself create the value of aesthetic experience and impression. It is when it is filled with the emotional content that goes beyond the rational, synthesized with the ability of aesthetic experience and encouraging the initiative of mental creativity, that art enters into its rights. Although, against the background of today, we face the problem of cybernization of art, religion and life in general. This caused a surge in the activities of electronic confessional media of various kinds and made them a new means of transmitting the "spiritual" mission of the church in Ukrainian society [15:187].

Conclusion. Ukrainian sacred musical art is an inexhaustible treasure trove of spiritual values. It contains a powerful educational potential, and through its study is the transfer of spiritual experience of mankind. Being turned to the inner world of man, it forms his moral and aesthetic feelings, the ability to perceive and evaluate the world in harmony, which gradually becomes a belief and becomes part of the worldview of man. This suggests that due to the religious music art, along with religious and liturgical tasks, there is a significant suggestive influence on the formation of a highly spiritual personality. Orthodox spiritual

music can be one of the ways of artistic knowledge of the world, and this is its educational task. Thanks to the creative heritage of such Ukrainian geniuses as M. Leontovych, D. Bortnyansky, A. Wedel, M. Berezovsky, the national spirit is formed, as well as the high ideals of Goodness, Beauty, Love and Faithfulness. And the very musical spiritual art is the expression and disseminator of spirituality and promotes the development of moral qualities of man. Spiritual musical works are full of beauty and deeply meaningful. During their performance there is a spiritual and moral improvement, so spiritual music, along with other masterpieces of art should be a significant lever in harmonizing the development of personality.

Our scientific research in the perspective of suggestive and cathartic loads of Ukrainian spiritual art allows us to expand our understanding of the creative nature of musical art in terms of Ukrainian spirituality, and the psychological integrity of the artistic principle as a single act of creation.

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Receive: June 11, 2021
Accepted: September 18, 2021