

**DISCURSIVE PRACTICES
OF THE INTERPRETATION OF CULTURE
AND ART IN THE EARLY XXI CENTURY**

Collective monograph

¹²⁵⁶
 **1996** ¹²³³
LIHA-PRES Lviv-Toruń
Liha-Pres
2020

Reviewers:

*Prof. nadzw., dr hab. **Stanisław Kunikowski**, Rektor of Cuiavian University in Wloclawek (Republic of Poland);*

*Prof. dr hab. **Kazimierz Pierchala**, Katolicki Uniwersytet Lubelski/Catholic University of Lublin (Republic of Poland);*

*Prof. dr hab. **Stanisław Juszczyk**, Uniwersytet Śląski / University of Silesia (Republic of Poland).*

Discursive practices of the interpretation of culture and art in the early XXI century : collective monograph / A. A. Genkin, M. P. Kalashnyk, Yu. I. Loshkov, T. S. Ovcharenko, A. P. Ovchynnikova, T. I. Uvarova. – Lviv-Toruń : Liha-Pres, 2020. – 124 p.

ISBN 978-966-397-216-9



Liha-Pres is an international publishing house which belongs to the category „C” according to the classification of Research School for Socio-Economic and Natural Sciences of the Environment (SENSE) [isn: 3943, 1705, 1704, 1703, 1702, 1701; prefixMetCode: 978966397]. Official website – www.sense.nl.

THESAURUSES IN HUMANITARIAN KNOWLEDGE

Kalashnyk M. P.

INTRODUCTION

One of the most important features of modernity is the growth of information flow, the unprecedented speed of information production, increasing its density per unit of time, the desire to expand the knowledge and deepen it. This applies not only to the empirical facts that constantly replenish the piggy bank of cultural memory, but also to the sphere of ideas – from almost fantastic predictions about the structure of the universe and the mystery of the biological cell to serious scientific concepts, which can be evidenced by avalanching research production of editions, popular literature, as well as through active exchange of opinions in the form of reports and personal communication at various conferences and symposia on specific topics. The situation in the information time space on the verge of the XX – XXI centuries caused the urgency of selection, systematization, storage, and translation of the received information, their objectification and formalization for prompt processing and use in various fields of activity – both theoretical-methodological and pragmatic plan. In such cases, a person with such a great tool in the work with information, such as a computer and its technological product – the Internet, provides a significant assistance. However, the machine is not known to produce or structure information according to the program provided by the user. Thus, there is a need to create a special, informative search language, through which one could compactly and in orderly manner provide information acquired through the activity of the "collective mind". In turn, this allows the recipient to promptly enter the semantic parameters of the very object that arouses his interest. Thesaurus dictionaries, commonly referred to as "information retrieval", help successfully solve this problem. The method of their compilation has arisen and has been repeatedly tested, extended to dictionaries that reflect the verbal-conceptual apparatus ("language") of various fields of knowledge and are used in activities

that are primarily aimed at cataloging and systematizing material, including in library¹.

1. *Bildwörterbuch* bilingual thesaurus

Let us refer to the accumulated experience in the compilation of thesauruses in humanitarian knowledge. The authors of *Bildwörterbuch*, published in Leipzig (1961), do not call it thesaurus². The publication is an illustrated dictionary in German and Russian, and it is not about translations, as in ordinary German-Russian dictionaries, but bilingual, and this emphasizes the inscription "German and Russian". However, the features of its arrangement make it possible to consider it a thesaurus, since it is based on the principle of structured knowledge through a system of terms, which provides a complete idea of a particular subject.

Thanks to the bilingual operation, the analyzed thesaurus should be referred to as multilingual. According to the definition offered in the methodological description of this type of dictionary, a thesaurus "containing terms from several natural languages" is considered multilingual. Its specificity in comparison with monolingual is that it "reproduces both the relationship between the terms and the equivalent terms of each language covered"³. A distinctive feature of this dictionary can be considered the presence of illustrative material, which provides visualization of terms-concepts and their specification. Its second feature is multidisciplinary. The content of *Bildwörterbuch* forms verbal

¹ 1. Вилегжаніна Т. Інформаційно-пошуковий тезаурус / Т. Вилегжаніна, О. Збанацька. – Донецьк: Альфа-Прес, 2004. – 104 с.

2. Государственный стандарт Украины. Информация и документация. Многоязычный тезаурус: методика разработки. – Изд. офиц. – К.: Госстандарт Украины, 2001. – 76 с.

3. Ibid. – 60 с.

4. Луков В. А. Предромантизм / В. А. Луков. – М.: Наука, 2006. – 683 с.

6. Морфологія культури: тезаурус / за ред. проф. В. О. Лозового. – Харків: Право, 2007. – 384 с.

8. Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – 160 s.

² *Bildwörterbuch*. Deutsch und russisch. – Zweite Auflage: иллюстрированный словарь на немецком и русском языках. – 2-е изд. – Veb Verlag Enzyklopädie, Leipzig, 1961. – 754 s.

³ *Bildwörterbuch*. Deutsch und russisch. – Zweite Auflage: illustrated dictionary in German and Russian. – 2nd ed. – Veb Verlag Enzyklopädie, Leipzig, 1961. – S. 4.

definitions and images of the phenomena of almost all facets of daily life. The publication covers 15 separate names of the sections: Space, number, time; Plant; Animal; The human body; Domesticity; Health and social life; Physical training; Public education; Culture, entertainment, recreation; Democratic system; Party and organization; Industry and crafts; Agriculture and forestry; Trade and transport; Miscellaneous. As we can see, the sections are easily grouped into larger thematic blocks. For example, the heading "Plant"; "Animal"; "The human body" can be combined on the basis of belonging to wildlife; "Democratic Organization" – with "Party and Organization"; "Industry and Craft" – with "Agriculture and Forestry", "Trade and Transport". In turn, the sections "The human body" and "Domesticity" are transitional from topics related to natural factors to cultural phenomena. This creates a system of "circles of cognition" that systematize the individual realities of nature and culture in a descending and ascending semantic sequence: from the natural world as a more general concept – to man and his organism as its partial manifestation, as well as from domesticity to the created culture. This provides the conceptual hierarchy of knowledge contained in the *Bildwörterbuch* that meets the requirements of a thesaurus dictionary. It is obvious that the alphabetical order of the arrangement of the material inherent in ordinary dictionaries and encyclopedias, its substitution by other, paradigmatic relationships between terms, is obvious.

This also applies to the classes of concepts that form the subsystem of the named sections. For example, the heading "People's education" covers the terms "Nursery school", "School", "Michurin's school site", "University", "Extramural university", the sequence of which dictates the orientation of the process of "lifting" the steps leading to the top of knowledge. The section "Democratic system" includes "People's representation – Government – Governance", "Elections – Judiciary – German People's Police", that is, all components of the state mechanism of socialist countries. The section "Domesticity", in addition to the units of the house itself and its interior (different functional purpose premises – living rooms, services, stairwell, corridor, attic, basement), includes the attributes of clothing, linen, food, toys, home work, supervision of patients. Each class of terms has a transcript, which is also subject to hierarchical subordination of concepts. The class "Landscape" is divided into a number of partial terms related to mountain and plains, islands, volcanoes, etc.; "Sky and Earth" has links to astronomy, time of day, maps, etc. In turn, these terms include groups of concepts that give a

comprehensive idea of each. For example, the broader concept of "planetary system" is specified by the words "Sun", "planets", "wandering star", "small planet", "planetoid" and "names": Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto.

The special supplement (*Ergänzungen*) presents the second version of the thesaurus, with a hierarchy of sections. As you can see in the Preface (*Vorword*) to the analyzed publication, the need for the Supplement is explained by the presence of illustrations which cannot or extremely hardly reproduce the entire vocabulary system characterizing a particular subject. The section "Landscape" is divided here into natural and cultural and is supplemented by the "Surface of the Earth", where together with nouns there are adjectives characterizing the terrain (flat, wavy, hilly, steep), verbs (rise, fall off), and also in the section a group of concepts included in the classes "Water", "Landscape origin", "Stones and soil types". It is interesting to find words related to individual organs of the human body. The theme "Eye" includes the concepts: "vision", "to see", "to look", "look", "to goggle", "to peep", "to spy", "to blink", "to mow eyes", "eyelid", "tear", "myopia", "farsightedness", "blindness", etc. It is easy to notice that the given tokens mean the organ of feeling itself, its details, caused by its operative actions, qualitative characteristics of sight, some of which are easily associated with similar phraseologisms (for example, "without blinking an eye", "look cross-eyed", "plead tearfully") and metaphors ("tearful melodrama").

A special place in the Supplement is given to artistic culture, in particular, to music topics. The terminology corresponding to the latter belongs to the heading "Folk art (dance genres, different in composition of the choir)" and contains the contents of thematic registers "Musical instrument", "Notation", "Other musical instruments", "Keyboard instruments", "Concert", "Composition". In the registry "Notation", in addition to graphical indices (alternation marks, tact stroke, dynamic shades, league, truss, repetition sign, grace note, etc.), intervals, some frets, sounds, notions from the field of harmony (chord, three-tone), rhythmic groups are called. (triplet, sextole, syncope), tempo, metronome. The series of terms combined by the title "Composition", together with musical genres, contains elements of syntax, as well as the most common concepts ("composer", "to musicalize", "harmony", "dissonance", "instrumentation", "transpose", "melody", etc.).

The dictionary as such, which has the features of a thesaurus, is evidenced by the intentions of the compilers to "reflect the most up-to-date concepts characteristic of the present life of the GDR" and to give

more precise German and Russian equivalents of special terms. The double task declared by the authors of the document transforms *Bildwörterbuch* into a mixed-type publication, which is both a linguistic and thematic thesaurus. On the one hand, it implies a large number of significant units – a lexical stock of knowledge, and on the other – meaningful in content information of various topics, including geology, geography, astronomy, socio-political structure, flora and fauna, human anatomy and its life, artistic culture, etc., that is, provides encyclopedic knowledge. However, unlike the ordinary dictionary, it lacks synonymy and a set of different meanings of a term, while (as opposed to an encyclopedia) there are no detailed explanatory articles deciphering it. The Register (*Register*) contained at the end of the issue can be considered quite indicative. Its compilers adhered to the principle of placement of the thesaurus-specific material: all words are organized in alphabetical order and accompanied by indices for their prompt search directly in the part of the dictionary, which is actually a thesaurus. However, even if the principle of equivalence of German and Russian words is maintained, each of them is isolated from any remarks; and its conceptual content is revealed in the relevant section of the chapter.

Due to the dual orientation of *Bildwörterbuch*, it is characterized by its bifunctionality, since it is able to help in mastering German and Russian languages, as well as in updating and refining a number of knowledge, including natural-scientific, linguistic, sociocultural, including artistic, theatrical, and cultural practices.

2. Some structural features of the thesaurus in V. Lukov's monographic work "Pre-Romanticism"

Fiction does not have a thesaurus. However, the analytical approach associated with the use of the thesaurus concept and some structural features of the thesaurus to its phenomena (together with historical and typological) is widely tested by scholars of this kind of art. In particular, it is used in V. Lukov's monographic work "Pre-Romanticism"⁴, where every cultural and historical period under study is analyzed through a matrix of concepts that makes it possible to reproduce its comprehensive image. It is made up of key terms, such as "Image of man", "Hero", "Feelings", "Civilization processes", which are behind the achievements of science and technology, etc. For example, when discussing the image

⁴ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – 683 p.

of a person at the turn of the XVIII to XIX centuries, the author emphasizes the democratization of the appearance of a contemporary, which is reflected in the style of clothing: wearing an old, aristocratic dress, says the researcher, at that time is not only fashionable but also dangerous. For the Republican, it was customary to wear simple wooden clogs, a "Carmagnole" jacket, and wide sailor pants. The royalists, however, preferred "incroyable" ("incredible") style in their dresses, which emphasized disregard for the good taste and the concept of "decency" (too lush jabot, unbuttoned vest, etc.)⁵. Apparently, both attributes signaled a certain state of society and well-being of the individual, informed through the objects and tokens, which they indicated, about the collisions of time. For our contemporary, it serves as a source of knowledge about the historical past,

Equally significant in this series is the type of hero that was actualized or emerged during the considered period. V. Lukov distinguishes the image of an exceptional personality, which has received several modifications. This is, first of all, Danton or Robespierre whose main qualities are purpose and will to act. Secondly, it is the genius that the scientist considers F. Schiller and J.V. Goethe's "stormy geniuses"), and in music – V.A. Mozart's ones. Most consistently, the hero-genius is embodied in the cult of Napoleon⁶. The third kind of exceptional personality is the adventurer, characterized as a person who has a brilliant but superficial mind and talent that allows him/her to be an imitator but not a creator⁷. A new, previously unknown life and literary type – the so-called private or "superfluous" person, gripped by world sorrow. The author considers his first model to be the main character of F.R. de Chateaubriand's "Rene"⁸. V. Lukov defines the emotional composition of the era as "an irrational feeling"⁹.

Pointing to the creation of a new calendar and a metric system of weights and weights in revolutionary France, V. Lukov notes that, if the former had not existed for a long time, the latter had survived to the present time. He explains this by saying that "the transition period is not characterized by the approval of new systems; here it is necessary to rather emphasize the rejection of the old systems through which prism

⁵ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – P. 124.

⁶ Ibid. – P. 127-128.

⁷ Ibid. – P. 134.

⁸ Ibid.

⁹ Ibid. – P. 135.

the Europeans have perceived the surrounding world. It is no coincidence <...> that the time measurement system has proved to be less stable than the space characterization system: there is a "vague time" situation over the ages, <...> but this is usually accompanied by the expansion of space <...>"¹⁰. Thus, with the help of the general notions of time and space, the exit to the world of the meanings of a particular historical era is crystallized. Thus, the terms "calendar" and "system of dimensions and weights" form part of the virtual thesaurus of the considered period of the past culture.

Considering the existing approaches to the thesaurus, the literary critic examines the philosophy and general issues of the aesthetics of the time being studied, as well as particular types of artistic creativity: theater, literature, music, the visual arts and aesthetics of each. There is a hierarchical structure, formed by the course of knowledge from the partial to the general and vice versa.

We emphasize that in this case it is not a dictionary but a specific scientific approach to the history of the phenomenon under study – pre-romanticism combined with traditional analytical measures. However, under abstraction from the discourse of monographic research, a system of terms emerges, the totality of which, in the long term, allows for the creation of an indexed thesaurus

3. V. Lozovyi "Morphology of Culture": Encyclopedia or Thesaurus?

Closer to the subject of our interest is "Morphology of Culture", whose genre is defined as a thesaurus. This is the only domestic attempt of this kind known to us, made in 2007 by an author team led by Professor V. Lozovyi¹¹, which brought together scientists of various specialties: philosophers, sociologists, lawyers, educators, philologists, historians, cultural scientists, and art historians. The preface to this work reports that since thesaurus is a system of knowledge, expressed in terms, it is "encyclopedic reference"¹². Its purpose was to try to overcome the often existing in the life of reducing culture to artistic or educational activities. To achieve this, an interdisciplinary approach has been

¹⁰ Lukov V.A. Pre-Romanticism / V.A. Lukov. – M.: Nauka, 2006. – P. 137.

¹¹ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – 384 p.

¹² Ibid. – 3 p.

implemented, enabling the word "culture" and its contents to include "theory and history of culture, its philosophy and sociology, ethics and aesthetics, religious studies, arts and sciences"¹³.

It should be noted that further analytical observations do not aim to identify the strengths and weaknesses of the edition in question, but imply its study as a ready-made model, one of the variants of a certain set of dictionaries. We should emphasize that it considers the music thesaurus as part of a larger structure, namely as a unit of cultural morphology, which determines the approach chosen by the author's team to organize knowledge about music.

Like the creators of the Illustrated Dictionary, the compilers of the analyzed publication adhered to the thematic principle of organizing the material, which is conditioned by the stated objectives. The structure of a thesaurus consists of 12 sections: 1. "Culture: basic terms and concepts"; 2. "Historical types of culture, cultural epochs"; 3. "Philosophy as a universal of culture"; 4. "Aesthetic culture"; 5. "Art culture"; 6. "Morality as a phenomenon of culture"; 7. "Religion as a phenomenon of culture"; 8. "Politics as a universal of civilization culture"; 9. "Law in the system of culture"; 10. "Science as a universal cultural system"; 11. "Education as a World Cultural System"; and 12. "Culture of personality". It is easy to make sure that the selected sections can also be logically combined into larger structural units: thematic blocks or groups. There are six such blocks, formed, respectively, by sections 1-3, 4-5, 6-7, 8-9, 10-11. The sixth block is somewhat separate and contains only one section under number 12. Considering the humanitarian pathos of culture, the convergence of all meaningful lines is revealed to a single point, the last detail of the construction, namely the culture of personality. If referring to musical terminology, this section is understood as "lyrical code-summary" for all previous ones. A more detailed division within the selected twelve sections directs the user to the path of gradual immersion into the subject through alphabetic terms corresponding to a particular unit.

We shall consider the music part of the dictionary in more detail. It opens with a great article about music, which is interpreted as a form of art that reproduces reality in sound artistic images, with further elaboration of the proposed definition¹⁴. This capacious notion of a

¹³ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – 3 p.

¹⁴ Ibid. – P. 140-144.

musical thesaurus implies further branching out through the separation of its designated by the principle of gradual narrowing of the subject or adherence to the rules of the alphabet. It should be noted that ordinary vocabulary or encyclopedia envisages the placement of material in the form of a token list in alphabetical order, while information about music and musicians is reported regardless of their affiliation to a particular section of knowledge. In other words, such editions do not follow such a significant factor in the thesaurus assembly as hierarchy. In this regard, the thesaurus is close to a systematic library catalog, where the named factor always works in full. However, thesaurus contains a completely different subject of cataloging: not scientific or music-critical publications, but the very phenomena that are "hidden" by certain token concepts. The analyzed dictionary, after a detailed article on music as such, contains a list of terms in alphabetical order. It should also be noted that in accordance with the objectives of the publication, the decoding of terms that are unique to different types of art, namely, artistic trends and historical styles, as well as some categories (artistic style), belong to a special section that completes their presentation. However, it is quite natural that differences in the manifestations of these common concepts and categories in different types of art, in particular, in music, are not discussed, and therefore the knowledge about each of them is not specified. Note that, paradoxically, the genre category is absent here. A somewhat different approach to compiling a thesaurus is found in the same edition in "Fine Arts". It distinguishes generalizing concepts of the genres of fine arts and painting, which combine hierarchically in a more partial way. In the first case, precise, perfectly clear definitions of the types of works of the specified type of artistic creativity are presented: animalistic, battle, historical, still life, religious and mythological, landscape, household, portrait, provided in alphabetical order¹⁵. The phenomena that reveal the concept of "painting" are differentiated by their purpose: ornamental, decorative painting, miniature, monumental, easel – also in alphabetical order¹⁶. As we can see, not only the hierarchy in the organization of lexical concepts is maintained, but also its contextuality, allowing to cover the meaning of each individual term systematically, i.e. in interaction with others. At last, a well-defined

¹⁵ Morphology of Culture: Thesaurus / Ed. prof. V.O. Lozovyi. – Kharkiv: Pravo, 2007. – P. 158.

¹⁶ Ibid. – P. 159.

picture of knowledge about a specific field of artistic creativity is built up, which, in fact, is one of the most important goals of a thesaurus.

The similarity of the analyzed dictionary with the encyclopedia is determined by the way in which the terms offered are represented. Each of them is accompanied by a sufficiently detailed article where a certain set of knowledge is briefly but very saturated. The broadest, most informative explanations comment on the title words, and this is the way syntagmatic connections are used, which manifest themselves in the reception of a scientific-informational story.

4. K. Schneider's Specialized Music Thesaurus «Thesaurus zur Erschließung von Musik nach Anlaß, Zweck und Inhalt»

Our greatest interest is caused by the attempts to create specialized music thesaurus. These include the «*Thesaurus zur Erschließung von Musik nach Anlaß, Zweck und Inhalt*» by Klaus Schneider, published in Berlin in 1994¹⁷. As the named source is inaccessible to the domestic researcher and the general reader, we will dwell on its description and analysis in more detail. According to Kurt Dorf Müller, the author of the Preface to the First Thesaurus, its publication was preceded by long-running discussions that lasted nearly a decade. The question of the expediency and the very possibility of classifying the endless power of the works, purposes and content of the works of music was raised at the meetings and conferences of the International Association of Music Libraries (*Internationalen Vereinigung der Musikbibliotheken IUMB* *або AIBM*). At the same time, another, equally important question arose as to the admissibility of their systematics, such as the scientific one: in the form of a pyramid of generic and species concepts. The authors considers the thesaurus form presented in this publication as the most pragmatic and optimal interim solution. K. Dorf Müller points out that the productive preliminary stage during which this work was prepared dates back to the 1970s, when Alfons Ott proposed in 1974 a systematic project with a subject index. After his death in 1977, Klaus Schneider took the lead of Hermann Waßner. With the support of the German Library Institute (*Deutsche Bibliotheksanstalt*) and the widespread

¹⁷ Schneider K. Thesaurus zur Erschließung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Schneider. Deutsches Bibliotheksanstalt. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – 160 s.

discussion of ideas put forward at IVMB conferences with the participation of its chairman K. Dorf Müller, K. Schneider recognized the benefits of the proposed variant. The author of the Preface also notes that, in 1981, public music libraries in Aachen, Düsseldorf and Mannheim, together with K. Schneider's own music department, participated in a similar search in the Hanover State Library. Thus, which is emphasized by K. Dorf Müller himself, this "Thesaurus" was the result of a collective effort, which objectifies its value and makes it possible to use the proposed method as a universal tool¹⁸.

The appearance of the second, revised and supplemented edition of Thesaurus, which has no fundamental differences with the first, was not caused, according to the author of its Preface – Mario Sommerfeld, his imperfection as a project, but was explained by the appearance of twelve years that share new information that needs to be included in an existing registry of a number of new concepts. *The very fact of the reprint of the dictionary is a testament to the relevance of this form of knowledge storage and the prospect of further work in this direction.*

Let us look at the approaches to composing this Thesaurus and its structure. K. Schneider proceeds from the fact that in most libraries the substantive organization of musical texts obeys the principle of systematization according to the composition of the performers, that is, by the type and number of voices that participate in it. Note that this is a cataloging of works, not structured knowledge of music as a phenomenon and subject knowledge. This is not surprising, as the author's specialization is library, the compilation of the most optimally organized catalogs, where the products of musical creativity are displayed. Such a target setting determines the course of K. Schneider's further considerations. He considers the traditional approach to systematization in music libraries inappropriate, since in this case only one viewpoint is considered because of the large number of possible ones. As an example, the author calls the fantasy "Cries of London" for the singing voices and strings of O. Gibbons. The composition of this work should be attributed to vocal music, but with this approach, important information regarding its affiliation with the English composer of the XVII century, the genre of fantasy, the "place of action" (London)

¹⁸ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. VII–VIII.

is neglected. But the main thing is that the content of the work – the praise shouts of street vendors – is also disregarded. In order to avoid unilateralism in the systematization of musical works, K. Schneider considers it necessary to supplement the traditional references, considering the composition and classification of music, developed in the early 1970's by the AIBM subcommittee under the leadership of K. Dorfmueller, which takes into account the methodology of its analytical catalogization, searched in the 1950s by Franz Grasberg, namely in 1953, and by Karl-Heinz Köhler in 1959. This classification of music provides for its analysis into five categories: 1) composition; 2) time (music creation); 3) forms and genres; 4) the reason, purpose, and content; and 5) place (music writing). In the 1970s, the proposed classification of the second (K. Dorfmueller) and third (Lisbet Thew, 1977) categories was tested.

The key to deciphering the Thesaurus structure is the author's interpretation of the concepts that make up the fourth category of music classification. It is not considered as an independent phenomenon, a type of activity, a kind of artistic creativity, but more broadly – as a phenomenon aesthetic. On the contrary, it is embedded in real life and is revealed from a purely pragmatic, functional standpoint. By "excuse" K. Schneider understands the various events of the daily cycle: births, weddings, deaths, church and secular holidays, grand opening, anniversaries, times of day and year. In fact, by assigning music to an applied value, the author views its goals as an attachment to a household or ritual situation. These include dance and military music, musical accompaniment for work and holidays, hunting signals and Olympic fanfare, the evening dawn, all church and liturgical music. K. Schneider emphasizes that these musical acts serve extra-musical purposes. The content of music is also characterized from the same standpoints. These include not only vocal genres directly related to the word, but also instrumental samples that have references to certain subjects, events, moods, in other words, program opuses. Again, the scientist warns that the content in the thesaurus field is perceived as "only concrete realities that can be found outside of music"; it in no way concerns "aesthetic qualities and is not in any way equal to the musical essence of a work"¹⁹.

¹⁹ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. X.

Obviously, subject to the boundaries of the meanings given to the notions of “reason”, “purpose”, and “content”, K. Schneider states that he further makes no distinction between them and includes them in a single concept of “defined by meaning”. He defines the keywords defined for the definition as descriptors. Along with them, there are non-descriptors, notations that are subordinate to a specific descriptor as equal or similar in meaning. The examples that explain the structure of Thesaurus are taken not from music but from other fields of knowledge. Expressions “Hustle” and “jungle”, which are non-descriptors, are subordinate to the forest descriptor. In other words, a more generic concept is chosen as the descriptor, and non-descriptors make up its meaningful environment, specifying and specifying, in our case, what kind of "forest" is meant. The range of non-descriptors can be expanded almost infinitely. The above generalized concept of "forest" gives rise to a number of separate, related values, in particular: "forester", "forestry", "forest lands", which direct the associative row towards professional activity, economics, that is, bring them beyond the limits of the general concept as a term from the arsenal of natural realities. On the other hand, the descriptor "forest" is related to such descriptors as "hunting", "tree", "nature", "rural life", "landscape", "plant" and the like. Thus, there are conceptual links between the thesaurus words.

According to the selective properties of the document, non-descriptors presented in the thesaurus, as a rule, represent only a sample of definitions that can be extended at will. For example, the concept (descriptor) of "flower" encompasses the words "bud", "bouquet", as well as certain types of flowers, the series of which, for obvious reasons, does not exhaust the variety of real names.

Describing the keyword searching procedure, the author notes that thesaurus terms are mostly composed of simple concepts. If there is a need to identify a keyword for a compound concept (composite), it is divided into components and identified separately. For example, the composite of "Autumn Storms" is decomposed into descriptors of "autumn" and "bad weather". Musical works often reveal several substantive aspects. With regard to the name of the "Pyrmont Week at the Resort" – 7 *Scherzi melodichi*, the descriptors "Lower Saxony" (Bad Pyrmont), "medicine" (non-descriptor – "spa treatment"), "week", "scherzo" correspond to it. The name "Battle of the Huns" – a symphonic poem based on the painting by V. Kaulbach – implies the descriptors "Ancient Asia" (Huns, war – non-descriptor "battle"), "fine arts" (V. Kaulbach – non-descriptor "picture").

K. Schneider realizes almost insurmountable difficulties in determining the content of a piece of music, especially by composers of the modern (and postmodern, we shall add). In such cases, one should not artificially attempt to clamp it to the "procrustean bed" of the thesaurus. The same should be discussed with regard to the holdings of specific libraries. In other words, the proposed Thesaurus should not be seen as a strict, mandatory execution order, and thought-provoking and action-oriented information designed for the creative work of library staff – compilers of music catalogs.

However, let us return to music and show how K. Schneider imagines the associative context of musical terms. The words "nocturne" and "serenade" are included in the following meaningful series, combined by the descriptor "evening": "supper", "twilight", "good evening" ("good evening"), "sunset", "noon", "morning", "night", "day", "evening", "evening star". Descriptor "beginning" covers the words "at first", "opening", "first", "accession", "end", "birth" ("origin"), "intro", "introtitus", "overture", "prelude", "vorspiel". As we can see, the meaning of the musical term ("music-defined music", according to K. Schneider) is not subject to special explanation but fits into the corresponding content environment on the basis of the system of associative relations. K. Schneider emphasizes that Thesaurus is "not about a hierarchical system, where each generalized concept is subject to many special concepts; rather, the descriptors in formal coordination are linked by a cross-reference network". "Thus, the fact is that each concept may have several broader and higher concepts, which can be divided into narrower concepts from different angles"²⁰. For example, we will list the troubadour that heads the column of words-concepts: "trouveur", "poet", "French", "singing", "lyrics", "minnesinger", "song of troubadour", "song of trouveur".

Like the Illustrated Dictionary discussed above, this Thesaurus consists of the main part, where the alphabet contains individual descriptors with all the relevant data, as well as a pointer that contains all the words "Thesaurus" in a row, in alphabetical order, regardless of their order. belonging to descriptors or non-descriptors. This allows the user to capture the full amount of information contained in the Thesaurus and quickly find the desired word-concept. The main merit of this work lies

²⁰ Schneider K. Thesaurus zur Eschliessung von Musik nach Anlass, Zweck und Inhalt/dearb. Von Klaus Sheider. Deutsches Bibliotheksinstitut. – 2, überarb. Und erw. Aufl. – Berlin: Dt. Bibliotheksinst., 1994. – S. XIII.

in the expansion of ideas about the limits of the content of music, as well as in understanding the realities of music as a carrier of knowledge about different areas of everyday life. Because of this, music is embedded in the "great time" (M. Bakhtin) of the living environment, at the same time making up its part and special projection, which corresponds to the understanding of art as a specific way of knowing reality in all its diversity. This gives the music a universal sense, tuning in to a wave of universal values.

We shall summarize the results of the analysis. We have considered thesaurus dictionaries, different in purpose and internal structure, and each of them represent music in a system of more general concepts and phenomena. The bilingual Illustrated Dictionary focuses on the organization of words that cover the main spheres of human life, as well as some universal categories (time, space). It is interpreted in two ways: through the equivalent meanings of German and Russian tokens, as well as through visual material that facilitates the visual attachment of information provided by verbal means. In this sense, "Illustrated Dictionary" can be considered trilingual, because together with two natural languages it also uses a secondary – the language of the visual arts. This approach can be conditionally called a "comic book principle" with the difference compared to the specified genre, that the picture contains a static single-moment image of an object, and the role of "guides" on it is performed by individual words, not united in a holistic expression, but listed in a linear order, making the spatial nature of the illustration time-consuming.

Fully conforming to its name, Morphology of Culture announces the structural units of socio-cultural activity, building them at the same time on a hierarchical and thematic basis. The first of them operates throughout the vocabulary, and the second – within its constituents. By genre, this vocabulary is an intermediate form of information representation: it is close to the thesaurus in terms of subject coverage (culture) and the keyword method used; the verbal transcripts of the meanings of all terms presented here make it possible to characterize it as a mini-encyclopedia. The latter is significantly distinguished by the lack of articles-personalities about individual figures of culture, as well as the conciseness and compactness of formulations. Ultimately, the principle of organization of "Morphology of Culture" can be conditionally defined as an encyclopedic thesaurus.

If Illustrated Dictionary is aimed at improving German and Russian, and Morphology of Culture is aimed at creating a holistic view of a particular subject, then Thesaurus, for accounting for music depending

on the subject, purpose, and content, as an Information Search Thesaurus, "has a purely pragmatic, highly specialized focus: it is intended not so much for the purpose of completing the knowledge of music, but for librarian purposes, and is a kind of guide to cataloging works of musical art, or more precisely, of musical notations in a specially selected aspects. Like the other dictionaries analyzed, it widely uses factor decryption. However, in contrast to the clarity of "Illustrated Dictionary", the direct interpretation in "Morphology of Culture" and partly "Information Search Thesaurus", it is possible to detect the application of the principle of "rolling" associations, i.e. indirect explanation, when the meaning of the term is not visualized and verbalized, but revealed through family concepts, though those that may be in other meaningful rows. To some extent, this approach is close to a metaphor, the essence of which is known to be a violation of rarity, resulting in the proposed message arrives at once, shortening the path from the source of information to the recipient's consciousness in the communication process. At the same time, the system of descriptors is similar to the metonymic principle, where a wide range of information is hidden by a single word-concept. Similarly to the other dictionaries analyzed, the content of Thesaurus is not limited to musical knowledge, and it does not allow forming a complete understanding of the phenomenon of music (it should be reminded again that the solution of this problem was not within the intent of the compiling author). We did not manage to find music thesaurus itself, which gives a systematic view of music as a phenomenon, with extensive outputs on culture, non-musical spheres, a family of other types of art and at the same time to the way of creative activity and self-sufficient artistic structure, which encourages further search for ways to create it. With regard to the preparation of a music thesaurus as a "book", it requires special attention and is the subject of a separate scientific and information work.

CONCLUSIONS

The interpretations of the term "thesaurus" were considered by representatives of linguistics and informatics. According to the literature review, the very history of this token, which received various semantic nuances during different periods of knowledge development, leads to its ambiguity. This is also facilitated by a view of the thesaurus from different positions, and even its understanding as a set of verbal signs, which allows researchers to refer to it as a dictionary, collection, or even set, on the one hand, and on the other, the repository of knowledge, and

knowledge itself. The revealed divergence of opinion relates to the essence of the thesaurus, creating prerequisites for further expansion of its values, including the presence of branch thesauri, due to the specifics of different spheres of knowledge. At the same time, whatever the modification of the term "thesaurus", it retains a core meaning and is the result of knowledge that is structured and stored by certain rules. Therefore, the stable units that form the semantic field of the thesaurus are "preservation", "knowledge", "structure", and "memory". It is quite obvious that they are inherent both in the type of dictionary as a printed (or recorded in electronic medium) edition, "book", "volume", which is also discussed by researchers, and in human consciousness (individual or collective) – scientists almost always make this conclusion in the course of thinking about the meaning of this term. Thus, there is an extremely important scientific thesis about the existence of the ideal and material forms of thesaurus, which objectively opens the way to the study of the thesaurus of music. The communicative aspect of the thesaurus study, which invariably attracts attention in the light of the problems of linguistics and informatics, should be considered as fundamental for solving the outlined problems. Even bypassing the mediated logical approaches to communicating music, the question of the correspondence of the thesauruses of the sender and the recipient, faced in a rather sharp form by contemporary composers and listeners, becomes immediately relevant – a problem that is generated by the hopping trends of the XX century and preserved to this day.

SUMMARY

Thus, immersion in scientific ideas about thesaurus, systematized on the basis of research data in linguistics and informatics, made it possible to draw a number of conclusions that create opportunities for unrestricted use of certain fields of cognition and inclusion in the use of other disciplines. Therefore, thesaurus is a certainly structured dictionary, which patterns of organization of knowledge are also inherent in consciousness; it is the repository of knowledge, and is ordered and systematic knowledge itself; it exists in material and perfect forms; it serves as an important factor in the communication process – understanding the information received and its means of broadcasting; it is directly related to the category "memory"; it has dynamic and stabilizing properties; and it contains generalized information about a particular area of knowledge.

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Information about the author:

Kalashnyk M. P.,

Doctor of Fine Arts, Professor,
honoured artist of Ukraine,

Head of the Musical and Instrumental Training department
H.S. Skovoroda Kharkiv National Pedagogical University
29, Alchevskikh str., Kharkiv, 61002, Ukraine