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*Стаття надійшла до редакції 20.07.2017 р.*

UDC 78.03

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### **"CHILDHOOD-YOUTHHOOD" AS SPECIAL PSYCHOCULTURAL CATEGORY AND ITS SPECIAL MISSION IN CULTURE AND ARTS OF THE XX CENTURY**

**Purpose of the research** is to consider the image of childhood in the national music of XX century within the scope of symbolization of respective sense in artistic sphere in whole, in applied art. **Methodology** of the research consists of intonation approach of Asafev's School taking into account the spiritual grounds of the concept of intonation in signing practice of Christian churches. Position of stylistic comparativeness described in the Asafev's work "Symphonic Etudes" dated 1910, is of special importance. Contemporary performance approach in his actual intonation orientation is considered basing on the works of N. Korykhalova, A. Sokol, E. Markova, and P. Muliar. **Scientific novelty** of the work is seen in originality of theoretical idea of reflection and symbols of childhood in artistic self-sufficient and applied spheres. Consideration of the link with neo-rococo of XX century with the line of childishness in the art of the past century is considered innovative. **Conclusions.** Multi-aspect link of childish-adolescent is reflected in religious, scientific-philosophical ideas, imaginative tasks of artistic compositions and distribution of systemic approaches in professional education, universally including the consciousness in its logical quality of adult individuum, but leaving a special place for extremely early profilization, including in music until now.

**Keywords:** childhood, history of culture, children's music, social development, ethnography of childhood, child psychology.

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**«Дитинство-юнацтво» як особлива психосоціокультурна категорія і її спеціальна місія у культурі та мистецтві ХХ століття**

**Метою дослідження** є осмислення образу дитинства у вітчизняній музиці ХХ століття в аспектах символізування відповідного сенсу в художній сфері в цілому, в прикладній творчості. **Методологічна основа** роботи – інтонаційний підхід школи Асаф'єва, з урахуванням духовних підстав концепції інтонації в співецькій практиці Християнських церков. Особливе місце для нас має позиція стилістичної компаративістики, яка закладена в роботі Асаф'єва 1910 року "Симфонічні етюди". Сучасний виконавський підхід в його актуальному інтонаційному орієн-

туванні розглядається з опорою на роботи Н. Корихалової, О. Сокола, О. Марковой, П. Муляра та ін. **Наукова новизна** роботи визначається в оригінальності теоретичної ідеї втілення і символіки дитинства в художній самодостатній і прикладній сферах. Новаційним є усвідомлення зв'язку з неоромантизмом ХХ століття ліній дитячості в мистецтві минулого століття. **Висновки.** Багатоаспектний зв'язок дитячо-дорослого позначається в релігійних, науково-філософських представленнях, в образних завданнях художніх композицій і в розподілі системних підходів в професійній освіті, що універсально охоплює свідомість в його логічній якості дорослого індивіда, але залишає спеціальне місце надзвичайно ранній профілізації, у тому числі в музиці до наших днів.

**Ключові слова:** дитинство, історія культури, дитяча музика, соціальний розвиток, етнографія дитинства, дитяча психологія.

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**"Детство-юношество" как особая психосоциокультурная категория и ее специальная миссия в культуре и искусстве XX века**

**Целью исследования** является осмысление образа детства в отечественной музыке XX века в аспектах символизации соответствующего смысла в художественной сфере в целом, в прикладном творчестве. **Методологическая основа** работы – интонационный подход школы Асафьева, с учётом духовных оснований концепции интонации в певческой практике Христианских церквей. Особое место для нас имеет позиция стилистической компаративистики, которая заложена в работе Асафьева 1910 года "Симфонические этюды". Современный исполнительский подход в его актуальной интонационной ориентировке рассматривается с опорой на работы Н. Корыхаловой, А. Сокола, Е. Марковой, П. Муляра, и др. **Научная новизна** работы обозначается в оригинальности теоретической идеи воплощения и символики детства в художественной самодостаточной и прикладной сферах. Новаційним является осознание связи с неоромантизмом ХХ століття ліній дитячості в мистецтві минулого століття. **Выводы.** Многоаспектная связь детского-взрослого обозначается в религиозных, научно-философских представлениях, в образных задачах художественных композиций и в распределении системных подходов в профессиональном образовании, универсально охватывающего сознание в его логическом качестве взрослого индивида, но оставляющего специальное место чрезвычайно ранней профілізації, в том числе в музыке до наших дней.

**Ключевые слова:** детство, история культуры, детская музыка, социальное развитие, этнография детства, детская психология.

While studying the processes taking place in childhood in various forms, each time we are present at individual act of birth of culture. Scientists has a possibility to observe this process, but, nonetheless, it is still unclear how a child masters speech, why children have enormous creative potential and what causes the further decline of human abilities. Childhood represents, if applying A. Kroeber's theory, a kind of cultural explosion, period of vivid growth and mastering cultural skills, bringing direct happiness to a small human entering a shoreless world of culture.

Childhood as self-sufficient aspect of culture has been lined out as a "kind of world enjoying some autonomy and psychological value" in romantic and awareness-rising literature. A significant role in consideration of this phenomenon was played by the composition "On Education" (1762) by J. J. Rousseau. For a long time in XIX a childhood was subject to detailed analysis namely in artistic compositions of literature classic writers. Images of childhood, often autobiographical, nonetheless having historical and cultural value also, were created by L. N. Tolstoy, C. Dickens and M. Twain.

In terms of culturological researches, the childhood became a self-sufficient subject of analysis under the influence of spreading of psychoanalytical approach, in which it is one of central topics for research. Since 30s of the XX century, childhood becomes the most important functional part in the research of cultural systems of various peoples.

The way of understanding the reproduction of culture is of sufficient, even determining, value for culturological concept in the whole. This aspect of childhood research is analysed from two positions. Sense of the first one is that formation of cultural human consists only in deployment of genetic program, maturation (as fruits) of skills, abilities and their show in certain periods or in connection with respective life situation or due to any triggering events. Such a view over the childhood was called "nativism". Such opinions are linked with understanding of culture as only a form of existence of genetic basis of individuals.

Another approach, more widespread and more reasoned, considers childhood as a form of understanding of cultural stereotypes while underlining the significant role of external influences. Influence of cultural traditions reflect in special aspects of childhood and skills form during life. This position and childhood interpretation as a cultural phenomenon was called "empiricism". Significant influence, including over intercultural research of childhood, was caused by cultural-historical theory of Russian psychologist L. S. Vygotsky. While considering the processes taking place in childhood, he lined out their specialty reflecting that "deepening of normal child into civilization constitutes a whole with the processes of his organic" development. "Cultural development takes absolutely particular character as its media is a growing and changing child's body". The cultural development of a child itself takes place, under L. S. Vygotsky, "by the way of integration of spoken forms of human communication into the internal plan of individual mind and their transformation through transition form "communication with the very self" into human forms of psychic activity as such" [1]. Cultural and historical concept of L. S. Vygotsky and his hypothesis on interiorization of culture were used, interpreting theory in intercultural research of childhood.

Childhood is known to everyone well, but, strange though it may appear, is a theoretically-conceptually weakly researched phenomenon. The term "childhood" is used widely, multifaceted and

ambiguously. In V. Dahl's Explanatory Dictionary, the trend of widening of the scope of definition children in religion-state use of the term is underlined, when a priest addresses the present "my children", when subjects of heads of state and army confess in childcare from the powerful rulers [7, 437]. And simultaneously the link with the terms "detina" and "detinets" ("husky fellow" and "citadel") as meaning of self-sufficient strong individual and the most fortified place in the city structure [7, page 438] was specified. Synonym of the term "ditia" ("babe") – "chado" ("child") shows phonetic similarity with English child and German kind, while impressing something opposite to "chudo" ("miracle") and bordering "chad" by sense, namely with the "chelad" ("servants"), namely "druzhina", "militia" and "warriors" [16, 580].

The word "deti" ("children") derives from Old Slavic "dti". The Old Slavic word deti is a form of plural of collective noun dete – breast feeding, that results into doiti, deva, that in Ukrainian responds to the words "doit", "diva" ("to milk", "maiden"). Child's birth was also linked with appearance of a stork, that could possibly point at the phallic symbolism of its beak that reflects, in particular, in behavior of the one dressed as a stork during Christmas (more rarely during wedding) rites. In most Indo-European peoples the stork is a symbol of childhood, sometimes called with human names.

Based upon the provided comparisons of sense properties of the term ditia – deti ("babe" – "children"), one can make a conclusion that the childish appears as both junior, cared for, incomplete in relation to the elder ones, and simultaneously as a footing, protection and finally – the power. In fine art by the XIII century, the child images were very carefully treated, as they were met only in religious themes – angels and the babe Jesus. Image of real children in painting was absent for a long time, and if painted then only as undersize adults.

European Antiquity is vividly reserved in presentation of child images, reflecting the "auxiliary" function of childish world in social life most part of adults. However, having taken Christianity in which the cult of the Jesus-babe took a significant place, the position significantly changed. Though, painting of the Jesus-babe was allowing in symbolic terms; childish as a place of better-clean of the adults ("From the mouths of babes come words of wisdom") or as something faulty. Real children enter the image world of art much later. Until the Renaissance, that ambivalence of thinking of the child phenomenon provided for by the V. Dahl's Explanatory Dictionary [7] so significantly prevails. In Western European medieval literature, according to the church positions, the child took the place of a poor man. The works of medieval clergy say that a child is a creature to be beware of, because it can be a container of dark forces. The newborn belongs to the lower world; he is still destined to be born for the life of the spirit [6]. However, worshipping of childish and adolescent innocence also takes place: it was on this indicator of the original purity of the adults who did not enter into the fetters of the everyday life filled with sin that the cult of the virgin warriors was held – this fact determined the idea of the Children's Crusade in the 13th century. The children's non-reasoning psyche is characteristic of playing the fools in the old Catholic and Orthodox traditions that took place in the South of Italy, France and, of course, Rus.

In the paintings of the Renaissance artists, the image of the child as a unique adult stands out, moreover, obviously more wisely and deeply understanding the world than the surrounding adults. The faces of the characters in the picture-icon "Sistine Madonna" by Raphael are surprisingly addressed to the radiance of two faces: the Madonna, the Mother of God, and the little Jesus in her arms. In the face of the beautiful Mary, the Mother of God one could notice a childish, somewhat perplexed smile; a child – Jesus – is sad and focused. The eyes of the Madonna are directed to the viewer, the baby has an "inward" look, as is the case with wise people, who listen to the voice of their heart and to their minds of conscience. In a different way, but in an indicative address (childish – wiser adolescent), the mother and child are represented in L. Cranach's painting "Venus and Cupid". The child's view of the Amur is clear and directed, whereas the mother, Venus, eyes are scattered by attention to many and many.

In the literature of the era of Classicism, children's images did not occupy such a significant place as childhood according to the norms of classicism appears as age immaturity. As F. Aries notes, the cause of indifference to childhood was the creation portraits of deceased children, whose death was perceived as an irreparable loss, in the XVI century. An important factor in changing the perception of childhood, according to F. Aries, is clothing. In the Middle Ages, who grew up from diapers, the child was immediately dressed in a suit that did not differ from the clothes of an adult person [2]. Only in the XVI-XVII centuries the children's clothing not similar to the adult one saw the light for the first time: clothes for boys and girls up to 4 years old consisted of a dress. Exploring children's portrait images in old paintings and describing children's costumes in literature, F. Aries defined several trends in the evolution of clothing for a child: 1) feminization – a boy's suit in many ways repeats the details of women's clothing; 2) archaization – children's clothing in this historical time lags behind fashion in comparison with the adult, and repeats the adult costume of the last century in many aspects; 3) the use of ordinary adult costume of the lower class for children of the upper classes of society. F. Aries also stressed: "The formation of a children's costume has become an outward manifestation of profound internal changes in attitudes towards children in society – now they are beginning to occupy an important place in the life of adults" [2].

The enlighteners show a prosaic, educational interest to childhood with an indicative attitude: the child's soul is a clean sheet, what the teacher will write, that will enter the child's mind [9]. This kind of simplification – the mechanization of the learning process – corresponded to the ideas of the ages of

rationalism XVII-XVIII as a sphere of consciousness, when intuition was also interpreted as a "collapsed" mind that means a variant of intellectual intuition was considered [4]. Yet, something fundamentally new is revealed: there is an instructive literature pursuing the goals of learning-upbringing. Childhood and youth plays an important role in educational autobiographies and "education novels." In the era of Romanticism, they often sought to make the child a victim of an inadequate social environment and dramatize his fate. Hence – the confidence in the thesis of J. J. Rousseau: "A child is born a good savage, his society makes him wicked" [24]. For enlighteners, however, childhood and adolescence are not the most valuable stages of life, but preparation for the life.

The researcher of children's psychoanalysis Francoise Dolto in his work "On the Side of the Child," notes that the humanism of the Renaissance "put an end to the disgrace of God's freaks, whose place is in purgatory, and even in hell, next to lower beings, servants, slaves and animals" [8, 41]. F. Dolto suggests that this rehabilitation was prepared by the cult of the infant Jesus: "An angel or a demon, he was either an airborne creature, or was among the burning flames. A symbolic child is between heaven and earth, or a fallen angel, or a future hero" [8, 42].

Actually, the above mentioned musical genres in the heritage of J. S. Bach, F. Couperin, M. Clementi and others were an appeal to the child's mind, passing "the stages of growing up" as the mastery of some Hegelian "absolute idea" of the musical world (the technique of hard-motor hallelujah-faming music). Despite the rigidity of this understanding of childishness, it can not be denied by the main advantage of the approach from the emotional positive, which forms objectively the basic layer of the child's worldview, avoiding its tragic-dramatic refraction. Probably, this circumstance was well understood by the creators of the first Italian conservatories who sincerely believed that children were not only educated with the natural "gift of God", but also those who were attached to the Faith [5, page 40-42], whose emotional output is the acceptance of a joyful- touching attitude to the environment.

In the description of children's images of romanticism, M. Epstein and E. Yukina indicate that the era of romantics felt childhood as a precious world in itself, the charm and depth of which attracts the older generation. In the minds of romantic psychology and ethics, there was a revolution between the ages: if earlier childhood was perceived as an inadequate degree of development, now on the contrary, adulthood appeared as the time lost for the purity of childhood [26, page 35]. F. Dolto wrote that "angelism" was put forward to the leading plan at the beginning of the XIX century i.e. all the poets of romanticism glorify the image of the child, but his image is infantilized: "This is nothing more than a shaky ghost, indicative of the divine nature of man and the lost paradise. To an adult, he recalls the original purity, the noblest, most charismatic state of man" [8, 25]. I. Kon wrote about the same: "Romantic works do not feature a real, living child, but an abstract symbol of innocence, closeness to nature and sensitivity, missing by an adult" [10, page 9].

Thus, children's innocence and spontaneity are opposed to the "perverted" and cold world. Summing up, it is worth turning to the words of I. Kohn: "The cult of idealized childhood did not contain an interest in the psychology of a genuine child. An objective study of childhood would even seem to be a blasphemous romance, and growing up looked more like a loss than an acquisition. Postulating the existence and value of the world of Childhood, romanticism idealized it, turning the child into a myth that the subsequent generations had to investigate and thereby debunk." Talking about the images of childhood in the art of new time and literature, I. S. Kon remarks that they change and develop [10]. Sentimentalists and Romantics described "innocent childhood" as a serene happy time. In C. Dickens' works there are images of unfortunate destitute children, deprived of home warmth, but the children themselves remain innocent and naive. The family hearth is subject to artistic research and it turns out that under the warm wing there is often hidden oppression and hypocrisy, cruel slavery, crippling the child.

The images of childhood in Russia are of great importance – this is discussed in an article by M. Epstein and E. Yukina. For example, in M. Lermontov's works childhood is a thin flowering island in the middle of the desert sea of life [26, 27]. In his works, mental decay outstrips physical age, and this tense mismatch requires a rush back, into the lost harmony of childhood. In Pushkin's works, however, the mental disposition of each age corresponds to his physical condition, childhood, like old age; there is just a moment in the cycle of times. Interest to childhood is most clearly expressed in Russian writers' works who are most devoted to the idea of older times: S. Aksakov, F. Dostoevsky, L. Tolstoy, I. Bunin: "Love for the past gives self-sufficiency and self-worth of a lived life, which no longer serves as a means for the present, but as an aim in itself; saving the past, the individual thereby preserves the continuity of his development as a person, the integrity of spiritual being" [26, page 28].

M. Epshtein and E. Yukina in children images of L. Tolstoy narrate about the testimony of the fluid, non-swollen substance of the soul in Russian literature. Childhood does not obey the "line", it lives in different directions, multidimensional, and greedily touching everything that surrounds it. The child of F. Dostoevsky is "a traditional Christian symbol of holiness and a demonic being, ready to tear down all Christian shrines" [26, page 26]. Evolving the stated thought, the authors add that in children the poles of human morality – divine and satanic – are expressed more than in adults.

In the artistic cognition of the world of childhood, the pattern is clearly traced: interest in childhood arises only at a certain stage of individual and social development and reflects the history of the people, its

mentality. In the old Ukrainian literature there is practically no interest to the world of childhood, images of children are schematic, shown mainly as objects of uprising. The prose writers of the new literature take a closer look at the problems of the child, his life, his understanding of the world. Illustrative in this regard are works about the children of I. Nechuy-Levitsky ("Vertoprakh", "Innocent"), I. Frank ("Little Miron", "Hryts School Science"), Panas Mirny ("Morozenko", cycle "As common is, as live"), B. Grinchenko ("Stole", "Watermelons", "Olesya"), M. Kotsyubinsky ("Elka", "Charity", "Little Sinner", "Gift for Name Day"). Writers focus mainly on the images of poor, disadvantaged children, sometimes orphans, who suffer from material deprivation, deprived of family warmth.

Among the stories about the children by Ukrainian prose writers of the second half of the XIX century, one could provisionally distinguish two groups, although there is no clear line between them. The works of the first, more numerous, represent the public reflections of the world of childhood in the Ukrainian literature. They are designed for a reader of unlimited age ("Morozenko" by Panas Mirny, "Little Miron", "Father-Humorist" by I. Franko, "Bell", "Katorga", B. Grinchenko, M. Kotsyubinsky's "Gift on Name-Day", etc.). The authors of the stories examine the situation of children in society, their social status, life activity, relations with adults and peers. In some works, the child's image acquires a symbolic meaning. The second group includes works of an expressive didactic direction, addressed to a small reader ("Olesya", "Watermelons" by B. Grinchenko, "Haritya", "Elka" by M. Kotsyubinsky and others). Literature of the XX century not only fruitfully developed the artistic traditions of its predecessors, but also created new, fundamentally different images of childhood. The stories of V. Vynnychenko "Comedy with Bones", "Fedko-Ragamuffin", "Grandma's Gift", the cycle "Necklace" are illustrative in this regard. The knowledge of the world of childhood in a writer is inherently associated with the history of society and its social self-awareness. First of all, the author goes deep into the actual culture of childhood, the inner world of a small man, his moral interest, the perception of the adult world, which gives grounds to qualify the listed works as psychological prose and talk about the artistic innovation of the author.

A number of scientific works were devoted to the study of the place and role of the child in the ethnic culture of Ukrainians by the beginning of the XX century, but they were mainly limited only to fixing and describing the customs and rites of the maternity cycle. The study of M. Hrushevsky and N. Zaglad can be considered the birth of an ethnography of childhood. Therefore, for the first time, children and childhood were not viewed as an object and product of adult activity, but as active members of the society that have their own "children's subculture".

This created the opportunity to talk about the life of the child as a separate area of people's life and the need for its structural separation into a special branch of ethnography. Studying children's life will provide an opportunity to find out the place and role of the youngest generation in the overall structure and life of the family and society. Thanks to this differentiation, Ukrainian ethnological science has come close to understanding such topical problems as the sex-age stratification of traditional society, and the study of the child as an archetype of the ethnic culture of the Ukrainian people.

The peak of the ordered universe was considered to be a triune casting power: "Gospodarenko" (God the Father), "Gazdinenka" (God the Mother) and their children (God the Son), in which the child occupies a prominent place. This model served as the cornerstone of the ideological, speech-forming and social structures of the Ukrainian ethnos, and formed one of the main features of its cultural tradition.

For Europe, the XX century determined the completeness of the coverage of the children's topic in different directions of its solution – on the basis of the development of this specificity in the scientific sphere. Children's psychology as an autonomous entity, as the psychology of sub- and superconsciousness in relation to the "psychology of consciousness" of the traditional psychological approach, oriented to the thinking stereotypes of adults, made up the heritage of the last century. Naturally, this approach in psychology (and the twentieth century as a whole is defined according to the leading research idea as the "age of psychology") correlated with the development of the psychology of the "childhood of mankind", the first stages of human existence. The latter, contrary to the scientific inertia of the supporters of the concept of progress in social development, were perceived not as a "primitive", but as a simultaneous thought clot that feeds subsequent historical periods (including the concept of socialism-communism as a good model of social development, born from the transformation of the foundations of primary communism).

Accordingly, the idea of the "potential geniusness" of childhood was established (see the works by of J. Piaget, A. Wallon, B. Porshnev [19]), in the art of the twentieth century, the theme of the heroes-children (including the young Joan d'Arc) and a youth sacrificially rescuing the world from a catastrophe acquired special weight. In Soviet literature, the hero of N. Ostrovsky Pavel Korchagin (the novel "How the Steel Was Tempered") concentrated the expression of the idea of "sacrifice by youth", which went through all the "beautiful and terrible" that passed the twentieth century. Mankind has mastered and once abandoned caste-hereditarily transferred skills, which placed the infant age of the subject in sufficient fullness of representation of professionally requested qualities. However, music is a special sphere of activity, in which the early profiling has been worked out and preserved to the present day, which has its advantages and advantages, in spite of the unavoidability of the university's training positions within the boundaries of the "pre-adult" and adult state of the individual. Perhaps this is the "thread of Ariadne," which is capable of suggesting ways to update the human community and the principles of its improvement, as long as sociopolitical (power!)

actions turn out to be ineffective or dead-end for people. Childhood in an individual aspect is a stable sequence of acts of person's growing, his state of "pre-adulthood." In the generalized version – this is the totality of children of different age categories, which constitute a "pre-adult" contingent of society.

Psychologists of the twentieth century clearly decided this line, dividing the named "before" and "after" – childhood ("potentially genius"), which generously draws from the mythological and emotional dyadicities surrounding values. The adult level of the individual is the primacy of rational and logical differentiation of actions and expressions with ambivalence of emotional antithesis, when the question concerns a specific subject (according to the developments of J. Piaget, K. Levi Strauss, B. Porshnev [17, 12, 18]). In the definitions of childhood in the philosophical, pedagogical, sociological reference literature, the completeness of the definition is absent. In the dictionary of psychology, there is a definition of childhood as a term denoting: 1) the initial periods of development (from birth to adolescence); 2) socio-cultural phenomenon, having its own history of development, a concrete historical character [20]. From the above definitions, it becomes clear that the character of childhood is influenced by specific ethno-cultural and socio-economic characteristics of society. The "originality" of individual ontogenesis is outlined and, therefore, it encodes (psychologically set) its function in relation to the whole path of man, and the social uniqueness in each historical coil.

Modern psychologists, following the above-mentioned Piaget, K. Levi-Strauss, A. Vallon, and others, rightly trace the ineradicability for any individual of the "memory of childhood" as an ability to create myths and fantasy conjugation of qualities beyond which any creative act is inconceivable. In the music sphere, G. Adler singled out this defining "primacy" in heterophony, which is a satellite and the source of renewal of any musical systems [27].

D. I. Feldstein in his book "Social Development in Space-Time of Childhood" [25] speaks of a generalized name: childhood – most often used in the socio-practical, socio-organizational terms. The author emphasizes the lack of a scientific definition of Childhood (both functionality and content) as a special state, which is an integral part of the overall system of society: "The general system of coordinates is not defined to reveal the main senses of the ongoing processes – physical and mental maturation, entry into society, development social norms, roles, positions, the acquisition by the child (within the framework of Childhood) of value orientations and social attitudes, with the active development of self-consciousness, creative self-realization and permanent personal choice in the course of the affirmation and disclosure of one's own individual way of life" [25, page 250].

Without a doubt, the philosophical problem is the world of children's consciousness, the spiritual life of the child. In the book "The Child Reveals the World", E. Subbotsky writes: "The world of children's consciousness is not far off. It is near, it is inside our adult world. It looks at us through the eyes of a child. It tells us in its voice. Expresses itself in its actions. How to look into this world? The only way is to live, talk, act with his ambassadors, children. At least "from the outside", indirectly by signs, hints "decipher" it. Open the cherished door to the world of children's consciousness. Without glancing into this world, one can not only educate others – it is impossible to understand the very yourself" [23, page 125].

This judgment coincides surprisingly with the idea of the work of J. Crumb – "Ancient Voices of Children" (based on the folklore of the Amazon Indians and G. Lorca's verses): the female voice symbolizing the essence of the adult world is compared with the broadcasts of ancestors personified by the voice of the future child. The spirituality of the child-youth consciousness was once estimated by religious concepts: in Christianity, the Child and the Young Man define the Atonement for the calamities of the world, in Buddhism; the youthful maximalism of Gautama generates the ability to overcome imperfections and vices of existence.

Art and music in it imprint a new quality of childhood comprehension, which was discovered in the last century in comparison with its predecessors. And if the piano manifestation of music for children singled out the nineteenth century, and on the eve of the twentieth century affirmed the children's opera as an independent artistic gift, the twentieth century presented a special kind of symphonic monumentalized genre of solo and, especially, piano concerts. The development of piano pieces or compositions with the participation of pianos for children and young people is literally all embracing in the work of the greatest composers, including B. Bartok, K. Orff, S. Prokofiev, B. Britten, E. Villas-Lobos and many others. In Ukrainian music, this instrumental roll in children's music is even more indicative, since P. Sokalski in the second half of the nineteenth century declared "a non-national, extra-Ukrainian" sphere of manifestation of this instrument [15, page 29]. However, the practice of teaching music was based on the piano repertoire, famous Ukrainian authors, including V. Kosenko, K. Dankevich, wrote a lot for young people. And modern musicology in the person of M. Stepanenko and others substantiated with historical references the organics of clavierry for Ukrainian culture, except that the key-salon "Biedermeier" sphere is especially important in it [22, p. 69-89].

In the musical practice of the twentieth century, the question of universal musical training was raised seriously (K. Orff, E. Villa-Lobos, D. Kabalevsky, Z. Kodai, etc.). She also received special support, especially in domestic conditions, the practice of early musical specialization, in the spirit of the first conservatories, closed by the "progressive public" in 1800-1802 [5, page 83]. Musical education was recognized as a factor ("neo-Musikysky approach"?!) morally harmonizing and intellectually guiding, relying, therefore, on the religious principles of learning with a musical component, tested by the entire cultural history of people. Thus, the child-youth in musical refraction filled with the self-worth of the moral potential of mankind, on the one hand, and, on the other, a collector of the professional merits of musical creativity in general.

Summarizing the ideas about childhood-youth formed in the last century as a phenomenon, as a subject of scientific developments and creative and artistic translations, we note the following:

– childhood constitutes the significant first stage of human existence in individual and collectively subjective refraction, because it contains the thought principles that hold the cumulative human essence and determine the stage of adulthood generated by childhood-the logical awareness of actions that are inseparable from the "alogisms" of creativity;

– the charge of "anormativity" from the positions of the adult world of the behavioral and psychological reference points of childhood unevenly "color" the stages of the historical manifestation of epochs and periods, then singling out the children's world from scientific and creative development;

– human history in general, not only Christian, is realized in the separation of the Old and New Testaments, the new and new era, the teachings of the Fathers and the Son of God, and with the name of the Son of the Binder and the "pre-eternal" ("... from the Father begotten before all ages ..." [Symbol of Faith]) acts of God the Father – and this is the thesis of the unseparated unity of the Father-Son, the adult and the child in the view of humanity;

– the artistic principle preserving the mythological ambiguity of the perceived objectivity of the world, the syncretic unity of the subject / object, the normative nature of its violation as the law of creative discovery, in music the construction of tone-rhythmic systems that are updated and artistically revealed in overcoming the found normativity, in correlation of sign-objectively and symbolically- conditionally presented thought, all this forms an inseparable connection between the child and the adult in creativity;

– the multifaceted link of childish-adolescent is indicated in religious, scientific and philosophical representations, in figurative problems of artistic compositions and in the distribution of system approaches in vocational education, universally embracing consciousness in its logical quality as an adult individual, but leaving a special place for extremely early profiling, including in music until the present day.

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*Стаття надійшла до редакції 11.10.2017 р.*

УДК 7.05:687.01

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### **СТРУКТУРУВАННЯ АКТУАЛЬНОГО ПРОЕКТНОГО ОБРАЗУ ІЗ ЗАСТОСУВАННЯМ ІННОВАЦІЙНИХ ЗАСОБІВ ФОРМОУТВОРЕННЯ НА ОСНОВІ РОК-КУЛЬТУРИ В УМОВАХ СУЧАСНОЇ ІНДУСТРІЇ МОДИ**

**Мета дослідження** – розгорнути вектор "споживчого" ставлення населення щодо навколишнього середовища в бік раціонального використання природних ресурсів, а також визначити доцільність заміни натурально-го матеріалу штучним з урахуванням естетичних та ергономічних властивостей сировини. Також в роботі визначається спосіб розповсюдження та впровадження закликів щодо актуальності використання штучних матеріалів в дизайні одягу як продукту індустрії моди. **Методологія** дослідження полягає в застосуванні систематизації, класифікації та угрупованні матеріалів на різних етапах проектування. За основу методологічних принципів створення модного образу використано літературно-аналітичний та асоціативний методи. **Наукова новизна.** Значення роботи обумовлене наданням потенційному споживачеві багатофункціонального гардеробу з використанням штучних матеріалів, в контексті збереження природних ресурсів. Дана задача вирішується із застосуванням та об'єднанням розглядуваних питань з образними та стильовими елементами на основі рок-течії для впровадження в сегменті масового споживання. **Висновки.** У ході проведеної роботи встановлена та аргументована актуальність обраної теми та її соціальна значущість для розробки актуального проектного образу в сучасній індустрії моди. Проаналізувавши проблему, було вирішено привернути до неї увагу через молодь, яка швидко реагує на зміни в суспільстві. Отже, в роботі обґрунтовано, що тему екопоглядів можна продемонструвати крізь рок-образи в дизайні костюма. Зважаючи на те, що рок-стиль передбачає використання великої кількості натуральної шкіри,