The Interrelation and Influence of Cultural Identity in the Performing Arts: Archetypes, Reflections, Interpretations

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Abstract

Relevance. In the modern global world, the relationship between cultural identity and the performing arts is becoming increasingly relevant. The academic paper focuses on the role of cultural identity, its search and transformation, based on archetypes, reflection and interpretation in forming the identity of performers. Archetypes, which are universal symbols and images, influence the creative process of performers. They can be manifested in musical compositions, choreography, acting, and other forms of art. Performers’ reflections on their cultural heritage and identity help them enrich their performances and express themselves. Purpose. The present academic paper will help reveal important aspects of the interaction between cultural identity and the performing arts, and it will also consider practical examples from the world of art, in particular, music. The object of the research is the specificity of the cultural identity of certain countries (Ukraine, the USA, Brazil, India, and China) and the possibilities of the performing arts to use cultural specificity/identity in the modern world. The principles of tolerance, awareness of cultural relativism and tolerance, cultural variety, and the aim to preserve cultural heritage by popularizing these notions served as the methodological basis for writing the academic paper. In order to accomplish the research tasks, the works of the following scholars and their methodological approaches were used, namely: the works of C. Jung, T. Adorno, the theories of F. Clackson and F. Strodtbeck, and the development of the study of cultural features of countries by G. Hofstede. In the context of cultural globalization, the issues of cultural identity are gaining particular importance. Musical art is particularly appropriate for demonstrating both timeless and supranational aspects of existence, and vice versa – for shaping and cultivating cultural differences, using both established archetypal images and performing reflections and interpretations of the author's intent, interpreted in accordance with the personal background and historical and cultural context.

Keywords: Performance, Creativity, Identity, Culture, Music Pedagogy, Musical Art, Reflection

INTRODUCTION

In today’s world, where globalization and technological progress have increased our ability to communicate with other cultures, the interrelation between creativity and cultural identity is becoming a relevant topic for both scientific research and related applications: in music pedagogy, touring, cultural diplomacy, the creative industry, etc. The performing arts, whether music, dance or theater, reflect not only the technical skills of the performer but also his or her personal cultural background.
The research goal was to cover a variety of approaches to understanding the impact of cultural identity in the context of a globalized cultural situation, with a focus on several countries: Ukraine, the United States, Brazil, India, and China. The choice is conditioned by the situation of the Russian-Ukrainian war, which in one way or another affects all spheres of life, and the performing arts are no exception. These countries were chosen for the analysis of cultural data based on the geopolitical situation in the world, from the perspective of the information content and vision. The research authors do not claim to be exclusively objective and to have the only relevant vision.

**LITERATURE REVIEW**

The subject matter of the academic paper requires the coverage of scientific literature of both general philosophical and cultural studies, as well as more specialized publications on the performing arts and its specifics in the context of global influences on cultural identity.

The studies of Hofstede, in which the professor structured and substantiated philosophical, psychological, sociological, and anthropological approaches to researching the specifics of culture at both the personal and social levels, have already become classics (Hofstede, 1995). Further studies initiated by G. Hofstede were developed by M. Minkov (Minkov, 2012). Constructivist approaches to the definition of culture and the study of cultural diversity and cultural identity in the modern world are demonstrated in the study by J. Bennett and M. Bennett (Bennett & Bennett, 2002). The publication of S. Vitkalov, L. Smyrna, I. Petrova, A. Skoryk, O. Honcharova is devoted to the issues of cultural diversity and cultural multiple coexistence in the global world, relations along the lines of Friend or Foe, I or Other (Vitkalov, Smyrna, Petrova, Skoryk & Honcharova, 2022). The studies of Hofstede, in which the professor structured and substantiated philosophical, psychological, sociological, and anthropological approaches to researching the specifics of culture at both the personal and social levels, have already become classics (Hofstede, 1995). Further studies initiated by G. Hofstede were developed by M. Minkov (Minkov, 2012). Constructivist approaches to the definition of culture and the study of cultural diversity and cultural identity in the modern world are demonstrated in the study by J. Bennett and M. Bennett (Bennett & Bennett, 2002). The publication of S. Vitkalov, L. Smyrna, I. Petrova, A. Skoryk, O. Honcharova is devoted to the issues of cultural diversity and cultural multiple coexistence in the global world, relations along the lines of Friend or Foe, I or Other (Vitkalov, Smyrna, Petrova, Skoryk & Honcharova, 2022). The study by S. Shynkaruk, H. Salata and T. Danylova on the theory of value orientations by F. Clackson and F. Strodtbeck and cultural factors by E. Hall resonates with the subject of the aforesaid scientific work in a particular way (Shynkaruk, Salata & Danylova, 2018). The theory of value orientations of American anthropologists was the focus of M. Hills’ research (Hills, 2002).

O. Shcholokova considered the features of national and cultural identity as a bundle of individualistic views and values in the system of art education (Shcholokova, 2019). Intercultural dialogue to overcome cultural differences through the study of parables as a narrative that demonstrates the specifics of cultural identity was studied by T. Danylova (Danylova, 2013). A. Zlotnyk and V. Shulhina studied the communication links and interpretation of a musical composition, as well as its interpretation during performance and perception by the audience (Zlotnyk & Shulhina, 2019). A.D. Narayan’s scholarly essay examines identity through the connection between culture, art, and ethnicity, with a focus on ethnic minorities in Britain (Narayan, 2010).

H. Sun focuses on the interrelation of cultural identity and performing arts in the context of multiculturalism on the example of China (Sun, 2009). S. Araujo discusses the consolidating role of music for Brazil (Araújo, 2000). Interesting examples of using music as a therapy with consideration of cultural identity were studied and put into practice in New York (the USA) by J. Mondanaro (Mondanaro, 2016). The archetypal cultural symbols of the Ukrainian diaspora in Canada and identity and symbolism in the cultural space of a person are the subjects of V. Pylypiv’s study (Pylypiv, 2019; Pylypiv, 2020). Yu. Alzhniev and V. Osadcha studied musical ritual archetypes on specific cases (Alzhniev & Osadcha, 2018). Rashmi and V. Govind have analyzed the use of archetypes in the creative style of the Indian artist Girish Kanrad (Rashmi & Govind, 2023). S. O’Neill, J. Edelman, and I. Sloboda studied the impact of opera on the emotional state of its connoisseurs, focusing on the verbal assessments of the audience and the emotional state of the audience and listeners (O’Neill, Edelman & Sloboda, 2016). J. Dowlin focused on reflections on considering the theater in small towns in the United States as a community center that unites people of different cultural traditions under the umbrella of art (Dowling, 2000). The scientific work by N. D. Williams-Burnett and H. Skinner is devoted to a critical analysis of the impact of the performing arts on the example of Great Britain (Williams-Burnett & Skinner, 2017). J. Levy reflected on the didactic influence of the theater (Levy, 2005). M. Mishchanchuk reviewed the issue of artistic reflection, which is fundamental to the formation of the music teacher’s personality (Mishchanchuk, 2019).
Using a combination of sociological, psychological, and sociolinguistic concepts, T. DeNora developed a theory about the exceptional role of music in both private and public life, eliminating its aesthetic dimension in the structuring of contemporary social structures. This theory was based on numerous ethnographic studies, the history of everyday life (fitness classes, karaoke nights, music therapy sessions, background music in markets), and everyday life itself (DeNora, 2004).

While writing the present academic paper, we also appealed to the scientific views and fundamental works of C. Jung and T. Adorno. As C. Jung wrote, “the religious need, creed, and philosophical speculation of the educated European are increasingly inclined toward the symbols of the East, toward the grand realization of the deity in India and the abysses of Taoist philosophy in China” (Jung, 2018: 17). These words clearly demonstrate the importance of both cultural identity and understanding the culture of the Other and taking this specificity into account, in particular, in the performing arts. According to T. Adorno, music as an art is an expression of the spirit and mood of the time (Adorno, 1988). This was especially vividly described in his “Theory of Aesthetics”, which, in our opinion, reflects his personal experience of the Second World War, and is especially relevant for today’s Ukraine (Adorno, 2002).

The format of the academic paper forces us to limit to a rather cursory review of the scientific literature on the subject of the research. Admittedly, there are still a lot of studies out there that address some of the topics we are interested in. Nevertheless, we work hard to sift through as much scholarly literature as possible and draw from a variety of sources to address the pertinent subject.

The research objectives include a descriptive description of the influence and interdependence of cultural identity in the performing arts, based on archetypal motifs, reflection and interpretation of musical works by performers to convey to recipients (audience) and form their own cultural and performing identity. Given the scope of the topic, we have focused on several aspects of this issue, emphasizing several practical cases, in particular, in Ukraine.

**METHODOLOGY**

In the course of the research, cultural-historical, systemic, descriptive, and integrative approaches were used. This made it possible to cover a complex multifactorial topic and outline the prospects for further scientific studies and developments.

Given the subject matter of the research, an interdisciplinary integrated approach to the application of research methodologies and practices is necessary in order to properly address the ways in which sociology, psychology, political science, international relations, pedagogy, culture, and philosophy interact. The descriptive method, analysis and synthesis were used to review scientific developments related to the scope of the research. The source base (scientific works of C. Jung, T. Adorno, F. Clackson, F. Strodtbeck, G. Hofstede, and M. Minkow) is considered, on the basis of which scientific discussions covering the issues of cultural influences on various aspects of cultural life are described, with the emphasis on performing arts and skills and their importance for music pedagogy. A number of interviews with cultural figures of Ukraine have been considered, whose views, in our opinion, are representative of certain trends. We have specifically focused on a journalistic essay by singer and public figure Oleksandra Koltsova and an interview with composer and teacher Oleksii Voitenko. Moreover, we used cultural data obtained using the 6D-Model methodology of the GEERT HOFSTEDER research platform for the comparative analysis.

**RESULTS**

We have taken an advantage of the opportunity to obtain cultural data to compare several countries according to the 6 dimensions of the 6-D Model developed by social psychologist and professor of anthropology G. Hofstede. These parameters characterize national cultures and societies (the dimensions of culture on a scale from 0 to 100):

Index of distancing from the government;
The ratio of the level of individualism and collectivism. The factors that determine the degree of a person's inclusion in the system of social relations;

Social roles of people of different sexes (femininity-masculinity);

Avoidance of uncertainty (anxiety and distrust of the unknown and the stability of habits and rituals);

Long-term cultural orientation based on the philosophy of values, religion and education;

The level of indulgence and restraint of the culture (for an indulgent culture, personal freedom, happiness, well-being, and social comfort are important; for a restrained culture, the focus is on duty rather than freedom) (The 6-D model of national culture).

Data on the countries were last updated on October 16, 2023. The data are obtained from scientific publications that have been tested in different countries. In case the indicators were not covered in scientific publications, they were collected through commercial projects and added to existing materials.

We have selected several countries for our research which, in our opinion, represent as follows:

- a diverse ethnic and cultural palette of the population;
- have different historical and cultural backgrounds;
- demonstrate a strong presence in regional politics and geopolitics.

In addition, in the context of the Russian-Ukrainian war, which is an existential and hybrid war, it is important for Ukraine to understand the cultural specifics of the development of the countries selected for comparison: the United States, China, India and Brazil.

For convenience, we have organized the description of the data by country into a table.

The use of the results of comparative analysis and factor analysis of cultural features contributes to the formation of cultural competence, understanding and perception of cultural diversity and the specifics of cultural development of different countries and peoples. Such a large-scale vision helps narrow the view to
understanding the role and functions of cultural identity in music, in particular, in the performing arts, and the peculiarities of the influence of archetypal images, relevant reflections, and interpretations. These indicators are essential to consider in music pedagogy, touring activities, festivals, cultural diplomacy, etc.

We have also examined the impact of performing arts and music on the formation of cultural identity, the influence of various external factors and stimuli on transformation processes, and how music demonstrates the interconnection and influence on cultural identity in its various manifestations. These findings are based on the analysis of interviews and posts by Ukrainian public figure and singer Oleksandra Koltsova and composer and music theorist Oleksii Voitenko (case of Ukraine):

Table 1. Interpretation of cultural data from the comparative analysis of the 6 D-Models (Ukraine, Brazil, India, China, the USA) (compiled based on: Country comparison tool.; The 6-D model of national culture)

<table>
<thead>
<tr>
<th>Country</th>
<th>The USA</th>
<th>China</th>
<th>Brazil</th>
<th>India</th>
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<td>The importance of status symbols.</td>
<td>Acceptable inequality between people; abuse of power on the part of management. There should be no aspirations beyond the rank. Collectivist culture – the interests of the group come first, not one's own. Family relationships are important; relationships with colleagues are cold or even hostile. High motivation for achievement and success. They may sacrifice family needs and leisure time for work. Pragmatism; compliance with laws and rules is flexible, depending on the situation. They are comfortable with ambiguity. Adaptability and entrepreneurship. They believe that Truth depends on the situation, context, and time. They are strongly inclined to savings, investment, frugality, and perseverance in achieving desired results. A reserved society, prone to cynicism and pessimism.</td>
<td>Hierarchical social relations is important; respect for the elderly, children take care of elderly parents; managerial responsibility for the company; status symbols of power, demonstration of respect are important; inequality between people is acceptable; extensive family ties; trusting and long-term business relationships are important. The need for rules, but weak compliance with laws. Need for relaxing moments in life (dancing with friends, long dinners). They are passionate, demonstrative and emotional people. Great respect for traditions, a lack of savings, and a low focus on achieving quick results. Optimists who enjoy life here and now.</td>
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<td>Relatively individualistic society.</td>
<td>Motivation for achievement and success is impulsive. The habit of downplaying its achievements. High threat from ambiguous situations. Detailed planning and briefing are common, as well as a desire to know the context and have background information. Formality as a sign of respect. It is difficult to determine the dominant preferences in the culture.</td>
<td>Environmental and achievement orientations. They value the future. They are competitive and self-confident. They believe that their decisions are always right. They are very practical and observant. They are likely to use the same strategy over and over again. Tolerance of ideas and opinions of others. However, the events of September 11, 2001, created fear and attention to security issues. Practical approaches to everything. Practical approaches to everything.</td>
<td>Individualistic aspect of the USA. The hierarchy is for ease of communication. Individualistic culture. A “melting pot” for different cultures and ethnic communities. Geographical mobility. High motivation for achievement and success, “the winner takes everything”. The context of the situation has a much greater impact on behavior than cultural identification. Tolerance of ideas and opinions of others. However, the events of September 11, 2001, created fear and attention to security issues. Practical approaches to everything.</td>
<td>Value of social and organizational hierarchy, acceptance of inequality between people. Collectivist society. The individualistic aspect of Indian society – the influence of Hinduism – personal responsibility for the life lived, because it will have an impact on further rebirths. A determined society. The importance of visual representation of success and power (brightness, branding, demonstration). At the same time, it is a spiritual country with diverse worldviews and philosophical systems. One of the oldest cultures in the world. Recognition of the world’s imperfections, tolerance, especially religious tolerance. High flexibility in observing laws and rules. The slogan: “nothing is impossible if you know how to adapt”. The concept of “karma” dominates in religious and philosophical thought. There are many truths. They depend on the seeker of truth. They are restrained by social norms.</td>
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Table 2: Influences on cultural identity (based on an interview with Oleksii Voitenko and a post by Oleksandra Koltsova) (compiled based on: Koltsova, 2023; Shupyk, 2020).

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<tr>
<th>Oleksandra Koltsova</th>
<th>Oleksii Voitenko</th>
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<td>For an artist, creativity is a representation of an identity that could not or cannot be expressed by other means. Music is not entertainment, but a reflection of the world's view. Ukraine is undergoing global transformational changes from “Toot lived” to “Stus is alive”. Culture means identity. We do not want to belong to the Soviet or Russian past. We seek to reestablish a connection with our European roots, for example, through baroque culture, modernism, and contemporary music. Personal transformation – being a Soviet child – in adulthood, I regain my identity through literature, religion, fine arts. Artists who have worked in the Russian-language cultural space are massively translating their songs into Ukrainian, giving them a new emotional meaning.</td>
<td>Music is a specific substance. Without understanding it, comfortable perception is hardly possible. Music leaves a “trace” in the listener’s memory, regardless of his or her desire. The sense of music becomes available only with the passing of time. It is useful for a composer to listen to his or her work “from the third person” for an unbiased assessment. It is also useful to listen “from the first person” – to put oneself “in Beethoven’s shoes”. Musical identity has age-specific roots.</td>
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meaning. Young people are the driving force behind the cultural revival. Talent shows, tours, including abroad, exhibitions, and media presence are important. Children's content is of great importance. Drawing young people's attention to identity through culture features – each period of life has its own musical preferences. Music interpretation by composer and performer is a component of personal growth.

**DISCUSSION QUESTIONS**

Given the importance of the performing arts as part of the cultural heritage, it is necessary to take into account the potential of music to influence not only the formation and development of cultural identity but also its contribution to strengthening the country’s economic potential. Commercial approaches to the cultural industry, the use of successful experience of other countries and its adaptation to domestic realities, and a well-thought-out state cultural policy are the necessary components of creative cultural development as part of the holistic structure of society and socium (Vytkalov, Petrova, Skoryk, Honcharova, Vytkalov & Antipina 2023: 11-12). In the context of the globalized world, when national culture may be surrounded by more powerful cultures, the threat of its acculturation or destruction is growing. Therefore, in order to preserve and develop one’s own cultural identity, it is necessary to find in one’s own culture those traditional elements that are preserved to the maximum extent possible, continue to be in active use and can contribute to the formation of a unique “cultural face” in a multicultural world (Sun, 2009: 7).

Artists use art as a means to express the difficulties faced by their nation, the stories of the people of their land, their struggles, sacrifices, and lives. Art, in general, and music, in particular, has no language; it is not tied to a region, country, time or space. However, it has the ability to evoke emotions, experiences, and reflections in an individual as well as in a group of people or nations (Rangnekar, 2023). There are many examples of this in history: national anthems that evoke a sense of pride and shape civic identity; folk lullabies that soothe babies and promote healthy sleep. For instance, S. Araujo proves the extremely important role of music in the formation of Brazilian national identity, its consolidating effect in the XX century for Brazil as a country with a very diverse ethnic and cultural composition of the population (Araujo, 2000). The other example of the perception of music in Nigeria is the one that T. Noru mentions in his monograph. While he was recording one interview in July 1998, it started to rain. The researcher conducted impromptu interviews with women on the topic of “music in my life”. While sheltering from the rain in a stall of a street vendor, the scientist attracted the attention of another unexpected respondent. The market manager approached him and told him that in Nigeria, where he comes from, people really understand what music is for; they understand its social and physiological power. In Africa, music is not just listened to. It is a part of life: songs with certain rhythms are sung while cooking, other musical rhythms are used to prepare for sleep, etc. Whereas in the cold (relative to Africa) climate of Britain, people perceive music in a much more restrained way, according to a market manager who unwittingly became a respondent of T. DeNora (DeNora, 2004: 11).

For instance, let’s mention the Indian actor and writer Girish Karnad (1938-2019), who, through a combination of music, theater, acting, and reference to Indian mythology and archetypal images, created a symbiosis of interaction between his own cultural identity, interpreting cultural heritage, and demonstrating it to recipients (the audience). He used universal sacred symbolic objects, such as fire and water, in his plays, constructing bridges between the past and the present and awakening universal codes of cultural identity through cultural symbolism and archetypal images (Rashmi & Govind, 2023: 25-26). J. Mondanaro, a physician and art therapy practitioner, suggests using music as a therapy for cultural identity. In particular, in New York City, where representatives of more than 100 ethnic groups reside and more than 800 spoken dialects are used, the cultural diversity is impressive. According to J. Mondanaro, during hospitalization, people who received music therapy based on their cultural identity (the author cites cases applied to patients of the Roma community, Orthodox Jews, Haitian/African American, Chinese and Latin American cultures), the indicators of psycho-emotional state, regardless of diagnosis, age and gender, were significantly better than without the combination of protocol therapy and music (Mondanaro, 2016).

We agree with the idea that “understanding the Other as a prerequisite for the development of I is an important methodological reference point in understanding contemporary culture” (Vytkalov, Smyrna, Petrova, Skoryk & Honcharova, 2022: 28). The intercultural dialogue often encounters various difficulties based on differences in perception, interpretations of emotions, gestures, behavioral norms, etc. (Shynkaruk, Salata & Danylova, 2018:
In general, any culture has a deep symbolic content that is inherited from generation to generation through cultural meanings. Such meanings have two forms of manifestation – external and internal. Behavioral patterns in certain situations are considered external, such as dances, fine arts, language expressions, community/diaspora gatherings, etc. In this context, the perception of external cultural meanings by carriers of other cultural traditions is also important. Internal meanings are transmitted through external meanings and are perceived intuitively or mentally. These manifestations include as follows: ideas, values (principles of government, mythology, history of the nation, folklore, markers of self-identification), worldview. This is especially noticeable in a multicultural environment. In fact, the ubiquity of a culture does not mean that all of its symbols are equally meaningful or accepted by all members of the community. People selectively use cultural symbols. This is especially true for different generations living in culturally diverse environments (Pylypiv, 2019: 191-192). Moreover, in such a situation of multiculturalism, reflections come to the fore as the leading components of a personality that strives to develop and cognize internal psycho-emotional experiences for self-development (Mishchanchuk, 2019: 188).

Musical activity combines the composer’s creativity, performance and perception of a musical work into a system of musical culture. At the same time, a piece of music acts as a means of communication between people in society and self-immersion, self-reflection, and emotional perception of reality. Thus, the interpretation of a piece of music reflects the specifics of musical art in general. As O. Zlotnyk and V. Shulhina point out, the notes themselves are not music for listeners. They acquire their communicative meaning precisely in the process of interpretation by the performer. The performer, due to his or her professional skills and artistic experience, can convey the composer’s intentions to the audience. That is, we can observe the interrelation along the line of composer-performer-hearer. A teacher, a student, a researcher, and a critic are also in the orbit of this interaction (Zlotnyk & Shulhina, 2019: 30-32). It is also necessary to develop artistic reflection for:

- awareness and importance of music as an art form;
- raising the level of professional skills (for performers);
- enriching the experience of performing arts and skills;
- deeper and more conscious understanding of the artistic work, and, accordingly, a higher level of self-control during performance for better conveying the meaning to the audience;
- development of an individual performance style;
- formation of a culture of communication with the audience;
- penetration into the depths of an artistic work has a positive effect on the spiritual development of the individual, shapes the aesthetic perception of art and the possibility of its retransmission for recipients (Mishchanchuk, 2019: 189).

The importance of artistic reflection in the performing arts is indirectly confirmed by the “consumers of the cultural product” themselves, that is, the audience. In particular, when remembering their impressions and emotions from visiting the opera, respondents told researchers about their incredible admiration for the characters and plot of the opera. The charisma and performing skills of the performers inspired faith in what they saw and heard on stage, empathy for the characters in their dramas and stories, and a “truth effect” was felt (O’Neill, Edelman & Sloboda, 2016: 45).

The interpretation of a piece of music during performance is directly influenced by the following factors: the performer, his or her individual level of professionalism, education, intelligence, emotional state; the socio-cultural and historical circumstances in which the piece of music was created, how it was presented to the general public, what reputation it has in musical circles, etc. Interpretation revitalizes musical works, gives them a three-dimensional perception (Carrier, 1983). For the artist, his art is a means by which he demonstrates the history of his nation, its difficulties and achievements, ups and downs during historical development, struggles, defeats and victories, heroes, victims, that is, his identity through archetypes.
CONCLUSIONS

Musical art is a carrier of specific emotional and figurative information. Musical art in the modern world demonstrates complex processes reflected both in innovative artistic forms and in the traditions and techniques developed over centuries and millennia that are relevant in different parts of the world, despite globalization and expectations of leveling cultural differences and cultural acculturation.

The cultural identity of the performing arts is an essential factor that determines the perception, expression, and interpretation of artistic works. It is based on substantive archetypes that interact with the socio-cultural contexts of our time. Such a framework makes it possible to establish communication between the performer and the audience and to exert a value influence on its recipients.

In the context of rapid geopolitical changes, the performing arts should rely on established models of musical skill and traditions, as well as take into account the specifics of cultural diversity and cultural differences in various countries. Such knowledge is of particular importance for music educators, cultural diplomats, anthropologists, sociologists, psychologists, businessmen, and politicians. That is, understanding cultural diversity and the ability to work in this environment is one of the key skills of our time.

In many cultures, music has become of paramount importance for both cultural identity and everyday practices.

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