

The Impact of Symbolism of Artistic Works on Tourism Development

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Abstract *The article deals with the issue of the impact of symbolism on tourism development. It is emphasized that the symbolic character of the artistic reflection is system-forming principle that determines the self-worth, self-sufficiency of an artistic work, which does not require any meaningful interpretation of any direct comparison with concrete life realities. The emphasis is placed on the fact that through symbols a tourist can enlarge his worldview through the prism of supersensory world. The symbol helps to find correspondence between phenomena, between real and mysterious worlds. Its meaning can be multifaceted and inexhaustible and infinite and it helps the artist to establish “correspondence” between phenomena, between real and unidentified worlds. Due to the fact that the symbol is the most perfect embodiment of the idea of the artist and carries in itself timeless, eternal meanings, the authors noted that the basis of tourism development is to address to the image-symbol through the multi-valued expression of the hidden content of the work. Therefore, each phenomenon of culture is a bearer of a special meaning that is stored and transmitted in the form of signs and symbols, thus, an understanding of the cultural heritage of mankind in the form of artistic works involves the ability to decipher and interpret the socially significant artistic information expressed by corresponding signs, which content is encoded using symbolic systems.*

Keywords: *Symbolic Meaning of Sign, Symbolism, Art, Tourism, Traditions*

INTRODUCTION

Touristic attractiveness of a country depends on processes of understanding and interpretation of its symbols by tourists. During one's trip, a tourist gets acquainted with those symbols, which help him to realize new cultural area, to get familiar to traditions of a county, these symbols become a source of his worldview, expand his range of interest. There in understanding of a tourist, symbols are objects, phenomena, which are accumulated in the artistic sphere of a country.

Regardless of the artistic and historical direction, art is always symbolic, because art itself is such a sphere of expression, where the internal becomes external, and everything external is internal. The degree of the symbolism of artistic works, that is, the degree of potential disclosure of deep universal human meaning, determines the period of

their active life in the spiritual life of society. The highest degree of symbolism is achieved by artistic works, which are characterized by the immense sense of meaningfulness. Art strives to be understandable, not just known, because “to know” is just a constructive sphere, and “understanding” is an expressive sphere.

LITERATURE REVIEW

Scientific interest in the issue of the phenomenon of symbols arose in the early twentieth century due to peculiar processes that took place in art. Based on the programs of the symbolic comprehension of the world, the study of the artistic image of an artistic work in the hermeneutic context was carried out (especially from the 1960's) in many areas: national symbols (Dmitrenko, 2018); conditionality and symbolism (Uspensky, 1994); signs-motifs, symbols, artistic image and artistic education (Zyazyun, 2000). The culmination of the

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theoretical development of the symbolic problem was the study of the original concept of the philosophy of culture, combining transcendental apriorism with the principle of historicism.

METHODOLOGICAL BASIS OF RESEARCH

The methodological basis of the research is a determination of the impact of symbolism of artistic works on tourism development. The article deals with the theoretical and empirical analysis of the symbolism of artistic works, their connection with the formation of consciousness and the orientation to universal values. For the implementation of the target goal and solving problems, the research methods were used: theoretical (analysis of philosophical, scientific, artistic literature, generalization, comparison, systematization); empirical (observation, questionnaires, surveys). A questionnaire was developed and sent to 139 travel agencies of Ukraine. The survey covered various segments of the population.

RESULTS OF RESEARCH

The semantic structure of the symbol is multilayered and is intended for the active internal effort of the subject that perceives it. The meaning of the symbol is objectively detected, not as a given, presence, but as a dynamic trend: it is not a given - it is preset. It is basically impossible to explain this sense with the help of a logical formula, but one can only clarify it, relate it to further symbolic grips, which will lead to more rational quality but will never reach pure concepts.

For a tourist, the symbol acts as the most generalized philosophical entity that includes an image, a sign, a picture, a melody, a statement and a number of other concepts, as well as many objects and phenomena of real life, cultural and, especially, ritual practice (which itself has symbolic nature) in a variety of specific expressions. The highest indescribable ("last") truth can be transmitted exclusively through symbols and in a symbol. If the philosophical proposition contains a formal-logical truth, accessible to rational cognition, then the symbolic image is an immense truth, that is, one that cannot be comprehended by concepts. The symbols contain all the information about higher, immense truths. Therefore, the artistic works of various types and genres are symbolic: from the texts of the religious texts, the images of saints, historical scenes to works of fine art, works of applied art, decorated with ornamentation, musical works, etc.

The problem of semantic reconstruction in applying to samples of fine arts is the issue of "translating" from the language of visual images into verbal language. At the same

time, the most important thing is to take into account and stimulate the person's own vision and understanding of artistic images. After all, even when it is known that the artist wanted to say (for example, when transferring the content of the contemporary plot), with such a "translation" there are irreparable losses due to the different nature of figurative and verbal languages (Brovchak, Starovoi & Likhitska, 2018).

A significant place in touristic attractiveness of a country belongs to iconography. Thus, the icon transmits its information using the system of conditional symbols, in which each sign serves as a symbol and means a little more than it itself. The Christian symbol (like any other) has not only one meaning. The symbol is different from a sign because it contains at the same time a plurality of values that predominantly do not have externally common features but are interconnected internally – due to the complex interweaving of a certain culture of associative ties, metaphors, and common definitions.

For example, the sign of the cross from the first centuries was a way of salvation, not death. Initially, the cross was a symbol of life: the vertical – male, parenting; horizontal – female, maternal; their combination formed the third force – the son's (the cross itself). And the more opponents of Christians interpreted the cross as an instrument of inhuman torture, the more it was affirmed in life, art, rituals, deeply entered the subconscious of people. The abstract and symbolic nature of the cross is associated with many phenomena of the material world: the intersection of branches on the trunks of trees, the appearance of a man with his hands diluted, a line of intersection of the four sides of the world, etc.

Each symbol may have several meanings depending on the context in which it was used. The same old as the cross is the symbol of a dove: this image of the Holy Spirit appears in the Bible in describing the stage of the baptism of Jesus Christ in the Jordan River. Gradually, the dove in Christianity and art acquires new and wider meanings: apart from the sign of the Holy Spirit, it is also a symbol of peace, innocence, humility, and modesty. The dove, as a very early image in Christian art, becomes a peculiar ancestor of allegories. If the symbols and signs (cross, star, boat, anchor, etc.) were taken from inanimate nature and hence endowed with certain figurative meanings, the allegories were taken from the living nature, including the man (Orpheus), but the most widespread allegories were those taken from the animal and vegetable world. The dove, as the earliest image with a number of associative meanings, provides a significant precedent for new allegories, that is, images of birds, fish, unearthly animals, and various plants.

The very popular allegory in early Christianity is – a fish, the image of the holy baptism with the help of water and the Spirit. Baptized by immersion in the water people were called – fish. Bird allegories: Phoenix and peacock mean

immortality; swallow and eagle – is the soul freed from the slavery of sin, which flies towards the sun; cock is a symbol of the resurrection. Animal allegories: lamb and whale have an effect on sacrifice, martyrdom. Plant allegories: grapes in the form of a vine or berries – grapes associated with the Savior, and clusters of berries – the blood of the Savior from the communion cup; olive branch – an allegory of the peace; palm branch – victory over death.

Compared to many allegories from wildlife, somewhat less signs of pure symbols in the form of geometric figures: the circle – a perfect geometric figure transformed into art in the nimbus around the head of the saint (meaning that being a soul in heaven, a holy man is simultaneously present on earth in the spiritual sense); a rectangle means a spiritual presence in places of prayer; the triangle was used for the sign of the Holy Trinity.

Important means of expressiveness in fine arts have a special symbol of color. Thus, the golden glow is the reality of heavenly origin, the environment of the Kingdom of heaven; white color – purity, innocence; blue, green – mean earth; purple – a symbol of royalty, red – blood, energy, strength, victory; black is a sign of sorrow, hell.

These motives also penetrated in folklore. This is largely due to both the popularity of the images and the peculiarities of their artistic forms, deprived of the emotional plan of the mysticism inherent in their meaning and interpreted also in a purely decorative way, which absolutely is a forcible argument in tourism development.

With profound potential and axiological needs for a tourist, there is a meaningful symbolism of works of decorative and applied art: patterns of embroidery, folk costumes (in particular, Ukrainian wreaths), pysanky, motanky dolls, etc. The folk ornament is a relatively stable element of culture, which has survived for centuries and even millennia, which has become a reliable source of ethnic culture. Explaining ornamental motives means not only to give those or other definitions but also to reveal its essence, showing the genesis.

The ornament is an interdisciplinary phenomenon that is at the intersection of ethnology, art studies, archeology, semiotics, and cultural studies, as it covers the systems of forms, compositions and semantics of folk and classical ornaments. If at the end of the nineteenth century – at the beginning of the twentieth century the ornament was treated as a phenomenon of primitive-sign, then, from the middle of the twentieth century appeared works where the drawing of some ornamental motifs is compared with the rhythm of motion, separate sacral architectural structures, and mythological space. A significant group of studies is devoted to ornamentation as a symbolic-sign structure. The ornament is regarded as a set of symbols, which form together a certain cultural text.

Symbols of folk ornamentation are often perceived as archetypal signs, symbols of the prehistory time transformed into folk crafts, crafts, clothing, food, ceremonies, rituals, folk art. The basis for the creative imagination of folk craftsman was archetypal signs-symbols of the World Trees (Fire, Water, Earth). The symbolism inherent in the prehistory time gave birth to a stable canonized system of patterns, signs. Evidence of this is the modern Ukrainian folk art, which preserved the foundations of symbolic thinking of ancient farmers in embroidery, weaving, clothing, pottery, everyday life, customs, and rituals. The absence of understanding of the symbolism of ornamental signs-images and of the deep essence, the violation of the tradition of their use – one way to lose historical memory of the people.

The Ukrainian folk ornamentation is rooted in the prehistory time, the excerpts of which have brought us archaeological finds of the period of hand-crafted ceramics of the Trypillia culture. These are mostly geometric signs-images, and their symbolism develops, transforms, reproduces, and asserts the identity of the Ukrainian ethnos. Until now, the phenomenon remains unclear: how in the very first day, abstract thinking could have reached such a height, reproducing with the help of signs the struggle of the polar forces for the survival of mankind.

One of the most archaic and deep intuitions of mankind, which each nation has differently asserted the presence of a certain center of the universe, is reproduced by the archetype of the World Trees. The World Tree symbolized the Ordering Chaos in Space, the allocation of the upper, middle and lower worlds; directions – top, middle, bottom; time – the future, the present, the past; the world axis around which the world was built and organized. The archetype of the World Tree embraces the axis of the world, the world pillar, the mountain, the temple, the triumphal arch, the column, the obelisk, the throne, the ladder, the stairs, the Tree of Life, the Tree of knowledge, the cross. In folk culture, the World Tree is divided into three tiers: in the upper world trees, there are birds, bees, orbs, the sun. The middle realizes the real world, transmitted through images, the symbols of animals (horses, bears, etc.), people. The lower part is roots, the otherworldly, the past, which is given by the symbols of the triangle, the nuts, and others like that. The Trinity (the three-being) of the World Tree is revealed in the symbols of the triune, cross, trident, tri-veca, triangle, hexagonal star, svarga, swastika, as well as images of the symbols of fire – male energy, water – moist female energy, life – son's energy. The Trinity is interpreted as the unity of the Man and the Spirit, which creates the living universe; family triad: mother, father, child; three worlds: sacred (heavenly, desirable), explicit (earthly, human) and other (ancestors, historical, genetic memories).

Astral Fire, in addition to the triangular flame, is represented by symbols of the Sun, Star, Morning Star, Moon. The

symbols of the Fire are symbols: the vertical line is male power, lightning (in Christianity, it is the glitter of God's grace, as well as God's punishment); a triangle symbolizing immortality, male and maternal strength; cross; svarga right side – sunrise, creation; svarga left-sided – sunset, destruction; Swastika with across – a sign of the sun; Swastika with a rectangle – a sign of the earth; the circle is the sun; circle with a cross in the middle; circle with rays – a six-, eight- rose of winds, a star.

Water, one of the fundamental elements of world creation, symbolizes the ornamental motive of a broken zigzag-shaped line that is self-sufficient or dominant ornament motif; as well as two zigzag-shaped intersecting lines, forming a rhombic row, parallel zigzag-shaped lines. The zigzag-shaped, broken lines are supplemented by other elements, often with dots, diamonds, triangles, vegetable motifs (Lupiy, 1999).

In mythological and religious symbols, zigzag correlates with thunder, lightning, and most often with water, a serpent (water, thunder, lightning associated with a snake). Parallel vertical lines and horizontal zigzags are often treated as signs of water and rain. The synergistic symbols are zigzag-like spirals and S (Sigma), meanders. Meander ornament is a combination of two main, identical in form elements. The central point of the meander ornament (the “fishing line” of the Trypillia ornament) is an element of asymmetry and the penetration of one element into another by the principle of yin and yang. Their multiple repetitions in one direction during the perception, first, enhance the load of these two elements, and secondly, give the impression of infinite motion, dynamics (Cherepovska, 2014).

The land is symbolized by symbols: a straight line, a diamond, a diamond with cubes – a fertile land; rectangle – field; a rectangle filled with straight lines – a plowed field; rectangle with spots – the field is sown; S (sigma) is the field's fertility. It is believed that the diamond-shaped ornament has a natural origin. Hunting tribes of the Stone Age worshiped statuettes of goddesses, cut out from tufts of mammoths, and in the context of the structural construction of the mammoth tusk – rhombus.

The archetype of the World Tree, transformed into the image of the Great Goddess, Guardian, the Great Mother, is a figure of a woman with her hands raised in the ornament. It symbolized fertility, the birth of life. She was portrayed with the elements of her own in the circle of riders, with birds in their hands. In the folk imagination, the tree is alive, when on it nests birds that create the existence of the world. At the top of the tree there may be a cock – guard of spacetime; doves – symbols of marriage and love relationships; falcon – sacred bird; on the bottom – the rulers of the lower kingdom, connected with fire and water, they are wise and correlated with dark power (snakes, turtles, frog); in the middle – the

world of people on earth. The World Tree is reproduced on towels, rugs, decorative paintings, depicting plants that rise upright. The branch is fed in the form of an infinite wavy stalk, from which leaves, buds, flowers, clusters of grapes rhythmically branch out in different directions. The transformation of the archetypal sign – the symbol of the World Tree in the folk art of the arts shows that a distinct boundary is not traced between different types of ornament (geometric, zoomorphic, anthropological, vegetative). In the Ukrainian folk ornamentation, the World Tree symbolizes the image of the plant. Variants of the motif of the plant – a vase with the plant, a pot with a plant, an empty vase, etc. In the vast majority of motifs, the plant is marked with a circle, a square, a triangle, a trapezium, etc., and a plant without expressed botanical features. Often, the plants end with signs of the sun, moon, stars, fabulous flowers and fruits, with the image of birds, snakes and fish, and so on.

The richness of geometric ornament motifs is characterized by embroidery, pysanka, carving, carpet weaving, weaving, etc. However, they are based on the same simple elements (symbols): rings, semicircles, straight lines and curves, triangles, squares, dots (points), spirals, etc. Among the abstract motifs (Selivachov, 2015), in the folk ornament, we can find rounds (circle, nuts, peas, melon, droplets, spots, pips, etc.), a circle with a point in the center (nuts, kalatch), signs of two concentric circles (nests, little circles), circles with risks, curls (nuts, cakes, patties, navels, sunflower, circles, spiders, snails). Oval, almond-shaped motifs are commonly known under the names of leaflets, plums, beans, cucumbers, grains, tears, and semi-circular elements known under the names: brackets, teeth, horseshoes, wedges, hoofs, nails, royal gates, arches, garlands, etc. The motives with round elements of different configurations mean the sun. Wavy, zigzag, curved elements of the ornament in folk art are called a branch on which rhythmically changed branches, flowers, leaves, fruits, a curve, curvilinear, a sprout, offspring, a loop, a twirl, a twist, a serpent, a snake, a matrix, on a spruce, a pine tree, in a fir-tree, a birch tree, a goose head, a buckwheat, a goose dance, a road, a scythe, a break, hops. The wavy motifs of the ornament pass the patterns under the names of periwinkle, grapes, clove, pumpkin leaves, oak leaves, broken tree, leaves or grass, currant, wheat, etc.

There is a huge number of options for motifs of leaves. Spiral motifs of ornament in the people are called mutton horns, a meander, a coachman, a ring, keys, storks, astacuses, bagel, goose necks, whorls, spinners, curls, scratch, hooks, leeches (Selivachov, 2005).

Variants of rhombic elements and motifs of ornament are known in folk names such as rhombs, a hut, a kerchief, an oxeye, a window, a crossed flower, an eye, a tambourine, frog, a water well, sea, fly, octopus, shoulders, strawberries, rumba. The motifs of the ornament with rhombic, square elements are known under the names: honeycombs, seven-

horny. A number of triangles crowned above with circles are known under the names of the domes, and the rows of vertices upwards of equilateral triangles, the middle of each are shaded by the crossed lines, are called bendiugy (wagon). “Three-headed” elements, remotely reminiscent of the shape of an axe, are called glovosiky (headscutters). Triangular elements - wedge, blades, navels, bowls, towels, triangles.

For Ukrainian ornamental patterns, typical zoomorphic images are mostly in schematic form. Exceptions are birds, in particular cuckoo, doves, storks. A personal place in the ornamentation is a cock. Birds are sacred creatures. They are the symbols of eternity, the immortal soul, the divine manifestation, the spirits of the dead. Birds – God’s messengers to the earth, amulets and protagonists of the family: peahen – a bird of family happiness; nightingale – love; falcons, doves (with beaks to each other, in a beak holding berry dew, sitting on a tree) – a symbol of a new family, a symbol of strength, indestructibility of the family; the cock is the guard of housing and courtyards, a symbol of longevity; chicken – fertility; stork – gives children; the cuckoo – the forerunner of death, the creature leading to the other world, is a wise, able to heal; swallow, owl – symbols of good and evil.

In some types of ornament, there are images of a horse – the cult of the sun, the combiner of the worlds. The deer symbolizes the sun, bringing it on its horns to heaven. Horns symbolize fertility. A miraculous deer brings people light, sun, fire. The deer is the guideline of the souls. Rarely animals, birds were depicted realistically. In the ornament, variants of motifs of their claws, teeth and other parts of the body are common: goose paws, bear paws, chicken legs, magpie’s legs, ducks necks, crochet teeth, rabbit teeth, wolf ribs, mutton legs, and so on. Perhaps in such names preserved mention of totemic animals, that is, those who were patrons, protectors of one sort or another, or, conversely, which should man-beware.

Most of the Ukrainian folk ornaments of phytomorphic patterns that arose in association with different plants and their parts. The favorite motive of the Ukrainian farmers is the flower. There is a belief that the flowers hide the souls of people, and they leave them after the birth of infants, which gives the Great Mother. After the death of a person, the flower hides her soul. Of course, in contemporary ornamentation, it is probably incorrect to consider the flower as a prototype of the World Trees, however, the symbolism of many images of the plant world carries important information meanings of the prehistory time.

The natural similarities are the motifs of cloves, poppies, chamomiles, bells, tulips, and the like. The patterns of flowers transmit in the ornament the family motifs: Poppies – flowers of regret for the deceased relatives. A wreath of

seven poppies symbolizes the continuation of the genus; lily – a symbol of virgin magic, purity, virginity. Above the flower of the lily are the leaf, the nesting, forming the composition of triune (birth – development – life), the cross (the combination of parental and maternal energy); hops – wedding symbols (for a boy – ready to be married); hoppers knit – to marry; rue, sage, lovage, mint, marigold – symbols of love. The obscurity of botanical features passes alcea of six-, octagonal, which are like stars, windmills. Flower motifs are called a bouquet, a wreath, a blossom, etc. Alcea symbolizes rose, mallow. Widespread two-word names of alcea: kovla rose, roses in circles, roses, and crosses in circles – in weaving; dog’s roses, cross roses, empty roses – in pysankarstvo. Variants of phytomorphic motifs: braid in the pine tree (in every possible way, floral patterns without botanical features), periwinkle, wreath, trefoil, pinks, branches, leaves, oak leaves. In loose-leaf weaving, the geometric motifs of the flower create compositions of triangles, diamonds, squares, and complex polyhedrons.

Among the plant ornamental motifs on pysankas, towels, clothing widely spread is the image of grapes – a symbol of wisdom and immortality, joy and beauty, the creation of a family. Apple-tree and apple symbolize love, knowledge, wisdom. Periwinkle – a symbol of the transition of a person from one state of life to another (birth, death, marriage). Trees especially willow, maple, oak, birch, symbolize the World Tree, the Milky Way. In folk ornamental art, the oak is a symbol of strength, protection, longevity, masculinity, fidelity, thunder. In Christianity, the oak is a symbol of Christ as a force manifested in distress, hardness, faith. Kalyna (viburnum) is a symbol of virginity, chastity, trees of the genus, blood droplets (woman – birth – Ukraine – Renaissance). Kalyna bush symbolizes solar energy, the kalyna clusters – the fullness of life. The folk names of ornamental elements and motifs indicate that the ornament is closely linked with the working life of the people, with his life, with his ideas about the plant world. Names of ornamental motifs, for example, in the ornament of artworks made of non-ferrous metals such as leaves, beans, pickles, cones, spikes, beans with spikes, a bowl of flowers, grass, cucumbers, triple leaves, rose, wheat seeds, rabbits ears, crow’s foot, cranes, spider, deer horns, crustacean, snakes, frogs, reflects flora and fauna. The names of ornamental elements and motifs - rakes, horseshoes, windmills, chariots, reel, ladders, wagons, carriages, axes, harrows, folk craftsmen also come from life.

The wisdom of ancestors, illuminated with folk ornamentation, is a source of preservation of perpetual cross-cutting rods, which, after centuries, indicate the most essential values of being, the way of survival in a new environmentally, economically, perturbed world. The time has come when folk culture, its traditions, customs are not regarded as

prejudices, less inferior compared to classical knowledge. The bases of pedagogy are sought in folk wisdom, in the educational experience of the people, and on these bases build the theory of education and upbringing. The ornament, as a separate direction for the development of not just only art, but also consciousness, a way of thinking, a perception of information and means of its fixation and transmission, makes it possible to trace its further development and status in the semiosphere of traditional culture.

The choreography is also a world of art special in its nature and system of expressive means (nonverbal language), aimed at creating and broadcasting an artistic image by means of expressive movements, that is, movements that perform the function of artistic (aesthetic) content. Choreography plays a significant role in tourism development because through the dance tourist has the opportunity to plunge into the cultural heritage of the people. The explanation of the symbols of works of choreographic art is aimed at elucidating the social function of dance and its artistic content, because dance as a specific social and it reflects human culture, it appears not only as an object of manifestation of the elegance of a rhythmically organized system of expressive movements of the human body but, first of all, as the reflection of embodied in expressive movements of vital communicative relationships, as well as an important source of translation in various forms and elements of the “kinetic ornament” of the dance of certain cultural meanings.

The boundless possibilities of the image of many material phenomena are hidden in music, which is a hallmark of a nation. Using the connections of feelings and associations between human perceptions, music creates images of not only those phenomena and properties that are available to the direct image, but also many other phenomena and events.

Sources of musical semantics associated with non-musical reality are also mediated by musical sounds. Thus, in the surrounding world there were and there are now many life situations, closely related to musical sounds or their complexes: various pipe signals (in the army, in the navy, in children’s camps), calls, gongs, a chimes, a car siren, a post office horn, even tune up the chorus before the performance, etc. It is clear that the inclusion of such signals (or similar ones) into a musical fabric can, to a large extent, be the source of the significance of the associated sub-signs. It would be fair to regard this field as non-musical since all of these sounds, in reality, do not fulfil the aesthetic function that is fundamental to every artistic work. A special, borderline between the non-musical and musical branches of such “signal” manifestations of musical sounds are bells. They can be simply related to certain non-musical aspects of life

(eg, nabat, funeral bell, etc.), but they can also be genuine concerts of bell music with their own aesthetic value.

The sound nature of music is mysterious and unique; its impact on the listener has always seemed difficult to explain, not capable of rational analysis. Musical language and musical intonation are components of the process of sound and perception. The infinitely flexible and diverse connections of the world of music with other arts: like painting, the music unfolds in front of the listener’s inner gaze, not only in time but also in space, creating its own special illusions and prospects for the visual plan. It is noteworthy that music has many common features and patterns, first of all - the closest dependence on the semantic symbolism of the text.

Theoretically, the problem of the interaction of speech intonation and music was considered even in the XVIII century. The language originally was intended for the transfer of emotions, and only then turned into a verbal “passionate” character which remained in the “extinct form”, but music also frees up his sense content.

Since the seventeenth century, the understanding of music as a distinct language, able to convey a variety of feelings and ideas was argued. By certain musical turns fixed semantic values for expressing any passion (soul movement) or concept. By analogy with classical oratory (rhetoric), these sound formulas have been called musical-rhetorical figures. Rhetoric has had a powerful influence on music since the sixteenth century – increased attention to the communicative possibilities of music, the desire to maximize the influence of the audience, in order to cause the listeners the feelings, thoughts, and state of mind that the composer wanted to express.

Initially, the musical vocabulary of the figures was formed due to the close connection between music and words. The desire of composers to give visual expressions to words and phrases and to increase the expressiveness was particularly noticeable in Germany. German composers considered the word as an auxiliary means of the musical invention. It excited the imagination of the composer, pushed for the invention of certain or other distinct figures.

In the process of the scientific research, it was important for us to determine the willingness of tourists to delve deeply into symbolism of art. According to results in general, respondents with enthusiasm perceive cultural heritage, but only show interest, a smaller proportion of respondents deepen into symbolism and a small proportion of respondents hesitate in their answers (Fig. 1).

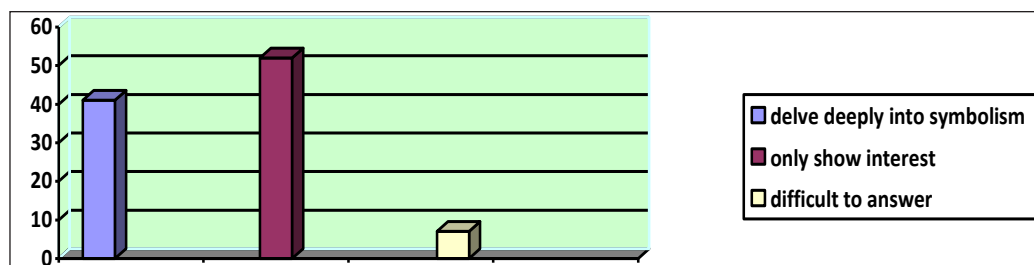


Fig. 1: Tourists' Willingness to Delve Deeply into Symbolism of Ukrainian Iconography

When asked what kinds of art reveal the depth of the traditions and are interesting to the tourist, respondents answered in a

diverse way, basically guided by their own preferences. The results of the survey are presented in Fig. 2.

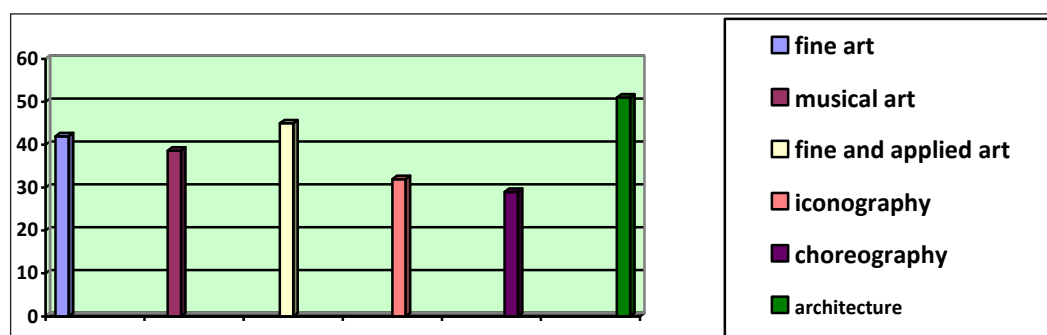


Fig. 2: Types of Art That are Interesting to a Tourist

Moreover, young people are more interested in modern and dynamic trends in arts, and the older generation prefers statistical art and appeals to symbolism.

Symbolism, which determines the artistic value of work, is the principle of reproduction of meaning in art, which is certainly is an important aspect for tourism development. In our opinion, the semantic analysis of the characters of the expressiveness of artistic works is one of the most reliable ways of their interpretation. The main task of the interpretation is to comprehend the author's idea as adequately as possible and compare it with that semantic meaning, which is clearly represented in the work, that is, to reveal the hidden levels of meaning – all that the author didn't want or could not say directly.

CONCLUSION

The qualitative and quantitative analysis of the scientific research gives grounds to state the importance of familiarizing tourists with the culture of the country in which they are located while relying on both the symbolism of traditional art and the latest trends in contemporary art. As the results of the study showed the symbolic image is a universal category, which, possessing creative potential, can be the basis of the method of verbal artistic interpretation of artistic works. The artistic interpretation of artistic works, based on their

symbolic interpretation, adds to observation and results of artistic analysis of the general artistic meaning, "designing" it into general, universal life events.

Interpretation of the symbolic meanings of the means of expressiveness of artistic works ensures the formation of an information fund of human's knowledge; awareness of the axiological component of art; activation of creative thinking and development of sensory, emotional sphere of personality; ability to experience empathy; suggestion of a certain system of emotions, feelings and thoughts; empathy and communication with artistic images of artistic works.

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