

T.Mishchenko

STYLISTIC ANTINOMY "RELEVANT – "IRRELEVANT" IN MODERN POETICS OF THE COMPOSERS

The article under consideration deals with justification of the style-forming significance of the antinomy "relevant – irrelevant" in the works of contemporary composers, the explanation of this antinomy as a reflection of the "temporal outlook" of the authors of musical compositions, moreover, in different periods of creative activity. The methodological principles of the work are due to the fact that in the relevant style – the relevant time the leading is the search for innovative means of expressiveness, and with an irrelevant stylistic trend – the author's Ego recedes into the background, the tradition is prevalent, the reference to forgotten phonemes, the "quiet" utterance that awakens the immanent activity of consciousness.

Keywords: antinomy, style, relevant style, irrelevant in musical art, time, chronotope, psychosemantics.

One of the eternal themes in the science of art is the problem of style. The history of art unfolds in the constant change of style epochs. The disappearance of one style and the emergence of another emphasizes the need for the crystallization of stable and recognizable forms.

Two cornerstones in the concept of musical style are Asafiev's theory of intonation and a complex of ideas about the nature of creative musical thinking that has developed in the works of M. Mikhailov. Music is understood by researchers as the artistic existence of intonations, the autonomous artistic and intonational formation of personal consciousness, and the history of music as a successive transmission of intonational styles.

According to B. Asafiev, style is a property (character) or basic features by which one can distinguish the compositions of one composer from another or the product of one historical period (the time sequence) from another [1]. According to M. Mikhailov, two main questions arise: on the general properties, the features of the artistic phenomenon; on the criteria for determining style unity. The first leads to clarifying the function of musical thinking in creating that integrity, which is convenient to call a style, and the second – to style analysis, to attribution of style attributes.

Statement in the style of the obvious, unity, naturally prompts questions: the unity of what and due to what? These questions are the cornerstone of disputes around a problem of style.

Style is inseparable with form and content, but style is a property, first of all, of integral author's poetics, in the context of which it is formed and becomes a property of

content, therefore it is undoubted that the systemic style is a reflection of the systemacity of musical thinking.

In connection with this, the object of the author's attention is the specific mechanisms of musical thinking. According to him they include, first of all, "intonational stock", formed in the long-term musical and auditory memory in the form of unconsciously assimilated sound representations. The intonational stock is constantly involved in the work of musical thinking, participating in the conscious or unconscious stages of the creative process. One of the most important conditions for the productive work of musical thinking M. Mikhailov believes that is called prescription. This means that any creative process takes place in certain pre-determined conditions (musical language, style, genre etc.) and therefore is accomplished as their transformation into a new original text [10, p.26].

"Style in music, as in all other arts, – writes S. Skrebkov in his work "The Artistic Principles of Music Styles", is the highest form of artistic unity. However, the style of the concept is multifaceted. You can talk about the international style of the historical era, the national style of a particular school, the individual style of the works of an individual artist" [11, p. 10]. S. Skrebkov points to the theoretical nature of his monograph, since in the center of it are the musical works – artistically significant, outstanding phenomena of the past and the present. The musicologist considers five basic stylistic epochs in the history of European music:

- from the origin of music to the pre-Renaissance era, generalizing this period in the concept of the ostinato principle of drama. Under the principle of ostinato should be understood as "the simplest law of a consistent, stable positing of musical thought as an immediate prescription, fraught with possible germination" (11, p. 23);

- Renaissance: from the 13th through 16th centuries, the basis of the musical phenomena is the principle of variability. "The variable modal structure does not consist of a single pitch-like stem, as in ostinato, but a whole system of foundations, i.e. it does not have an elementary, but a complex differentiation of the modal functions. The most typical manifestation of the principle of variability is the so-called "variables" of folk and ancient music. The principle of variability is the emphasis on plurality, on the co-existence of relatively equivalent components;

- the era of the emergence and maturity of the classical style of European music. This is a period of development of the Baroque style, starting from the turn of the 16-17th

centuries. (the greatest figures: Monteverdi, Schutz, Lully), to the relevant classical style (Gluck, Haydn, Mozart, Beethoven). The style of this entire epoch is characterized by the principle of centralizing unity, synthesizing in itself the ostinato and variability of the previous styles;

- the era of the 19th century – romanticism, which reveals a rich internal differentiation of the classical principle of centralized unity, the disclosure of its multifacetedness;

- the era of modernity, beginning with the turn of the 19th century and the 20th century. Modern musical culture as a whole, taken on a world scale, does not have a unity of style because there is a struggle of antagonistic ideologies. Thus the leading camp of the aesthetically high musical art of our time is connected with the commonality of realistic tasks. S. Skrebkov notes that he does not dare to give a clear description of the modern style and considers only some of the questions of the style of composers of the early twentieth century.

Relevant for the twentieth century is the problem of individual style of a composer. It raises questions about the logic of music development, which composers belong to, an idea arises about a certain noosphere of music, questions of repetition of "other people's words" and the exaltation of innovative experiments. So there is the problem of qualitative certainty of style and the need for consideration of the individual author's genre-style system of the composer.

A. Losev forms a systematizing approach to the theory of artistic form and style as *antinomy*, that is, from the point of view of the antinomic nature of the named phenomena. Consistently treating both equally legitimate opposing statements about the same subject, Losev reveals the essence of the characteristics of artistic realities as an awareness of opposites in unity, thereby revealing the antinomy as an indispensable aspect of the discussion of the nature of artistic creative work [7].

Thus, Losev's concept allows us to place the problem of style antinomy, which is extremely important for musicologists, as a problem of *semantic antinomy* – on the border of the artistic form and its "otherness", out-of-art conditioning, as well as inside the art form, in connection with its immanent semantic multiplicity, divisibility, finally, self-contradiction, which in the theory of M. Bakhtin deserved the name of "semantic polyphony".

In musicological works, the concept of A. Losev about the "antinomies of meaning" can be associated with the transitional nature of the genre and style and the need to determine their semantic functions, as well as the semantic dominants of culture that led to stable genre decisions and style techniques in music. Thus, first of all with the understanding of style as a universal principle, a broad tradition and, at the same time, individually author's, revealing the uniqueness of the personal experience of the composer, which acquires special significance in the music of the second half of the twentieth century.

Thus, we come to the need to study the musical style in connection with the *semantic antinomy of music* (the semantics of antinomies) in general, and as a "polyphonic" plurality of meanings. A. Losev's antinomies acquire a new urgency today, as the psychological reality of culture and personality is becoming more complicated, and interest in the ultimate archetypal bases of human activity, including art poetics, is intensifying. The theory of artistic (musical) style today justifies itself, receives the necessary completeness, integrity, structuredness, entering the field of judgments about a man – as a hero of a certain culture, and as well as a universal historical creature. This is especially noticeable when discussing the so-called "styles of the era" in the music of the twentieth century, which leads to a discussion of concepts of expressionism and neoclassicism in their broadest and the most general sense. Thus precisely in the context of antinomial semantic connections, polyphonic stylistic possibilities of neoromanticism, such phenomena acquire a new quality (in entirety typical for music of the second half of the 20th century), such as sonoristic-sonorous letter, minimalism, genre re-accentuation-syncretism.

The characteristic tendencies of style choice in the music of the twentieth century include the prognostic orientation of a number of composer's concepts, a kind of futurism that echoes the science fiction ideas of prose writers. Such futurism can acquire a tragic coloring, arouse interest in the apocalyptic and eschatological themes that are characteristic of cultures experiencing a crisis and understanding the causes of their experience. As a reaction to this trend, there is a memorial direction (music in memorium), connected, among other things, with the revival of the canonical structures of cult-ritual genres; it not only creates music about the past and left, but, becoming a symbol of music as Memory and History, forms a special allusive-idyllic area of musical meanings – as signs of eternal harmony, beauty, but accessible only to memory and imagination. This is how various musical genre models of Time arise, which also influence the development of the spatial

coordinates of musical compositions, the attitude to the idea and the image of Space as a whole. In essence, the transitional phenomenon and concept of the *chronotope* acquires special significance in the musical semantics of the last decades of the twentieth century.

Chronotope is the process of recreating the real historical time and space in the art, as well as the real historical person unfolding in them, proceeded in a complicated and intermittent manner. The individual aspects of time and space, available at this historical stage of human development, were covered, and the corresponding genre methods of reflection and artistic processing of the developed sides of reality were developed.

Bakhtin calls the essential interconnection of temporal and spatial relations artistically mastered in literature a *chronotope* (which means "time-space" in the literal translation). This term is used in mathematical natural science and was introduced and substantiated on the basis of the theory of relativity (Einstein). Bakhtin transfers this term into literary criticism – like a metaphor for him to express in it the continuity of space and time (time as the fourth dimension of space). He understands the chronotope as a formally substantial category of culture.

In the artistic chronotope there is a fusion of spatial and temporal signs in a meaningful and concrete whole. Time here thickens, thickens, becomes artistically visible; space is intensified, drawn into the movement of time, plot, history. The signs of time are revealed in space, and space is comprehended and measured by time. This intersection of rows and merging will be characterized by an artistic chronotope.

According to M. Bakhtin, the chronotope as a formally sense-bearing category determines (to a considerable extent) the image of a man in art; this image is always significantly chronotopic [3, p. 234-407].

Chronotopic properties of musical images, understood in the scales of the whole culture, in their reversal to the ultimate grounds, the antinomies of the latter, determine its semantic functions. Among the concepts addressed to the general laws of time, the most important, definitely, is "*memory*". With this concept M. Bakhtin connects the semantic mechanism of culture, believing that memory is a historically determined past, a region of primary sources - "sacred texts", authorities, to which one can only become attached, without changing anything in them. Such memory becomes a memorial beginning of a culture oriented towards the affirmation – consolidation, perpetuation – and praise [2, p. 447-483]. However, memory is also a mnemonic beginning, a memory of the past in the present, the

transfer of past experience to new conditions, its actualization, necessary for prolongation – the transfer of the cultural value experience. Such a need generates alive, today's touch to values, attitude to them without distance.

Any culture, any cultural phenomenon within its own limits is equally focused on canonization and perestroika, which explains the universal nature of such a cultural paradigm-antinomy as "tradition-modern". Style arises between the already established semantic signs of music and the individual design of the work, making a deliberate choice of musical meanings in order to give them new interpretations, introduce them into a new conceptual channel, into the author's model of the genre. Simultaneously, creating a new meaningful integrity. The genre in music seems to be the bearer of ethical norms, it fixes memorial aspects of culture, allows to define them as predominantly ethical-ordering. Therefore, Bakhtin also wrote that the genre is "more durable" than the style.

The common historical foundation of musical creativity and artistic memory of music are primary genres (the term of G. Besseler, A. Sokhor), which are the historical and logical basis, the prerequisite of composer's creativity. The primary genres are usually referred to as folklore, applied, realistic, church, i.e. those that have a syncretic character are not autonomous artistic, remain anonymous etc. However, the primary genre system of music, as an area of the primary semantic memory of music, develops and replenishes not only due to new applied genres, but also due to the transformation into stable artistic models of genre and style samples of "secondary" composer's creativity. In other words, *the secondary genre style system of composer creativity creates its own storage, a fund of structural and semantic figures, ways of composition that can be used as primary prototypes along with the semantics of primary genres*. So there is a special phenomenon of style memory, along with the phenomenon of primary genre memory, which consists in the fact that they gather as stable compulsory value formations "common style places", linguistic means connected with them join the genre canons.

Proceeding from the above, the time of music can be divided into:

- **relevant time** – absorbing the tempo aspects, rhythmic dynamics, internal metro-rhythmic relations – "pure" music. It is expressed in a direct compositional, textural-spatial movement – a harmonious, timbre development.

- **time as an expression of genre and general style logic (historical time)** is the correlation of the principles of the formation of this work with genre and style canons, the

dialogue of the work with the genre and "common style places" of music from the position of this text, the interests of the author who initiates the text itself. In this case, it is necessary to consider the trajectory of the movement from this work to the classical foundations of the genre and genre logic in the historical plan.

Thus, historical time is a genre and common style of music, and relevant time is compositional and individual-style time.

Consequently, the third aspect of musical temporality is the **author's personal time** as a personal style compositional expression of the author. Any individual-style idea is a temporal idea also because for the composer is important past, traditional historical material of music as well as its future innovative possibilities. For the composer, the way of conjugation of different times of music is important. With the help of compositional means, in the process of compositional formation of a musical text, the author seems to get used to the time. "Time and experience are the main characters of musical art" (A.I. Samoilenko). The desire to realize musical time as integrity, as some historical universal leads to the identification of the spiritual and temporal tradition in the musical tradition. After all, according to Augustine, time is the length of the spirit. Time and spirit symbolize the two sides of the process of changing of life and human consciousness.

Thus, in the **relevant style** the leading role is acquired by the act of composer's utterance, the author's artistic-temporal stylization, free and independent of the past. For composer's creativity, this is expressed in the predominance of innovations, various changes in the musical language, the struggle for new meanings, for new associative connections, for difficult perception, intensified, close attention. The relevant style does not rely on the experience of the past, but strives forwards, to create and memorize new musical meanings. The current style creates new material for memory, it enhances new means of expression, new ways of reflecting musical development.

On the basis of the foregoing, the exponent of historical time, time as explication of the immanent style and genre logic of music, becomes the phenomenon of irrelevant style.

The concept of a "weak", "**irrelevant style**" was formulated by V. Silvestrov and in his treatment points to the two poles of composer's poetics – *expression of the personal beginning and an appeal to the superhistoric "anonymous mainland" – the metatext of music.*

The phenomenon of "irrelevant style" was considered in some works of Nina Aleksandrovna Gerasimova-Persidskaya, and also was specially studied in the thesis of Elena Kuzheleva. Based on the work of these authors, one can come to the conclusion that *the irrelevant style in music is a typical phenomenon of a culture of transitional time, which in the context of composer's poetics reveals a tendency of secondary means and forms of musical creativity to universalization, brought to the deindividualization of the terms of the musical text.*

The irrelevant style is represented by an integrating, transitional style ("nostalgia for style", sometimes revealing and "non-stylishness"), the method of which can be reinterpretation, minimalism and deconstruction, focusing to the direction of background, marginality and paradoxical program.

In accordance with the above, the irrelevant style seems to be mnemonic – reminiscing, familiar – playing and containing various time and space distances (reduction to the banal, grotesque) and anonymous – without its own face, hence the manner of pronouncing through somebody's (stranger's) text.

Thus, the irrelevant style not only overcomes the author's egocentrism, reduces the pathos of "one's own" utterance, but also opens the possibility of using as its "very" distant "stranger", bringing closer, "lowering" to itself the high ethos of this stranger. The antinomy of "one's own", therefore, becomes one of the important signs of the irrelevant style.

An irrelevant style can be considered in connection with the notion of an "interpreting" style (according to V. Medushevsky), since in it, as in a mirror, other stylistic entities can be reflected – but exactly reflected, used as a material, transformed into a certain "incorporeal" substance by neutralization, a peculiar distillation of stylistic material, for example, the unification of the signs of loud-speaker dynamics towards decrescendo, becoming a "sign" of the afterword, the "echo" of the era. So, the interpreting style is revealed as "final" [8].

Turning to "echos", to "echoes collection" (V. Silvestrov), to the form of post-music, which acquires a genre value, the irrelevant style rejects the possibility of contrasting novelty. Weak, irrelevant – something that remained in the shadow of yesterday or tomorrow, distant or pointing to the "exhaustion of the phenomenon," and in this sense, closing with the category of banal in art.

The epithet "irrelevant" emphasizes the freedom from temporal dependence (atemporality), hence, from subordination to the current moment, momentary events, which

gives rise to a sense of belonging to Time without dividing it into past, present and future. Absence of temporary accentuation also implies the weakening (modification) of the contrast form, the purposeful drama of the work – its aspiration towards the end: in the "actualized" dramatic concepts, time "flies", its linearity, irreversibility is obvious.

In connection with the irrelevant-style concepts, one can also speak about the traits of meditation: the "reversal" of the time horizon into a spatial compositional and texture musical vertical leads to a stop in the linear progression of time.

In general, the semantics of the irrelevant in music is not addressed to what is happening or can happen in reality, but to the hidden processes of the psychological order, to the invisible forces of consciousness, becoming a special personal psychosemantic phenomenon. In this connection, the symbolism of silence and meditative withdrawal expresses a weakening of the external activity of the musical influence while deepening into a new psychologically justified associative series. This can also be addressed to minimalism, since repetition, low contrast of the rehearsal composition is compensated by the intensity of comprehension of the heard: the musical language itself becomes a macro-sign of meditative immersion. In general, the relevant and irrelevant style trends are in indissoluble interdependence, in a kind of dialogue with each other, which makes it possible for the unique nature of artistic musical chronotopes.

REFERENCES:

1. Asafiev B. Musical form as a process // Book. 1 and 2. Intonation. - L.: Music, 1977. - 279 with.
2. Bakhtin M. Aesthetics of verbal creativity. 2 nd edition. SSAverintsev and SGBocharov. - M.: Art, 1986. - 445s.
3. MM Bakhtin The forms of time and chronotope in the novel. Essays on historical poetics // Bakhtin MM Questions of literature and aesthetics. - Moscow: Art. lit., 1975. - P.234-407
4. Gerasimova N. On some regularities of the influence of subjectism on texture // Ukr. musicology. - K., 1968. - Issue. 3. - P. 168-179. (In Ukrainian)
5. Gerasimova - Persidskaya N. Specifics of national baroque vario in Ukrainian music. // Ukrainian Baroque and European context. - K.: Naukova Dumka, 1991. - P.211 - 215.
6. Kuzheleva E.
7. Losev A. Form. Style. Expression. - Moscow: Thought, 1995. - 949 p.
8. Medushevsky V. To the problem of the essence of evolution and typology of musical styles // Musical contemporary. Issue 5. - M., 1984. - P. 5 - 17.
9. Medushevsky V. Musical style as a semiotic object. - Sov. mus., 1979, №3, pp. 30-39.
10. Mikhailov M. Style in music - M.: Music, 1981. - 264.
11. Skrebkov S. Artistic principles of musical styles. - M.: Music, 1973. - 448 p.