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FEATURES OF OPERA PLOTOLGY IN THE WORKS OF THE RUSSIAN COMPOSERS OF THE XIX CENTURY

The purpose of the article is to discover the literary inspiration of operatic plotology in the works of Russian composers of the classical age, the primary influence of the "Pushkin word" on Russian operatic poetry. **The methodology** of work involves the use of philological and aesthetic approaches in the stream of operology. **Scientific novelty** consists in the development of the category of plotology on genre and compositional-stylistic musicology levels. The cognitive attitude to the operatic plot as a synergistic phenomenon that transforms interspecific artistic interactions into a new musical-figurative integrity of the operatic text is introduced. **Conclusions.** The literary work most of all predetermined the selection of themes and stories of operatic creativity in Russian music. However, the criteria for their embodiment in music proved to be the genre conditions of the opera, thus the opera was capable of its own plotology, based on musical-dramatic reincarnations and the connections of images. The purpose of Pushkin's stories is revealed as the discovery of the aesthetic and axiological paradigms of artistic content, the formation of those actant models that are closest to the root issues of the historical cultural self-dialogue.

Keywords: operatic plotology, operatic poetry, Russian music, cultural consciousness, "Pushkin's word", value-aesthetic paradigms.

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Особливості оперної сюжетології в творчості російських композиторів XIX століття

Мета статті – виявити літературну інспірацію оперної сюжетології в творчості російських композиторів класичної доби, першочерговий вплив «пушкінського слова» на російську оперну поезику. **Методологія** роботи передбачає застосування філологічного та естетичного підходів у річищі оперознавчого. **Наукова новизна** полягає у розвитку категорії сюжетології на жанровому та композиційно-стилістичному музикознавчому рівнях. Запроваджується пізнавальне ставлення до оперного сюжету як до синергійного явища, що трансформує міжвидові художні взаємодії у нову музично-образну цілісність оперного тексту. **Висновки.** Літературна творчість найбільше зумовила відбір тем і сюжетів оперної творчості в російській музиці, однак, критеріями втілення їх в музиці виявилися саме жанрові умови опери, відтак опера виявилась здатною до власної сюжетології, основаної на музично-драматургічних перевтіленнях та зв'язках образів. Призначення пушкінських сюжетів розкривається як відкриття естетичних та аксіологічних парадигм художнього змісту, формування тих актантних моделей, що найближче підводять до корінних питань історичного самодіалогу культури.

Ключові слова: оперна сюжетологія, оперна поезика, російська музика, культурна свідомість, «пушкінське слово», ціннісно-естетичні парадигми.

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Особенности оперной сюжетологии в творчестве русских композиторов XIX века

Цель статьи – выявить литературную инспирацию оперной сюжетологии в творчестве русских композиторов классической эпохи, первоочередное влияние «пушкинского слова» на русский оперную поэтику. **Методология** работы предусматривает применение филологического и эстетического подходов в русле опероведения. **Научная новизна** заключается в развитии категории сюжетологии на жанровом и композиционно-стилистическом музыковедческом уровнях. Развивается познавательное отношение к оперному сюжету как к синергичному явлению, которое трансформирует межвидовые художественные взаимодействия в новую музыкально-образную целостность оперного текста. **Выводы.** Литературное творчество обусловило выбор тем и сюжетов оперного творчества в русской музыке, однако, критериями воплощения их в музыке стали именно жанровые условия оперы, поэтому опера оказалась способной к собственной сюжетологии, основанной на музыкально-драматургических перевоплощениях и связях образов. Назначение пушкинских сюжетов раскрывается как открытие эстетических и аксиологических парадигм художественного содержания, формирования тех актантных моделей, которые ближе всего подводят к коренным вопросам исторического самодialogа культуры.

Ключевые слова: оперная сюжетология, оперная поэтика, русская музыка, культурное сознание, «пушкинское слово», ценностно-эстетические парадигмы.

The relevance of the topic of this article is due to the fact that the category of plot study has not received sufficient application in musicology yet, particularly in opera study, although it is widely accepted in literary criticism (V. Propp, V. Shklovsky, B.

Tomashevsky, M. Bakhtin, Yu. Lotman, and others contributed to it) as an approach aimed at studying the plot and method of narration, the ratio of the material and the structure of the narrative text, and so on. This notion (or its substitute “narratology”) also indicates the systematization and vocabulary reproduction of constant expressive techniques, syntagmas, meaningful units of different levels in verbal works, that is, it acquires a rather broad and at the same time operational meaning. This direction is relevant and promising for modern opera study because it allows to determine the most specific indicators of the genre form of opera, due to a special type of interaction with the word, primarily as a general “figurative and semantic program”, aesthetic-value choice.

The selectivity that the operatic semantics manifests begins with the processing of the word as a common name and the choice of a theme and characters. The opera plot is formed from here in close contact with the verbal source, which is sometimes literally plot. However, involving a literary text directly, the opera re-formats it in the context of its own drama and compositional tasks. The operatic text, that acts as a *contextual prerequisite* for a literary source, absorbs and completely assimilates the expressive and semantic projections of the latter, repurposing figurative solutions, sometimes radically changing their aesthetic-evaluative moduses.

Hence the importance of studying the dialogue that is formed between the literary and musical operatic work of the corresponding historical era, when the formation of the national operatic poetics took place, and the opera genre form invented its own priorities to the content.

The purpose of the article is to reveal the literary inspiration of operatic plot study in the works of Russian composers of the classical era, the primary influence of the “Pushkin word” on Russian operatic poetics.

The main content of the work. The Russian opera formation is a long historical process, it turns out to be due to the special role of A. Pushkin in the Russian culture at all its stages and the gallery of themes and images, artistic personalities opened by him, which become “heroes of their time” together with the author, their creator. It is precisely in connection with the operatic sphere that the concept of “Pushkin's theme” is spread in musicology, which is effective both in a narrow compositional and stylistic, and in a wide aesthetic and ideographic aspects, which can act as a representative of artistic ideas of the Russian composers’ creativity of the nineteenth century.

The almost universal purpose of Pushkin literature is due to the placement of all the major trends in the interpretation of verbal logo forms in it - in the direction of the verbal principle, the “lowered” everyday speech, and in the direction of poetic and high literary style. Both the poetic and prosaic styles were fully approved by A. Pushkin’s works; the authorized innovative genre installations used by him gained the value of exemplary for the Russian opera of the classic-romantic period.

Russian composers, P. Tchaikovsky in particular, often noted the extraordinary musical character of Pushkin’s words, their ability to “penetrate deep into the soul” regardless of what Pushkin expresses in the form of a verse, this emphasizes the semantic depth and aesthetic breadth of the artistic space of Pushkin’s poetic works. But Pushkin's prose is no less “musical” which is distinguished by a special aesthetic harmony, a clear and consistent composition of basic images, a clear understanding of the imaginative goal such as restoring of the psychological harmony, caring for achieving a cathartic result with the help of a verbal form. A directly literary-linguistic and indirectly aesthetic (close to the musical, as it arises from the intonational combination of words) plans of expressiveness can enter into contradictory relations in Pushkin's works, which cuts out the spark of the final catharsis. And this type of composition is more inherent in works with tragic undertone or with a declared tragic theme. However, the tragic subtext is present in all Pushkin's prose works, which probably makes it necessary to find an expression of the depths of Russian national identity in them.

Literary scholars and musicologists write about the rapprochement of A. Pushkin’s poetic talent and the fate of Russian music in the nineteenth century [1; 4; 5; 10]. Let us try to summarize their positions and determine the reason for the special figurative and plot influence of the “Pushkin’s word” on Russian musical culture. A. Pushkin belonged to a noble subculture but he sensitively perceived ordinary folk life, felt responsible for this life, the inexplicable “heterogeneous concern”, which served as the main cause of the rebellion on Senatskaya Square. Pushkin’s work, like his entire fate, turned out to be a continuation of the phenomenon of Decembrism as a special “gesture of culture” - the gesture of opposition that signifies the end of this historical epoch and a threshold of another one. No less important is the fact that A. Pushkin was artistically erudite, he knew the plays of Racine and Corneille, French and Italian operas, Didlo’s French ballet although with Russian dancers. This should be noted, since this talented Russian choreographer staged a ballet based on A. Pushkin’s

poem "Ruslan and Lyudmila or the overthrow of Chernomor, an evil wizard" on F. Scholz's music in 1821. In this Italian-French-German atmosphere in which he was immersed, Pushkin singled out and cultivated the sprouts of Russian intonation in music. That's why his approach to M. Glinka became so natural.

They met in 1828 and M. Glinka reports this in his "Notes": "About this time I often met with our famous poet Alexander Sergeevich Pushkin, who had visited his brother, in our boarding house before, and used the acquaintance with him until the very end" [3, p. 182]. And we read something mysterious in the next paragraph of memoirs: "I spent about a day with Griboyedov (the author of the comedy "Woe from Wit"). He was a very good musician and gave me the theme of a Georgian song, to which A. Pushkin wrote the romance "Don't sing, beauty, in front of me"" [3, p. 183]. If we consider that Glinka first composed the music and then selected the lyrics for the created music, then the circumstance noted above is true. There is a remarkable detail that shows the composer's particularly respectful attitude to the great poet: in M. Glinka's memoirs all his friends and acquaintances are mentioned exclusively by last names without initials. And only A. Pushkin, even when recalculated with other surnames, is always distinguished by the composer by the presence of initials, and in the text quoted above with his full name and patronymic.

The composer wrote 10 romances to the words of A. Pushkin, most of which were created after 1837. Probably, for some of them Pushkin's text simply fitted the existing music. The famous romance "I Remember a Wonderful Moment", inspired by Pushkin's poems, was the exception of this method of vocal works creation.

M. Glinka was slowly moving to the creation of the opera "Ivan Susanin". But the main grain of the plot was already formed by the composer from the very beginning of the idea of the opera: "the idea to oppose Russian music with Polish". In the music of the opera this opinion was realized as follows. Everything Russian is expressed by extended, intimate intonations, simultaneously carried out by inner confidence and unusual strength. All Polish is represented almost exclusively by intonations and rhythms of dancing. Moreover, these intonations bear an pronouncedly one-sided psychological burden of an exaggerated nature: pompous, "snobby" polonaise; "twirling", nervous "marvelous" mazurka intonation; militantly-boastful Krakowiak and the like. On the one hand, it is an order, peace, tranquility, warmth in the musical display of the "Russian camp". On the other hand, vanity, evilness and aggressiveness in display the "Polish camp".

The composer reflected this core content in the music of the opera; it was precisely its exact reflection that he fought while editing the verbal text. V. Zhukovsky, despite being busy, had to coordinate work on the libretto, and A. Pushkin himself had to intervene. One of Zhukovsky's notes to Pushkin (1835 or 1836) survived: "Glinka, Odoyevsky and Rosen will come to me in the evening at about ten for a meeting. You are needed here. Come, please. Come by all means" [1, p. 92].

So the poet unwittingly became the unofficial co-author of the composer, especially with regard to the core content of the opera. Because the "Polish camp" is the personification of the whole Europe, and the main content of the opera is the initial opposition of Russian culture and European civilization.

In 1842 M. Glinka completed his second opera "Ruslan and Lyudmila", initiating the genre of the Russian heroic and epic mythologized opera. It is directly dedicated to the memory of A. Pushkin and becomes the first operatic memorial to the great poet.

This opera, as well as the opera "Ivan Susanin", is inherent in the end-to-end musical development of the symphonic type. The composer rejected the humorous tone peculiar to the literary source, discovered and developed an epic beginning deep in Pushkin's poem. The opera has become a symbol of the heroic Russian spirit, the triumph of good over evil, all-conquering love, that are revealed in the panoramic pictures of the stage action. V. Odoyevsky noted: "a luxurious flower has grown in Russian musical soil - it is your joy, your glory ... Take care of it: it is a delicate flower and blooms once a century" [5, p. 19].

A wide unfolding of "Pushkin theme", opened in Russian music by M. Glinka, was extended by his closest heir and student A. Dargomyzhsky. He was not familiar with A. Pushkin as closely as his spiritual master, but also idolized the poet. If Glinka, in his position in Russian culture and the gift of value universality, developed an epic understanding of literary ideas in opera, then Dargomyzhsky chose the direction of psychologization, characteristic deepening of operatic images, there is an increase in the lyrical and tragic semantics of the operatic genre from this side. Predicting the melodious innovations of M. Mussorgsky, he seeks to reflect the peculiarities of the popular "colloquial" language, to reveal the tragic intentions of the Russian cultural consciousness as the most truthful and realistic in the musical intonation. ("I want the sound to express the word directly. I want the truth".)

For the first time the theme of social inequality directly sounded in the work of A. Dargomyzhsky, the pain for the humiliated little man, preoccupied with the life problems, is reflected. His musical creativity is consonant with the literary works of N. Nekrasov, the artistic works of I. Repin and the Wanderers.

The musical embodiment of Pushkin's poetry took the leading place in the composer's work. All his great musical and stage works are based on the ideas of the great poet. The opera in the genre of the folk-everyday drama "Mermaid" (1843-1856) is the most significant of them, using musical means he was the first of the composers who revealed the deeper meaning of each word, in the musical language he conveyed the most subtle nuances of human experience, added an acute social orientation to Pushkin's text. And all this is based on the Russian folk song and Russian romance lyric poetry [2, 5].

The composer's second genre opera discovery is the unfinished opera "The Stone Guest" (1867–1869), written on an unchanged author's literary text (for the first time in world practice). The composer achieved continuous musical development of the action, created a sample of recitative-arioso declamation that allows to convey the psychological details of Pushkin's images. Dargomyzhsky also created the cantata "The Celebration of Bacchus" (1843) on Pushkin's texts and, on its basis, the opera ballet of the same name (1848, staged 1867). 20 romances and vocal duets on Pushkin's words are examples of the soulful lyrics and deep musical interpretation of the text. M. Mussorgsky called this composer "the great teacher of musical truth" [2, p. 90].

In addition to M. Mussorgsky and P. Tchaikovsky, we can't avoid mentioning N. Rimsky-Korsakov in the musical collaboration with Pushkin. His opera-tales "The Tale of Tsar Saltan" (1899 -1900) and "The Golden Cockerel" (1906-1907), which grew out of "Ruslan and Lyudmila" by Glinka, entered the golden fund of Russian music. The first one was created on the 100th anniversary of A. Pushkin's birth. The composer wrote the cantata "Song of the Wise Oleg" for this anniversary. "Mozart and Salieri", another opera by Rimsky-Korsakov (1897), was written as a continuation of A. Dargomyzhsky's genre innovation on Pushkin's unchanged text of the "little tragedy". The role of Salieri was performed by F. Chaliapin at the premiere in the Moscow Private Opera.

The transfer of the figurative accents to the piano party, brilliance of harmony, melodious melodeclamation are characteristic of the composer's romances. He wrote 20 romances to Pushkin texts, many of which are outstanding examples of heartfelt lyricism

(“Don't sing, beauty, in front of me”, “On the hills of Georgia”, “Clouds fly away”, etc.). He embodied A. Pushkin's poem “The Prophet” in music vividly and convincingly. This arioso for bass was later orchestrated and F. Chaliapin loved to perform it. The romance "For the shores of the distant homeland" is interpreted as a detailed ballad; A. Borodin's romance was written a year before on the same words [2].

Rachmaninoff's work occupies an important place in the musical creative work based on Pushkin's poems [9; 10]. His first youthful work, the opera “Aleko” (1892) bears the traces of Rachmaninoff's individuality. It was a graduate work at the Moscow Conservatory, which brought him 5+ and a gold medal. P. Tchaikovsky was present at the exam, he predicted a great future for Rachmaninoff and drew 3 more pluses to the mark in the register.

The composer develops a declamatory principle in the vocal part of “The Miserly Knight” on the text of Pushkin's little tragedy (using the “Stone Guest” by A. Dargomyzhsky as a genre prototype), but he transfers the center of gravity of musical development to the orchestra accompaniment.

A special attention should be paid to the new quality of musical drama in 19th century Russian operas written on A. Pushkin's “little tragedies”, which is due to both the search for dramatically enhanced, psychologically expressive musical compositional form of the opera, and the features of the verbal-poetic Pushkin's text.

According to the comparison of the texts of the literary source and their operatic interpretation, the text of the play “Feast during the Plague” remains entirely unchanged in the opera by C. Cui. In the text of Rachmaninov's opera a series of lines of a minor character - servant Ivan, as well as Albert's and the old Baron's, are reduced that could lead away from the development of the main theme - the over-image. The desire for special speed of character development explains the reduction of lines in Salieri's monologue. In “The Stone Guest” the changes concern the replacement of one verbal expression by another, which is connected with the special attention of Dargomyzhsky to the interaction of vocal and verbal intonation. The recitative style of the “little tragedy” is clearly felt in “The Stone Guest”.

Although it is quite difficult to imagine the cooperation of a composer of great talent with a playwright-poet of the same level, however, if four Russian composers (A. Dargomyzhsky, N. Rimsky-Korsakov, Rachmaninoff, C. Cui) appeal to the texts of Pushkin's plays, such cooperation not only becomes possible but also allows you to fully disclose the greatness of the poet's intention, therefore, to reveal not only his equality but

also the leading role in the co-creative dialogue of music and poetry. Of course, the expression “creative equality” should be correlated with the fact that opera, in whatever form it was written, is predominantly a musical genre, and the composer must ensure his musicality, which means to transform the verbal-poetic intonation into a musical one, to dissolve the word in musical sound overcoming verbal meanings, resisting their vital use, raising the communicative functions of verbal expression.

But this transformation should not interfere with the content of the word and the expressiveness, the significance of the plot of the opera. This is probably why the significance of Pushkin word required such an intonational form that would emphasize its expressiveness, ensure its *tangibility*; such a form could be a declamatory-recitative, with a predominantly syllabic ratio of verbal material and musical sound.

It is not a coincidence that the better the libretto, the less it is separated from the music, and the more the stage dramaturgy is organic, the closer it is to the musical drama. Russian operas on the texts of the “little tragedies” are a good confirmation of this. At the same time, the thought that creative dissolution of one of the co-authors in another cannot give full artistic results in the work on the opera seems to be true, because artistic innovation must inevitably touch all elements of opera creativity. Because of this, the musical interpretation of images, the ideas of Pushkin's works introduced a number of new semantic accents while preserving the structure and content of the literary text, because it was carried out in *a new cultural-historical and musical-stylistic context*.

In the second half of the nineteenth century, the development of Russian music language was entirely subordinate to the joint task of the historical unity of music as an artistic form and the search for universal components of stylistic experience. This task is connected with the persistent pursuit of synthesis as a new “compositional harmony” of various ways of musical formation.

This synthesis is carried out at different levels. So, in S. Taneyev's symphonies, there is a special type of “synthesizing themes” (mostly in the final chapters), which combine different musical material not only vertically (in a known polyphonic way), but also horizontally (Taneev’s author’s discovery). This compositional technique enhances the impression of solidity to which the composer aspires in the finals, as well as in clarifying concept of general climaxes.

A broad stylistic synthesis is the center of Rachmaninoff's musical thinking. In his work musical symbols of the largest historical volumes and national distance (“big symbolism” of culture) are equally important: everyday significant intonations, the Dies irae motif, the “school language” of Russian music (stylistic phenomena relevant to St. Petersburg and Moscow schools).

The tragedy is widely understood as a special new *synthetic quality of the musical language* in Russian operas of the 19th century written on A. Pushkin's “little tragedies” – “The Stone Guest” by A. Dargomyzhsky, “Mozart and Salieri” by N. Rimsky-Korsakov, “Feast during the Plague » C. Cui, most consistently appeared in the style of Rachmaninoff's operas, first of all in “The Miserly Knight”. Thanks to these works a specific immanent plot logic of a musical and tragic stage work arises, that determines the unique character of the named operas, their special place in the history of European musical theater.

Thus, **the scientific novelty** of this article reveals a new cognitive attitude to the operatic plot, a special synergy phenomenon that transforms interspecific artistic interactions into a new musical-imaginative integrity of the operatic text.

Among the **conclusions**, we emphasize that literary creative works much determined the selection of themes and plots of operatic creativity in Russian music, and the purpose of Pushkin's plots is revealed as the discovery of aesthetic and axiological paradigms of the artistic content of the opera genre.

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