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THE CONCEPT OF "WANDERINGS" IN THE PIANO WORKS OF F. LISZT (ON THE EXAMPLE OF THE CYCLE "YEARS OF WANDERINGS")

Objective. The article reveals the essence of the conceptual field of "wandering" in romantic art and F. Liszt's piano work in connection with its semantic and structure-forming functions on the material of the piano cycle "Years of wanderings". **The methodology of the work** is based on the method of complex research using the data of musicology, literature, philosophy and culture, aimed at revealing the deep connection of musical and non-musical factors of software instrumental creativity. **The scientific novelty** of the work is to determine the role, significance and mechanisms for the functioning of the concept of "wandering" in the figurative and semantic structure of the cycle "Years of Travel" by Liszt and in expanding the notion of the action of non-musical factors in instrumental music. **Conclusions.** The visually perceptible musical images of the piano piano cycle reproduce the travel of the composer himself to countries, outstanding places; the journey of his creative personality both in the search for a creative method, the composer's language, and the place of the Artist and Art in life and culture; the wander of the spirit in the whole integrity of the contradictions of the universal and individual, earthly and heavenly, active-bubbling and contemplative-dreaming. Like Goethe in his "Years of Travel", List shows not so much differences as the dialectical unity of culture (spirit) at all its levels - nature (science), art, spirituality (religion).

Keywords: F. Liszt's works, romanticism, the concept of "wandering", "wandering of the spirit", interaction and synthesis of arts, program instrumental music.

Чжу Сяоле, асистент-стажист кафедри спеціального фортепіано Одеської національної музичної академії імені А.В.Нежданової.

Концепт «мандрів» у фортепіанній творчості Ф. Ліста (на прикладі циклу «Роки мандрів»).

Мета роботи. Стаття розкриває сутність концептуального поля «мандри» у романтичному мистецтві та у фортепіанній творчості Ф. Ліста у зв'язку з його семантичними і структуроутворюючими функціями на матеріалі фортепіанного циклу «Роки мандрів». **Методологія роботи** ґрунтується на методі комплексного дослідження з використанням даних музикознавства, літературознавства, філософії та культурології, що спрямоване на виявлення глибинного зв'язку музичних та позамузичних чинників програмної інструментальної творчості. **Наукова новизна** роботи полягає у визначенні ролі, значення та механізмів функціонування концепту «мандри» в образно-семантичній структурі циклу «Роки Ліста та у розширенні уявлень про дію позамузичних чинників в інструментальній музиці. **Висновки.** Зримо-відчутні музичні образи лістівського фортепіанного циклу відтворюють мандри самого композитора країнами, видатними місцями; мандри його творчої постаті як у пошуках творчого методу, композиторської мови, так і місця Митця і Мистецтва у житті і культурі; мандри духу у всій цілісності суперечливостей загальнолюдського і індивідуального, земного і небесного, діяльнісно-бурхливого і споглядально-маренневого. Як і Гете у своїх «Роках мандрів», Лист демонструє не стільки розрізнення, скільки діалектичну єдність культури (духу) на всіх її рівнях – природи (науки), мистецтва, духовності (релігії).

Ключові слова: творчість Ф. Ліста, романтизм, концепт «мандри», «мандри духу», взаємодія і синтез мистецтв, програмна інструментальна музика.

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Концепт «странствий» в фортепианном творчестве Ф. Листа (на примере цикла «Годы странствий»).

Цель работы. Статья раскрывает сущность концептуального поля «странствия» в романтическом искусстве и в фортепианном творчестве Ф. Листа в связи с его семантическими и структурообразующими функциями на материале фортепианного цикла «Годы странствий». **Методология работы** основывается на методе комплексного исследования с использованием данных музыковедения, литературоведения, философии и культурологии, направленных на выявление глубинной связи музыкальных и внемузыкальных факторов программного инструментального творчества. **Научная новизна** работы заключается в определении роли, значения и механизмов функционирования концепта «странствия» в образно-семантической структуре цикла «Годы странствий» Листа и в расширении представлений о действии внемузыкальных факторов в инструментальной музыке. **Выводы.** Зримо-ощутимые музыкальные образы листовского фортепианного цикла воспроизводят странствие самого композитора по странам, выдающимся местам; странствие его творческой личности как в поисках творческого метода, композиторской языка, так и места Художника и Искусства в жизни и культуре; странствие духа во всей целостности противоречий общечеловеческого и индивидуального, земного и небесного, деятельно-бурлящего и созерцательно-грезового. Как и Гете в своих «Годах странствий», Лист демонстрирует

не столько различия, сколько диалектическое единство культуры (духа) на всех ее уровнях - природы (науки), искусства, духовности (религии).

Ключевые слова: творчество Ф. Листа, романтизм, концепт «странствие», «странствие духа», взаимодействие и синтез искусств, программная инструментальная музыка.

Relevance of the topic of work. The concept of "wandering" ("way") and the associated a "road", a "travel", an "ascent", a "return", a "pilgrimage" and some other, as well as those cultural phenomena designated by them; the history of their artistic and philosophical reflection is a topic that provides rich opportunities for interdisciplinary research. And today philosophy, aesthetics, cultural studies, literary studies and musicology take care of this semantic field. The concept not accidentally acquired the particular importance and development in the era of romanticism. It was here, in condition of disappointment with the ideas of the Enlightenment with their prophecy of "rationality" and "organicity" in the next XIX century, which in fact revealed tangible social contradictions, the artists rushed to create another ideal-imaginary or the ideal-bygone world in their works and concepts. All this created an insurmountable conflict between a dream and reality. Hence the ideals of love, selfless friendship, loyalty and sublimity of feelings; individuality-subjectivity of their own, "suffered" ideal world.

Along with the "wanderings" to the historical past as a "corrected" idealized world, the travelling (pilgrimage, "journey") to the Beauty of Nature along with a fantastic-fabulous dreams becomes demanded, to the works of art (including the artistic process of creativity), to one's inner world, and also "the travel of the spirit" associated with both the specified creative aspirations-searches and with a spiritual perfection, endless questions about the place of a person (no wonder the key conceptual core of the romanticism is Schumann's "Warum"), an artist in the outside world and in relations with God. Here, the artist and philosopher F. Liszt is one of the key figures and his unsurpassed "Years of Pilgrimage" (Fr. - "Années de pèlerinage") position all these types of wanderings and the specified concept of "wandering" in both the philosophical-cultural and artistic and musical aspects. And the interdisciplinary nature of the concept is consistent with the Liszt's idea of the synthesis of various types of arts, literature, and philosophy. Therefore, revealing the functioning mechanism of the concept "wandering" in F. Liszt's piano cycles with almost the same name appears to be relevant and important in understanding both the composer's creative aspirations and romantic music (he is a bright creator of which, in general).

Analysis of research and publications. Starting with the lifetime studies of Liszt's creative personality dozens of works of various content were generated consistently and with an unflagging scientific and public interest. Thus, P. Raabe's monograph "Franz Liszt. Life and work" (1931), as N. Nagler put it, made a "rehabilitation of Liszt's personality", after which his relationship with the New music phenomenon began to show up, that forced the researchers to reconsider their views on the Hungarian from another point in the near future. P. Schwartz analyzes Liszt's organ works ("The Study of Franz Liszt's organ music", 1975), continuing to debunk the wrongful assessment of the composer's contemporaries on the salon character of his music and justifying the idea of prediction of musical impressionism in Liszt's music. A brief essay on the life and work "Franz Liszt" (1935) by Y. Kremliova played a role in the further ideas about the musical language of Liszt's music language.

In 1956, J. Milstein's two-volume book "Franz Liszt" appears [8] which is considered one of the best studies of the life and work of the composer-pianist. The most important milestone in the domestic Liszt's study was the publication of his letters and articles in 1959, translated by A. Bobovich and N. Mamun, with a foreword by J. Milstein, edited by S. Barsky, who also wrote the introductory article of the compilation "Artistic and critic articles by F. Liszt".

By the end of the 1950s the book by B. Sabolch "The Last Years of Franz Liszt" appears, presenting to the reader, in addition to biographical information, many composer's statements regarding his own creative and aesthetic positions, friendship with Wagner and Bulow, as well as Sabolch's reflections on Liszt's national heritage and his Hungarian assignment. In the article "Franz Liszt and the Prehistory of New Music" C. Dahlhaus significantly enriches the problems of reassessing his creative heritage in general and the "new reading" of later opuses, in particular. Works by Y. Khokhlov "Piano concertos by F. Liszt: A Guidebook" (1960) and J. Milshtein "Etudes by F. Liszt" (1961) create "guides" with a short introductory essay on general issues of Liszt's creative work in a particular field. In addition Liszt's aesthetic views were covered in one of the chapters of the second volume of the textbook "The History of Musical Aesthetics." A. Budyakovsky's work "Liszt's pianistic activity" (1986) provides an overview of the factors that influenced the formation of the artist's personality, as well as the method of the musician-performer and heritage of Liszt's pianism, comparing the great Hungarian with Thalberg, Bulow, A. Rubinstein.

In 1995 R. Ostrovsky presented the dissertation “F. Liszt and Russian piano performance of the 19th century”, where he analyzed aesthetic positions, repertoire principles, stages and aspects of working on a piece. In 2007, G. Krauklis’s research “Romantic and program symphonism: Problems. Artistic achievements. Influence on the music of the 20th century” appeared, which is connected with the evolution of the program from the origins in the beginning of the 19th century to modern art. In the work “The Western European romantic principle of monothematic technique in the context of the theory of metamorphosis by I.V. Goethe” (2010) Liszt appears as a key musical figure. The work derives the conventional identity of the naturally scientific reception of the Goethe’s prathenomenon to the principles of monothematic technique (Liszt and Schumann’s) in connection with emotional sources of literary and musical art.

However, questions of the “wandering” concept functioning still remain unclear in connection with the “Years of Pilgrimage” cycle, which is important for the development of piano art. Thus, it is obvious that it is necessary to fill in the specified thematic lacuna in Liszt’s study.

The purpose of this article is to reveal the conceptual field of “wandering” in the romantic art and piano works of F. Liszt in connection with its semantic and structure-forming functions.

The presentation of the main material. The cycle “Years of Pilgrimage” occupies a special place in piano art in general and in Liszt’s art in particular. The total amount of work on the three “Years” covered about 40 years of F. Liszt’s creative life from the beginning of the 1830s to the end of the 1870s. The composer did not work on any composition as long as on this and improving separated pieces for several times. Thus, “The First Year of Pilgrimage” (9 plays) was written and edited during 1836-1854 and published in 1855; the second (7 + 3 plays) - during 1838-1849; the third (7 plays), after a 12-year break, but in endless spiritual and creative search-“wanderings” - from 1867 to 1877.

By the mid-1830s (that is, the beginning of work on the plays of the cycle), Liszt reached the perfection of his performing art creating a concerto pianism in its modern form; proposing its newest direction with its own school and numerous followers. Liszt’s new pianism sought to convey “visible” images (the composer’s desire to synthesize various arts is well-known, in particular, each piece of “Years” contained a drawing-cover specially made by the artist Kretschmer in addition to poetic epigraphs and famous quotations), those

emotional-picture impressions that directly stimulated his creative imagination in the years of wandering during communicating with nature or acquaintance with paintings, sculptures, as well as those impressions that caused visual, picture images from read literature, in particular “Childe Harold's Pilgrimage” by Byron (from which the epigraphs of most of the plays of the “First Year” are borrowed), as well as the “Wilhelm Meister's Journeyman Years” by Goethe, and perhaps others, not forgetting the “eternal theme” of the spirit journey, Dante’s imaginary wanderings. All this was reflected in Liszt’s famous “musical pictures”, program plays, which were exceptionally rich in the range of life phenomena, in particular which were included in the “Years of Pilgrimage” cycle.

All three F. Liszt’s cycles “Years of Pilgrimage” were created in the wake of the composer’s travels: in Switzerland (1835-1837; “The First Year” was written 1836-1854), Italy (1837-1839; “The Second Year” was written 1838-1849)¹; finally, the “The Third Year” (written in 1867–1877) is the deepest “travel of the spirit” and the creative search of the artist’s penultimate (1860–1870) and last (1880s to 1886) periods of creativity, when he decided to “settle down” for creative work and family, the composer is “torn” between Weimar, Rome, Vienna, Bayreuth and Budapest against the background of the developed composer (oratorios “Legend of Saint Elizabeth”, “Christ”, “The Third Year of Pilgrimage”; “Mephisto Waltzes” and “Mephisto Polka”; "Poetic and Religious Harmonies", "Christmas Tree", spiritual plays "Alleluia", "Soncta Dorothea", "In festo transfigurationis", four "Forgotten Waltzes", "Requiem" and "Anthem of St. Mary" and others; the final edition of the "Hungarian rhapsodies", the cycle "Years of Pilgrimage", etc.), educational (staging R. Schumann’s “Manfred”, Wagner’s “Lohengrin”, conducting G. Berlioz’s symphonies and operas, the organization of the “New Weimar Union” and “The General German Musical Union” in Weimar; establishing of the Hungarian Musical Academy in Budapest; “Liszt’s weeks” in Vienna), pedagogical (numerous students from different countries in Weimar and Budapest, performances with them), the musical-critical ("F. Chopin", "Berlioz and his symphony of Harold", "Robert Schumann", R. Wagner’s "The Flying Dutchman" and others.) activities and spiritual service (in 1865 he accepted the dignity of the abbot, played in the church, put forward the concept of the reform of church music).

¹ In general, from 1837 to 1847 the artist covered almost the entire European continent with his concerts (from Portugal to Ukraine and Russia, in particular, he played in Kiev, Odessa, Nikolaev, Lviv, Berdichev, Zhytomyr, Elisavetgrad, Chernivtsi, Kremenchug, Moscow, St. Petersburg; from Sweden - to Greece).

Such wanderings (“travels”) of the last period concentrate, embody and summarize the metaphorical concept “wanderings”, which was inherent in both European and Slavic cultural consciousness before the emergence of these works. Its formation was promoted by mythological structures-images, folk tales and ballads that described the hero's wanderings in search of some object or a solution to a specific task, finally, the search of "the meaning of life", numerous literary, poetic opuses. The concept and notion of “wandering” is the most important component of the mythological model of the world. Myths and epos of Ancient India, Scandinavia, the Middle East and Greece, translations of North American Indians and the tales of Africa are related to the theme of Travelling, Path. The culture of ancient Egypt in general can be represented as the culture of the Way. In Eastern philosophy this is a slow advance to the truth under the guidance of a mentor, the way of internal development and manhood, the method of trial and error. The motives of wandering, physical and metaphysical way, pilgrimage can be found in all major world religions: Christ, Buddha, Mahomet were tireless travelers. In the European Middle Ages the saints and the blessed preached the journey of the soul to God and pilgrimage to the shrines, the troubadours sang the path of the knight in search of a beautiful lady, the crusaders embodied the image of the Journey to the House of God [10, p. 9]. F. Schlegel, seeing the expression of the universal genre in the literary novel to which he attributed the Bible (the mythological models of Moses and his people’s wanderings in the desert in search of the promised land, as well as unique spiritual wanderings of the biblical martyr Job, finally, Christ himself) and the heroic epos, Boccaccio's novels and Cervantes' prose. We consider the transformation and mixing of genre forms, the search for a universal genre as a consequence of the concept of the creative freedom of the artist, most adequately expressed in the novel creation [2, p. 103] - about the creative process of the artist, as in the “Second year of Pilgrimage”. The concept formation lasted in a later epoch, that’s why regarding the romantic epoch we can talk about the modification of this concept and the emergence of new semantic links in the picture of the world due to which this concept intersects with other concepts [9, p. 45]. The concept and motive of wandering acts as a universal cultural code that models the space-time continuum of being, its axiological and ontological dimension.

The motive of the way and the image of the traveler play an important role in the world literature. On the basis of real travels, a travel as a literary genre appears (Liszt’s first two musical-poetic “Years of Pilgrimage” also emerged under the impression of real travels).

The theme of way gives rise to a new genre variety in the visual arts - the road landscape (it first appeared in the painting of Flanders of the 16th century, in the 17th century - in Dutch art). In the era of the industrial revolution the image of a lone traveler with a mood of sadness, homelessness, unhappiness is determined; the purpose of his journey is in the “moral lesson” which the traveler (and the reader) can learn from the travelling impressions in an effort to develop the “sensitivity”, the ability to empathize [10, p. 13]. Writers and poets of English Romanticism, particularly J. Byron, often quoted by Liszt in his “Years of Pilgrimage”, “in the value “Path/Home” opposition the hero chooses the Way as the goal and sense of life” [ibid, p. 14]. Wandering becomes a way of life for romantics; a break with society, loneliness is the result of a conscious choice, a principled life position.

It’s interesting that the movement itself is never depicted in detail in the literary composition (usually a few words), but on the contrary the transformations, “pictures” or their descriptions fix the listener's attention in myth and poetic comparisons, metaphors and metaphorical concepts (in literary-poetic genres), which were used to appeal to the deep structures of the mythological consciousness. The means (in particular, sound image, but not only) of music, especially of a program one (as in F. Liszt’s “Years of Pilgrimage”) correspond with such literary metaphoricalness.

"Wandering" ("journey") is also one of the most important concepts of Western European artistic and philosophical thought. I. Goethe is positioning a new type of person, “capable of wandering (the Wanderer) who opposes the immobility, static, immutable society” [10, p. 15]. F. Nietzsche formulates the evolutionary concept of "animal - man - superman" where life is a path, a journey, a dynamic "development" which is contrasted with its traditional concept as a static "being". M. Heidegger considers the road, the path to be “the middle, the existing, uniting all human space; this is the way from things and phenomena to entities”. For the philosopher journey arises as "the act of thinking, understanding how to master the possible with a movement in search of a way ... of creating a structure — the known, the nearest — an eternal journey” [ibid.].

Musical art did not avoid such a concept.

Related concepts of “wandering”, “journey” (“way”) are among the most significant cultural universals, “semantically related to ideas about movement and its subject, about the spiritual dynamics of a person, about change and/or development, sense formation and expansion of personal awareness, physical and moral tests” that symbolize “striving and

longing, searching for one's place in life" [10, p. 6]. The status of the cultural universal of the "wanderings" concept is confirmed by the fact that its semantic structure is an integral part of the general picture of the world and each of its components (mythological, religious, artistic, etc.) acquire its content in each particular case in different cultures and eras. Concept as one of the main categories in the semantic analysis is "at the same time judgment and concept, and impression" which reflect the conceptual picture of the human world [1, p. 21-25]. Archetypically wanderings always acquire the purpose of sense making and the expansion of personality's awareness (and consciousness) with the idea of the ontological integrity of the surrounding world.

So, the "wanderings" and "pilgrimages" formed important concepts in literature, art, philosophy, and the lives of artists and "consumers"-admirers of their work of the Romantic era, when "the search situation becomes an obsession" [7, p. 106] which corresponds to both the schemes of the creative process and scientific knowledge. The romantics' musical logic is "the logic of reproducible creative fantasy ... the manifestation of the logic of feelings and experiences [7, p. 107]. These T. Lobanova's words seem to be confirmed by Liszt himself in the foreword to the "Traveler's Album" (1842), the main part of which was in the "First Year of Pilgrimage". Liszt points to its "direct connection, a real but indefinite relationship, an incomprehensible, but true interconnection" with many "different places, cities, famous in history and poetry" [8]. Searches along the way of travels happen in the areas of nature, various types of art and religion (in three cycles of "Years" respectively).

After all, "an analysis of landscape types of world perception, rather than an assessment of the conditions of the geographical environment, gives a more accurate idea of the person's inner world of the corresponding cultural period" [4, p. 3], as it happens in the "First Year" – delirium-dissolving in magical landscapes (№№ 2, 4, 9); the beauty of "simple" life in nature (№№ 3, 7, 8); violent contradictions and struggles (№№ 1, 5); the infinite variability of mental mood — from hopeless despondency to ecstatic impulses (№ 7) – all that form a specific romantic hero's "integrity of contradictions" as a unity of nature, human individuality, general human values of the earthly and heavenly order. The dominant metaphorical model is "Man-Nature" model. In Byron's works (Liszt chooses this author four times out of nine for literary-poetic epigraphs in "The First Year") nature reflects the poet's or his hero's mood, their world or situation perception. It is the "wandering" method

that gives an organic opportunity to combine the contradictions of landscapes, states, feelings from the impressions about the picturesque Swiss Alps.

“The Second Year” adds an important postulate of his picture of the world to the integrity of the romantic hero - Art: Pictorial art (No. 1), Sculpture (No. 2), Poetry (No. 4-7), Music (No. 3, 8, 9), Dance (№ 10) - the latter adds from popular melodies, operatic arias, folklore in particular. Of course, the hero goes to Italy for artistic impressions where the air has been absorbing and cherishing artistic ideas and forms for centuries. The appeal to the visual arts in the first two plays is not accidental because the romantic message about the universality of the poetic feeling is based on the thesis that “romantics cognize the world by the visual system. They see, penetrate mentally, they guess the outlines and finally they fully embody what was fixed by spiritual, inner gaze” [5, p. 7]. And in this perspective “the visual image, the picture is the main element of the romantic epistemology, from which all further knowledge is formed [ibid.]. The literary and poetic basis forms the core of the romantic genre system (this Liszt’s piano cycle did not avoid it - the program instrumental expression is enriched with epigraphs), it is in this sphere that the “culture of the Way”, the concept of “wanderings”, the wanderer’s image appeared, and the source of all Liszt’s epigraphs are associated with the motive of wanderings, especially spiritual ones and also artistic.

Finally, appealing to musical quotations as artistic artifacts embodies a related to preliminary idea of a dominant in the aesthetics of the image of the artist romanticism and his work, awareness and understanding of the creative process itself. Contrasting the Ideal - the Reality romantics leveled up the life of the spirit over everyday reality and declared art the main way of studying higher truths, and poets were declared the prophets and leaders of mankind (not for nothing "it was in romanticism that the type of the novel creation reached its peak in the variety of individual forms ... which received a special term "Kunstlerroman" in German language" [2, p. 108]. And again the motive (and gradually a concept) of wandering acts as a structure-forming feature: according to romantics, the novel along with "biography, monologue, dialogue, philosophical reflections, lyrical confessions, should include elements of a travel diary" [2, p. 110], travel of the spirit.

Special attention is required for the last item of “The Second year” - the fantasy-sonata “After Reading Dante” which fixes one of the generalized characteristics of time - Dante theme. Wanderings are not a report of authentic events and not a fantastic journey. “The Divine Comedy” is those “wanderings of the soul”, the way to salvation through the sins

atonement that Liszt desires for all his life. Dante's "nella mia mente" ("in my soul") or "nel pensier" ("mentally") reproduces the spiritual journey, the inner world in an irrational aspect. Father G. Chistyakov, referring to the last M. Mamardashvili's lecture, emphasizes the idea of spiritual travel (also related to Liszt): The Last Judgment "is an indication of the property of every minute of our existence and not of something that will happen to us in some future ... The Last Judgment means a simple thing: here and now you must get a sense from experience, so that it doesn't repeat badly, you must end your life and revive or resurrected from debris and ashes of the past." [11] O. Koval points to a special orientation of "The Divine Comedy" to the Bible: similar to the last one, "Dante's work has a very deep purpose and consists of four levels: literal (or factual), allegorical, moral and anagogic (directed to the Ideal" [6, p. 7]. The originality of F. Liszt's Fantasy-sonata is connected with the specificity of Liszt's program method which is distinguished by a sensitive musical reaction to the philosophical questions of the poetic source, the antinomy "Hell-Paradise" in particular. Liszt was the first (along with Dostoevsky) who deduced the figure of the devil "Mephisto" as the reverse side of the pious personality, laying the foundation of modern art with its irony and throwing. The relationship of the Fantasy-sonata with other plays of this album is multi-level (at the level of reflection of the anthem idea in particular) and it is purposefully associated with the holy idea of Pilgrimage, as well as the whole album (in previous plays - including the shrines of Art).

The culmination of this idea disclosure becomes a secondary party where the anthem is synthesized with the Magnificat, positioning the concept of Love through a romantic exacerbating of tragical sense of the gap between the Ideal and the Real (the idea of the Dream of a Lost Love, as in "The Divine Comedy", and the Beethoven Sonata-fantasy No. 14 in particular), where the death of the hero, the Poet, is the only way to approach the Ideal as the ultimate goal of the "Journey of Art". At this highest conceptual level of the fantasy-sonata, there is a profound connection with the general poetic idea of the Second Volume of the "Years of Pilgrimage" which is the Service to Art and Love religious in its basis. In this majestic genre-intonational unity Liszt summarizes the idea of Fantasy-sonata and connects it with the sacred concept of the Italian volume of "Years of Pilgrimage" with Dante Alighieri's "The Divine Comedy" and also outpaces the key idea of "The Third Year of Pilgrimage".

At the first glance “The Third year of Pilgrimage” returns to the motives of Nature again (the program heading of three plays from the seven ones evidences about it). But here is a completely different mood. Having gone a long way of his own spiritual and mental wanderings as an artist, a person, a clergyman, Liszt doesn’t seek to see the former peace, wandering, but the composer is disturbed by thoughts of death (two funeral songs trenodies in the subtitles of “To the Cypresses of the Villa d’Este”, “The funeral march”). Comfort comes from Heaven (“The Angelus”, “Lifted hearts”, the middle episode of the “The Fountains”). The “wanderings” of the third cycle are directed from Heaven (“The Angelus”) through the earthly sorrow (№№ 2, 3, 5, 6) and beauty (No. 4) to Heaven (“Lifted hearts”) as the Inescapable, Supreme. The textured harmonious impressionism of most of “The Third year” plays embodies a certain “phenomenon of the universal-generalizing musical language of the second half of the XIX century” along with an updated composer's language, which reflected the “international trends of Liszt the “Cosmopolitan” – “a citizen of the world”: “Hungarian childhood, Parisian youth, mature years in Germany plus the impressions received during tours to a number of other countries” [3], including Ukraine and Russia. The sphere of “Mephisto” (which also took place in the period of 1869–70) in “The Third year” receded in favor of the “points” of his “wanderings” outlined in the composer’s spiritual life: “the composer seems to give up everything that is perceptibly individual in favor of the sound vocabulary of the 1860–1880s neutralized by coloring” [3] with the conscious calming of passions and the universal interpretation of the earthly burden and elevated Glory of God.

Conclusions. The concept of “wandering” is semantically multidimensional; in Liszt’s artistic strategy he is directly related to such important ideological archetypes as deep faith in God, the search for spiritual freedom, sacred places, the creative role of art, the aspiration of truth. The concept of “wandering” (“pilgrimage”) reflects the author's romantic worldview, his understanding of man, nature, art, history, spiritual and religious search. The latter, in fact, make up the root field of this concept.

Visibly perceptible musical images of Liszt’s piano cycle reproduce the composer’s travelling to the countries, prominent places; the travelling of his creative personality both in search of a creative method, composer language, and the place of the Artist and Art in life and culture; the wandering of his spirit in the whole integrity of the contradictions of universal and individual, earthly and heavenly, active and impetuous and contemplative-rambling. The general way of wandering of Liszt’s piano program cycle almost corresponds

to the three sides of culture, which are also reflected in the three-part composition of Goethe's novel of the same name: the first book is religion, the second one is art, and the third one is science [2, p. 97]. But Liszt goes beyond culture and even religion, beyond the artist's philosophical and aesthetic world - to those highest levels of sense perception, those Heaven spheres in which the verbal expression "falls short" with its sign system. Instead of that music, program or absolute, becomes capable of "the expression of the inexpressible" on the way of wandering to the Highest spiritual goal of humanity.

At the chronotope level the following dynamics of "wanderings" can be noted: in the First and Second "Years" the pattern of "wanderings", referring to the chronotope of personal existence in a certain way, mostly extends to the orbit of culture chronotope, "The Third year" focuses attention on the inner time-space of the hero-artist which simultaneously extends to the comprehensive integrity of Spirituality.

Like Goethe Liszt demonstrates not so much differences as dialectical unity of culture (spirit) at all its levels in his "Years of Pilgrimage" — nature (science), art, spirituality (religion). Thus, spiritual and religious motives inevitably overlap the emotional depiction of nature: beginning from the thought of creating this beauty by God to escaping "from the noise of turbulent life", vain to the "transparent depth" of spiritual and mental ascension, when the Hero becomes "part of what he sees "(by Byron's epigraphs), from the "games of a young nature", nature to the present feeling of its greatness, as created by God, and church bells as a symbol of religious feeling. The combination of nature and art can be seen in the music of bells, songs (Swiss shepherds, Italian gondoliers, Hungarian patriots). Art and spirituality are combined by the sign of Highness of feelings, making up the path of mankind to God determined by romantics.

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