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AUTHOR'S POETIC RHETORIC IN THE OPERAS OF M. RIMSKY-KORSAKOV (FOR EXAMPLE LATE FAIRY-TALE OPERAS)

The purpose of the work is to consider the rhetorical aspects of the operatic poetics of N.A. Rimsky-Korsakov to identify information and semantic specifics of the organization of the text in the late fairy-tale operas of the composer. **Methodology.** The problem of the work necessitated the use of semiotic, comparative, systematic methods of research, as well as the involvement of a holistic intonation analysis. **Scientific novelty.** The presented research projection of the work, based on the understanding of rhetoric as a way of generalization (S. Averintsev), allows to identify the main author's rhetorical figures in the fabulous operas by N.A. Rimsky-Korsakov, which form the context of the composer's «myth-rhetorical system» (A. Mikhailov). **Conclusions.** The use of special «keywords» in the opera works of N.A. Rimsky-Korsakov becomes one of the composer's own strategies. Cross-cutting images, situations and ideas that are significant for him, forming the author's content of the composer's operas, get a similar embodiment, due to which a special intertextuality arises: the works connected in this way are combined into a kind of hypertext.

Keywords: opera poetics, author's rhetoric, fairy-tale operas, rhetorical figure, N.A. Rimsky-Korsakov, harmony.

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Авторська поетична риторика в операх М. Римського-Корсакова (на прикладі пізніх казкових опер).

Метою роботи стає розгляд риторичних аспектів оперної поетики М.А. Римського-Корсакова для виявлення інформаційно-смісловий специфіки організації тексту в пізніх казкових операх композитора. **Методологія.** Проблематика роботи зумовила необхідність використання семіотичного, компаративного, системного методів дослідження, а також залучення цілісного інтонаційного аналізу. **Наукова новизна.** Представлена дослідницька проєкція роботи, спираючись на розуміння риторики як способу узагальнення (С. Аверинцев), дозволяє виділити основні авторські риторичні фігури в казкових операх М.А. Римського-Корсакова, що утворюють контекст «міфориторичної системи» (О. Михайлов) композитора. **Висновки.** Використання особливих «ключових слів» в оперній творчості М.А. Римського-Корсакова стає однією з авторських стратегій композитора. Наскрізні, значимі для нього образи, ситуації, ідеї, утворюючи авторський контент опер композитора, отримують подібне втілення, завдяки чому виникає особлива інтертекстуальність: пов'язані таким чином твори, об'єднуються в своєрідний гіпертекст.

Ключові слова: оперна поетика, авторська риторика, казкові опери, риторична фігура, М.А. Римський-Корсаков, гармонія.

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Авторская поэтическая риторика в операх Н. Римского-Корсакова (на примере поздних сказочных опер).

Целью данной статьи становится рассмотрение риторических аспектов оперной поэтики Н.А. Римского-Корсакова для выявления информационно-смысловой специфики организации текста в поздних сказочных операх композитора. **Методология.** Проблематика работы обусловила необходимость использования семиотического, компаративного, системного методов исследования, а также привлечения целостного интонационного анализа. **Научная новизна.** Представленная исследовательская проекция работы, опираясь на понимание риторики как способа обобщения (С. Аверинцев), позволяет выделить основные авторские риторические фигуры в сказочных операх Н.А. Римского-Корсакова, образующие контекст «мифориторической системы» (А. Михайлов) композитора. **Выводы.** Использование особых «ключевых слов» в оперном творчестве Н.А. Римского-Корсакова становится одной из авторских стратегий композитора. Сквозные, значимые для него образы, ситуации, идеи, образуя авторский контент опер композитора, получают сходное воплощение, благодаря чему возникает особая интертекстуальность: связанные таким образом произведения, объединяются в своеобразный гипертекст.

Ключевые слова: оперная поэтика, авторская риторика, сказочные оперы, риторическая фигура, Н.А. Римский-Корсаков, гармония.

The relevance of research. The musical theater of Nikolai Rimsky-Korsakov is a unique cultural phenomenon that firmly arouses scientific interest while preserving artistic value over time and confirming historical significance. On the one hand, such a consistent pattern of turning the research thought to the great accomplishments of the past is dictated by the emerging temporal distance, which makes it possible to look at them in a wider historical context, finding new perspectives and often forcing to reconsider the well-established assessments. On the other hand, it is due to the intensive development of modern musicology in the light of interaction with other sciences of the humanities, due to which it is possible to consider well-studied phenomena from new scientific positions using an enriched methodological apparatus.

Analysis of recent research and publications. In the history of musicology N. Rimsky-Korsakov belongs to those few figures, authoritative for musical culture, whose work is in line with the constant research attention. The literature about this composer is one of the most voluminous in terms of material.

Operas by N. Rimsky-Korsakov have become the subject of musicological interest many times, having received coverage in monographs (I. Kunin, Yu. Kremlev, A. Solovtsov, A. Rimsky-Korsakov, A. Kanadinsky), in studies on the composer's harmony (V. Tsukkerman, S. Skrebkov, I. Tyutmanov), on shaping (V. Tsukkerman, V. Protopopov, V. Tsendrovsky, S. Fedortsov), in works devoted to the problems of opera drama (A. Gosenpud, L. Danilevich, M. Gnesin, B. Asafiev), etc..

A new wave of interest in the operatic poetics of N. Rimsky-Korsakov occurred after the appearance of articles and M. Rakhmanova's monograph, as well as L. Serebryakova's publications, causing the birth of a number of works that covered this problem in the most varied angles. Among them there are the articles by R. Shirinyan, A. Kudryashov, V. Goryachikh, and dissertation research by T. Shak, A. Samoylenko, O. Skrynnikova, V. Goryachikh, Yu. Petrashevich, etc. Despite the methodological diversity of these works, the issues of authorial poetic rhetoric in N. Rimsky-Korsakov's operas aren't enough covered. In fact, the questions of this kind were not purposely raised; we see the relevance of this study in their formulation.

The purpose of the study is to consider the rhetorical aspects of N. Rimsky-Korsakov's operatic poetics to identify the information-semantic specificity of the organization of the text in the composer's fairy-tale operas.

The presentation of the main material. It is well known that operas constitute the main part of N. Rimsky-Korsakov's heritage. They fully reflect the ideological and artistic issues and the composer's positive "style of worldview", a deep connection with Russian literature which is so characteristic of the Russian opera school. The significance of the operas content, the brightness of the implementation of national-original traditions in them, the organic nature and integrity of large-scale musical dramaturgy make up the fundamental principles of the composer's poetics.

The issues related to the consideration of the genre and style levels of N. Rimsky-Korsakov's operatic poetics, including its modern stage, are the most problematic in "Korsakov study". Being the main exponents of the specifics of musical drama of works, which are inextricably linked with their artistic concept, continue to be debatable. In addition, the problems of the content of N. Rimsky-Korsakov's operas and its multidimensional refraction in their artistic concept are given a more in-depth interpretation in musicology.

This article focuses on the problems that, on the one hand, help to expand and deepen the understanding of the composer's operatic poetics, on the other hand, represent the genre-style aspects of N.A. Rimsky-Korsakov's work in the light of unusual approaches in the author's work. The relevance of the last state is precisely noted by M. Raku who says that: "A work is isomorphic to the chosen methodology in the sense that it absorbs the reflection of each new era in addition to its former meanings. That's why the so-called traditional approaches are replaced by unconventional (for some time, of course) not only because of the need to update the view on the composition, but also because the composition itself no longer fits into the parameters set for it earlier, it is not satisfied with the old interpretations. Living being in culture changes its inner semantic structure" [7, 9].

In our article we are talking about the rhetorical approach which allows us to identify the main author's figures (a series of words of generalized rhetorical sound and meanings), to trace the functioning of the meaning-determining signs in N.A. Rimsky-Korsakov's fairy-

tale operas, that form the context of the composer's personal-individual "mythological rhetorical system" (A. Mikhailov).

Understanding the rhetoric as a way of generalizing reality, let us point out the important properties of this phenomenon, according to S. Averintsev:

- reliance on the "common places" poetics;
- a desire to regulate and systematize the diversity of the surrounding world in the simplest and clearest way;
- performance of the synthesis function using sincrisis method [1].

Yu. Lotman's views on rhetoric as a meaning-producing phenomenon are also interesting. The researcher regards rhetoric as a mechanism for giving meaning to a text and reduces it to the consideration of rhetorical figures with all their attributes which are the repetition in different texts, formula, relatively stable meaning, as well as the stability of the external form, which allows it to be treated as a special idiom (pattern) for storage, transmission and processing of information. According to Yu. Lotman, the presence or absence of the so-called "common places" allows the text to be interpreted as rhetorical or ordinary. The researcher emphasizes the fact that "the process of generating texts in rhetoric is "scientific", conscious in nature. The rules are actively included in the text itself, not only at the meta level, but also at the level of the direct textual structure" [5, 48]. In addition, Yu. Lotman emphasizes the universal nature of rhetoric, that this phenomenon is not consolidated with a specific epoch: "However, "rhetorism" does not exclusively belong to any cultural epoch: like the opposition "poetry / prose", the opposition "rhetoric / anti-rhetoric" belongs to culture" [5, 58].

The presented observations make it possible to approach rhetoric as a special method of artistic space perception, which is embodied in specific verbal-linguistic methods [6]. If to talk about operatic poetics in this direction, then you should talk about the techniques of special interaction of the verbal and musical plans of the opera, which finds a distinctive embodiment in N. Rimsky-Korsakov's works. The composer's operatic poetics is an original organization of the artistic space that has found its own form and methods of embodiment. "This is about ... understanding opera as a universal form of musical creativity, capable of comprehending, bringing together all the accumulated existing music material, and therefore

capable of revealing the common nature of the human personality” [8]. This concept in its super task addresses the “ “theme of salvation” and to the result of “communal and personal transformation” [8].

Most distinctively, the claimed above is revealed in the sphere of the fairy-tale musical theater in the organic synthesis of all its components. Fabulousness is a special line of the composer’s late works, it represents a qualitatively new phenomenon in comparison with the early fantastic operas ("May Night", "Snow Maiden", "Mlada", "Christmas Eve"), it is intertwined and difficult to correlate with the dramatic line of “Tsar's Bride”, “Servilia”, “Pan Voyevoda”, “The Legend of the Invisible City of Kitezh”.

N. Rimsky-Korsakov’s three late opera tales are very different from each other. “Saltan”, according to the composer, is “just a fairy tale”; “Kashchei”, with the obvious folklore motifs of the plot, is not so much a fairy tale as a symbolic act (“Autumn Tale”); “The Golden Cockerel”, which is usually defined as a satirical fairy tale, has a significant genre nature (“fiction in persons”). "Saltan" is a solid light, without shadows; its antipode is the twilight-gloomy “Kashchei”; in the “Golden Cockerel” light and good are present in bizarre, not quite fabulous forms” [3]. Nevertheless, these three operas are interrelated, combined by many factors, including belonging to the type of opera performance which is new for N. Rimsky-Korsakov and for Russian music as a whole - the so-called conditional theater, or theater of performance.

The basis of N. Rimsky-Korsakov's “world view” in these operas can be considered the fusion of pagan, pantheistic and Christian traditions, transformed from the positions of the category of “beautiful”. Their genesis, at the same time, goes back to the most ancient archetypal models of mythological poetics, focused on the mythologemes of death and resurrection, as well as on the archaic model of binary oppositions and “dual-world”.

The world image of the reality split into two is a technique that has its roots in Old Russian art. D. Likhachev writes about it, reflecting on the philosophical aspects of laughter in ancient Russia. The “laughter shadow” of artistic reality underlines the specific opposition of the world — the antiworld, realized on the principle of mirror similarities and crooked mirror reflections. Sometimes they move so bizarrely that they destroy all traditional ideas

and assessments” [4, 35]. In operas connected with fairy-tale, “magic” plots, the dual-world of being and fiction comes to the first plan.

This meta plot, according to A. Samoilenko, can be interpreted as “a transition from one group of ideas about the world to another in search of the truth about a person and his general historical purpose” [8]. The unified dramaturgic principle, that characterizes these compositions, is most clearly revealed through the musical characteristics of female images. The duality of their position, the constant attraction to the opposite, manifest themselves not only at the level of the plot, but also determine the structure of the musical text to a large extent. Traditionally, it is around such characters as the heroines-mediators between the fantastic and conditionally real worlds that the main action is concentrated, this happens in “Saltan”, and in “Kashchei”, and in the “Golden Cockerel”.

On the one hand, each of the heroines in the frames of their plot narration acts as the personification of unearthly Beauty, which distinguishes them from all other characters, evoking a feeling of delight and admiration. On the other hand, she seeks to know / give a feeling of love: “in their search for truth and place in the world, they strive for *love* as their highest — the last — realization that reveals a particular combination of sensual and spiritual plans of being” [8, 30]. The Swan Princess - a symbol of perfection and harmony - enters the world of people, having experienced a feeling of love. The Swan Princess is a symbol of perfection and harmony, she comes into the people’s world having experienced the feeling of love. Tsarevna Beloved Beauty keeps love and loyalty to her betrothed, and Tsaritsa of Shemakha, who embodies the earthly / sinful hypostasis of love feeling, thus conquers Dodon.

In accordance with N. Rimsky-Korsakov’s well-known spiritual position, the heroines of the composer’s operas personify an original fusion of pantheistic and Christian qualities. The pantheistic aspect is manifested in the obvious worship of the heroines to the forces of nature, a deep inner feeling of their own relationship with it, in appealing to the archetypical images of mythological poetics. These features are especially noticeable in the images of the Swan Princess, for which nature is a natural habitat, as well as Tsaritsa of Shemakha who worships the sun.

The dramatic and spiritual-semantic specificity of female images in the late opera-fairy tales is caused by the plot differences of the operas in which they function. Thus, the image of the Swan Princess is associated with the “ideal” Lollipop city; the mythical-Christian time of the fairy-tale Dodon's kingdom of Tmutarakan represents Tsaritsa of Shemakha, and the mythical pagan time of the grim Kashchey's kingdom represents the Tsarevna Beloved Beauty.

The designated figurative and spiritual-semantic specificity of the heroines interpretation also determines the peculiarities of their musical characteristics at the level of leitmotif with the corresponding changes and transformation of the thematism, which is correlated with the principle of unity in diversity and diversity in unity. At the same time, the differentiation of orientation of the intonation development of the heroines' parties is evident. For the Swan Princess, who is overcoming her fantastic essence, this is a “movement” from the obvious dominance of the instrumental beginning in the vocal party to the arioso-song one. The contrast of colorful instrumentalism and folk song in an opera, which is characteristic of the composer's style, is noticeably smoothed in depicting the heroine. According to A. Kandinsky, this is due to the fact that a fantastic color is created not by using complex key harmonic means, but by expanding the colorful possibilities of major and minor [3]. The broken passage of the sounds of a diminished seventh chord in a high register in parties of harp or strings, which foreshadows the Swan Princess appearance on the stage (like the appearance of Pannochka and Volkhovs), becomes a landmark in the characterization of her image.

In the party of Tsarevna Beloved Beauty as a real character and a “song type” of the heroine, the vocal quality initially dominates. The musical characteristic of the heroine is free from acute conflict, strong drama. It is characterized by melodiousness, soft lyricism, emotion, soft timbres of strings and high wooden winds, genre, diatonicism. The musical characteristic of Tsarevna's image is saturated with the intonations of the “evil” sphere in its development, but it quickly becomes free from the penetration of tritone and diminished harmonies (key in Kashchei's party) and diatonicizes, which symbolizes the victory of the positive principle in the opera.

The party of Tsaritsa of Shemakha is built on the basis of the intonational fusion of variant transformations of oriental melody, a combination of expressive instrumental coloratura and song intonations, which creates the image of an eastern maiden (albeit heartless), traditional for Russian art. The multifaceted image of the Tsaritsa of Shemakha, the variety of different “masks” that she “puts on” in the process of seduction of Dodon, is expressed in a flexible change of various stylistic models, stylization techniques interchangeable with each other, autocitation which emphasizes the conventionality of the image.

Special musical and rhetorical techniques, arising in connection with the embodiment of fantastic images, constitute one of the main aspects of the author's operatic rhetoric of N. Rimsky-Korsakov. The capriciousness of the melodic lines (from the instrumental and ornamental to the arioso-song principle); leitmotif (as a compressed musical characteristic containing the most essential features of the character), in which the leitmotifs with a melody of harmonic origin prevail; the use of the tritone as an expression of the dramatic conflict and the main structural element; reliance on the chain fret (on the basis of adherence at a distance of a second reduced and enlarged consonances, as well as whole tone); the use of harmonies that pretend for the role of end-to-end in the opera score (reduced seventh chord, increased triad): these are the few tricks that confirm the diverse implementation of one of the leading methods of projecting harmonic innovations in the melodic sphere in N. Rimsky-Korsakov's operatic poetics.

We also note that some of them may claim to be migrants from opera into opera, regardless of the plot and genre direction of the work. These “common places” can be attributed to an increased triad which, according to T. Shack, becomes a kind of “monoharmony” in the operatic works of N.A. Rimsky-Korsakov. E-C-As enlarged triad sounds in “Pskovyanka”, “Mlad” (leitharmony of the ring), “Mozart and Salieri” (a significant role in the harmonious plan of the opera), “Tsar's Bride” (leitharmony of the “fatal doom”), “Golden Cockerel” (as the central element of the key-harmonic system of the opera, the leitharmony of the “death” of Dodon) [10].

Scientific novelty. The presented research project of the work is based on the understanding of rhetoric as a way of generalization (S. Averintsev), it makes it possible to

identify the main author's rhetorical figures in the fairy tale operas of N. Rimsky-Korsakov, which form the context of the composer's "myth-rhetorical system" (A. Mikhailov).

Conclusions. The use of special "keywords" in the operatic works of N. Rimsky-Korsakov becomes one of the composer's own strategies. End-to-end images, situations and ideas significant for him, get a similar embodiment, forming the author's content of the composer's operas, due to which a special intertextuality arises: the works connected in this way are combined into a kind of hypertext.

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