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COMPOSITIONAL AND TEXTOLOGICAL FUNCTIONS OF THE RECEPTION OF ALIENATION IN MUSIC

The purpose – to reveal the meaning and stylistic origin of the reception of alienation in music. **The methodology** research is provided by the synthesis of aesthetic-semantic and textual approaches. **The scientific novelty** consists in a new definition of the nature and mechanism of action of acceptance of alienation in music and the disclosure of its predecessors genre stylistic prototypes. The evolution of the semantic complex of **chorale** and its transitive textual function are revealed. **Conclusions.** The phenomenon of alienation has a historical and textual origin, penetrates into all genre areas of music, finds the most systematic and purposeful aesthetic and stylistic embodiment in the music of the twentieth century. It reflects the complex processes of structural and semantic contamination that take place in the language domain of musical art, acquires a universal semiotic significance and affects all levels of musical interpretation, including the performance form.

Keywords: alienation, semantic paradigm, aesthetic evaluation, compositional method, text, semantics of chorality.

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Мета статті – розкрити значення та стилістичне походження прийому відчуження в музиці**. Методологія** дослідження забезпечується синтезом естетико-семантичного та текстологічного підходів. **Наукова новизна** полягає у новому визначенні природи та механізму дії прийому відчуження в музиці та розкритті його зумовленості жанровими стилістичними прототипами**.** Висвітлюється еволюція семантичного комплексу хоральності та доводиться його транзитивна текстологічна функція. **Висновки.** Явище відчуження має історичне та текстологічне походження, проникає у всі жанрові сфери музики, знаходить найбільш систематичне та цілеспрямоване естетичне та стильове втілення в музиці ХХ століття. Воно відображує складні процеси структурної і семантичної контамінації, які відбуваються у мовній царині музичного мистецтва, набуває універсальної семіологічної значущості та впливає на усі рівні музичної інтерпретації, у тому числі на виконавську форму.

Ключові слова: відчуження, семантична парадигма, естетична оцінка, композиційний прийом, текст, семантика хоральності.

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Композиционные и текстологические функции приема отчуждения в музыке

Цель статьи – раскрыть значение и стилистическое происхождения приема отчуждения в музыке. **Методология** исследования обеспечивается синтезом эстетико-семантического и текстологического подходов. **Научная новизна** заключается в новом определении природы и механизма действия приема отчуждения в музыке и раскрытии его обусловленности жанровыми стилистическими прототипами. Освещается эволюция семантического комплекса хоральности и доказывается его транзитивная текстологическая функция. **Выводы.** Явление отчуждения имеет историческое и текстологическое происхождение, проникает во все жанровые сферы музыки, находит наиболее систематическое и целенаправленное эстетическое и стилевое воплощение в музыке ХХ века. Оно отображает сложные процессы структурной и семантической контаминации, которые происходят в языковой области музыкального искусства, приобретает универсальную семиологическую значимость и влияет на все уровни музыкальной интерпретации, в том числе на исполнительскую форму.

Ключевые слова: отчуждение, семантическая парадигма, эстетическая оценка, композиционный прием, текст, семантика хоральности.

The relevance of the topic of this article is due to the fact that the category of estrangement has a wide origin and application, since it is caused by human reality. There are many attempts to give it a definition from the point of musical act and shaping. However,

researchers have not approached a single conceptual system yet. The starting points are the definitions of estrangement by G. Hegel as the otherness of the absolute spirit in the sensual finite singularities; according to B. Brecht, as getting rid of the life imitation, an exaggerated theatricality, translation, the epic narrative with its time and plot logic; according to N. Goryukhina, as a special method of musical presentation, that corresponds to the state of a person being removed from a value source [1].

Despite the aesthetic and psychological evaluations of this phenomenon, the textological approach to it is the most productive for music, which suggests that the "estrangement effect" is always inherent in artistic method, even under the condition of lifelike it characterizes the systemic opposition of art to living, and vice versa. The main subject of imitation in art is the figurative-semantic reality, imagined (implicit) and artifact (explicated), that is, in a double dimension and in the internal opposition of these dimensions. The essence of Brecht's understanding of this technique was that the everyday life phenomenon was presented in a new artistic form, estranged, and this new extreneity forced us to perceive it in an autonomous, modified-meaningful space (chronotopos). This concerned the plot, the system of images, artistic language (verbal), musical design, ornaments, features of acting technique and stage coverage, that is, the entire arsenal of text means, all levels of organization of theatrical text. Therefore, the development of a musical-textological approach to the phenomenon of estrangement arises, which makes it possible to cover it from two main aspects - structure and meaning.

The main content of the work. The study of the "hermeneutic horizons" [2] of piano performing art leads to the necessity of an deep study of the verbal and stylistic means of piano poetics. The historical and creative-practical experience of musical art makes it possible to state that main ideas, value conceptions of a certain historical period of the European cultural community existence and dominant artistic and semantic attitudes are displayed in piano poetics. But its own creativity is the most important, the meaning creating direction that allows you to discover new levels and forms of sensory experience, introduce new thinking constructions into the semantic world of culture, discover new possibilities of awareness, understanding and so on.

The educational, cognitive, didactic mission of the piano creative work of the Romantic era and the next century can be explained precisely by its semantic (semiological) activity. The conceptualization of cognitive-sensual experience that takes place on the basis

of performing piano poetics, while preserving the author's stylistic origins, acquires the weight of semantic paradigms of piano thinking, with characteristic genre and performance projections that contribute to the autonomy of arts and the performance thinking associated with the literal manipulation of the temporal process.

One of such semantic paradigms, marked by its own logical-figurative components, becomes the effect of exclusion, peculiarity up to estrangement, which is indicative of the late romantic musical tradition (vividly declared by G. Berlioz), leads to the expressionistic innovations of the twentieth century. This group of components deserves a separate characteristic, since it is fundamentally important for the development of musical thinking with its conceptual tendencies and figurative modalities.

The category of estrangement, firstly, acts as a characteristic of the interaction of vital artistic material which is then incorporated into the logic of the artistic material itself, into the interaction of its compositional and semantic plans; secondly, it is directed to the main components of a literary text which characterizes, first of all, the peculiarities of its nature and transposition. The estrangement of meaning from the object and, conversely, the object from the original semantic parameter is the main thing for it; this corresponds to the antinomy own-someone else's (other), which provokes the emergence of the "estrangement-appropriation," which characterizes the internal mechanism of technique as structure and meaning creating, which is included in the principles of artistic semantics.

The estimating role of this technique is positively transformative, even when coordinated with the display of negative facts and experiences, it is aimed at creating new positive aspects of figurative content and perception. The aesthetic function of this estrangement should be determined in this way, which mostly acts in tragic situations in its peculiarity, when a difficult life event, experience acquires a positive aesthetic sign, transforming, becoming enlightened and finding a new semantic core, that is, cathartically reformatted. Estrangement is included in the process of artistic experience, expressing a new, different from the usual, semantic conflict with its help... It is possible in the new temporal and spatial conditions of musical art, they open in a consistently-evolutionary way, that is, it requires special chronotopes, characterizes the main and basic compositional method of organizing the art form.

Aesthetic estrangement as a transition to another system of value perception of everything is directly carried out in music due to its artistic and sound forms.

The compositional (compositional-dramatic) function of technique (in music, first of all) is to set the structural and semantic limitations of an image as permissible limits of its movement, at the same time as an expression of its mobility, *textual dynamics*, that acts within the text and intertextual space, that is, in the conditions of the composition, and in the conditions of the immanent system of artistic (musical) language. At the textological level, estrangement is carried out as a distinction and new identification of the structural formula and its semantic function (constructive technique and meaning).

Separate compositions are *works of text and, at the same time, its derivatives*, its syntactic. This observation allows to approach the issue of the delimitation from a different point of view, even the opposition of the text and the composition in music. The text and the composition in music have a common historical path, namely: the path of music as a form of reflection. The composition creates the inner borders of the text, it is final and completed in the text, "act" of the text. Therefore, it is associated with compositional union, subordination, even unification of genre-stylistic semantic dominants for the sake of the uniqueness of this idea, it introduces its own "semantic" order and establishes certain semantic functions, which become clear at the moments of compositional completion.

The work is tendentious and passionate in its compositional semantics. The text doesn't have anything absolute, only "its own"; all semantic meanings and methods are equal and equally open in their possibilities. The composition acts as a unity (and uniqueness) of the compositional embodiment of various semantic meanings like a "game" with meanings. The text is formed as a plurality of compositional embodiments of the same meaning (the same group of semantic meanings), like a "game" with compositional rules. But the text is entirely dependent on the work in its "game". A common territory for these concepts becomes the branch of form, as the structuring of meaning.

Text in music can be considered as a set of results of semantic representation, so it is the target product of musical semantic memory. From here there is the special importance, the structure-forming function of the genre principle in the evolution of music as text. Thanks to the textological approach, there is the possibility of the "dual" semantic typology of music - from the point of view of the technique, structural compositional autonomy and typification of means of musical semantics, from the point of view of the sense - of an aesthetic autonomy and value universatility of musical semantics. This is how paths from meaning to text and from text to meaning in music are realized, being clarified as the path

from text to composition (from genre attitudes to meaning in their compositional derivatives) and the path from composition to text (from compositional expressiveness, fixed meaning to their stylistic contextual, penetrating to different genre levels of text, properties).

Textual consideration of such a logical-semantic phenomenon as estrangement allows to reveal the musical precedents of semantic transcoding, since the latter is determined in connection with the endowing of former "incentives" - structural formations - with new meanings and in connection with the new "incentives" with former meanings. Textual analysis is aimed to cover possible interactions of a given structural formula (presentation method) with other semantic functions and a given (known) semantic meaning with other constructions, symbolic configurations. Actually, we should talk about compositional, and, as a result, a genre-style transformation of music *as figurative*.

The phenomenon of transcoding in music, which we propose to call the textual paradigm of musical history, can be expressed in formula if to use the notions of semantic memory. It is semantic memory that regulates the relations of meaning and the text within the broadest possible range, both spiritual experience and its material and structural carriers. The phenomenon of semantic coding in music (allotment of stimuli with meanings, due to the correlation of actual stimuli with the content of memory) is associated with the composition as a phenomenon in the field of musical creativity, which directly affects with the sound sequence. The semantic interpretation is "set" by a style that organizes the process of perception by means of adjustment to the "auditory image" of music and its intonational models. The semantic representation is carried out by genre (and in genre), being a synthesis of perceived, the psychological reproduction-integration of the received influences, or perceived material, the creation of a holistic aesthetic image with its associative-substantive conceptual addressing. The definition of musical sounds in connection with the compositional effect-coding of them, reaches the level of significance in the process of stylistic perception-interpretation and reaches the semantic revealing in the genre integration of meanings, at the "understanding" level of genre form.

The phenomenon of text in music is equally directed to the auditory reality of music, the intonational "image of the world" [3, 5], to music as to sound and to the musical-graphic reality of music, or ways of fixing a certain compositional sequence of sound, to music as the forms of its records. These two aspects of music, that reflect "pre-linguistic, not-pronounced" (both literally and figuratively), oral and "in-linguistic", written in it, are also in

dialogue with each other, in search of their "ideal over-addressee" which is the social and vital reality of music, which opens the applications that are necessary from the point of view of genre pragmatics, the functions of music, including the conceptual "image of the world" and allows you to find a verbal-sense reality in the musical text, an artifact of culture. Sound, recording, meaning (meaningful and spoken, named) are "three whales", on which the text "keeps" in music. The role of these factors in the text and their relationship, however, may be different, depending on the genre type and the nature of the perception of musical material. At the early historical stage of music development, there is no musical notation in some folklore and applied forms of music that are still preserved (and in some areas of modern composer searches), the meaning is identical to the sound, one is the other and cannot be reinterpreted.

The process of distinction of the semantic and structural aspects of musical syntagma in order to identify new constructive opportunities for the first one and new semantic ones for the other (which determines the boundaries of the syntagma or textual formula in music), which acquired a special methodical purpose in neoclassicism, that is, was realized by neoclassicals, it is a constant enhanced trend to the self-dialogue of music. This process as a kind of spontaneous dialogue between the text and the composition, that is, of the general possible content of music and its individual implementation in a separate composition, represents the evolution of *the semantic formula* - intonational formation - Dies irae motive and *the structural formula* - "type of expressiveness" - textural formation - the style of chorale. It is interesting that the first formula (Day of Wrath - the theme of Death) attracted the composers with the explicitness of its meaning, the literalness of semantics, and the second one (chorale) with stability, recognizability of structural and stylistic features; the first, due to the structural uncertainty, was easily included in various compositional and stylistic contexts; the second, due to the semantic "blurriness" and vagueness, became an organic part of various artistic designs, ideological concepts, and could be used in stylistic synthesis (see: [4]).

Thus, the semantic function of estrangement is collected, at the same time, it is the most extensive and transitional beyond the limits of the artistic (musical) text into the communicative context; in music it is transitional from the author's composer's space into performing and listening, including various types of reflection. This mechanism operates even in a completely quiet-evolutionary process because the sign is estranged from the

previous meanings in the original composer's intention, and the meaning is emancipated, estranged from the sign in sound, in performing perception and reproduction; the semantic reformatting of the sign reality of music is the norm of interpretation, both composer and performing. Moreover, in musicological interpretation the image is estranged from the sound-meaning-sign in the mind of the researcher and the verbal design-definition.

Thus, estrangement of a form becomes possible, when the semantic chains of text are torn wuth the help of a form; the desemantization of the sign is equal to the estrangement of its meaning, and the destruction of its meaning is equal to the estrangement of the preliminary sign form from it.

Strictly speaking, estrangement can be considered an active tool of musical thinking, which is confirmed by a concise essay on the evolution of chorale. This evolution is rather consistently studied in A. Samoilenko's research [4]; we summarize the characteristics of its main and decisive stages, that allow a holistic view of the process of estrangement, which ensures the semantic evolution of the musical text.

Chorale has significant differences from the monodic formulary of the sequence, since it is not limited by the Gregorian monodic composition in its historical development, on the contrary, it even "goes" to the new "sign" of the Protestant chorale, to the new stylistic possibilities of the homophonic harmonious tradition. But the most important thing is that chorale evolves as a structural method, an "expression parameter", perhaps the most common, through to the entire historical experience of music, and therefore studying it means studying the nature of music in general. Without considering this issue in detail, let us point out its scope, note its most fundamental aspects for this study.

The evolution of chorale in professional secular music is determined by five structural and stylistic states of this type of expressiveness. *The first* one, as already was noted, is associated with a harmonious four-voice polyphony and chord-counterpoint composition; however, " in its depths" the monodic construction is preserved but not only Gregorian but also song. I. Bach's work (instrumental arrangements of chorales, St. Matthew Passion , chorale cantatas) becomes a kind of "primary source of chorale" for the following composer schools, up to the second half of the twentieth century, when verbal musical innovations are often recognized as a continuation of the search of music before Bach.

The second one is marked by a melodic individualization of texture, a new intonational-thematic expressiveness, including the introduction of arioso (opera)

intonations, thus enhancing the impulses of horizontal formation; within the framework of this modification of the chorale stylistics, which is already clearly synthesizing, it is possible to separate the psalmody - one chorale "line" as an individualized chorale voice, which adopts recitative-declamatory orientation as a "personal" one, that is, a special interval expressiveness. This way of chorale predicts a stylistic split of the chorale prototype in Shostakovich's music, however, it is established in the works of V. Mozart (for example, in connection with the image of Zorastro in "The Magic Flute"), L. Beethoven (it is especially noticeable in the late quartets and Sonatas, in the Ninth Symphony), I. Brahms, R. Schumann, F. Chopin (the melodic chorale becomes a constant component of the style in the works of romantics), S. Taneyev (the leit-image of "John of Damascus"), P. Tchaikovsky ("Manfred", the Sixth Symphony). In other words, this type of expressiveness was already widely mediated by the composing practice until the beginning of the twentieth century, but, nevertheless, it retains structural limitations, since they ensure its identification.

The third constructive "modulation" of chorale is due to the transition of this "logical prototype" (V.Kholopova's term) into the motor and dance sphere, which leads to a loss of both harmonic clarity, vertical stability, and inspiration of the vocal type of intonation, to textural and dynamic sharpness, caricature, to change of metro-rhythmic conditions. The latter have two opposite tendencies - to the limiting dynamics and to the limiting statics, as to the unthinkable acceleration of time until it stops completely. In such an intonation-ambivalent, stylistically contradictory position, the chorale is mastered by the composers of the twentieth century (although they "remember" its previous harmonious hypostasis) including A. Onegger and D. Shostakovich, A. Schnittke and B. Tishchenko, G. Ustvolskaya and S. Gubaidulina.

But in the works of the last three authors a new, *fourth*, structural dimension of chorale is formed, namely: sonorous-sonoristic expressiveness of the chorale prototype, its total intonational high-rhythmic continuum and ultimate dynamism, which opens up a new type of (sonorous-articulation) monody, oratorio in general.

The last *fifth* way of the structural-stylistic representation is found in the works of D. Shostakovich and S. Gubaidulina, but with a significant difference in the form of its compositional performance and in its aesthetic inclinations. The commonality of the named authors is that both lead the chorale to the ultimate statics, to the last stop, by limiting its

structural properties to the utmost, in addition they provide the chorale style with the new programmatic interpretation.

Thus, **the scientific novelty** of this article is a new definition of the nature and mechanism of action of the method of estrangement in music and the disclosure of its conditionality by genre stylistic prototypes. Coverage of the evolution of the semantic complex of chorale and its transitive textological function allows us to interpret chorale complexes in piano music in a different way, particularly in the works of L. Beethoven, F. Chopin, S. Rachmaninov, for whom the chorale sphere is one of the leading semantic ones.

The conclusions of the study suggest that the phenomenon of estrangement has a wide historical and textual origin, penetrates into all genre spheres of music, finds the most systematic and targeted aesthetic and stylistic embodiment in the music of the twentieth century. It reflects the complex processes of structural and semantic contamination that occur in the linguistic field of musical art, acquires a universal semiological significance and affects all levels of musical interpretation, including the performing form.

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