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THE PROBLEM OF ARTISTIC SYNTHESIS IN D. SHOSTAKOVICH'S CHAMBER-VOCAL CYCLES

The purpose of the article is to identify the main factors of artistic synthesis in D. Shostakovich's chamber-vocal works and to identify the characteristic genre and style features when studying chamber-vocal creativity, as the semantic stability of genre-style forms of chamber-vocal music. **The methodology** of the work is due to textual, semantic and musicological approaches, aimed at identifying the characteristic properties of Shostakovich's chamber-vocal cycles as an artistic unity of genre prerequisites and style factors that are realized through a specific way of artistic synthesis. **The scientific novelty** of the article is determined by the presentation of D. Shostakovich's discursive assessments of the chamber-vocal creativity as a result of the process of artistic synthesis and the creation on its basis of a new research concept. **Conclusion.** It is proved that the work of D. Shostakovich is distinguished by multi-genre and significant stylistic radius, the scale of the concepts and the depth of content, among which chamber-vocal works have a special place. It was in the chamber-vocal works that the composer realized his desire for artistic synthesis through dialogical interaction with the word. The author's appeal to literary sources of various historical eras and national cultures, a wide coverage of themes and images, linguistic individuality and stylistic contrast, became for him a moment of spiritual revelation, an original way of translating creative ideas related to striving for meaningful counterpoint and the formation of complex multi-level subtexts.

Keywords: chamber-vocal creativity, chamber-vocal cycles, artistic synthesis, musicological discourse, textual approach, artistic and speech signs.

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Проблема художнього синтезу у камерно-вокальних циклах Д. Шостаковича.

Мета статті полягає у визначенні головних чинників художнього синтезу у камерно-вокальній творчості Д. Шостаковича та виявленні характерних жанрових та стилевих ознак при вивченні камерно-вокальної творчості, як семантичної усталеності жанрово-стильової форми камерно-вокальної музики. **Методологія** роботи обумовлена текстологічним, семантичним та музикознавчим підходами, орієнтована на виявлення характерних властивостей камерно-вокальних циклів Д. Шостаковича як художньої єдності жанрових передумов та стилевих чинників, що реалізується специфічним шляхом художнього синтезу. **Наукова новизна** статті визначається представленням дискурсивних оцінок камерно-вокальної творчості Д. Шостаковича як результату процесу художнього синтезу та створенням на його основі нового дослідницького концепту. **Висновки.** Доводиться, що творчість Д. Шостаковича відрізняється багатожанровістю та значним стилістичним радіусом, масштабністю концепцій та глибиною змісту, камерно-вокальних творів все ж належить особливе місце. Саме у камерно-вокальній творчості композитор реалізував своє прагнення до художнього синтезу через діалогічну взаємодію зі словом. Звернення автора до літературних першоджерел різних історичних епох й національних культур, широке охоплення тем та образів, мовної індивідуальності й стильової контрастності, стало для нього моментом духовного одкровення, оригінальним способом втілення творчих задумів, пов'язаних з прагненням до смислового контрапункту та формування складних багаторівневих підтекстів.

Ключові слова: камерно-вокальна творчість, камерно-вокальні цикли, художній синтез, музикознавчий дискурс, текстологічний підхід, художньо-мовленнєві ознаки.

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Проблема художественного синтеза в камерно-вокальных циклах Д. Шостаковича.

Цель статьи заключается в определении главных факторов художественного синтеза в камерно-вокальном творчестве Д. Шостаковича и выявлении характерных жанровых и стилевых признаков при изучении камерно-вокального творчества, как семантической устойчивости жанрово-стилевой формы камерно-вокальной музыки. **Методология работы** обусловлена текстологическим, семантическим и музыковедческим подходами, ориентированных на выявление характерных свойств камерно-вокальных циклов Шостаковича как художественного единства жанровых предпосылок и стилевых факторов, реализующихся специфическим путем художественного синтеза. **Научная новизна** статьи определяется представлением дискурсивных оценок камерно-вокального творчества Д. Шостаковича как результата процесса художественного синтеза и созданием на его основе нового исследовательского концепта. **Выводы.** Доказывается, что творчество Д. Шостаковича отличается многожанровостью и значительным стилистическим радиусом, масштабностью концепций и глубиной содержания, среди которых камерно-вокальные произведения занимают особое место. Именно в камерно-вокальном творчестве композитор реализовал свое стремление к художественному синтезу через диалогическое взаимодействие со словом. Обращение автора к литературным

первоисточникам различных исторических эпох и национальных культур, широкий охват тем и образов, языковой индивидуальности и стилиевой контрастности, стало для него моментом духовного откровения, оригинальным способом воплощения творческих замыслов, связанных со стремлением к смысловому контрапункту и формированию сложных многоуровневых подтекстов.

Ключевые слова: камерно-вокальное творчество, камерно-вокальные циклы, художественный синтез, музыковедческий дискурс, текстологический подход, художественно-речевые признаки.

Relevance. The unique stylistic features and inexhaustible depth and powerful energy potential of D. Shostakovich's music arouse great researchers and performers' interest from the moment of the first sounding of these works to the present. Shostakovich's work had a tremendous influence on the development of musical culture not only of the XX, but also of the XXI centuries because every year increasing time distance allows you to take a fresh look at the composer's work, drawing on previously unknown archival materials, the composer's contemporaries' memories which enables his researchers to discover completely new aspects of D. Shostakovich's activities. The object of scientific interest of domestic and foreign researchers is not only the composer's creative heritage which is explored in a broad cultural and historical context, but also his human fate which is revealed in personal biography events, letters, speeches in the press and conversations with colleagues.

The goal of the article is to identify the main factors of artistic synthesis in D. Shostakovich's chamber-vocal works and to reveal characteristic genre and style features when studying the chamber-vocal work as the semantic stability of genre-style forms of chamber-vocal music. **The methodology** of the work is due to textual, semantic and musicological approaches, is focused on identifying the characteristic properties of Shostakovich's chamber-vocal cycles as an artistic unity of genre prerequisites and style factors which is realized by a specific way of artistic synthesis. **The scientific novelty** of the article is determined by the presentation of discursive assessments of D. Shostakovich's chamber-vocal work as a result of the process of artistic synthesis and the creation of a new research concept on its basis.

Review of literature on the issue. Among the most significant works devoted to the study of various aspects of D. Shostakovich's creative heritage we should mark the works by M. Aranovsky, L. Akopyan, Y. Kholopova, A. Dolinskaya, T. Levaya, K. Meyer, L. Kovnatskaya, built on large factual and analytical material, as well as the publication of conversations with D. Shostakovich, carried out by I. Glikman which allows the composer's living word to be heard. We want to note that the majority of contemporary researchers seek to discover new aspects and reveal the unique features of Shostakovich's creative method, but alongside a rather "fashionable" tendency of scandalous disclosure and dissemination of

unpleasant facts, that should negatively affect the assessment of an artist's personality, has emerged in recent studies. In this regard the timeliness of the further development and deepening of the outlined aspects in the study of D. Shostakovich's individual author's style, the revealing of his originality in the works of various genres are obvious.

The main presentation of the material. In D. Shostakovich's works the genre of the chamber-vocal cycle occupies a special place, since sixteen vocal works belong to his writing, the first of which was created at a young age ("Two Fables of Krylov" op.4), and the last one became the author's "farewell" creation ("Four Verses of Captain Lebyadkin" op.146). The genre paradigm developed over fifty creative years was the connecting link that united the different periods of the composer's career, it reflected the stages of formation, development and crystallization of the unique features of the composer's style. That's why it is very important to comprehend the mechanisms of artistic synthesis of music and poetry in D. Shostakovich's vocal works, which should be considered in their direct connection with the processes of evolution of the author's style.

The problem of artistic synthesis is addressed by many researchers who extrapolate this problem to different types of art, but for musical art in general and for chamber-vocal creativity in particular, this category becomes extremely important. Thus, the majority of researchers come to the conclusion that the diversity of the surrounding world can hardly be revealed with the help of any particular type of art, therefore the tendency for different types of art to come closer together on the basis of a common ideological foundation, which was called "artistic synthesis", takes a dominant form. It should be noted that artistic synthesis should be understood not as a mechanical unity of the components but as a support of several types of art on a common foundation, which has a socio-historical basis, as a rule.

The concept of artistic synthesis was widely spread in European humanitarian thought at the beginning of the XX century and one of the leading directions of development envisaged going beyond the "isolationist" stay within a certain type of art in order to merge creativity with life itself. As Z. Ryabchevskaya points out, the era of the "Silver Age" is very indicative in the context of cultural dynamics in this sense, the whole creative atmosphere of it was influenced by the ideas of artistic synthesis. Their supporters were people who sometimes adjoined to various ideological platforms, such as, for example, V. Soloviev, N. Berdyaev or A. Blok. The discrepancy between the former means of expression has changed with life content and prompted many domestic representatives of the creative forces of the

turn of the XIX-XX centuries to mobilize various means of expressing all types of art to reflect qualitatively new social phenomena, which was determined by the desire "for the greatest expressiveness of specific means of each art and their interspecific synthesis" [4, p. 204].

Structural-dramatic and artistic-semantic features of the chamber-vocal genre in the twentieth century, which exists at the intersection of several types of art, allow to identify important patterns of artistic synthesis and reveal the nature of the interaction of music and poetry. So D. Shostakovich's passion for vocal genres and openness to the dialogue with the word, the desire to expand the boundaries of his creative thinking through entering the structural-semantic space of another language was reflected in the composer's instrumental, symphonic work, the examples of which can be *The Second*, *The Third*, *The Thirteenth*, *The Fourteenth* symphonies.

A typical distinguishing feature of Shostakovich's chamber-vocal opuses is their cyclical, and in some cases, suite composition. It is a complex system based on the parity of several multi-functional, multi-genre parts connected by the unity of the musical and dramatic conception which, in turn, determines the high level of its systemic organization and requires a multidimensional disclosure of the artistic idea and style of the work.

This process of bringing together independent and autonomously functioning artistic texts, which are musical and literary types of art, always produces its own ways of meaning-making which is a creative function, according to Y. Lotman. Thus, in Y. Lotman's work "Rhetoric" [2] he identifies two types of semantic generators - discrete and continuous, which are always present in a complex text. In a discrete sense generator it is the sign that becomes the unit of meaning, and the text clearly splits into the signs and becomes a linear chain of signs; in a continual semantic generator the text is a primary indecomposable whole, that is, it is a sign itself or is isomorphic to it [2, p. 168]. The sign has an artistic nature in this case because, according to Y. Lotman, the most characteristic texts are the texts of art such as music, theater or ballet [2, p. 169-170]. However, if discrete and non-discrete (continual) generators are opposed to each other as two polar tendencies in non-artistic communication, then, as Y. Lotman points out, one can observe their complex structural interaction in art [3, p. 49]. Thus, the text which performs the function of generating new meanings, is distinguished by its polystructure, multilingualism, and internal heterogeneity. In the text space there is a conflict tension between two completely different groups of codes

in the process of communication, and the result of the interaction of these asymmetric codes is their synthesis which creates conditions for the appearance of a new text.

The hard process of creating a musical text as a complex artistic phenomenon in the case of appeal to the chamber-vocal works reveals the interaction of two artistically independent textual mechanisms, as a result of which it is possible to create an artistic phenomenon of a new level. Shostakovich's vocal cycle "Six romances on the words by Japanese poets" (op.21) is very indicative in this sense. If we talk about Shostakovich's music then confession and autobiography, deep self-analysis and reflexivity are inherent in it, however, the particular generalized philosophical desire to sublimate the world of intimate feelings and experiences through the sound matter is inherent not only to works of the last period, we find an appeal to such a figurative sphere even in composer's early works, namely in the vocal cycle "Six romances on words of Japanese poets". This cycle was created in the period from 1928 to 1932, and became one of the first D. Shostakovich's works where the key composer's complex interweaving of images of love, life and death, as a statement of the tragedy of life circumstances and frailty of being appear for the first time, which later received the meaning of the semantic dominant of the author's style.

The historical circumstances of this vocal cycle creation are directly related to the dramatic and, at the same time, deeply personal events experienced by D. Shostakovich during the period of its writing. As most biographers and researchers of the composer's work point out, Tatiana Glivenko's figure has an extremely large influence on Shostakovich's work of this period because she was not only his first love but also the cause of intense emotions and mental anguish due to parting with her. In 1927 the composer met his future wife Nina Varzar but he did not stop unsuccessful attempts to return T. Glivenko. At the same time the composer began working on the first romances of the cycle, the release of which happened on October 7, 1928, but when you look at the headings of the romances and the literary texts chosen for them for the first time, it becomes clear that the composer was full of contradictory and bitter torments while working on the cycle. It is enough to pay attention to their headings that belong to the author himself - "Love", "Before suicide" and "Indiscreet look" - to confirm the opinion about D. Shostakovich's difficult emotional state. The quivering and bright love experiences of the last romances are darkened by the unexpected "intermedia" which reveals the author's secret spiritual anguish: "... Dark dreams are hovering over my head; heart heaviness...".

When D. Shostakovich's desire of to renew relations with T. Glivenko was not destined to come true, the composer decided to get marriage in the second half of 1931. It is very interesting that at that time he returned to work on a cycle on poems by Japanese poets, the fourth romance of the cycle "The First and Last Time" was written on November 29, 1931, three years after the completion of the first three. The romance is filled with symbols of farewell, parting, heavy loss that demonstrates the composer's emotional orientation to the past, his awareness of the present and future as tragic inevitability: "...but my time to pick flowers has passed, and I don't have a sweet one in the dark night. Only pain remains, only pain..." Further life circumstances lead D. Shostakovich to a series of events – because of the decision to marry N. Varzar and the impossibility to cope with heavy forebodings at the same time, the composer is hiding from all friends and relatives and does not appear at the wedding.

A difficult emotional state develops into a severe nervous crisis and is reflected in the last romances of the cycle, because in April 1932 he completed the work on the cycle, and the emotional coloring of these romances is tragic and helpless. The composer allegedly says goodbye to his first love and life with the help of the romance "Hopeless Love" and "Death" and leaves a note with the supposed name of the whole cycle "Epitaph" next to the heading of the initial miniature. But the author changed his decision regarding the general name of the cycle which, perhaps, became a sign of overcoming the emotional crisis and humility with inevitability, and married N. Varzar on May 13, 1932, and this cycle was devoted to her. So Shostakovich's vocal cycle "Six romances on words of Japanese poets" became a peculiar chronicle of feelings and an expression of the composer's complex spiritual state, characteristic signs of alienation which was greatly facilitated by Japanese poetry, filled with deep subtexts and complex symbolic interweaving. We want to note that the "Japanese theme" and using Japanese poetry were quite popular among composers of the early twentieth century, the example of which is I. Stravinsky's "Three Poetries on Japanese Lyrics for Voice, Piano and Chamber Orchestra", M. Ippolitov-Ivanov's "5 Japanese Poems" for voice and piano", S. Vasilenko's "Japanese Melodies" op.49, and many others.

For Japanese poetry unique qualities are inherent in which the expression of the main idea is veiled by hints and secret analogies that combine exotic vocabulary and unusual constructive minimalism that the composers use as a model for creating musical intonation constructions. Japanese lyrics is a product of unique interaction and a poetic expression of

the synthesis of several Eastern religions, namely Shintoism, Confucianism, Taoism and Buddhism and thanks to this it is distinguished by contemplation and alienation, ultimate suggestibility, sacred perception of nature, life and feelings, harmony of earthly and heavenly beginnings. And although Japanese poetry always speaks about the most intimate and most valuable, it is always internally emotional and passionate, but it does everything without shouting and excessive expression.

D. Shostakovich's appeal to the "Japanese theme" is also explained by the fact that the appeal to Eastern poetry was provoked by the composer's presence at four concerts of Japanese musicians that took place in 1931 in Leningrad. The touring activities of Japanese musicians and direct contacts with them became a common topic for many artists, musicians, writers [1, p. 52].

It is also important that the artistic principles of Japanese lyrics turned out to be consonant with some literary trends of the first decades of the 20th century that had a significant influence on the composer's work in the period of 1920-30 years., The composer chooses six separate poems written by different and sometimes completely unknown authors as a poetic expression of his personal experiences. D. Shostakovich borrowed the first three verses from the pre-revolutionary collection "Japanese Lyrics. Translated by A. Brandt. SPb. 1912", the romance "Love" was written on verses by an unknown author, "Before suicide" on the Otsuno Oji's words (VII century) and "Indiscreet look" on the words of an unknown author of the XVIII century. The author (or possible authors) of the poems of the last three romances wasn't discovered. Moreover, among the researchers of D. Shostakovich's creative work there is an assumption that it is possible that the composer wrote the poems himself [5].

There is another very important aspect with regard to the literary source of this cycle, apart from the absence of any argument regarding the choice of these very samples of Japanese poetry, it is D. Shostakovich's editing of selected texts. S. Sretenskaya suggests that in order to transfer his personal feelings the composer needed such poems with the help which the composer manages to express his emotional state, he alters them and makes them consonant with his feelings, and only then he writes music about love and death [5]. The researcher draws attention to the fact that D. Shostakovich actively intrudes into the structural, compositional and artistic features of the poem in this work due to the change of metaphors which are important for Japanese poetry, and releases some text fragments. The headings of the romances belong to the composer, they are sustained in an exquisitely-

symbolist spirit consonant with the poem, which may provoke the need to form a circle of additional images and the expansion of its semantic field. We want to note that the reason for such an active composer's transforming activity lies in the desire to bring the world of their own secret feelings as close as possible to poetic images, to establish a special dialogue between soul music and verse.

Regarding the musical language of the cycles it should also be noted that D. Shostakovich left the desire to fill the text with clear allusions to the oriental music systems, turning to the "exotic" poetry of medieval Japan. However, the moment of stylization is a reflection of the dialogical interaction of the musical and verbal series; it is present here and appears in the individualization of a certain "another's" text by the author, fitting it into his inner world.

Conclusions. D. Shostakovich's work is distinguished by multi-genre and a considerable stylistic radius, the width of the concepts and the depth of the content, while a special place is taken by the chamber-vocal works. It was in the chamber-vocal works that the composer realized his desire for artistic synthesis through dialogical interaction with the word. The author's appeal to literary sources of various historical eras and national cultures, a wide coverage of themes and images, linguistic individuality and stylistic contrast became a moment of spiritual revelation for him, an original way of creative ideas implementing, related to the desire for meaningful counterpoint and the formation of complex multi-level subtexts. The vocal cycle "Six romances on the words of Japanese poets" was created under the influence of powerful psychological impulses, it became a confession, the composer's ultimate spiritual revelation, connected with his passionate desire to express, throw out a spontaneous rush of personal and deeply hidden emotions through the sounds. The interactions of love, life and death which become the "generalized intonation" of D. Shostakovich's entire work become the main thematically figurative complex of the composer's work for the first time. This is the first chamber-vocal cycle united by a single storyline, dramaturgy, monolithic lexical and rhythmic structure, symbolism which organizes all levels of the artistic system, it had a great influence on the further work of the artist and became the prototype of many vocal and instrumental works.

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