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INTERACTION OF WORDED GENRE FORMS IN THE MUSICAL TEXT OF OPERA (IN THE EXAMPLE OF M. MUSORGSKY'S CREATIVITY).

The purpose of the article is to discover the significance of public-verbal genre forms in the development of the musical language of the opera, to reveal the specific tendencies of their transformation in the musical text of the opera. **The methodology** of work is based on literary and musical approaches to the study of linguistic-communicative means, envisages a semiological deepening of textual musicological analysis. **The scientific novelty** of the research is due to the introduction of new genre and language-speech criteria for studying the operatic language, which allow determining the synthetic forms of operatic solo-vocal lexicons, in particular, in the work of M. Mussorgsky. **The conclusions** of the work indicate, firstly, that the leading role in the development of the operatic vocal language of the influence of literary genres, associated with rhetorical practice and the leading communicative life-spoken areas, in the second, on the innovative achievements of M. Mussorgsky, which marked the further development the musical language of the opera as a synthetic, compatible with verbal genres.

Keywords: verbal genre forms, musical text of opera, opera solo-vocal lexicodes, oral and written forms of the word, operatic creativity of M. Mussorgsky.

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Взаємодія словесних жанрових форм в музичному тексті опери (на прикладі творчості М. Мусоргського)

Мета статті – відкрити значення прилюдно-словесних жанрових форм в розвитку музичної мови опери, виявити специфічні тенденції їх перетворення у музичному тексті опери. **Методологія роботи** базується на літературознавчих та музикознавчих підходах до вивчення мовно-комунікативних засобів, передбачає семіологічне поглиблення текстологічного музикознавчого аналізу. **Наукова новизна** дослідження обумовлена запровадженням нових жанрових та мовно-мовленневих критеріїв вивчення оперної мови, що дозволяють визначати синтетичні форми оперних сольво-вокальних лексикодів, зокрема у творчості М. Мусоргського. **Висновки** роботи вказують, по-перше, на провідне значення у розвитку оперної вокальної мови впливу жанрів словесності, пов'язаних з риторичною практикою та провідними комунікативними життєво-обіходними сферами, по-другу, на ті новаторські досягнення М. Мусоргського, які позначили подальший розвиток музичної мови опери як синтетичної за сумісними зі словесними жанрами витокам.

Ключові слова: словесні жанрові форми, музичний текст опери, оперні сольво-вокальні лексикоди, усні та письмові форми слова, оперна творчість М. Мусоргського.

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Взаимодействие словесных жанровых форм в музыкального текста оперы (на примере творчества М. Мусоргского)

Цель статьи – открыть значение публично-словесных жанровых форм в развитии музыкального языка оперы, выявить специфические тенденции их преобразования в музыкальном тексте оперы. **Методология** работы базируется на литературоведческих и музыковедческих подходах к изучению культурно-коммуникативных средств, предусматривает семиологическое углубление текстологического музыковедческого анализа. **Научная новизна** исследования обусловлена введением новых жанровых и языково-речевых критериев изучения оперного языка, позволяющие определять синтетические формы оперных сольво-вокальных лексикодов, в частности в творчестве М. Мусоргского. **Выводы** работы указывают, во-первых, на ведущее значение в развитии оперной вокальной речи влияния жанров словесности, связанных с риторической практикой и ведущими коммуникативными жизненно-обіходними сферами, во-вторых, на те новаторские достижения М. Мусоргского, которые обозначили дальнейшее развитие музыкального языка оперы как синтетического по совместным со словесными жанрами истокам.

Ключевые слова: словесные жанровые формы, музыкальный текст оперы, оперные сольво-вокальные лексикоды, устные и письменные формы слова, оперное творчество М. Мусоргского.

Relevance of the topic of the article. The dialectic of oral and written forms of the word is revealed in the musical text of the opera in a new artistic sense, becoming a reference

point, "bearing design" of operatic semantics. This process of musical updating of the written poetic word and the poetization of the oral prose word in the opera melody is the basis of recitative and opera forms that can be called the most significant from the interaction of verbal and musical plans of the opera.

It is known that in the process of its historical formation, music has always been closely linked with the word, but the role of the word in the musical and creative process is evolving significantly. The original syncretic unity of logos and sound forms gave way to their independent development as artistic structures that acquire the qualities of "literary" and "musical". Literature and music offer different ways of artistic comprehension of reality: the first is aimed at the event-factual measurement of life phenomena and fixed rational concepts, the other one - to the deep sense experience and its figurative reflection and definition. However, these types of artistic forms preserve the possibility of convergence and interaction; literature aspires to emotional influence, which is not inferior to musical; music reaches the level of logical accuracy and rigor, linguistic normativity, which can be recognized as specifically conceptual. In this way, there are prerequisites for a justifiable new synthesis of word-verbal and audio-musical principles of perception of reality.

The purpose of the article is to open the value of public-verbal genre forms in the development of the musical language of the opera, the specific tendencies of their transformation into the musical text of the opera.

The main content of the work. The appeal of romantic composers to literary work may have many explanations. However, composers of the romantic period were most concerned about the separation and the unity of thoughts and feelings of a person, and in this connection about the question of the music ability to embody them. The intimate essence, the intimate mechanisms of consciousness is a mysterious sphere for human cognition. The language of music, which is aimed at its reflection, also appears encrypted. And that avoids the usual subject-concept certainty. In order to make it understandable, an additional interpretation is needed - usually it is in verbal form, in which the rational side of the logical constructions prevails, and that is generally accepted.

In this case, verbal definition can acquire an abstract and metaphorical form because it serves as a kind of "translation" of the musical idea. The literary-critical form of the composer's views expression, the literary design or the condition of the concept as a necessary part of the musical plan, the convergence of musical influences with the literary

through the use of techniques characteristic for the literary form - these levels of work with the word in the works of West European composers of the era of romanticism reveal a fundamental unity and can be defined as a whole as the basis of the creative method.

But the essential question is expressed in the following way: which verbal-speech genres (oral, everyday, and written, literally "processed") can affect the development of *operatic solo-vocal lexicodes*, which include recitative, declamation, and various singing.

Some "clues" in the solution of this issue reveals a laconic but very capacious philological essay by I. Chistyakova, which contains an attempt of genre classification of "language literature" and partly develops categories of primary and secondary genres in the aesthetic interpretation proposed by M. Bakhtin.

I. Chistyakova builds the course of her own deliberations on the discussion of the fact that any language is made in the text in the form of a certain genre, while some genres are aimed at recreational entertainment of society, the others go to the regulation of basic social processes, sometimes being included in various professionally-communicative industries. According to the preconditions for the differentiation of language genres, it relates traditionally historical or innovative character, the separation of public-rhetorical genres from specialized-linguistic, signs of primacy or secondaryness of verbal-speech texts, the phenomenon of inter-genre interaction, finally oral and written modes of the functioning of texts.

According to her, the general order of literature genres involves multiple repetitions: "The article is scientific and the article is journalistic; the report in oral business language and the report in an advisory political narrative; the advertising in mass media and electoral political language; the note in written diplomatic literature and the verbal note in a diplomatic oratorics as an oral public genre; the prayer in written spiritual literature and the canonical prayer in homiletics; teaching in the field of everyday communication and in the spiritual literature; the complaint in the official language of business and the complaint as the primary language genre of everyday communication; the order in the official-business language and the requirement in everyday communication; the dithyramb as a lyrical literary-artistic genre and the dithyramb as the primary language genre of everyday communication"[7].

Those conclusions of the author, which are addressed to symbiotic oral-writing genre forms, are of particular importance in the methodological terms. In her own words, "I would

like to especially point out that, in addition to the numerous literary and artistic genres in their written performance and oral genres of folklore, we find in the archives of Russian literature species that have and do not have opposition - verbal - written". [7] Moreover, Chistyakova finds this merger of communicative features in the so-called "genres of literature", to which the business, diplomatic, spiritual "literature" and the means of mass communication that exists with journalism "in the same texture of language" refer.

The concept of "texture of speech" is particularly attractive in this case, since it can also be perceived as one of the criteria for recognizing the true nature of the genre, its dominant feature. The difficulty of such recognition is amplified by the fact that all verbal genres have the ability to intertextual translation of their semantic figures: in some cases, the theme, the idea of one literature type is transferred to another and the enrichment of content happens; the collection of all genres of oral and written literature is not presented in any modern or historical source, with the most mysterious area here are the kinds of oral word.

In the sphere of oral rhetorical communication, to which the opera conditional "literature" belongs to a certain extent, it is especially difficult to establish the primary or secondary character of the genre, especially "if the genres of the primary, that is, the genres of everyday communication, have repeatedly been the subject of the study of M.M. Bakhtin, then the genres are secondary, that is, those that were formed in conditions of organized cultural communication, are not described enough" [7].

Simultaneously with the discovery of discussion points in the definition of linguistic forms of literature, the author distinguishes generic forms of oral and written words that allow both primary and secondary genre positions, depending on the context of their use. As genres-suzeraines (terminology by D. Likhachev [2]), they include in their composition a number of genres-vassals, and in accordance with the situation of use or direction of influence, that is, depending on the needs of both the sender and the addressee.

These are generic forms of words, such as *spiritual literature*, *epidactic and national oratorics*. *Spiritual literature* includes parable, life, word, instruction, commandment, covenant, message, prayer, homiletic genres - sermon, word at the Cathedral, confession, psalter, psalm, troparion, kondak, exclamation, angelic song, litany, praise, canonical prayer, teaching, reading, akathist, conversation. From the following series of genre nominations it is clear that even in the philological classification, they include an indication of the musical form.

The genre sphere of *the epidactic oratorics* is a greeting language, jubilee language, solemn speech, praise word, ritual language, grateful language, corresponding word, speech on the presentation, speech about memorable dates, remarkable events, holidays.

The national oratorics consists of a set of genres and genre forms, the material expression of which are those samples of public languages, which historically formed under the influence of national-cultural traditions and social ideals and found reflection in the minds of the people. Therefore, these are the models that really exist in the language competence of the native speakers [7].

Characteristics of the immanent system genre definition of the sphere of verbal language, which can be deduced from the classification of I. Chistyakova, are as follows: the rise of everyday life, but the one that retains a direct connection with the living situation, actual event and living human nature; transitivity with regard to socially important generalizations and communicative experiences; Imbued with rhetorical intonations that persuade and moralise; interaction with passions, creating positive collective representations, endowed with responsibility for them.

These characteristics become the definition of connecting semantic links between verbal-speech forms and ways of their musical embodiment in the opera. They allow us to understand the reasons for the interest of all these tribal forms of oral and written words in musical transformation, contribute to determining the prerequisites for separation and the basic criteria of the semantic typology of the operatic word.

Confirmation of the proposed theoretical hypothesis can be found by stylistic and compositional-stylistic analysis of the operatic works of those composers, in particular the Russian ones, for whom the choice of the word and techniques of his opera presentation was an essential part of the operatic reform.

Thus, in the works of M. Musorgskiy the verbal-speech factors of intonation with the influence of everyday prose speech (pre-literary) are gaining the leading importance; the composer creates a certain typology of vocalized language as a musical, when he finds permanent *characterological* techniques and determines their psychological influence. According to the observation of O. Ogolevets, the composer relates the slow pace of speech with its persuasiveness, for the sake of which the words are pronounced as though in thought, they are stretched and there is an underline of individual syllables; being in sorrow and affliction, a person also speaks slowly, as if recalling; with a certain difficulty there are

expressed the emotional and psychological states of surprise, enthusiasm, serious confessions, attempts to reach multi-valued phenomena, situations that can lead to confusion. Not less is psychological spectrum and fast language - from excitement to despair; acceleration can occur impulsively, alternate with slowdown, demonstrating the critical states of consciousness, etc. [4].

The study of O. Ogolovets, devoted to issues of kinship and differences in the structure and functions of word and music in vocal and dramatic genres, remains classical nowadays. At the same time, few musicologists pay attention to the fact that, firstly, Ogolevets combines the development of verbal-speech factors of intonation with the influence of the most common prose language (pre-literary), emphasizing the importance of life conditions, genre relationships of music with everyday world of human relations; and secondly, it creates a certain typology of vocalized language as a musical, when it finds permanent characterological techniques (and determines the integrity of their psychological influence).

M. Musorgskiy's aesthetic position was entirely based on the realistic aspirations inherent in the contemporary art of the modern composer of the day. It is the installation on the objective representation of various aspects of life, as "reproduction of typical characters in typical circumstances" while preserving their individual psychological features, the probability of showing images "in the forms of life", were that ideological and thematic core, around which in the XIX century the creative interests of M. Gogol and F. Dostoevskiy, the artists-wanderers, O. Dargomyzhskiy, M. Musorgskiy and many others were grouped together. The choice of articles of ordinary and, in particular, usual characters that "are not dressed in heroic robes" was the most important trend in the art of the XIX century. However, the desire for a "normal", true image of life "as it is" has affected not only the choice of stories and heroes. In literature and poetry, it was reflected in the verbal embodiment itself - in lexicon, syntax; in painting - in technique of composition and new methods of writing; in music, and especially in music with the word - in the conceptual complication of the ways of musical intonation, in the detailed, "portrait" enlarged musical expression of the image [4].

For M. Musorgskiy, the word was not only a part of speech and written text, but also an integral component of the language, and what actually sounds, it was unfolding in time. Therefore, for Musorgskiy, the most important artistic task in the field of musical speech and

language, the task that follows from the choice of certain themes, plots and images, was the idea of the embodiment of a living human conversation, because the intonational side of it is able to reveal the emotional palette of feelings, psychological composition, soul and character.

This desire, in turn, was combined with the need to fix the nature of one or another character type, the method of intonation - the given that is in direct accordance with the social status of the character (or rather, its prototype), from its origin, the conditions of life and etc. But the naturalness and truthfulness of the intonation, understood in this case, as the correspondence of the rhythmic-pitch parameters of the musical equivalent of the real human speech, appeared in Musorgskyi not so much in the tendency to a recitative beginning than to the cantilized, how much in the general installation on the expansion of musical intonation, in particular, a recitative dictionary by expanding the spectrum of its interaction with the verbal principle, with oral word – the verbal language.

On the way of this kind of search, M. Musorgskyi was not alone in the 60's. "The great teacher of life truth" for the composer was his senior contemporary O. Dargomyzhskyi, familiarity with which occurred in 1856. Both had a common artistic purpose and the desire to find the means that would most of all contribute to its achievement. In this regard, we recall the famous opinion of O. Dargomyzhskyi, expressed in one of his letters, the idea that clearly articulates the aesthetic credo of the composer: "I wish that the sound directly expressed the word. I want the truth!" And although these widely-known words are commented upon by the researchers of the composer's work repeatedly, they are worth being paid attention again and again.

On the one hand, the content embedded in them became the basis for M. Musorgskyi's artistic search, and on the other, it is important to clarify what is hidden behind the word "truth" and whether the two composers understood for themselves the form of its embodiment. In O. Dargomyzhskyi's statement "truth" means, first of all, the reflection of the human nature with all possible psychological, and sometimes, social specificity. And Dargomyzhskyi saw his achievement in the most accurate musical simulation of linguistic intonation - in the transfer of his pitch figure (look, for example, at romances "Titular Advisor", "Miroshnyk", "Worm"). From this position, Musorgskyi also repulsed in the second half of the 1960's, when he created songs-portraits "Svetyk Savishna" (1866), "Seminarist" (1866), "Beshketnyk" (1867), "Sirotko" (1868), "Lullaby of Yeremushka

"(1868) and" *With the Nanny* "(1868), which immediately preceded the work on "Marriage". From here the first statements of the composer on "the speech of people" lead their origin [1; 5].

For the creative evolution of Musorgskiy's the turn to "Marriage" in the 60's was a logical one. It is necessary to give here the proper courage and aesthetic foresight, with which Musorgskiy took up the creation of an opera on the unchanged prose, and, moreover, *everyday type of prosaic text* - a material that is completely inappropriate to the traditional requirements of the operatic libretto. Due to his peculiar aesthetic experiment, Musorgskiy became the first who has shown the prospects of creating a new type of concept based on the synthesis of actual musical drama with the deep introduction of specific techniques of the prose narrative to the musical concept in the historical development of music. And in this sense, the composer has historically advanced far beyond his contemporaries, surpassing in the "truthfulness" of the language he finds, even his direct inspiration, O. Dargomyzhskiy, who, within the limits of the operatic genre, turned to prose only in syllabic recitative episodes.

All the way passed by M. Musorgskiy from the early vocal miniatures to the songs of the late 60's is through the intuitive movement towards prose: in the material aspect - to the "prose of life," and in the language-structural one, to the support of the public-verbal genres, to the opera-recitative, which served as a stimulus for the further search for forms of musical embodiment of "human voice intonations" in vocal creativity of the 70's.

Chamber music in various versions of its internal general possibilities became the necessary basis for the creative method of the composer (that is, also opera) because it implied sequential analytic work with the word, the search for ways of interaction between poetic and musical artistic expression groups, and also contributed to the development of psychological-characteristic means of music, which are necessary for the creation of the musical typology of human characters. It is in the direction of this typology that a romantic opera is built up.

Near O. Dargomyzhskiy, in the composition of his talent, M. Musorgskiy adjoins to him and for his views on the musical drama (musical tragedy) inspired by his opera Dargomyzhskiy "Stone Guest". However, unlike Dargomyzhskiy, Musorgskiy, in his mature works, firstly seeks for greater historical scales of the operatic plan, and secondly, maintains allegiance to the main musical, opera, "hero": the people whom he "understands as a single

person", devoted to a great idea inspired by this idea. All actors of Musorgskiy's opera are the personification of this idea from its various parties, with its various hypostases.

To emphasize this genre of the opera "Khovanshchina", as a pioneering one, Musorgskiy gave her the author's verbal subtitle "folk musical drama". In the work on "Khovanshchina" the composer appears not only as a librettist, but also a contemporary historian, archaeologist and sociologist at the same time. Completed panorama of human characters, which the composer represents in this opera, arises in a common verbal and musical way. It allows us to evaluate the method of Musorgskiy as a polyphonic, which is not inferior to the psychological insight of the novel poetry of F. Dostoevskiy. Continuing the direction of the "historical tragedy", begun in Boris, "Khovanshchina" further develops and Pushkin's theme in the work of M. Musorgskiy: the composer can perceive and continue the *literary* search of Pushkin, including, in relation to the stylistic freedom of poetic text. As E. Fried observes, in "Khovanshchina" they found a predominant development of the principles of Pushkin's chronicle drama [5, p. 117]. However, this is expressed not so much in the decentralization of the actors (in the polycentricity of the characters), but in revealing imperfections, first of all, the moral, both the man himself and the social mechanism of his life. It was O. Pushkin who opened a gallery of those images in Russian literature, which are interesting for their drawbacks, negative features and "escape from idealization". In the Russian opera of the romantic period only M. Musorgskiy managed to support this type of artistic character and find appropriate means of musical expression.

In the operas "Boris Godunov" and "Khovanshchina" there are all types of opera rooms. Their structure varies by variety - from tripartite (Aria of Shaklovytyi) to huge freely-recitative scenes (monologue of Boris in the scene with the chimes). In each new opera, Musorgskiy uses ensembles and chorus more often; in "Khovanshchina", written after "Boris Godunov", there are fourteen choirs, which give grounds to call it "the choral opera".

In the operas of Musorgskiy there are relatively few arias and incomparably more arioso - that is the small and deeply emotional musical characteristics of characters. Arias - narrative and everyday vocal forms, which are organically connected with the drama of the whole, as well as monologues, in which verbal text defines and directs musical construction, are becoming of great importance. While working on the "human speech", the composer discovered a new interest in the tune of this dialect to the approach of the recitative and operatic melody to a new type of operatic cantile as "meaningful / justifiable melody," as

Musorgskiy wrote to V. Stasov, creating a new style of vocal writing, which is the result of numerous experiments and aspirations of all his creative life [3]. The summit and the result for the search in this area was the role of Marfa from the opera "Khovanshchina". It was in this role that the composer achieved "the greatest synthesis" of the speech expression with true melodism [5].

Thus, the proximity to the verbal basis of the literary language, the exacerbation of all means of expressiveness of prose speech in the work of Musorgskiy proved to be solidarity with his desire to reveal the contradictions of human life not accidental, due to all human history, to explain the content of Russian history as a doom for split and twilight. The monologism of the form in interaction with the principles of cross-development, the rejection of traditional leitmotifs in order to strengthen monointonational ties in the musical evolution of the image, the individualization of characters and the identification of their dynamism through a stylistically detailed musical writing - M. Musorgskiy directly related these principles of operatic creativity to his attitude to the word, "vital truth" verbal aspects and literary-poetic possibilities of semantic synthesis.

In general, **the scientific novelty** of the study is due to the introduction of new genre and verbal-speech criteria for studying the opera language, which allow to determine the synthetic forms of operatic solo-vocal lexicodes, in particular, in the work of M. Musorgskiy. **The conclusions** of the work point, firstly, to the leading role in the development of the operatic vocal language of the literature genres influence related to rhetorical practice and the leading communicative life-spheres; secondly, on those innovative achievements of M. Musorgskiy, which marked the further development the musical language of the opera as synthetic as compatible with verbal genre leaks.

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Date of submission: 13.12.2017