

T. Shevchenko

***TEMPORAL ASPECTS OF INTERPRETATION OF FANTASTIC
IMAGINERY IN N. MEDTNER'S PIANO MUSIC OF***

The article discusses the importance of chronotope in music, found the typical model of conceptual chronotop in Medtner's music: fabulous, ballad-narrative, lament and lyrical, as well as some features of display of the category of time in the fantastic imagery of composer's piano music at the composite, plot, stylistic expression plan.

Keywords: chronotop, temporality, N. Medtner's piano works, fantastic imagery.

The first attempts of the philosophical study of the musical nature and its interpretation in terms of the philosophical categories refer to the times of the ancient Greeks (the Pythagoreans, Plato, Aristotle), then the investigations were continued in the Middle Ages (Augustine, Boethius, J. Zarlino, V. Galilei), in the works of German philosophy (A. Schopenhauer, F. Nietzsche, F. Schelling, G.W.F. Hegel), formalists (E. Hanslick, R. Zimmerman), the Frankfurt School (T. Adorno), in works on semiotics and symbolism (S.-K. Langer), domestic philosophers and musicologists (A . Losev, V. Medushevsky, B. Iavorskyi, B. Asaph, A. Schweitzer, M. Arkadev, T. Cherednichenko, A . Sokolov, A. Samoilenko, V. Sukhantseva etc.).

Modern science, more fundamentally affecting the process of social development, reveals a constant attraction to the problem of time, "rediscovering" it in the context of the unity of nature, society and a man. Interest in time is relevant for the natural sciences and humanities for the cycle. Almost any manifestation of human activity not only "shipped" in time, but also "is a process of humanization of process time, a kind of obedience to the course of human history of the universum of the greatest cosmological time" [7, p. 17]. Time is a fundamental axis of world events, the ideas of which are fixed and developed in different cultures, acquiring its context in different coordinate systems - ethnic, historical, personal and subjective etc.

Such importance and relevance of the research problem of time in modern science, including musicology, became a reason for writing this article. The object

of work is the temporality in Russian musical culture of the XIX-XX centuries. The subject of our research is peculiarities of manifestations of temporality in the piano music of the prominent Russian composer N. Medtner as one of the aspects of the interpretation of the fantastic imagery.

The term of "temporality" (from the Latin Tempus - time) is used by us in accepted sense in modern science - as "functional-semantic category, expressing the essence of the physical and philosophical aspects of time, implemented by various linguistic means of expression time: a set of grammatical, lexical and combined resources where the core of temporality is a grammatical time "[4, p. 19].

In contemporary scientific literature the problem of time is developed in the broader context: its philosophical aspects are reflected in the works of Ya.F. Askin, M.V. Akhundov, A.M. Postepanenko; the cultural "section" of social time is represented in the works of M.M. Bakhtin, S.S. Averintsev, A.F. Losev, A.Ya. Gurevich, D.S. Likhachev; the issues relating to artistic time E.F. Volodin, N.I. Dshohadze, M.S. Kagan.

Important role played the phenomenon of time and musicological research literature as "time initially acted as a sphere of musical imagery" [7, p. 17].

As in other fields of art, time is inextricably linked with the space, making the phenomenon of musical chronotope. Chronotope (Greek Chronos - time and topos - place, i.e. literally. - "Time-space") is an aesthetic category, "reflecting the ambivalent relationship of temporal and spatial relations artistically assimilated and expressed by appropriate visual assets in the literature and other forms of art"[9, p. 6].

Introduced to Psychology by the prominent Russian and Soviet physiologist A.A. Ukhtomskiy (1875-1942), the term "chronotop", owing to the works of Bakhtin (see. [3]), became widespread firstly in literary studies and then - aesthetics.

The birth of the concept and its subsequent rooting is related to important scientific discoveries of the XIX-XX centuries., as well as to the subsequent

dramatic changes in perceptions of humanity about the picture of the world in this period. According to them the space and time coordinates are thought of as interrelated single four-dimensional continuum, substantially dependent from the reality described by them. The emphasis put by the discoveries of A. Einstein, G. Minkowski (the concept of four-dimensional space, the scientists introduced in the 1907-08) and other scientists in the content determinism of time and space, as well as their ambivalent relationship metaphorically played in the conception of chronotope in scientific poetics of Bakhtin. On the other hand, this term refers to the description of noosphere by V.I. Vernadskyi, characterized by a single space-time associated with the spiritual dimension of life. It is fundamentally different from the psychological space and time, which have their own characteristics in perceptions. Here, as in Bakhtin's chronotope, it says about both the spiritual and material reality, the center of which is a man.

Central in the understanding of the chronotope, according to Bakhtin, is axiological orientation of the space-time unity, the function of which is to express personal position, meaning in the artwork: "The entry into the sphere of meaning occurs only through the gate of chronotop." In other words, the meanings contained in the work can be objectified only through their spatial and temporal expression: "The literary and artistic chronotope is a merging space and time to take concrete and meaningful whole. Time is condensed, compacted, it becomes artistic and visible; space is intensified, drawn into the movement of time, the story plot. Signs of the times are revealed in the space, and the space is interpreted and measured by time "[3, p. 235]. Moreover, their own chronotope (and meanings disclosed by them) have both the author and the work itself, and the listener perceives it (readers, viewers). Thus, an understanding of the work and its social and cultural objectification is, according to Bakhtin, one of the manifestations of dialogic existence.

Chronotop is different for each sense, so the artwork is a multi-layer ("polyphonic") structure from this point of view.

Time and space are the most important characteristics of a musical image

that organize the composition of the work and providing its perception as an integral and original artistic reality.

Sounding forms of culture are able to convey the essence of time, unlike the visual-graphic forms with elements of sound (film and theater), which transmit the phenomenon of time. The latter transfer time indirectly through space, while music and language - itself. In contrast to the non-audio forms of culture, "the language and music retain the privilege of the direct effects of its real time "scan", i.e. it is a phenomenon accompanied by his perception and comprehension, congruent to the flow of the physical processes of order one by one" [8, p. 4].

We can speak about chronotopic structure of an artwork from the point of view of the individual plot motifs, its genre specific, individual style of the author, as well as in connection with the organization form of the work.

Chronotops, expressing common features of artistic space-time organization in a particular culture system, also testify about the nature and direction of the dominant value orientations in it. In this case, space and time are conceived as an abstraction, through which is possible to construct a unified picture of the cosmos, a unified and orderly universe.

"The fundamental importance of the issue of the characteristics of artistic chronotop is the fact to which type relates one or another kind of art - static or dynamic. In static types of art the fixed image of the whole precedes its time base in the perception "[16, p. 1174]. In dynamic arts, which include music, image is the result of a mental integration of all aspects of irreversible deployment.

Time is that fundamental "axis" of world events, the ideas of which are fixed and developed in culture, acquiring the specifics depending on the specific areas. Musical time as a special modification of art time is a specific, material and ideal form of existence of music, finding expression in a particular composition and organization of the work and expressing a certain spiritual and figurative content.

Study of temporary wealth of music is only possible by comparing it with the categories of musical image, artistic method in music and musical style, also

related to the artistic process. The concept of the era, as well as the concept of the composer, appearing in the laws of time, organizes the material in this or that particular musical form.

According to the modern researcher, the process of composing art is revealed through a system consisting of elements such as the "time of the subject of art" (i.e. through the conceptual and perceptual time of the composer associated with its worldview and individual psychological characteristics), compositional time musical works (in the form of procedural deployment musical form), as well as through co-artistic time of artist (the execution of the work that is artistic expression temporary nature of the composition) and the listener (also connecting in his mind the artistic perception of time author, artist, and his own) [7, p. 20].

Let us consider further the importance of time (temporal) parameters in the music of the Russian composer and pianist N. Medtner on the example of his piano compositions.

First of all, we note a great role of piano music in the creative heritage of the composer; it is he who "trusted his inspiration" to it because he managed to "open up new possibilities of piano sounds, so unlike the sound of other authors," [5, p. 7]. In this regard, A. Goldenveizer concludes that "he (N. Medtner) is close to Chopin, who was even more closed" [6, p. 58].

Considering N. Medtner's piano work in the context of temporal preferences of the author, we identify the importance of program in his plays and sonatas, as well as the role of program prerequisites at the time work organization of the composer.

N. Medtner left a verbal recording in many piano works that are central to his work, which helped to penetrate deeper into the emotional content of the plan. For example, Tales No.4, op. 34 has the following motto: "There lived a poor knight, silent and simple." Not only this epigraph, but also the name of the play for two pianos, " Errant Knight ", remind the images of creativity of A. Pushkin.

Genre of piano sonatas in the creative heritage of N. Medtner, "can be compared to a mountain ridge, over which loom fourteen distinct peaks in which

each other is not similar" [5, p. 8]. He turned to this genre throughout life, "we can say that the main idea and the primary meaning of sonata form is solved by him as well as by certain composers of post-Beethoven period" [ibid, p. 10].

Most of the 14 Medtner's piano sonatas have names or epigraphs: "Sonata-Ballad" (or. 27); "Sonata-Tale" (or. 25); "Sonata-Lament" (or. 11); Sonata (or. 25, №2) with an epigraph from a poem by F. Tiutchev; "Sonata-remembrance" (or. 38); "Tragic Sonata" (or. 39); "Romantic Sonata" (or. 53); "Lightning Sonata" (or. 53); "Sonata-Idyll" (Op. 56). These title or epigraph before exploring the musical text send a certain emotional setting to the artist. Composer in the piano sonatas use different kinds of software specification of the content: a genre (a ballad, lament, fairy tale), poetic and emotional - psychological. Author's program resembles a preface to the musical text, revealing the inner world of the composer in divers ways. Selection of work topics by the composer reflects his specific creative aspirations.

N. Medtner, as well as his great friend and contemporary S. Rachmaninov, by referring to the word revealed in the musical creativity of themes and images that excited him. You can pay attention to the fact that Rachmaninov's, as well as Medtner's piano works contains the name "picture" (Fantasy "Pictures" for 2 pianos, Etudes-pictures). Comparison of poetic epigraphs from the piano-duet suite with answers of S. Rachmaninov, 40 years after it was written, for the question "what is music" has led to the conclusion that between them there are "amazing analogies, confirming the stability of tendencies of the author to certain emotional states as a significant figurative for him throughout the art "[17, p. 281].

This comparative analysis of the works of two outstanding musicians who worked in the same historical space on the basis of attracting program explanation to his instrumental works, demonstrates the great importance for each of the composer (in our work - to N. Medtner) of verbal concretization of figurative content of a series of works.

Choosing for his work any program canvas, the composer decides how necessary it is to report about it in the notes to the executor. In this sense, the

interesting arguments of the composer V. Barkauskas, who writes: "The composer can be guided one way or another organization of musical material, it can even create a compositional system ... The logic thinking of the composer is reflected in his chosen system and leads to a definite artistic and imaginative result "[2, p. 119].

Based on the foregoing, it is obvious that working on instrumental composing it is necessary for artist-pianist to seek a reflection of the composer's program design in detail of the musical text (intonation, dynamics, harmony, texture, contrasting thematic material, form, gradations of tempo etc.).

Analysis of program in the piano works of N. Medtner brings a special significance for the composer's of fairy fantastic themes, fantastic-allegorical semantics suggests that the soul internal content of the composer is a structure of his world view, ways of imagination - gave impetus to the development of fantastic images in sonata form. This was noted by the largest Russian pianist G. Neuhaus, pointing the fact that "obviously, Medtner gave the concept and meaning of the "fairy tale "of particular importance" [14, p. 33]. Thus the "Sonata-Tale" was born or.25 № 1. Moreover, the disclosure of the content of this fantastic musical works occurred by including narrative manner of execution.

According to A. Medtner, "many of the works of Nikolai Karlovich arisen in connection with any poetic and fantastic images, impressions, but it never imposed the program, hindering for music. For example, the Sonata-Ballade or. 27 associated with Fet's poem, the opening words of which are as follows: "When the divine fled human speech" [13, p. 44]. The inner drama of the sonatas (including a fugue), full of bright contrasts, allows to think over the difficult subject of design, directing to the best examples of literary ballads.

As the method of representation of reality influence music and the language component of the work, there is a special "aesthetic reality" in the genetically folk tale genre of music, which is characterized by selection. According V. Ya. Propp, in fairy tales "about an ordinary, workaday <...> from the point of view of aesthetics of folklore bearer should not be told" [10, p. 88]. Researcher V.P. Anikin said: "Art in the folklore method has the property that allows it, so to say to summarize

ideological experience, to combine different world without changing the generic form of reflection of reality" [1, p. 171]. Thus, the selection of building elements of folklore work depends on traditional cultural norms, resulting in a folkloric reality in which the law of aesthetic idealization works.

Fantastic chronotope (time-space in the terminology of Bakhtin) is singled out as one of the "bearing structures" of the structure of the genre by many researchers, "because time-space-making clearly visible image of the world inherent in the structure of the genre" [10, p. 30]. The picture of the world in a fairy tale, following a tradition that goes from mythology, always is closed in cycle, and therefore time-space in a fairy tale is "closed". D.S. Likhachev wrote: "Fantastic time does not go beyond the tale. <...> It is absent before the beginning and there is no fairy tale at the end of it" [11, p. 88]. These artistic laws work at the level of musical art with fantastic imagery, in a piece of music ("Tales"), and at the level of the large form ("Sonata-Tale" or 25 No. 1) of N. Medtner.

One-part "Sonata-remembering" occupies a special place among the sonata creativity. The name of this essay contains an allusion to the idea of the series "Forgotten tunes" in which the composer remembered flashed musical themes during the work. At the same time we can talk about intimate personal memories of the artist, who gently float in front of him in moments of reflection. Therefore, sonata music is devoid of external showiness or a virtuoso, and in respect of chronotop it is seen as close it is to a ballad structure.

As it is known, it is necessary to distinguish the two timelines in a piece of music. First is objective time, expressing the duration of the work in astronomically-objective time units, i.e. the time required to perform the work and listening, according to which the composer models the time, in accordance with the style of thinking of his era. The second is the time modeled by musical means interacting with the objective time and is probably the most important vector of temporary work.

The sense of the time passage is provided by musical means of continuous changes of the musical fabric, so changing the phrase in the course of its

development, we will get a different feeling of the time passage. Thus, the change is a measure of time in music. The basis of these changes is the most brief item of musical thought - a thematic cell (in the figurative expression of V. Martynov - "semantic atom of works" [12, p. 238]).

Time of fairy tales is obviously conditional past, fictitious time (and space) of tall tales. So the tale often ends with ironic ending, destroying the illusion ("I was there, honey-beer drinking ..." etc.) and stresses that there is no real way from the tales time to the time of its utterance [16, col. 1175].

If the calculation of "times and terms" in the early oral and written literature dates back to the mythological archetypes ("thirty years and three years" is a sacred number), the narrative play of time and space of modern times was based on naive-realistic space-time feeling. The archaic and early literary epoch tended to compact scene of time and epic narrative. His pace could not too sharply contrasted with the pace of events depicted, too ahead of them; on the contrary, the epic is characterized by slowing down and stopping associated with an abundance of explanatory digressions, visual and gaming moments [ibid].

Thus, the category of musical chronotope is spokesman of metamusic content of Nikolai Medtner that appears in the features of the organization of figurative art world of the composer - namely his tendency toward fantastic program narrative and imagery, which in its turn is reflected in the chronotop incarnation in piano works of Medtner defined above mentioned fantastic imagery and narration in the form of the following models of conceptual chronotop: fantastic, ballad-narrative, lyrical lament.

The musical version of the fantastic imagery of N. Medtner inherits from invariant folklore - folk tale - its composition, narrative, stylistic expression of plans that we have to explore.

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