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**THE CHARACTER OF MARFA – SCHISMATIC IN THE OPERA
“KHOVANCHSHINA” OF M.P.MUSORGSKY**

The article deals with the spiritual origins of the character of Marfa "Khovanshchina" of M.P. Musorgsky, coming from the tradition of the Russian Orthodox Old Believers' history. Also the main features of the main character of the opera were identified, associated with the environment of the Old Believers, and a dualistic nature of Old Russian culture was formed.

Keywords: *female opera character, the Old Believers, Russian opera, psychology, ancient Russian sources, dual faith*

«... and now, yesterday, a week ago, and tomorrow I think –

... to tell people a new word of friendship and love »

(from the letter of M.Musorgsky)

M.Musorgsky was, according to academician D.S.Likhachev, "the greatest thinker of the history of thought, who has not been revealed yet, in particular, " [9, p. 257]. Plunging into the events of ancient times, M.Musorgsky has never been dispassionate chronicler and everywhere he turned out to be an accomplice of events which had an inevitable affect on the lives of people and brought them untold hardships, caused mental confusion. M.Musorgsky was empathetic, compassionate to all his characters. The *historic* aspect is inseparable from the *psychological*. Rimsky-Korsakov, describing Musorgsky as "artist- anthropocentrist " stated in this regard the following: "National character of Musorgsky is in a deeply Russian, vitally true psychology of the soul" [4, p. 627].

M. Musorgsky does not *depict* historical reality, but *embodies* it, plunging himself and the listener in era, events, characters. It gives rise to a new kind of art (music) time - a living time-space. It explains not only the perception of the composer's music, but also experience, empathy, immersion in the world of Musorgsky's characters. It explains the phenomenon of perception of Musorgsky's music, in which there is a direct experience of life "as it is", as well as the pain of the composer that permeates life and vital creative

space of both the Masters and the audience of his creations, capable to *live* music events product the same way as he.

Such a way of life is characteristic for the pre-reform of ancient religious consciousness – it is the state of mind that V.V. Medushevsky designates as *praesentio* – "presence, direct impact, force" as opposed to post-reform, Petrovsky-European *repraesentio* - "visual representation, image" e.g. "semiotic representation of living in visual arts in component presented forms, ... creating external circumstances and inner feelings" [10, p. 14-15].

M. Musorgsky and F. Dostoevsky in strength and depth of psychological analysis of culture XIX century can't beat (Musorgsky, according to the definition of B. Asafiev is a "great" psychologist and musician" [3, p. 194]). Their depth of understanding of soul-spiritual human nature are alike, as well as awareness of the complexity, uniqueness of its nature, and unprecedented *compassion* in intensity and passion, that's why painful for artists and for the reader – listener, as the ability of using the energy of love to understand the suffering of another person, and hot, life-giving *sympathy*. Limiting power of the feelings, reaching the extremes and typical for Musorgsky's and Dostoevsky's characters often leads them to a tragic end. Dmitri Karamazov and Nastasia Filippovna of Dostoevsky, Dositheus and Marfa in Musorgsky are such characters.

Special talk in this regard deserves the character of Marfa – schismatic, presented in the opera "Khovanshchina" by Musorgsky, to which this article is devoted. This work focuses on the moral and spiritual origins of one of the most striking characters of women in Russian, as well as in all the European opera literature of the second half of the XIX century.

No wonder that the title of the article contains the definition "schismatic" next to the name of the Musorgsky's protagonist present and because it is there, in our opinion, should be looked for the moral foundations from which the heroine draws its remarkable strength to the difficult situation that is emerging in her life .

So, what is the split (in other words, the phenomenon of Old Believers) for the main character of "Khovanshchina" and the composer himself, whose favorite heroine, in his own words, is Martha?

Old Believers' movement that arose in connection with the activities of the Reformed Church and the Patriarch Nikon and Tsar Alexei Mikhailovich in the 60-70-ies. Of XVII., defends the pre-reform old Russian spiritual ideals and the fundamentals of existence. And the foundation of Christian Russia, in turn, is the Holy Russia, which at the level of people's *holiness* is an *ideal* and a *norm* of life - this is the ideal Russ of

In "Khovanshchina" the main proponents of the idea of Holy Russia were Old Believers, led by Dositheus, whose words expressed the key idea of the whole opera, "Holy Russia, it is looking for." Women's incarnation of this powerful spiritual force is the character of Marfa, whose spiritual mentor is Dositheus. Embodying one pole of Russian self-consciousness in its tipping point – of 80-ies of the XVII century - Dositheus, Marfa and the other dissenters, opposed the new outlook in the face of Peter the Great, with his obvious hostility to all Russia before the reforms, "a strange, wild and incomprehensible" for enlightened Europeans.

The central conflict of the opera lies in the contrast of these *two fundamentally different types of world outlook*, their polarity, practically in all spheres of life, and, most importantly, with their opposing views on key spiritual goals and values - Holy Russia of Old Believers with its acutely spiritually oriented values and historical Russia of New Believers for which significant points are present, earthly, self-asserting (an allusion to the eternal dispute Josephites and Nilophites!).

Considering the origins of the character of Marfa and knowing of the existence of a real prototype of the heroine (which will be discussed later), let's find out what was the attitude in principle to women in the Old Believer community.

The study of literature and everyday life of the Old Believers of the second half of XVII - XVIII centuries, showed that "a woman took a prominent place in it than in the Orthodox society" [16, p. 3-4] and "even from the first quarter of the XVIII century, there is a very characteristic maxim: that in the split - "что мужик то вера что баба то устав" (variant - " что двор, то учитель, что баба, то типик ") [14, p. 333].

A striking example of quite pronounced significance of femininity in the Old Believers was the situation in the biggest center of Old Believers at the beginning of the XVIII century - Kerzhenets, which was enveloped in a heated debate regarding the heretical letters of Avvakum and meetings took place with the participation of older women, and even in their cloisters. In the last quarter of the XVIII century, "when agitated Moscow was preparing for the famous peremazansky sobor, Kerzhenets female convent expressed general requirement in the courier message" [14, p. 334].

At the beginning of the XVIII century, the great authority of the time - the famous priest of Vetka, Theodosius, sending a message to Kerzhenets about the "innovations" of the known Deacon Alexander, refers not only to the "fathers" and "brother", but also to the " честнаго собора иночествующимъ матерямъ" listing even the names of the principal. There is also the fact that fugitive priest was rebaptized in full priestly vestments "from old wive's counsel" [ibid].

According to V. V. Andreev, before the adoption of Christianity in Russia there was equality between the two sexes, and that this traditional social women freedom was preserved by the Old Believers, due to the purity and authenticity of their old faith [1, p. 251-253].

In the fourth chapter, "The dark and bright sides of the schism," the book by A.S. Prugavin "Schism and sectarianism in Russian national life" (M., 1905), based on ethnographic materials it was convincingly argued that one of the positive effects of the Old Believers is its family life. Speaking about the situation of women in priestless consent, the authors noted that the status of women and men, not only in the family but also in public life is the same: "The husband and wife are equal persons. Both he and she have the same right in the meetings and in life. At meetings, women are in the same roles as men, e.g. they sing psalms and songs, say sermons, improvise prays, make comments and clarifies the meaning of Holy Scripture. At home they are not just housewives, but generally a sovereign entity. In short, in the family, in fact there is complete equality between all "[13, p. 87].

Soviet historian V.G. Kartsov, exploring family life of priests' and priestless concerns, concludes that the Old Believers had more freedom than the officially-

Orthodox woman, and women's freedoms were connected with not only religious, but also with economic life, including the area of trade [7, p. 10]. By analyzing the position of women in the Old Believers community, Old Believers traditions researcher E.S. Danilko concluded that the woman " always occupied a fairly high status in the religious community [5, p. 118].

The explanation of this high-status woman the Old Believer due to the fact that it played a significant role in the preservation of the old faith, tradition and culture of the religious group [16, p. 19]. The fact that she could send important functions in the religious and social spheres was unusual for the traditional Russian consciousness.

Numerous ethnographic materials show that Old Believers could participate on the one hand, in the very church service, on the other hand, were engaged in church teaching and teaching children to read. Women could send function of psalm readers, who was singing during the service, lay-sister that, living in a monastery, was engaged in reading, crafts and education of children, senior choir sister - pious and competent lay woman, well versed in the church charter, knowing znamenny chant during service leading reading and singing in the choir [15, c. 286].

Further mention should be made of women who sent different religious function under the guidance of a mentor in peasant huts belonging to men. In addition, the monastic Old Believer could not be omitted, who also played an important role in the religious life of the Old Believer community [17, c. 64].

"In family life even Orthodox woman [meaning spokeswoman of Nikonian tradition – *T.K.*] and Old Believer were the guardians of culture, religion, tradition, and home" [16, p. 20], which is characteristic for all traditional societies. But besides Old Believer being together with a man as the guardian of the old faith, performs a number of religious functions outside the home life - she "not only participated in the church service and was engaged in religious education of children, but also could become a mentor, i.e. spiritual leader of the community and send different religious rites, including a confession, baptism, funeral, etc. "[*ibid*].

The public service functions which were impossible for a woman – nikonian,

became quite normal and common for woman – Old Believer. And among celibate supporters of priestless sect the percentage of women attached to the religious service, was significantly higher than that of the Old Believers of priestless marital consent where the most important task of the women was the birth and upbringing of children. Old Believers, sending religious functions in the community, regardless of the reasons for performing this role had a high social status in the early periods of the history of Old Believers.

Thus, as shown by numerous documentaries of schism age, the role of women in the Old Believer community in different historical and psychological reasons, had always been high, and largely determined the atmosphere of the spiritual life of Russian society in the initial period of the history of the Old Believers, and in later times.

M.Musorgsky, like all “kuchkists”, strove to express exactly all the historical features of the era, which he addressed in his operas. Especially carefully he studied historical materials related to the early era of sectarian movements and about the importance of women in the life of the early communities of Old Believers, he was most likely aware of. In their letters the composer indicates a real prototype of Marfa – baryn’s wife and princess Sitskaya. In the letter to V.V. Stasov on August 6, 1873 Mussorgsky wrote: "our schismatic (baryn’s wife and princess Sitskaya), running "from above ", i.e. from towers from stuffiness of incense and feather), we will lead her, dear quasi-strelchikha- schismatix - in swon sisterhood Marfa, to Prince Golitsyn to read fortune about fate. Golitsyn knew "upper court" a little, and was not well received by the queen Natalia, he could not see a young peasant woman Sitskaya "[11, p. 133]. Not for nothing did Prince Ivan Khovanskii (the first of Rurik according to genealogical books!) welcomed Marfa as a friend.

Historical sources indicate that the princes Sitskie were from Lithuania and Russia and are descended from Prince Semen Fedorovich, the representative of the second branch of the princes of Yaroslav, wrote a general surnamed inheritance Mologa princes. He got into the ownership of the neighborhood of the river City, a tributary of the Mologa and the place of his possession surnamed Sitsky (the name is written in the documents differently: Sittskoy, Sith, Sitsky). Prince Vasily Sitsky, Boyar of Ivan Gozny

(1568), fell in battle in Livonia under the walls of Wenden (1577). "Princes Sitskie were immigrants from Russia, Lithuania, and grandfather of Prince George was with Shuiski feeding prince of Novgorod, i.e. lived on a salary (feeding) of Veliky Novgorod for duty, in the case of foreign war, to chair Novgorod retinues. There were many feeding princes of Novgorod, and they all with the fall of veche reign went on service in Moscow "[18].

No less is known the female part of the genus of Sitskie: thus, nee Sitskaya, Princess Anna Romanova, was the sister of his beloved first wife of Ivan Grozny and the Queen Anastasia Romanovna was with her upper barin's wife [12]. Also in the common consolidated lists of barin's wives and newcomers, who during the XVII century, enjoyed the right to travel in the Golden Chamber of the Palace of three queens during the annual major holidays, to the tables of special occasions, family (wedding, country, christenings) and church, pride of place, along with the Romanovs, Morozovs etc., Princess Sitskie took place [see details .: 6].

In the above passage from the letter of the composer, we see not only the name of a real prototype of the heroine, but his sympathetic definition of the mental sorrow essence of Marfa ("serdechnaya") - impossibly incurable, but painfully eternal love ("luibovnoe plamenenie" according to B . Asafiev [3, p. 216]) to Andrew Khovanskii clearly unworthy for such love. In the life of Marfa - schismatic as in barin's wife and nun Morozova, her sister and her lay-sister expressed some paradigmatic properties of Slavic women, and even more - the Slavic culture, especially sharply revealed in the extreme conditions of suffering and compassion. This property bears to the end of his cross, painfully, with soulful moan, directly related to the idea of martyrdom - the main idea of Holy Russia ("He who does not take his cross and follow me is not worthy of Me" - Mt 10: 38), which lies in making befallen the inevitable suffering, in humility before them, and ready to move to the end, "for the Lord." It tries to express it, and Susanna, parched from anger, and external cardiac deafness, admonished the Pharisees: "If you can understand when sweetheart heart sore, ... many, many sins to forgive you ..." [see. piano score of the opera "Khovanshchina" (ed. P. Lamm, L.: Music, 1976), p. 412]. Marfa's flame of the soul and the flame of her love (already above-ground,

superhuman) is stronger than the fire on which she came with her lover.

Such ignite of the soul, in which the flame of love for man and the flame of faith is connected, is partly due to the eschatological state of the Old Believer community, characteristic of the last third of the XVII century. Then it seemed that the last days are coming, here he is - the Antichrist (in the person of Peter the Great), when the only rescue is martyrdom in the flames. For Marfa, already burnt in a tragic fire of unrequited love, purifying fire is the only salvation, in which she would step with her lover ...

Dositheus's role as spiritual father of Marfa is to send it to the conscious and patient sorrow carrying, just as the *internal cross*. Twice he repeats it (in the 2nd and 3rd act of the opera), "Have patience, my dear, love the way you love ...", and the second time there was the addition to this phrase - " and thy name will be covered with the glory of Viennese " - has a special shade: if it's not just about the future of effectual martyrdom, but also about giving the martyr status of internal suffering [8, p. 167].

In "Khovanshchina" Marfa is not only endowed with infinite love, but also a special secret knowledge, through which she sees the future and can prophesy - always truthful, even knowing the possible consequences of his prophecies. And this ability to penetrate, to contemplate and to reveal some other hidden, "otherworldly", "inhuman" information layers can also be attributed to the typological features of the Old Believers' spiritual and folk tradition, inherit it from the ancient Russian culture.

Cultural phenomenon of the Old Believers manifests itself in the preservation of the Old Russian tradition at various levels - from the religious-ideological and ritual to the consumer (this is especially liturgical practice, book culture, iconography, various aspects of family and community structure, various forms of traditional folklore and so on. D.). In this regard, Marfa was truly embodied in the opera music of Musorgsky.

I emphasize here that the prophecies of the heroine are treated quite seriously by all the characters, who are faced with Marfa - and the girl's confessor Dositheus and her ex-boyfriend Andrew Khovanskii, Sophia's beloved Prince Golitsyn. Martha gets her

information about the future in a very conscious state- as a priestess, as a magician that causes a reaction:

- Shut up, witch [see. piano score of the opera "Khovanshchina" (ed. P. Lamma, L.: Music, 1976), p. 102].

- I would call a magician and archers would add a warlock; you will burn at the stake in public - in impotent rage to return back Emma, Andrew Khovanskii throws accusations to Martha [ibid, p. 332-333].

Thus, Marfa combines the two elements of Russia: the pre-Christian, with its Vedaniya "hidden forces" and Christian "divisive", with its "fiery news." Such two-world, two-religious connection of the worlds, inherent to Marfa, gives this unique European operatic music in a special way, the unprecedented depth and vitality.

Musical embodiment of such a complex way in the operatic music is also amazing. In the vocal character of the heroine the composer reached the greatest synthesis of speech expressiveness with a genuine melodic due to the alloy in its various intonations - peasant lyrical songs and the peasant dialect, spiritual verses, famous chant - it was the perfect embodiment of "meaningful (justified) melody" to which so the composer was fixed. Calling the word and live it "intonation base" musical language of Musorgsky, Asafiev B. wrote: "The music of Musorgsky should be sung, certainly sung in Russian in chants and in Russian as" *govorok* ", but the feeling of singing should not be vanished [2, p. 155].

It is in the vocal part of the main character "Khovanshchina" the composer was able to achieve desired higher synthesis of speech and melodies fully express the psychological state of the character of opera. " Marfa's melody in a love " duet"-funeral of the lover ... expresses own inherent creativity of Musorgsky direct embodiment of spiritual life. It animates the melody ... "word", subjecting the latter to its structure, with harmonic support brought to almost complete immobility "[3, p. 204].

Значимость достижений М. Мусоргского в выражении незаурядного, многозначного, сложнейшего внутреннего мира Марфы столь велика, что способы

музыкального (интонационного, метро-ритмического, гармонического, драматургического и пр.) воплощения вышеуказанных свойств главной героини оперы «Хованщина» требует отдельного рассмотрения.

Throughout Marfa's part the leitcomplex runs, which is conventionally denoted as "martyr Love", based on the Phrygian tetrachord and tonic Quinta with filling its fourth and relatively stable second stage (the phrase: 1st - "So, prince ..." and 2- On Marfa's aria - "terrible tortures my love") and triton momentums (2 aria of Marfa).

Necromancer character with the confessor Dositheus is shown by Musorgsky on intonation level - a number of spots of Dositheus is connected with intonation complex of "martyr of love" of Marfa and, comforting and supporting character in its "inescapable love", a pained at its core (1 arioso of Dositheus - "... and the death of the soul" with, based on the turnover of the Phrygian, "aches and chest ..." - triton momentums).

Significant achievements in terms of Musorgsky's extraordinary, multi-valued, complex inner world of Marfa is so great that the methods of music (intonation, rhythmic metro, harmonic, drama and so on.) embodiments of the above properties of the main character of the opera "Khovanshchina" requires separate consideration.

Almost, Marfa was the only embodied full-fledged, multi-faceted feminine character in the music of Musorgsky, reflecting the "reverential attraction to femininity" composer [3, p. 217]. And it's impossible to say better than the composer himself said about love, "one who had experienced love in all its freedom and power, he lived ..." [cited by 3, p. 220].

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