

PARATEXTUAL ASPECT OF THE SEMIOLOGICAL STUDY OF COMPOSER'S WORK

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INTRODUCTION

A semiological analysis of composer poetics involves the identification of its semantic and symbolic constants, which is impossible without resorting to the near-textual versus non-verbal musical text and its verbal environment.

Such in relation to musical works are both simplest forms of conceptualization, for example, a program title or author's remarks, as well as coming from outside, extra-musical attempts to put the musical meaning into a word. In other words, with this approach, the semantic space of the musical text appears as generated by the most complex dialogical relations of music and words.

As you know, the book of Gerard Genette "Paratexts: Thresholds of Interpretation" (1987)¹ is considered to be a classic work in the literary theory of paratext. The author considers paratextual elements as threshold, preceding the text, and divides them into peritext and epitext.

Peritext, according to Genette, forms the subtitle of the work, the preface, the names of the chapters, notes and other elements that are "inside" the text. Epitext is an interview with the author, reviews of critics, etc. – it constitutes an "external" textual envelope.

G. Genette also subdivides paratexts into autographs, that is, those that belong directly to the author, and allographic, created by other people.

The paratextual approach turned out to be extremely productive in literary criticism, and the paratextual analysis, with the light hand of Genette, later turned out to be the texts of literary works of different eras and directions, from Homer to modern drama².

Of the Russian philological works, we especially highlight the dissertation of N. B. Kasianova (2018), in which questions of expanding the semantic framework of a musical composition by studying specifically paratextual elements are raised. One of the tasks that the author successfully solves is the definition of "status, function and role of paratext in the structural

¹ Genette G. Paratexts: Thresholds of Interpretation / trans. by J. E. Lewin. Cambridge, 1997.

² More detailed see.: Колотов А. Паратекстуальный подход в современном литературоведении / I Международная заочная научно-творческая конференция «Филология и лингвистика: современные тренды и перспективы понимания»: сборник материалов конференции (30 сентября 2011 г.). Краснодар, 2011. 196 с. С. 37–41.

and semantic organization of a musical composition and in speech influence on the addressee”, and an important point of scientific novelty is the determination of the communicative potential of the author’s paratext of a musical composition³.

The material that Kasianova selects for analysis, if we use Genette’s terminology, is an autographic peritext in the form of program titles, subtitles and forewords by Olivier Messiaen to his compositions, and an autographic epitext, presented mainly in a series of interviews with the composer.

Agreeing with the definition of Kasianova’s epitext as a complex of authorial discursive texts (containing the author’s thoughts about her work), we clarify that there is another variant or variety of epitext – allographic, in which the composer’s work appears as an object of consideration for other authors, up to theoretical (musicological) reflection.

In the future, we will consider, first of all, precisely the interaction of music and musicology in the aspect of paratextuality, following its understanding, proposed by L. Kapustina, as a *dynamic coexistence, correlation, compatibility of two texts – scientific, humanitarian and artistic*⁴. The context of paratextuality in this case provides an opportunity to show a set of strategies, models, types of interaction of musical and musicological texts.

1. The phenomenon of the personality and work of Sergei Slonimsky: on the approaches to the paratext

Slonimsky Sergei Mikhailovich (1932–2020) – a composer, theorist, teacher, music and public figure, who undoubtedly had a great influence on the development of Soviet and post-Soviet culture. His work is devoted to many essays, scientific articles, master and doctoral dissertations; among authors there are N. Barsukov, E. Volkhovskiy, L. Gavrilova, L. Danko, O. Devyatova, U. Dibelius, T. Zaitseva, I. Zemtsovskiy, A. Milka, M. Nestiev, I. Rogalev, M. Ritsareva, E. Ruchievskaya, L. Serebryakova, V. Kholopova, I. Umnova and others.

Comprehensively educated, tirelessly active, civically active, Slonimsky speaks and writes quite often, he shares his ideas in journalistic works and musicological research, takes part in creative evenings, performs at author’s concerts, and gives interviews. Let us dwell on some sources that had the greatest influence in the formation of the paratext of his work.

The monograph by M. Rytsareva of 1991 covers the period from the 1940s to the end of the 1980s. This work, which is still extremely relevant, is a

³ Касьянова Н. Прагматика авторского метатекста в музыкальном произведении: дис. ... канд. филол. наук / Московский городской педагогический университет. М., 2018. С. 5–6.

⁴ Капустина Л. Философия и искусство: логика паратекста. СПб.: ИД «Петрополис», 2004. 216 с.

deep multidimensional study of Slonimsky's creative attitudes and composer's poetry, and the author's valuable conclusions about the priority of the figurative spheres of good and evil largely shape and initiate paratext in the composer's work.

The research position of L. Gavrilova is set in a number of publications (for example, in the article "Sergei Slonimsky's Super Drama"), but, first of all, in her doctoral dissertation in 2001, where the author analyzes the composer's opera as a single metatext, relying on musicological and textual methods, also allows you to go ahead in the study of paratextual being features of Slonimsky's works.

The dissertation work of Olga Devyatova "The Cultural Phenomenon of the Personality and Creativity of Sergei Slonimsky" is devoted to the problem of universalism, which determines the specificity of the composer's artistic thinking. The "method of cultural and stylistic assimilation of culture and style and *global cultural synthesis*" chosen by the composer is carried out "at different levels of the epochal, regional, stylistically linguistic, genre, and, finally, conceptual, "revealing in the work of both general universal symbols and Russian national symbols"⁵. A similar experience in discovering by Devyatova the Composer's Artistic "exits" into the field of universal human symbolism proved to be extremely useful in the process of modeling Slonimsky's concept sphere and revealing the place occupied by the Hamlet concept in it.

First of all, musicological opuses of Slonimsky's articles on the music of M. Mussorgsky, S. Prokofiev, I. Stravinsky, D. Shostakovich and others, demonstrate a brilliant knowledge of the research subject by their author: these works differ, as M. Rytsareva correctly writes, the ultimate concreteness, at the same time, by attracting a variety of material: factual, epistolary, historical and theoretical⁶. So, in the features of the verbal text reveals Slonimsky-artist, who owns the widest composer arsenal of means, at the same time, characterized by clear selectivity in their selection, aimed at creating a particular image.

In his composition "Thoughts on Composer Creativity" (2006), there can be heard his calls to young authors for thoroughness, "detailed study" of all elements of the composition⁷, which characterizes S. Slonimsky as a man and an author who painstakingly thinks out and implements his musicological and artistic works. In "Thoughts ...", as well as in the book "Burlesques, Elegies, praises in despicable prose" (2000) (both of a journalistic character), Slonimsky, in our opinion, is revealed as a person and a creative microcosm, therefore, in the study of a number of copyright patterns composer will rely

⁵ Девятова О. Культурный феномен личности и творчества Сергея Слонимского: дис. ... докт. культурологии: 24.00.01. Екатеринбург, 2004. С. 432–433.

⁶ Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 237.

⁷ Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С. Петербург, 2006. С. 14.

(according to the logic of paratext), in addition to analyzing music, also on the study of these texts.

Based on the thoughts of Slonimsky, *one of the leading associations* revealed on the pages of his musical opuses, it can be designated as "*death is evil*". The composer himself defines the main theme of his work as "the longing of nonexistence", "the futility of the search for immortality", which, in his opinion, is clearly expressed in a number of works – the First Symphony, "Songs of the Freedom", Violin and Piano Sonatas, "The Voice of Their Choir", "Virinee", "Icarus", "Master and Margarita", Fourth and Ninth Symphonies, "Hamlet"⁸.

"Suffering from early reflection, premature self-analysis", brought up in an intelligent writing environment, young Slonimsky early faced a "formidable ghost of death" that carried away forever his close people, showing its terrible appearance on the pages of the works of beloved authors – Lermontov, Yesenin, etc.⁹. "The strongest impression," notes Sergei Mikhailovich, "is not only literary, but above all philosophical – "Before Sunrise" by M. Zoshchenko. In this story I found everything that had long tormented me and continued to excite me: *inexplicable spleen, death, fatal melancholy and human doom*" (italics by V. M.)¹⁰.

At the same time, Slonimsky *seeks and finds ways to fight death with evil*, both in life and in creativity. Adhering to Zoshchenko's close understanding of the opposition "life is death", which sees "in the human spirit <...> the source of optimism and meaningfulness of being"¹¹, throughout the course of his life he takes an active civic position, supporting "talented and kind people", not letting "the best, living and beneficent die" in each of them¹².

S. Slonimsky allows a kind of artistic immortality to achieve creativity, which is reached, first of all, by relying on the tradition (cultural and musical), manifested in the music of the composer at all levels: syntactic, genre and style, architectonic, semantic, conceptual.

The historical and geographical breadth of the images and themes of Slonimsky's creativity demonstrates the desire to *squeeze together incompatible*, at first glance, *semantic complexes*, rotating, in reality, in one universal "eternal" semantic orbit. The composer uses an ancient myth (ballet "Icar", symphonic poem "Apollo and Marsyas", chamber opera "Tsar Iksion") and Shakespearean drama (the operas "Hamlet" and "King Lear"), as well as historical events (the operas "Visions of John the Terrible", "Maria Stuart") and Russian prose of

⁸ Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 36.

⁹ Ibid. С. 67, 36.

¹⁰ Ibid. С. 66.

¹¹ Слонимский С. Жизнь – какая она есть. *Сов. музыка*. 1990. №10. С. 6.

¹² Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 74.

the first half of the XX century (the operas “Virineya”, “The Master and Margarita”), poetic works of Russians (cantata to A. Blok’s verses “The Voice of Their Choir”, vocal cycles to verses by O. Mandelstam, A. Akhmatova, S. Yesenin, I. Brodsky, D. Harms and others), and Japanese (vocal suite for mezzo-soprano and the piano “Spring has come”), Uzbek authors (“Three gazelles of Nadira” for soprano and piano to the words of an Uzbek poetess of the late XVIII century), poetry of medieval knighthood (vocal cycle “Songs of Troubadours”) and biblical texts (lyric fragment for soprano, tenor, chamber choir, oboe, horn and harp “Song of Songs of Solomon”, monologues for high voice, oboe, horn and harp “Psalms of David”).

Based on the titles of the listed works, the *significance* for the musical metatext of Slonimsky’s *eternal images* (Hamlet, Master, Icarus, Yeshua, Margarita, and King Lear) is obvious.

In the implementation of universal plots of world culture, the composer is helped by the *polystilistic installation* that he chooses, one of the main ways of forming thematism is the intonational and genre stylization of folk, Renaissance, Baroque, romantic, dodecaphony, pop-jazz patterns. For example, we consider the observation of M. Rytsareva to be true that the stylization of old European melodies – “from ballad to street song” – was realized in “Voice from the choir”, “Songs of freemen” (“Sow me, young”), “Lyric stanzas”, “Merry Songs,” “Songs of the Troubadours,” “Mary Stuart”, and “Hamlet”¹³. Slonimsky, who himself repeatedly participated in folklore expeditions, writes about the need to get acquainted with folklore, to study it thoroughly in direct contact with performers – peasants, townspeople in real life, acting in this regard as the continuer of the Glinka-Kuchkist tradition. According to the Master, the modern composer needs an organic “entry into the soul world of people of his time”: “Not the creator of modern, lively, human music, but a democrat”¹⁴.

Another significant feature of Slonimsky’s creative method, which firmly connects it with the monoaction, polyphonic, homophonic and harmonic achievements of past centuries, is its reliance on melody. “It always seemed to me”, writes the composer, “that particles of the soul live in motives, stopping beautiful moments. The musical speech in me merged with the most subtle sensations and deep impressions, and they with life itself”¹⁵.

Not only the melody, but also harmony (mainly modal) as its sensitive resonator, responding to the slightest modal changes, becomes the leading means of expressiveness of Slonimsky’s composer’s arsenal. He often talks

¹³ Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 176.

¹⁴ Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 4, 9.

¹⁵ Слонимский С. Бурлески, элегии, дифирамбы в презреннойпрозе. СПб.: Композитор, 2000. С. 35.

about the possibility of the modern composer finding “his freedom of extended linear melos”, about today's revival of harmonious traditional tonal principles¹⁶.

In general, S. Slonimsky, as a neo-folklorist and neo-romanticist, combines traditional and innovative in his work. And it is this synthesis that gives rise to the originality of his musical language, which has everything: the melos of the folk depot – and chromatic linearity, classical harmony – and dodecaphony, medieval choral metro-rhythmics – and jazz syncopated rhythms, “serious” genres of opera, ballet – and “Festive music” for balalaika, spoons and orchestra.

The heroes of Slonimsky, first of all, the characters of his operas are “exceptional, high”, “for the sake of them it’s *worth* building the stage and lifting the singing of soloists and choirs to heaven”¹⁷. It precisely defines the essence of the images of Slonimsky L. Gavrilov, emphasizing that Mary Stuart, the Master, Margarita, Yeshua, Hamlet, King Lear are tragic personalities with intense intellectual reflection. Their inner world of nobility, striving for good, for harmony, faith in a person comes into conflict with the outside world of spirituality, immorality, violence, cruelty. Suffering, loneliness, psychological dichotomy give rise to the motives of legal search, the search for atonement for human sins¹⁸. Continuing Gavrilov’s thought, we emphasize that a certain generalized image of Slonimsky’s opera composition undoubtedly goes back to images born of romantic consciousness, and through them, on the one hand, to Jesus with his “sacrificial” semantic complex (to which there is a “reference” in the opera “Master and Margarita”), on the other – to Oedipus, who embodied the idea of “predestination” of fate.

Further, as M. Rytsareva correctly notes, the images of Slonimsky are *almost visibly concrete*, in their “scale, dynamics, color, lines” (!). That means, they have increased synestheticity¹⁹. This quality reflects the peculiarity of the composer's artistic thinking, which can be described as a penchant for theatricalization, posterity, clarity in the sense of the ease of semantic “readability”. Such semantic certainty, achieved, first of all, with the help of memorization of leitthematic characteristics (this property is usually explained by their melodic nature and, often, folklore intonational sources²⁰), is possessed by both images of large symphonic canvases and chamber compositions. But nowhere, we agree with M. Rytsareva, perhaps, the composer’s imaginative thinking is so clearly manifested as in a number of his

¹⁶ Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 11.

¹⁷ Холопова В. Большое видится на расстоянии // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 111.

¹⁸ Гаврилова Л. Супердрама Сергея Слонимского // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 489–508.

¹⁹ Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 6.

²⁰ Ibid. С. 230–231.

children's plays, in which every detail of the portrait is lovingly written out, as, for example, in "Merry Songs" to the verses of Daniil Kharms. Subtle intonational and genre stylization of arioso, buffoon aria, romance, tongue twisters, and brightness of timbres of piccolo flute, tuba and percussion create a special children's musical figurative world that appeals to music for animated films²¹.

Like his opera Hamlet, avenging the death of his father, Sergei Mikhailovich restores the honor of the family and defends his father Mikhail Leonidovich Slonimsky, ultimately achieving the publication of his book. In general, Slonimsky writes about teachers, colleagues and students with love and deepest respect, his assessments of human characters and deeds are insightful, beneath them, on the one hand, goodwill, faith in people, wisdom, on the other hand, a chivalrous desire to protect the weak, to help in need of support – both in word and deed. "We will be attentive", Sergei Mikhailovich calls on, "to every bright personality, to a stranger "me" of every talented musician <...>. We say thanks to those who taught us, who helped us, who are better and higher than us in life and art"²².

V. Kholopova quotes Slonimsky's epistolary lines, not only reflecting a fragment of a kaleidoscope of continuously heterogeneous creative actions aimed at preserving the memory of undeservedly forgotten artists (among them are B. Klyuzner, Y. Balkashin, V. Pushkov, V. Shebalin, musicologists A. Dolzhanskiy, A. Dmitriev and many others), to restore the sound of forgotten, dusty on the shelves, scores, but also demonstrating his best human qualities. Remembering how D. Kabalevsky "smashed" his First Symphony, Slonimsky writes: "Now he (Kabalevsky – V. M.) is in dust and contempt – *I want to admit and collect what is the rest*. But also think about a completely different system of teaching children music, singing"²³ (italics by V. M.)²⁴.

S. Slonimsky has strong ethical ideas: as long as there is musical art, the artist believes, moral values are unshakable. Moreover, music helps to preserve all the best in a person. A serious musician, the composer believes, should not resist good, help "weak, oppressed good" – and boldly resist "evil, especially evil power, dangerous majority, its pressure"²⁵. Are humanism, conscience, honor, idealism obsolete? The composer is convinced that no.

²¹ Рыцарева М. Композитор С. Слонимский. Л.: Советский композитор, 1991. С. 158.

²² Слонимский С. Бурлески, элегии, дифирамбы в презренной прозе. СПб.: Композитор, 2000. С. 18.

²³ When the performance of Requiem D. Kabalevsky in Leningrad was canceled, S. Slonimsky made a lot of efforts, and the work never the less sounded (at that time his author was already old and sick).

²⁴ Холопова В. Большое видится на расстоянии // Вольные мысли. К юбилею С. Слонимского. СПб.: Композитор-Санкт-Петербург, 2003. С. 114.

²⁵ Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 3.

For then music would die, this "voice of the human soul". Whereas "musical speech is inexhaustible, like the human soul itself. Music is immortal"²⁶.

2. Paratexts of Sergei Slonimsky's work

Works on Slonimsky and his music by M. Rytsareva, L. Gavrilova, O. Devyatova – on the one hand, the works of the composer (musicological and journalistic), and also our analytical material, – on the other hand, make it possible to identify the following types of interaction between verbal and non-verbal musical thought as part of a study of Slonimsky's metatext.

The first type is Slonimsky's "intuitive work" on composition, not tied to musicological texts, including about his music. Researchers and Slonimsky himself recall these children's opuses when it becomes necessary to illuminate the facts of the composer's biography related to the early creative period, trying to identify timbre, intonation or other "sprouts" of music by the Russian author, its genesis.

The second type of interaction between music and musicological thought is an essay, accompanied by acquaintance, in parallel, with other people's music and literature about it. Having received a professional musical education, Slonimsky, over time, becomes able to give one or another assessment to what is written, played, and heard. Thus, the gradual formation of own creative method, *own* music; at the same time, a search for its verbal expression – by the composer himself and by those musicologists who discover the Slonimsky phenomenon for everyone else – is made.

The third type is a conscious occupation with the composition, accompanied by the relentless multiplication of the knowledge gained. The adjective "conscious" is not used here as a metaphor, because here *one's own is clearly separated from someone else's*, not just spoken out, but categorized and systematized, received and continues to receive historical and analytical musicological explanation and clarification.

For example, the concept of the Tenth Symphony (1992), in advance, is "meaningful" from a musicological point of view, primarily of Marina Rytsareva.

Based on the results of the research by Rytsareva, it can be concluded that in the Slonimsky symphonies the non-personalized musical image of primitiveness, vulgarity, peremptory self-confidence – an offensive, destructive force crushing everything good and reasonable under it, and – an image and focus of positive energy directed to creation and protection from the threat of humanity's death by danger, which carries the image of evil. The composer's attention to the struggle between good and evil, the apocalyptic finale of the Ninth Symphony, continuing Rytsareva's thought,

²⁶ Слонимский С. Мысли о композиторском ремесле. СПб.: Композитор. С.-Петербург, 2006. С. 23.

logically lead to the idea of the Tenth Symphony, where they collide or *merge into a single whole* good and many-sided evil, like, on the one hand, *death*, on the other hand, *primitiveness, cruelty, violence, conformism*. S. Slonimsky prefaced this essay with the subtitle “Circles of Hell” (by A. Dante)”and the corresponding program, specifying the events of each of the nine sections – “circles” of the one-part symphony.

The flute theme of the introduction and the oboe theme of the First Circle (the place of stay of non-Christian ancient sages, poets, heroes; c. 3 clavier) reveal an intonation relationship with the leittheme of Slonimsky’s work as a whole (from representative images of goodness), which we will designate as the theme of the *author’s monologue, more broadly – an artist and philosopher* (one of its first appearances – in the “Dialogues” for the wind quintet, 1964), which is indirectly confirmed by the program of the first round of Hell. In symphonic works, it “declared herself” already in the First Symphony (first theme of the third part), then in the Second (first themes of the last parts), Fifth (second part). Atonal, originally chained in the second range, but ending with the disclosure in wide intervals, often monoaction, this theme is also represented in operas “The Master and Margarita” – in two versions – in the form of the theme of immortality and the master’s theme – and in “Hamlet” – in the subject of the monologue of Hamlet²⁷ (p. 14, clavier).

In the process of conceptual and textological analysis, we were able to identify a whole series of images of the Tenth Symphony, which in the “abstract” version represent the conceptual sphere of Sergei Slonimsky’s work, in particular, *the sphere of goodness is represented by the image of the artist and philosopher, at the same time, there is sadness, suffering, loneliness, prayer-and-penance, and the image of love languor; the sphere of evil is in a grotesque way of vice and a way of destruction, crushing everything in its path of power*. Here, in the Tenth Symphony, the musicology thought seemed to have pulled ahead, “prompted” Slonimsky how to create this or that image, which concept to choose for the next symphony, based on his own creative paradigm²⁸.

At the same time, it is our interpretation, our analysis as the verbal post-text of the Tenth Symphony in the context of the work of this author (involving works by L. Gavrilova, O. Devyatova and others, written after the creation of this musical opus) that not only confirms Rytsareva’s position, but also allows us to identify a new “generalizing” semiological peak in the study of the phenomenon of Sergei Slonimsky.

²⁷ Quiet solo beginnings at a slow pace are characteristic of the works of S. Slonimsky, becoming the focus of “words from the author.” (The main theme of the first part of the Second Symphony, the theme framing the Third Symphony, the beginning of the second part of the Fifth Symphony, the first measures of the Seventh Symphony, etc.).

²⁸ S. Slonimsky, of course, knows the monograph of his student, Marina Rytsareva and her understanding of the core, conceptual moments of his work.

So, such a logic of expression, verbalization of the coexistence of a musical text and musicological thought in its most general terms can be defined, following L. Kapustina, as *the logic of paratextuality, or correlation, compatibility, dynamic interaction*: “Always One is near the Other, pushing the One away through, through the Other is the “silent appearance” (M. Heidegger) of one before the other, etc.”²⁹.

In general, a musicological text represents certain semantic structures of a musical text, something with the help of what a musical text is transformed into a musicological text. Musicological thought completes the process of conceptualization, the creation of a musical concept, since its main purpose is to determine fairly stable semantic parameters and boundaries in the definitions of musical material. Thus, musicological thought seems as individual as the composer's thought.

Another possible aspect of the consideration of the problem of paratextuality of musicological and musical texts is suggested by the above-mentioned understanding of paratext proposed by G. Genette as setting the semantic accents of the text of the near-textual environment: title, subtitle, epigraph, foreword, footnotes, afterword and notes³⁰; I. Olizko also relates the name of the author to the components of paratext³¹. *A musicological text appears as a text, conditionally located “in the margins”, “around” a musical opus, and vice versa.*

However, a musical composition is not only virtual, but actually contains an environment similar to that described by Genette – the name of the composition (genre or / and program), the name of the composer, and author's remarks. We emphasize that here *the paratext is verbal in contrast to the musical (or sounding) text.*

In contrast to a literary composition, a different degree of familiarization with both the text itself and the paratext is possible here: 1) the perception of a musical composition in sound (we know the name and author); 2) a representation of the sounding opus, accompanied by an acquaintance with its musical equivalent, respectively, and verbal paratext in its entirety; 3) reading the musical text and verbal paratext, with the sound reproduction of the composition with the help of internal hearing and imagination. Thus, the musicologist inevitably faces the problem of finding approaches, working methods, both with music and with the word in their complex interaction. In this context, the problem of paratextuality of music and musicology appears as

²⁹ Капустина Л. *Философия и искусство: логика паратекста*. СПб.: ИД «Петрополис», 2004. С. 29.

³⁰ Chandler D. *Semiotics for Beginners*. URL: <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>.

³¹ Олизько Н. *Семиотико-синергетическая трактовка паратекста (на материале творчества Дж. Барта)*. URL:<http://www.lib.csu.ru/vch/104/67.pdf>.

the problem of the interaction of non-verbal (scientific and artistic) and verbal languages.

Separate consideration is required when the verbal text becomes part of sounding, musical matter – in chamber vocal music and in opera.

As a method of analyzing an opera composition, we use the conceptual framework aimed at identifying concepts – units of the universal mental code of a person – by calculating the most frequent words and phrases of the text being studied.

To demonstrate the proposed method, let us again dwell on the work of Sergei Slonimsky. This time, on the opera “Hamlet”.

Appealing to the tragedy of Shakespeare (translated by B. Pasternak), the composer, in collaboration with Jacob Gordin, created a libretto in which five acts of Shakespeare's play are reduced to three³². This kind of processing of the original source text is associated with a change in the tragedy scale in the opera (compared with the dramatic original source), moreover, with a change not only in external compositional conditions, but also, in part, in the range of artistic meanings of images and events, in the plot of the play.

S. Slonimsky designated the genre of his opera as *dramma per musica*. “Shakespeare's tragedy”, he says of his “Hamlet”, “is <...> given in a synthesis of four opera forms. This is a line of a large symphonized opera with appropriate style vocabulary, hereinafter referred to as the opera and ballet style of the pre-Monteverdi era (the scene “The Mousetrap” – “theater in theater”) is interwoven with the popular – everyday jargon of the opera of “beggars” (grave-diggers party) and, finally, sharp intonations of “Instrumental theater” (solo instruments on stage, “replacing” non-singing actors: Rosencrantz – flutes, Guildenstern – tuba)³³. The large multi-act operas by A. Tom and S. Sokol are being replaced by a unique genre that made it possible to embody the Hamlet tragedy as close to W. Shakespeare's time as the creation of the first operas, a musical and dramatic version. Thus, thanks to an innovative genre solution, this opera *becomes a musical metaphor for Shakespeare's drama as a genre*.

The individuality of the author's reading is also contained in a kind of “epic approach” to the material. After all, the epic is a narrative of events assumed in the past; in this case, the author's personality in such a “story” is formally eliminated. In our opinion, such extreme objectivity is introduced into the semantics of the opera by folk “commenting” scenes that make it possible to perceive all the perturbations in the course of the plot development

³² Several editions of “Hamlet” by W. Shakespeare in the translation of Boris Pasternak contain “very significant” amendments (Аникст А. Примечания. Шекспир В. Трагедии / пер. с англ. Б. Пастернака. СПб.: Азбука-классика, 2001. С. 836). When creating the libretto of the opera, apparently, the following variant was used.: Шекспир У. Гамлет. Принц датский. Трагедия в пяти актах / пер. с англ. Б. Пастернака. URL: <http://lib.sarbc.ru/koi/SHAKESPEARE/hamlet1.txt>.

³³ Блок М. Быть ли Гамлету москвитянином. *Культура*, 1994, 26 февр.

and the very tragic denouement of the play, written *four centuries ago*, as if from the side, from “height” (but not “down”!) of our “today”.

S. Slonimsky compresses, activates the action, focusing the viewer's attention on three main plot dominants – “Hamlet – Claudius”, “Hamlet – Ophelia” (lyrical and dramatic sphere) and “people – rulers (Hamlet – the elder, Claudius, Fortinbras)” (grotesque sphere). Hence the reduction in libretto compared with the tragedy of such actors as those associated with the environment of Hamlet Horatio, Marcellus and Bernardo; courtiers Voltimand, Cornelius, the servant Polonius Reynaldo and other minor heroes. The storyline of the opera is expanded in comparison with the tragedy in those places where we are talking about Ophelia and reduced in relation to Hamlet. Finally, the introduction of mocking comments and the “Prologue – Epilogue”, which retells the plot of the tragedy, turns the verbal and stage and musical series of the opera into the “narrative” of the composer for *modern* listeners about events that took place in the distant historical past (Slonimsky specifies the time of the tragedy – XVI century).

The composer's interpretation of the Hamlet image differs from the original source. Shakespeare's Hamlet is the epitome of the hero of a typically Renaissance "scale" – an activist, philosopher, intellectual, while in the opera the prince is shown primarily *as a person in a hopeless situation*.

In general, the structuring of the libretto text allows us to suggest a significant increase in the associative layer of the Hamlet musical concept in Hamlet, both in the direction of the enlargement of the lyrical line of Hamlet – Ophelia, and in the direction of strengthening the grotesque as one of the possible interpretative aspects of the Hamlet theme.

Having processed the electronic version the libretto text of S. Slonimsky's opera “Hamlet” on a personal computer, using the algorithm for searching for repeated tokens, we obtain the following result: the identified *verbal frame* Hamlet allows us to divide the slots (component frames) into two figurative spheres, conditionally, good and evil, into each of which gets the same number of nominations (28-29). The leaders in both groups are slots consisting of a number of elements, respectively, “*father*” (tokens *God, love, soul, actors, peace, good, Ophelia, son*, etc.) and “*king*” (tokens *blood, death, saying goodbye, strike, judgment, grief, terrible, trouble*, etc.). Thus, with the help of the verbal component, Hamlet's internal conflict between duty to the father and unwillingness to commit bloody crime is realized.

From the side of music, the use of the leitmotif principle becomes the determining tool for identifying the Slonimsky's components of the Hamlet concept. Four themes are connected with the image of the Prince of Denmark – the theme of the fateful predetermination of the fate of the protagonist (slow pace, key in F minor, calm "majesty" of a short motive – two downward quarts linked in a short second, chords; c. 13 clavier),

monologue theme (slow pace, a combination of the movement received with wide jumps in the melody, the use of a rhythmic triple figure in quarters; p. 14 clavier), the “Brahms” theme of heart torment (c. 15 clavier) and the theme of imaginary madness (wide jumps in melody on staccato, marcato, variety of accents use sharply contrasting dynamic switching; stability intonational and rhythmic constructions which invalidates unexpected polyrhythmic inserts or pausing; c. clavier 82). Analyzing the first three musical themes related to the image of Hamlet, comparing their appearance with the schedule of the most frequently repeated words of the libretto, we present Hamlet as a philosopher who foresees a quick death and curses his fate. The third theme demonstrates, in our opinion, the relationship of the Prince of Denmark with the sphere of the grotesque, embodied in the opera in the images of grave diggers.

The entry into the space of the paratext of Slonimsky’s music and musicology literature about it also makes it possible, as was said above, to reveal the commonality of the theme of Hamlet’s reflections and the theme of the Bulgakov’s Master and their symphonic projection that we found – the theme of a philosopher and artist suffering from a champion of truth.

In general, the mutual rapprochement of two texts – **verbal** (paratext, according to G. Genette, or near-text and musicology – about this composition and music by Slonimsky as a whole) and **non-verbal, musical** (the opera Hamlet and the composer’s music in its main body) in the process analysis, allows us to conclude that the *Hamlet-concept* of Slonimsky will have the following components:

- *moral suffering* (the presence of the most important for the musical development of the opera leitmotifs of Hamlet’s tragic fate with its leittembral “ghost” organ coloring and the theme of Hamlet’s heartache, the closeness of the theme of Hamlet’s monologue “To be or not to be” and the theme of the Master from the opera “The Master and Margarita”);

- *love to Ophelia* (the intonational and tonal contrast of Hamlet-Ophelia-Laertes to other characters; the enlargement of Ophelia’s image through the use of all scenes of the tragedy with her participation in the musical and stage development of the opera, their introduction into the moments strategically important for the opera’s dramaturgy (the ending of the first act, the first and second picture of the second act); the cathartic sound in the final scene – the death of Hamlet – Ophelia’s leitthemes));

- *grotesque* (ridicule of Hamlet by the grave diggers; Hamlet’s Polonium-and-Claudian complex of “madness”);

- *understandability*, “*accessibility*” (reduction of the tragedy text in the libretto in those moments that emphasize the greatness and inaccessibility of Shakespeare’s Hamlet; the lack of verbal and non-verbal texts of the opera confirms Hamlet’s madness, on the contrary, emphasizing his sanity, primarily through music – proximity means of expressiveness, embodying the image

of the "crazy" Hamlet of the grotesque and Claudian spheres; the introduction of mocking comments by grave diggers taking off the psychological distance "the viewer is an eternal image as an authority");

- *ambiguity, duality of character and behavior* (the antithesis "Hamlet-Ophelia-Laertes-Elsinore" resolved at the intonational and tonal level, supplemented by the opposition of Claudius's atonal theme to the rest of the tonal thematic corps, speak of the *positivevalue component* of the Hamlet concept; however, there are several indications on the manifestation of *negative traits* in Hamlet: there has been preserved an episode from which it clearly follows that the prince sent for execution Rosencrantz and Guildenstern (scene 6 of the third act); Hamlet's possession of a recitative-declamative style that brings his image closer to that of King Claudius; in the episode of the murder of Polonius, some of Hamlet's subsequent replicas are "voiced" by the melodic movement of the sounds of a minor triad (c. 262 clavier), which, as we know, is a sign that Hamlet belongs to the sphere of evil embodied in the image of Claudius);

- *reflexivity*(the theme of Hamlet's monologue "To be or not to be").

CONCLUSIONS

The context of paratextuality for musicology discourse and musical art can gain strength at different levels of interaction between the latter, revealing itself as:

- 1) a necessary means of researching the composer's work, from the standpoint of knowledge and ignorance by the author of musicological texts written about his music, which allows us to study the dynamics of the relationship of a musical text and musicological thought, the degree of their interaction within the metatext (M. Aranovskyi term) of this composer or a number of composers;

- 2) a method for analyzing the verbal and non-verbal components of a musical composition, which, due to the expansion of its associative field, makes it possible to get as close as possible to understanding the composer's intent.

In conclusion, we make one assumption.

The prefix "para" (from Greek – *near, out, outside*) is often updated today for the nomination of transitional phenomena, "for the "systematic verbalization" of new, first of all, implicit, cultural intentions", as evidenced by a number of new definitions – paraphilosophy, paraliterature, paralogism, etc.³⁴.

In particular, V. Bychkov uses the term "paraesthetics" to refer to a certain paratheory, which, according to the right remark of L. Kapustina,

³⁴ Капустина Л. Философия и искусство: логика паратекста. СПб.: ИД «Петрополис», 2004. С. 28.

firstly, reconstructs the knowledge, skills, methodology of aesthetics of the last century and on the verge of the XX-XXI centuries. Secondly, it attracts scientific developments in the field of philosophy, art history, cultural studies, linguistics, psychology and semiotics. Thirdly, it brings modern humanitarian thought to the creative experience of various types of arts³⁵.

In our opinion, musicology, for a number of reasons, is on the outskirts of creating its own paratheory.

Its undoubted aspiration for the future, openness to everything new, is expressed, paradoxically, in the desire for constant recreation, retrospection, which allows, over time, without losing the mnemonic connection with the theory and practice of the past, to rethink approaches, methods in solving these or those tasks. Like musical art, musicology is closely connected with canon, tradition, which is the first reason for finding musicology in anticipation of creating a paratheory as requiring a memory of past achievements and their generalization.

The second reason determines the first: the advancement of musicology is facilitated by an interdisciplinary search that provides an influx of strategic and tactical decisions from outside. In turn, today's multiplication of the interdisciplinary possibilities of musicology is connected, first of all, with finding a language that would become *a common language* for expressing musicological and musical thoughts, which can be described as *thethird reason* for the modern musicology to be in a state of forming its paratheory.

SUMMARY

The article tests the paratextual approach to the study of composer's poetics. The focus is on the paratext of music and words in the work of Sergei Slonimsky. This composer belongs to the type of artist-thinkers who actively shared their thoughts and ideas – in articles, interviews, essays. In addition, the work and personality of Sergei Slonimsky are quite similarly and multifacetedly studied in musicology. Thus, a large field of meanings is created, initiated both by the composer's work and his own assessment of such, as well as a generalization of his and other people's creative attitudes, discussion of various issues and aspects of composer's being and the surrounding reality in modern to Slonimsky Russia of the Soviet and post-Soviet periods. The entry into the space of the paratext of Slonimsky's music and musicology literature about it also makes it possible to identify the common theme of Hamlet's reflections, the theme of the Bulgakov's Master and their symphonic projection that we found – the theme of a philosopher and artist who suffers from a vindicator of truth.

³⁵ Ibid. C. 27–28.

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