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SEMANTICAL DIMENSION OF AN ARTWORK: CULTUROLOGICAL APPROACH

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Abstract. The aim of the work is to identify semantically meaningful structures of musical texts that vividly represent the original compositional style not from the standpoint of their uniqueness, but as a complex multi-layered semantic space. Methodology. This allows reaching a different analytical discourse which is the basis of a cultural approach that operates broader analytical means and is used to comprehend the composer's worldview, identify the significance of his stylistic foundations of creativity and understand the complex semantic processes of the composer's concept sphere as a whole.

Scientific novelty consists in revealing semantically significant structural elements of musical texts at the pre-text, textual and post-text levels of meaning formation. Results. By analyzing the works of the Kharkiv composer V. Ptushkin, the content levels of musical texts are revealed, and the structural elements of musical speech are analyzed. The practical significance. The information contained in this paper may be used for further research and developing methodological material for the new courses of lectures and seminars in history and theory of Ukrainian culture.

Keywords: semantic levels of analysis of the musical text, structural elements of the composer's musical speech.

Problem statement. In modern theoretical musicology, the analytical method of studying the content levels of artwork was implemented at the beginning of the twentieth century, but even today it remains relevant and interdisciplinary. Applying the stated analytical approach in the context of this study, an attempt is made to identify semantically meaningful levels of a particular piece of music that represents most lucidly the original compositional style. Piano works of the famous Kharkiv composer V. Ptushkin are selected as the material for analysis.

Purpose of the article. In modern music discourse, during the worsening of the music language crisis, the tendency to revive the tonal type of thinking increases which leads to the emergence of a new style situation in its general cultural dimension and deepens the role of genre-style dialogue. As a result, new genre forms and technical and compositional means of their processing appear, forming a new view on the sound material and contributing to the appearance of original musical reflections in terms of design and

semantic content where stylistic boundaries are blurred and musical forms receive a new reading.

The work of modern composers is a special type of discursive practice, in the context of which musical works, receiving various interpretations (performing, analytical, literary, visual, plastic, etc.), acquire the level of a structurally organized text with a complex "semantic score". At the same time, on certain occasions the interpretive levels of artworks radically change their figurative and semantic dimensions or, conversely, form a single text space, in which connotations that are revealed at the syntactic, semantic and pragmatic levels of sense formation play an important role. In particular: at the level of syntax — they allow us to understand the semantic dimensions of structure and form; at the level of semantics — they are revealed through various plot constructions and intertext interactions (quotes, metaphors, allusions, etc.), influencing the conceptualization of the work as a whole; at the level of pragmatics — they acquire different interpretations (both author's and of performance). Therefore, artwork, music in particular, as a kind of representative of the artist's personal mental experience, reaches the level of textual generalization and becomes a source for his further creative intentions. Meanwhile, a deeper look at the meaningful dimension of artwork contributes to updating trends in semantic analysis. However, despite innovative trends, analytical approaches still rely on existing methods, although they change each time depending on the context.

Recent studies and publications. In domestic theoretical musicology, a thorough understanding of the semantic dimension of a musical text was obtained in the works of domestic music experts, in particular: O. Berehova (developed a new methodology for studying art by actualizing centuries-old domestic rhetorical and homiletic traditions, which allows us to comprehend these processes in the context of various discursive practices) (Берегова, 2013); L. Kyianovska (studies the semantics of a music piece at various stages: from archetypal to sign-symbolic) (Кияновська, 1993); O. Kozarenko (highlighted the connotative characteristics of sound) (Козаренко, 2000); V. Moskalenko (author of the theory of musical interpretation) (Москаленко, 2003); I. Piaskovskiy (analyzed the hidden meanings of a music piece) (Пясковський, 2006); O. Samoilenko examines musical semiology from the standpoint of the theory of speech consciousness) (Самойленко, 2006); O. Solomonova (examines the semantics of a music

piece on the example of laughter culture) (Соломонова, 2004); B. Siuta (examines the semantics of a music piece in the aspect of musical semiosis) (Сюта, 2006); S. Ship (analyzed intonation as a semantic unit of music speech), and many others.

A deep analytical approach distinguishes the works of well-known Russian music experts, in particular: L. Hakopyan (noted the indefinite nature of musical semantics), M. Bonfeld (identified semantically "condensed" and "sparse" elements of a musical text) (Бонфельд, 1996), V. Kholopova (focused her attention on revealing the relationship between the "content" and "form" of a music piece), M. Aranovsky (1998), V. Medushevsky (1993), I. Stogniy, L. Shaymukhametova, Yu. Kon, and many others.

In foreign theoretical musicology, the problem of musical semantics has received a wide analytical discourse and is represented by the works of many scientists. In particular, D. Cooke's thorough study "The language of music" emphasized that music conveys the subjective experiences of the composer and "only a specific type of music to a certain extent can be regarded as a pure, quasi-mathematical form" (Cooke, 1952, p. 10). In an effort to present music as a "language of emotions", the researcher analyzes elements of musical expressiveness, which are the means of embodying various emotions. Among such "elements of the musical dictionary", D. Cooke identifies melodic phrases that have a relatively stable external form, constant meaning and dependence on the context.

In the context of semiotic perspective, the semantics of musical texts was studied by W. Coker who, appealing to the theory of Charles Peirce, distinguished three types of musical signs. At the same time, the researcher considered icons to be the dominant type of sign in music, dividing them into natural (or "congeneric" (Coker, 1972, p. 34) which arise when single-structural elements interact with each other), and extra-natural (or "extrageneric" (Coker, 1972, p. 61) which arise in the context of interpreting a musical element as a sign of an extra-musical situation). A thorough study of intonation was carried out by J. Jiranek (1985), the author of the concept of "input" and "output" elements of a musical text, which he considered as a meaning component of semantics.

In the works of W. Coker, L. Meyer, J. Naties, N. Ruve and others, the musical form was studied from the point of view of both immanent and extra-musical meanings, although each of the scientists assessed the

degree of their significance differently. In particular, J. Natives considered the process of symbolization more important for understanding musical meanings, while W. Coker saw both semantic levels of music equally important. In the context of semantics of a musical text, intonation as a semantic component was studied by D. Lidov (2004), J. Kristeva (1968), B. Szabolcsi (1959), J. Martinez (1996), and others. The works of the Dutch linguist, one of the founders of the branch of social semiotics, Theodoor Jacob van Leeuwen, known for his contribution to the study of multimodality, are also notable.

Another direction in the study of the semantic space of a piece of music is represented by the Anglo-American semiotic school where a significant role belongs to the works of L. Ratner which are later supplemented by second-generation scientists, in particular: K. Agawu (2009), N. Cumming (2000), R. Monelle (1992), St. Rumph (2012), E. Tarasti (1985), R. Hutten (1994), and many others. They extrapolated their studies to the music of the XVIIIth century which contributed to the further development of musical semantics.

Therefore, as a brief review of existing sources shows, the stated problem has not only solid foundations and a multi-vector analytical approach, but also remains relevant today and contributes to the further development of musical semantics. In this regard, *the purpose of the article* is not only to deepen existing methods, but also to identify semantically meaningful levels of musical text from the standpoint of culturological analysis which most clearly represents the original compositional style in the context of modern musical discourse. In the context of this study, the vector of analysis is shifted beyond the purely musicological due to the application of culturological approach, which allowed to comprehend the conceptual dimension of the composer's work, where different semantically meaningful levels of meaning formation coexist. This approach allowed to analyze some musical works of V. Ptushkin as an open text space of musical discourse.

Presentation of the research materials. The material for the analysis is the works of the famous Kharkiv composer V. Ptushkin whose musical speech is distinguished by special coloring, dynamic vocabulary and expressive syntax, pulsating dynamics and capricious syncopated metro-rhythm, plastic counterpoint, a bold combination of genre and structural models that are specified through the most generalized features, thus

solving the problem of genre-style dialogue, and have a manifestation at all levels of sense formation.

Significant changes that took place in the sound organization of the art of music in the second half of the twentieth century led to the individualization of musical speech of composers and contributed to the emergence of unlimited opportunities for creativity giving rise to new forms of conveying the content. As a result, a music piece acquires the level of a text that simultaneously functions both as a "linear" and "non-linear" structure, the elements of which are united by a semantic core forming a kind of semantic score.

The musical text begins to function in the context of music discourse and is thought of as the result of the composer's artistic intentions based on a special type of musical nomination. Meanwhile, the information contained in the musical text becomes a relatively semiotic space where various elements of the sign system function providing for the objectification of meaning both in real sound and in the process of its perception. However, in the real musical speech of the composer, only a part of the musical text functions, and as an integral phenomenon, it exists only at the level of mental representation. It is the text format of an artistic phenomenon that creates the illusion of integrity and is conceived as a time-spatial phenomenon, which is the material for further assimilation (execution, interpretation, analysis, etc.), during which its structural (external) and system (internal) connections are understood. That is, a musical text is both a process and a result of the composer's musical and speech activity which has both ideal (conceptual, content — semantic) and real (physical, acoustic) parameters. Therefore, the musical text is conceived as a conceptual space in which various semantically meaningful levels coexist, the analysis of which allows us to understand them as an open structure. It is from such perspective in the context of this article that the work of the Kharkiv composer V. Ptushkin is considered, whose musical speech is distinguished by bright and dynamic vocabulary, expressive syntax, pulsating dynamics, a bold combination of genre and structural prototypes, etc. Combining classical techniques with modern harmonic language, with its colorful harmony, plastic counterpoint, capricious syncopated metro-rhythm, he inlaid specific musical "signs" of various neo-styles into the original fabric of his own works which achieves an innovative solution to the problem of stylistic dialogue.

In the works of V. Ptushkin, works of various

genres are presented, but a special place among them is occupied by piano music for children which presents creative approaches to solving abstract problems and simultaneously has a methodological orientation, allowing you to master various types of playing techniques, phrasing skills, and much more. Among the large number of piano works for children, there is the collection of piano ensembles in four hands (2006) which included: the suite "Gulliver" in 6 parts, part from the suite "The Merry Wives of Windsor" ("The Witch of Brandford"), the suite "Philistine nobleman" in four parts and the piano suite "Through the pages of the Children's Album by P. Tchaikovsky" written as a free transcription of pieces for the XI International Music Festival of classical music "Kharkiv Assemblies" (2004) and others. The transcription genre itself is to some extent a quasi-dialogue with musical traditions, in the context of which various semantic correlates interact.

Any transcription has at the core a certain original as a starting point for a new interpretation of the content of the original source, acquiring an intonation transformation which can lead to a new genre. V. Ptushkin's work includes many different opuses which thus touch on the issue of tradition and innovation. Among them are: transcription of "Themes with variations" by W. Mozart (1992) for strings and piano in four hands, "Gogol suite" (1999) for piano and orchestra, Concert Variations on the Theme by Glinka (2002) for orchestra and piano in four hands, Symphonic variations "Dedication to Purcell" (2000) for orchestra and women's (children's) choir, impromptu "Let's joke with L. Beethoven" (2014) for symphony orchestra, and others.

Surprisingly vivid is the composer's piano cycle "Through the pages of the children's album" which appeals to the neoclassical trend which includes five works that in the original P. Tchaikovsky have the titles: "The game of horses" (No. 3), "Old French Song" (No. 16), "Baba Yaga" (No. 20), "German song" (No. 17) and "Nanny's fairy tale" (No. 19). However, V. Ptushkin rather freely places these numbers, without giving them names (only numbers), and thus creates a game world for the listener. All five musical works are united by compositional logic, which preserves the semantic dimension of the original source not only in melodic and harmonic terms, but also in its pragmatic aspect of existence in the modern music discourse. Understanding the performance capabilities of children,

the composer, although he uses complex techniques of playing (*martelato*) but avoids chords located wider than septima, does not use combinations of extreme registers. Meanwhile, the semantics of such free processing is built by the composer on dynamic and tempo contrasts. V. Ptushkin leaves the chord technique of musical works as an accompaniment, giving the harmonic basis to the melody of the primo part ("German song", "French song"), while the second part is a harmonization of the melody formed by the movement of chords of both hands ("Grasshopper game", "Nanny's fairy tale").

Despite the fact that the composer leaves the intonation layer of the works unchanged, he consciously expands the boundaries of small forms, rather organically inlays jazz motifs ("*bossa nova*") into the original melodies with their characteristic syncopated pattern, sharp-sounding chords, the most diverse strokes (soft staccato in the "Baba Yaga" play, deep non legato in "Old French Song"), texturally building their figurative plan. Such an organic combination of concert, a fantastic and fabulous sphere with a lyrical and romantic one, indicates a subtle understanding of the stylistic dialogue included in the theatrical world of art.

The composer was also relatively attentive to the dynamic shades which have surprisingly subtle gradations in the range from *ppp* to *ff*. We should also emphasize the vivid embodiment of the artistic image of already well-known pieces which the composer surprisingly masterfully embodies with the help of harmonies, timbre texture, pulsating rhythm, complex metro-rhythm, syncopated and dotted pattern, the technique of shifting accents and modulations which together characterize his bright musical speech. Each of the elements of the musical composition builds its own horizontal line which, when combined, form a kaleidoscope of different harmonies, intonation variations, emphasized by subtle nuances with clearly defined articulation.

Surprisingly vivid are the pieces "Nanny's fairy tale" and "Baba Yaga" which in the transcription of V. Ptushkin acquire grotesqueness emphasized by unusual harmonies of enlarged seventh chords, active dynamics ($p < sf$), tempo (*vivace molto*) which accelerates (*poco accelerando*), and clear articulation, so they appear as a fantastic fairy-tale world. This theatrical game approach allows performer to use original metro-rhythmic techniques, in particular, triol and increased metric pulsation (from 2/4 to 4/4), shifting the strong

part to a relatively strong one (the fourth part of the bar). In the play "Baba Yaga", the composer retains the metric pulsation (6/8) but shifts it which creates a bright dynamic image.

The play "The game of grasshoppers" by V. Ptushkin begins with an unexpected dynamic (*Presto*) and almost rapid introduction (8 tact) with rather energetic dynamics ($p < mp > p < mf$) of the first phrase which quickly (staccato stroke) ends on *sf*. The very theme of the original which appears after the introduction of [tact 1] on a significant dynamic contrast (nuance *p*) with an increase in the main tone by an octave, sounds rather unexpected. The composer, in contrast to the original, changes the tempo (from *Vivo* to *Presto*), which creates a sense of internal acceleration. V. Ptushkin's own intonations, inlaid in the context of the original sound theme [figure 2 tacts 21–22; 25–26; figure 3 tacts 35–36 on the dolce nuance], seem to visualize the extra-textual means of meaning formation that the composer appeals to, creating a dynamic image of a musical sketch.

Extremely bright sounds the "Old French Song" with an enhanced chords and dynamics in which V. Ptushkin tried to recreate his unforgettable impressions of France, the country which he repeatedly visited and where he performed his works. A colorful musical sketch, in which the tonal plan is preserved but the mood is significantly changed, formed with the help of such means of musical expression as combining an organ point with a syncopated metro-rhythm, changing strokes (legato to non legato), inlaid jazz intonations which together almost completely change the very nature of the piece and make it a bright pearl of this collection. The composer uses an almost transparent texture and a barely noticeable dynamic plan ($p > ppp$) which seems to freeze and dissolve in the transparent timbre of the upper register of the form of the last consonance.

Various musical pieces are combined with compositional logic and theatrical drama play which is a reflection of the bright world of childhood in which the game reigns in its various forms: from real to imaginary — and has a manifestation both at the micro level (the use of various musical images-signs) and at the macro level (genre allusions). The concert form deprives this piano cycle of the intimacy inherent in the original P. Tchaikovsky, implementing the theatrical game context of its existence in the modern musical discourse. Furthermore, the antithesis of "solo-duet"

acquires other meaningful accents highlighting the game principle manifesting both at the level of texture (dialogue of primo and second parts, complex techniques of performance with counterpoint elements, holding the main melody alternately in different parts or their "picking up", etc.) and at the level of a musical sign as an image that is woven from emphatically individual, surprisingly original musical intonations. The game context of the piano cycle is also emphasized by the choice of the genre of "suite" which does not presuppose binding to a specific plot or program but, on the contrary, declares free operation of various musical images with which the composer conducts a peculiar meta-dialogue. Moreover, the composer very carefully but with a certain amount of irony inherent in him adds a bright and unique musical coloring to already constant semantic constructs which helps in achieving the incredible effect of perception that the listener unexpectedly discovers for himself. The composer creates a whole kaleidoscope of musical images that expand the already established performance markers of famous classics, but does not destroy them, offering a different, playful perspective of perception, demonstrating a special world of expressive musical speech.

In the works of V. Ptushkin, a large place is occupied by various arrangements of his works, so that they acquire textual forms. Surprisingly interesting is the theater suite "The Merry Wives of Windsor" for piano in four hands, written for the comedy of the same name by W. Shakespeare and consisting of seven different plays: "Overture", "The Prankster Mockingbirds", "The Tales of bygone days", "Doctor Caius", "Falstaff", "The Witch of Brandford" and "Finale". The curious fact is that the composer creates an orchestral version based on this piano cycle which also indicates the search for new genre forms. The composer's timbre reinterpretation of his own work has acquired a new performing context.

The cycle opens with the "Overture" that has an impulsive development of musical material, a scherzos character sustained on a dominant organ point, active articulation which together create a whole kaleidoscope of different musical images. Unlike the piano suite, the main theme in the orchestra is given to the violin group which makes it surprisingly light and playful, and the color of the score with different timbre colors of the wind group, supported by percussion (tambourine, timpani), transforms it into a theatre game scheme.

The second number of the suite is "The Prank-

ster Mockingbirds", in which the syncopated metro-rhythm creates the atmosphere of a merry holiday, the timbre palette of which is surprisingly bright. The composer uses a whole range of different timbre colors: both brass and woodwinds, and the string group of the orchestra, which in turn colors the score in bright musical colors.

The third number — "The Tale of Bygone Days" — is a lyrical image of antiquity represented both at the level of musical text (measured progress by quarters in the bass part on the nuance *p*, *mp*; timbre monochrome; texture density with a fairly wide register ambitus) and at the level of extra-textual means that appeal to fairy-tale images.

The next two numbers — "Doctor Caius" and "Falstaff" — create opposite musical portraits of two completely different characters which the composer skillfully reveals with the help of musical means of expression. If for the first image V. Ptushkin appeals to jazz intonations while building the image on melodic contrast, the second he visualizes with the help of registers and tempo contrasts where the middle part is built on small figurations of strings unfolding against the background of uniform durations, and semantically, they appeal to extra-textual images of the "prudent nobleman".

The theme of the next play, "The Witch of Brandford", which seems to be circling in one place, changing the key each time, is built on the fast pace of the rapid sixteenths. The composer uses an extremely rich timbre palette to create an ominous image, constantly alternating the timbres of string and wind groups, so the thematic material always sounds in a new timbre color. This compositional technique was developed

during the work in the theater, which has its own laws of construction of the artistic image and provides not only its vivid embodiment but is also focused on the process of its perception. The "Finale" of the suite is a bright kaleidoscope of all images combined with a syncopated metro-rhythm with elements of dance, motive construction of phrasing being alternately performed by different groups of instruments (wind and strings), accentuation of weak tact appealing to the comedy genre emphasizing its passionate nature, etc.

The timbre rethinking of his piano suite allowed to create an original musical piece, the genre model of which differs in an innovative approach, and the creative rethinking of timbre capabilities of instruments to create vivid images appealing to theatricality, vividness, playfulness of extra-textual levels.

Conclusions. Thus, the modern musical continuum is represented by a great variety of forms and is a rather open system in which the music piece reaches the level of the text and becomes partially a meta-sign that exists in the space of constant inclusion in a new context, expanding the field of meanings. From such positions, V. Ptushkin's work is perceived as a peculiar meta-dialogue with different stylistic tendencies, whose works exist in the field of musical discourse, constantly acquiring additional semantic levels. The composer's musical speech is distinguished by bright and dynamic vocabulary, expressive syntax, which finds its expression at the level of pulsating dynamics, capricious syncopated metro-rhythm, plastic counterpoint, bold combination of genre and structural models, which are concretized through the most generalized features, thus embodying the composer's desire for an innovative solution to the problem of stylistic dialogue.

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П'ятницька-Позднякова Ірина Станіславівна

Семантичний вимір твору мистецтва: культурологічний підхід

Анотація. Мета роботи полягає у виявленні семантично змістовних структур музичних текстів, що яскраво презентують оригінальний композиторський стиль, але не з позицій їхньої унікальності, а як складного багатопланового семантичного простору. Це дозволило вийти на інший аналітичний дискурс, що є основою культурологічного підходу, який оперує більш широким аналітичним інструментарієм та застосовується з метою досягнення світоглядних позицій композитора, виявлення значущості стильових засад його творчості, розуміння складних семантичних процесів його концептосфери загалом.

Наукова новизна полягає в розкритті семантично значущих структурних елементів музичних текстів на дотекстовому, текстовому та позатекстовому рівнях смыслоутворення. На прикладі аналізу творчості харківського компо-

зителя В. Птушкіна розкрито змістовні рівні музичних текстів, проаналізовано структурні елементи музичного мовлення. Результати дослідження можуть бути використані для подальшої розробки методичного матеріалу в курсах лекцій та семінарів з історії та теорії української культури.

Ключові слова: смислові рівні аналізу музичного тексту, структурні елементи музичного мовлення композитора.

Пятницкая-Позднякова Ирина Станиславовна

Семантическое пространство произведения искусства: культурологический подход

Аннотация. Цель работы заключается в выявлении семантически содержательных структур музыкальных текстов, которые наиболее ярко представляют оригинальный композиторский стиль, но не с позиций их уникальности, а как сложного многослойного семантического пространства. Это позволило выйти на другой аналитический дискурс, который является основой культурологического подхода, оперирующего более широким аналитическим инструментарием и применяемым с целью постижения мировоззренческих позиций композитора, выявляя значимость стилевых принципов творчества, понимания сложных семантических процессов его концептосферы в целом.

Научная новизна заключается в раскрытии семантически значимых структурных элементов музыкальных текстов на дотекстовом, текстовом и внетекстовом уровнях смыслообразования. На примере анализа творчества харьковского композитора В. Птушкина раскрыты содержательные уровни музыкальных текстов, проанализированы структурные элементы музыкального языка. Результаты исследования могут быть использованы для дальнейшей разработки методического материала в новых курсах лекций и семинаров по истории и теории украинской культуры.

Ключевые слова: смысловые уровни анализа музыкального текста, структурные элементы музыкального языка композитора.