

Artistic Synthesis and the Interaction between the Arts

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Music in Cinema: Concerning the Question of the Internal Form of the Film Text in the Aspect of Emotiveness*

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Abstract: The focus of the article is emotiveness, which in the research work of Viktor Shakhovskiy and Polina Volkova has acquired the status of a universal methodology relevant for both verbal (poetry and literature) and non-verbal discourses (painting and music). Turning to synthetic works in the domain of cinematography, the authors analyze the films of Alexander Lapshin (*Dialogue with Continuation*) and Kira Muratova (*Three Stories. The Second Story*). From a new scholarly point of view, examination is made of the musical accompaniments to the designated films, represented by the musical compositions of Bach — Gounod (*Ave Maria*) and Vasily Agapkin (the march *Farewell of Slavyanka*). It is the music that determines the turn to the inner form of artistic expression, acting as the emotive potential of the semantics of the film text. It is emphasized that the indicated emotive potential determines both the ethical and aesthetic essence of the verbal sign and its emotional richness, awakening the formation of spiritual energy. The indicated attitudes demonstrate the prospects for the interaction of linguistics and musicology, creating precedents for working with such forms that require active participation from the communicants of artistic expression. As a result, the category of emotivity, developed in a field different from linguistics, acquires new characteristics. Ensuring its viability, emotivity demonstrates the obvious priority of the human factor in the era of digitalization and artificial intelligence.

Keywords: music and linguistics, emotiveness, synthetic text, feature film, non-verbal artistic discourse

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Художественный синтез и взаимодействие искусств

Научная статья

Музыка в кинематографе: к вопросу о внутренней форме кинотекста в аспекте эмотивности

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Аннотация: В центре статьи — эмотивность, обретающая в исследованиях Виктора Шаховского и Полины Волковой статус универсальной методологии, актуальной как для вербального (поэзия и литература), так и невербального (живопись и музыка) дискурсов. Обращаясь к синтетическим произведениям кинематографа, авторы анализируют фильмы Александра Лапшина («Диалог с продолжением») и Киры Муратовой («Три истории. История вторая»). С новых научных позиций рассматривается музыкальный ряд обозначенных киноработ, представленный сочинениями Баха — Гуно (*Ave Maria*) и Василия Агапкина (марш «Прощание славянки»). Именно он обуславливает выход на внутреннюю форму художественного высказывания, выступая в качестве эмотивного потенциала семантики кинотекста. Подчеркивается, что обозначенный эмотивный потенциал определяет как этико-эстетическую сущность вербального знака, так и его эмоциональную насыщенность, пробуждая становление духовной энергии. Обозначенные установки демонстрируют перспективность взаимодействия лингвистики и музыкознания, создавая прецеденты для работы с такими формами, которые требуют от коммуникантов художественного высказывания деятельного участия. В итоге категория эмотивности, разрабатываемая в отличной от лингвистики сфере, обретает новые характеристики. Обеспечивая свою жизнеспособность, эмотивность демонстрирует очевидный приоритет человеческого фактора в эпоху цифровизации и искусственного интеллекта.

Ключевые слова: музыка и лингвистика, эмотивность, синтетический текст, художественный фильм, невербальный художественный дискурс

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Introduction

In the present day, there is a very small quantity of works in which emotivity surpasses the limits of a purely linguistic category. The studies of Victor Shakhovsky

and Polina Volkova can be referred to as such, carried out under the sign of the human factor in language. They consider emotionality as having acquires the status of a universal methodology relevant for

both verbal (poetry and literature) and non-verbal discourses (painting and music). [1] It is also important to note the scholarly research carried out within the framework of musicology. Comprehension of the process of performance of musical works assumes different approaches, clarifying the specific features of the process of creating the musical image. Such research works include those of Valentina Kholopova (Moscow) devoted to musical emotions,¹ as well as the dissertation of the young Chinese art historian Liyang Wu (Luoyang, Henan Province) which elaborates on the category of emotivity, carrying out a comparative analysis of Giacomo Puccini's opera *Turandot* and its Beijing (*Princess Turandot*) and Sichuan versions (*The Chinese Princess Turandot*).² [2] Here mention must be made of the research work of the school of emotivity realized in the space of vocal music where the category of emotionality is extrapolated from the field of communicative-oriented linguistics and projected onto the expressive means of language of synthetic (vocal and vocal-stage) works. Its foundations were laid by Doctor of Art History Professor of Tomsk State University Ekaterina Prikhodovskaya and her students (Ekaterina Gorkunova, Vyacheslav Klimenko, Anna Okisheva).³ [3; 4; 5; 6; 7]

Taking into consideration the aforementioned studies the present work presents an attempt to describe the peculiarities of non-verbal manifestations of

the emotional state of the main protagonists on the basis of the incorporating the musical works of Johann Sebastian Bach — Charles Gounod and Vasily Agapkin in the context of synthetic fiction, where they acquire the status of the emotional potential of the semantics of the film text, providing a disclosure of the internal form of the directorial works.

Materials and Methods

Following Victor Shakhovskiy we the consider category of emotivity to be a universal category, having analyzed it on the material of synthetic film texts *Dialogue with Continuation* (USSR, 1980) by Alexander Lapshin, and *Three Stories. Ophelia* by Kira Muratova (Russia — Ukraine, 1997), in which the musical accompaniment determines the appearance of the inner form of artistic discourse based on an artistic synthesis. Taking into account the emotive nature of the inner form, regardless of whether we are talking about language, a single word, or a work of art as a whole, we shall make the assumption that in all cases without exceptions it acts as a correlate of the emotional potential of the word.

Its enduring value for the linguistic personality consists in the following. The emotive potential contains the attitude of actualization of words, as the result of which, initially being objective or, what is the same thing, neutral, it acquires the status of a personal meaning. In other words,

¹ Kholopova V. N. Teoriya muzykal'nykh emotsii: opyt razrabotki problemy [Theory of Musical Emotions: The Experience of Developing an Issue]. *Music Academy*. 2009. No. 1, pp. 12–19.

² Wu L. Comparative Analysis of the Opera “Turandot” by G. Puccini and the Beijing Opera “Princess Turandot.” *The Bulletin of the Adyghe State University*. 2021. Issue 2 (277), pp. 209–214. (In Russ.) DOI: 10.53598/2410-3489-2021-2-277-209-214

³ Prikhodovskaya E. A. The Emotive Plan is the Primary Plotline of the Monoopera. *Tomsk State University Journal of Cultural Studies and Art History*. 2017. No. 26, pp. 111–125. (In Russ.) DOI: 10.17223/22220836/26/16

the emotive potential implicitly contains both the ethical and aesthetic essence of a verbal sign, and its emotional saturation. [8] Since the sought for transition from the neutral meaning of a word to the personal meaning is carried out solely through the thought activity of a concrete speaker,⁴ it is the emotive potential that initiates the formation of spiritual energy (Energeia), which Wilhelm von Humboldt contrasted with the finished product (Ergon). The argumentation of this presented position required the use of the following methods: the dialectics of a part and the whole; an interpretation/reinterpretation of the content of the text; semantic analysis of dictionary definitions; semantic analysis of linguistic and textual units; comparative analysis; the principle of intertextuality, which is based on intertextual links that reveal whether or not a verbal discourse simultaneously belongs to two or more texts (contexts).

Before outlining the plots of Alexander Lapshin's and Kira Muratova's directorial works, revealing the place and role of the musical sequences as their integral components in the synthetic artistic texts (the film texts), let us focus on some positions of the concepts of emotivity asserted by some Russian art critics. For example, Doctor of Sciences (Arts), Professor of the Moscow State Conservatory Valentina Kholopova in her work on musical emotions acknowledges the existence of cognitive (Peter Kivi) and emotional approaches (Jennifer Robinson) in treating the essence of emotion in the nonverbal artistic discourse. The first case involves a denial that music is capable of

evoking such existing realities in the world as sadness, joy or anger. The second presents an acknowledgement that music can evoke authentic emotional experiences in its listeners.⁵

In applying the notion of emotionality to her own concept of musical emotions, Valentina Kholopova highlights among them the vital and the artistic, the homogeneous and the mixed, the mimetic and the energetic, having to do with specialized and non-specialized musical content, etc. Asserting the inviolability of the position according to which musical emotion presents both the process and the result, the image and the experience of any person's musical perceptive, the Russian art historian considers it possible to examine as being coordinate such concepts as:

- mood (something transient);
- feeling (relatively constant);
- affect (steadily stable);
- experience (characterized by procedurality).⁶

We concur with the position of Svetlana Ionova who understands emotivity as the semantic property inherent in language with the aim of expressing emotionality as a mental fact, reflected in the semantics of language units, social and individual emotions. Emotivity in texts is perceived by Svetlana Ionova as a bilateral entity that possesses a plan of expression and a plan of content, through which the emotional relations / states of the speakers are manifested. The range of issues under consideration includes all the manifestations of the emotional element in the text: the emotional object of reflection,

⁴ Ruzibaeva N. R. Cognitive Linguistics: Basic Concepts. *Academic Research in Educational Sciences*. 2021. Vol. 2, Issue 1, pp. 438–446.

⁵ Kholopova V. N. Op. cit., pp. 12–19.

⁶ Ibid.

the emotional reflection itself, the means for expressing the emotional element.⁷

We endorse the position of Ekaterina Prikhodovskaya who, while identifying three levels of emotivity in vocal musical compositions (the emotional vector → the emotional process → the emotional impulse), points out that emotions, which form the center, or the “core” of the psychological world of the protagonist in vocal music, are transformed by means of emotivity into an artistic, textual reality. The diversity and variety of textual elements are united through the integrative factor of emotivity. Whereas in the verbal message the subject-logical side usually prevails over the emotional side, musical, and especially vocal intonation carries the subject-oriented, logical element to a much lesser degree than the verbal, and therefore carries more emotional connotation.⁸

Results and Discussion

Let us presume that the regular occurrences discovered by Ekaterina A. Prikhodovskaya could be applied to the analysis of a synthetic text in cinematography, and in this part of the article we will present our interpretations of the emotivity as an internal constituent of Alexander Lapshin's film *Dialogue with Continuation* (USSR, 1980) and Kira Muratova's *Three Stories. Ophelia* (Russia — Ukraine, 1997). Despite the fact that subtitles indicate that Andrei Gevorgyan's music is presented in the film, the predominating element is expressed by Charles Gounod's melody of *Ave Maria* in his superimposed melody over Johan

Sebastian Bach's Prelude No. 1 from the first volume of the Well-Tempered Clavier. It is performed in an instrumental arrangement, with a solo violin playing the vocal line, thereby indicating at the proto-text — the theme of the Annunciation associated with the Latin prayer *Ave Maria*. The emotional meaning conveyed by the nonverbal artistic melody indirectly corresponds with the hidden contextual meaning of the film.

The content of the film is based on the following plotline. A son who grew up without his father, who had once left his family and tied his fate to another woman who never became his mother, meets his parent as an adult, visiting him in Moscow first with the woman he loves, and then on his own. All these meetings are filled with his father's incomprehension and disbelief in the rightness of the path his son has chosen. After having graduated from the Institute of Physical Education, he decides to become a writer. Despite the fact that the young man's works always arouse the interest of the admissions committee, his intention to enter the institute succeeds only on the fourth attempt, when he finds himself visiting his father again.

It is significant that, having found himself in the thickset of construction work carried out by young people and having mastered a new profession at the Baikal-Amur Railway, which allows the protagonist to support himself and the woman he loves, who by that time had become his wife, the man eventually drops out of the Literary Institute, as he realizes that life itself has become the best school for him. It is notable

⁷ Ionova S. V. *Emotivnost' teksta kak lingvisticheskaya problema: dis. ... kand. filolog. nauk: 10.02.19* [Text Emotivity as a Linguistic Problem: Dissertation for the Degree of Cand. Sci. (Philology): 10.02.19]. Volgograd, 1998. P. 61.

⁸ Prikhodovskaya E. Op. cit.

that by that time he takes up with his father, as both of them grow closer to each other, willingly extending the boundaries of their own selves. Interestingly, every time the son passes through the streets of the town in which he was born and subsequently parted from in his distant childhood, we hear the music of J. S. Bach's and Charles Gounod's *Ave Maria*.

At a first glance, the incorporation of music related to the prayer addressed to Christ's mother in the situations that precede and conclude the dialogues of the two men, the father and the son, seems strange and incongruous. Even if the mass viewer is ignorant of the emotional significance of this music and its title, the soulfulness, sincerity, purity and sublimity of the music can hardly be associated with the masculine element. The role played by the musical sequence in the context of the synthetic artistic whole becomes clear only in the film's finale. What is demonstrated here is the emotional potential of Alexander Lapshin's directorial work as a synthetic artistic whole, which is realized in the film through its musical component. On the background of the story that corresponds to the subject-related, logical side of the film, about how the encounters between the father and the son help each of them achieve spiritual maturity, overcoming the commonplace, another side becomes elucidated, as well. The lengthy dialogues that build up between the two men allow the main protagonist to feel his involvement, and with it his responsibility not only towards his loved ones – his father and mother. In particular, in response to his father's question, «Матери пишешь?»

(“Do you write to your mother?”), the son answers in the affirmative, and then, after listening to his father, who says, «Не забывай, мать она всегда мать» (“Don't forget, mother is always mother.”) Alexei states, «А я и никогда и не забывал» (“And I have never forgotten”).⁹

Another dialogue, which takes place after the break-up between the hero and his girlfriend, which preceded their marriage, goes as follows. Trying to find out the reason for the break-up, the father asks:

— Что не поделили? Изменил кто-нибудь? (— What weren't you able to settle? Was anyone unfaithful to the other?)

— Угу, — отвечает сын. (— Yes, — replies the son.)

— Кто? (— Who?)

— Я! Себе! Тебя послушал. В институт не поступишь..., задёргаешься... Пуд соли хотел съесть, а она ребёнка хотела! (— I! To myself! I listened to you. I couldn't enter the institute..., I'm all worn out... I wanted to eat a pound of salt, and she wanted a baby!)

— А ты? (And you?)

— Я — ничто! Н и ч т о ! Я с ней расписан не был целых два года!!! (— I'm nothing! Nothing! I wasn't signed with her at the registry office for two years!!!)¹⁰

Undoubtedly, in these words we can hear Alexei's sense of guilt for his immoral attitude towards the woman who was willing to be the mother of his child.

It is significant that in the process of communicating with his father, Alexei eventually understands that he is a true citizen of his Fatherland, at the same time imbued with love for the Motherland. It is

⁹ *Dialog s prodolzheniem: drama [Dialogue with Continuation: Drama]*. Directed by Alexander Lapshin. Odessa Film Studio, 1980.

¹⁰ Ibid.

particularly this that Bach-Gounod's music Ave Maria becomes a symbol of. It is no coincidence that the lexeme homeland is included in such a synonymic series, which is represented by the following cognates: клан (clan), родные (family), родители (parents), род (kin), (народ) people. In other words, the musical discourse leads to a profound meaning, one that is parallel with the visual and verbal sequence, capturing an external narrative that cannot be conveyed in words, lest it become trivial. This statement is supported by the words spoken by Alexei when he explained to his father his refusal to study at the Literary Institute: «Я понял главное. Чтобы стать писателем, надо научиться болеть за жизнь, за всю, какая она есть, а это невозможно, если не жить в ней» (“I have understood the main thing. To become a writer, one must learn to root for life, for everything in it, and that is impossible if one does not live in it”).¹¹ It seems that in this case the lexeme «болеть» (to be ill) is defined by something more than merely a number of definitions that reveal its figurative meaning, which include the following:

«Проявлять сострадание, скорбеть, заботиться (устар.)... Болеть душой о ком-чем»¹² (“To show compassion, grieve, to take care (outdated word)... to become sick at heart about someone or something”¹³;

«Испытывать тревогу, беспокоиться о ком-либо или о чём-либо» (“To feel anxious, to worry about someone or something...”)¹⁴;

«Горячо предаваться чему-либо» (“To devote oneself passionately to something”)¹⁵;

«Чувство горя, истомы, страданий душевных» (“A sense of grief, exhaustion, mental suffering”)¹⁶.

In addition, this word is also defined by kindred lexemes in the Russian tradition such as: горе (woe), горесть (grief), грусть (sadness), кручина (grief), мучения (torment), огорчение (sorrow), сожаление (regret), страдание (suffering).¹⁷

Nikolay A. Berdyaev's assertion that “consciousness is based on setting limits from opposites that cause pain, and cannot help being pain and suffering,”¹⁸ reveals Alexei's choice in favor of torture, suffering, grief, mental anguish, etc. as a kind of voluntary sacrifice he offers as a gift to his native land.

It is no coincidence that after the explanation with his father, the space of the capital city, which is introduced to us with the accompaniment of the music of *Ave Maria*, transcends the boundaries of a single city, receiving into itself a number of landscapes untouched by urbanization — forests, the vastness of fields, the boundlessness of the sky. At the same time, the train which

¹¹ Ibid.

¹² Efremova T. F. *Sovremennyyi tolkovyi slovar' russkogo yazyka* [The Modern Defining Dictionary of the Russian Language]. URL: <https://gufo.me/dict/efremova/болеть> (accessed: 02.01.2022).

¹³ URL: <https://context.reverso.net> (accessed: 02.01.2022).

¹⁴ Efremova T. F. Op. cit.; URL: <https://context.reverso.net> (accessed: 02.01.2022).

¹⁵ Ibid.

¹⁶ Dal' V. I. *Tolkovyi slovar' zhivogo velikorusskogo yazyka* [The Defining Dictionary of the Living Great Russian Language by Vladimir Dahl]. URL: <https://dal.slovaronline.com/> (accessed: 02.01.2022).

¹⁷ URL: <https://context.reverso.net> (accessed: 02.01.2022).

¹⁸ Tarasov V. E. Nikolai Aleksandrovich Berdyaev o russkom filosofskom soznanii [Nikolai Aleksandrovich Berdyaev on Russian Philosophical Consciousness]. *Aktual'nye problemy gumanitarnykh i estestvennykh nauk* [Relevant Problems of the Humanities and Natural Sciences]. 2012. No. 1, pp. 69–77.

takes Alexei away from Moscow symbolizes the path that ultimately determines the scale of any human being.

In our view, the circumstance that in the present film it is particularly the musical component that initiates the process of semantic synthesis, is justified by a few other reasons. First, Alexander Lapshin's film text is divided into sections similar to those of a four-movement sonata-symphony cycle. This is indicated by the verbal discourse in the left-hand corner of the screen: "First Arrival", "Second Arrival", etc.

Second, the priority of the musical sequence over the other two is also acknowledged by the fact that Alexei does not create the verbal portraits of his father and future wife that the members of the admissions committee ask him to do, indicating at the secrecy and intimacy of his own experiences. In the terminology of Vitis Vilunas the marked experience receives the appellation of non-verbalized personal meaning, and it possesses a subjective nature.¹⁹

It appears that this is the case precisely because verbalized personal meaning acquires the status of an intersubjective phenomenon and makes silence preferable for the protagonist. On the contrary to this, in nonverbal discourse even the inner experience objectified by means of music retains its understatement.

This state of affairs is the result of the fact that musical being — the unity and synthesis

of the conscious and the unconscious, the internal interpenetration of these two elements, which gives reason to the inner world of music to appear as correlated to the internal (spiritual) state of man.²⁰

Thirdly, the young man argues his refusal to follow his father's advice as follows: «Я сам, сам хочу всё видеть и чувствовать» ("I want to see everything and feel everything myself, myself").²¹

Third into account that sight is usually equalized to intellect, on grounds that the greatest amount of information about the world — 80% — is received by human beings exclusively through the optic foramen, one cannot but recognize that this phrase presumes an attitude of the integrity of perception. The latter is directly related to the dual nature of language as a system, the spiritual energy of which is generated through harmonization of the inherent contradictions between the rational and the irrational (emotional), the conscious and the unconscious, the external and the internal, the discrete and the continuous, the cognitive and the ethical. The necessity of achieving the sought harmony between the one and the other, obviously, testifies to much more than merely the importance of non-verbalism in the life activity (and the thought activity) of a linguistic personality. Taking into consideration Vasily Nalimov's thesis that man is a text,²² the importance of this element — namely, non-verbalism — in the context of artistic integrity is also beyond doubt.

¹⁹ Vilyunas V. K. *Psikhologicheskie datchiki motivatsii cheloveka* [Psychological Sensors of Human Motivation]. Moscow: Publishing House of the Moscow State University, 1990. 284 p.

²⁰ Losev A. F. *Muzyka kak predmet logiki* [Music as a Subject of Logic]. *Iz rannikh proizvedenii* [From the Early Works]. Moscow, 1990. P. 264.

²¹ *Dialog s prodolzheniem: drama* [Dialogue with Continuation: Drama]. Directed by Alexander Lapshin. Odessa Film Studio, 1980.

²² Nalimov V. V., Drogalina Zh. A. *Real'nost' nereal'nogo* [The Reality of the Unreal]. Moscow: Mir idei: AKRON, 1995. 432 p.

Thus, in our view, the title of the film, *Dialogue with Continuation*, implies that the sequel itself is defined by nonverbal discourse in which instances of real action become more important than the spoken words. Since its basis turns out to be the ethical beginning, which is actualized by emotional-willful thinking, presumably everything which is the most important for the filmmakers must take place outside of the confiding conversations between the father and the son. Here the local dialogue between the members of one family is transformed into a global dialogue of a linguistic individual with his native land.

In *Ophelia* produced by Kira Muratova the musical component of the film also stipulates the actualization of the inner form of the synthetic artistic whole, acting on the level of the emotional potential. The plot of the film is centered around the destiny of Ophelia, an employee of the archive of one of the maternity clinics. Ophelia's interest in archival documents stems from the fact that she is searching for the address of her own mother, who a long time ago had abandoned her newborn daughter. At the same time, not only is she not ready to forgive her orphaned childhood, but she also does not want to become a mother under any circumstances. Ophelia does not like children, nor the men and women who produce them. She views her mission as revenge on the cuckoo mothers. This is evidenced by the words of Ophelia's confession, made to her after the physical intimacy she has with a fellow gynecologist, whose meeting has become an alibi of sorts for Ophelia (shortly before her date with the doctor, Ophelia kills a woman in childbirth who refused to heed her advice and left her baby in the care of the state:

— Я ещё так неопытна, — говорит Офелия. (“I am still so inexperienced,” Ophelia says.)

— Наверное, я сегодня сделалась беременной... Это что, я должна вынашивать твоего зародыша? Но я не хочу вынашивать твоего зародыша в себе. Я должна делать карьеру. (“It is possible that I have become pregnant today... So what is it, am I supposed to carry your fetus? But I don't want to carry your fetus in me. I have a career to pursue.”)²³

The emotional theme of the film determines its modality. There is a complete lack of music in the film. Instead of music, the sounds of the urban environment are heard — tram bells, car horns, snippets of speech from passers-by, etc. There are two exceptions: the romance *Vain Words* by David Tukhmanov to the words of Larisa Rubalskaya, which is performed by one of the fathers, who has problems with diction, and the march *Farewell of Slavyanka* by Vasily Agapkin in the final part of the film.

The meaning of the mentioned romance is determined by the title of the film, which refers to Shakespeare's tragedy *Hamlet, Prince of Denmark*. One of the heroines of Shakespeare's tragedy is Ophelia, whose life circumstances drive the girl to madness. In addition to the fact that Ophelia in Shakespeare is the favorite literary character of Ophelia and her mother in the film, the death of Ophelia's mother is set up in a way similar to the death of Shakespeare's Ophelia. All this makes it possible to hear the echoes of Tukhmanov's romance, the first line of which «Напрасные слова — виньетка ложной сути» (“Vain words — a vignette of a false essence”) rhymes in its meaning with the text spoken by Hamlet:

²³ *Tri istorii [Three Stories]*. Directed by Kira Muratova. Odessa Film Studio, 1997.

«Всё слова, слова, слова...» (“Words, words, words ...”)²⁴

As for Vasily Agapkin’s march *Farewell of Slavyanka*, it implicitly contains the attitude that is found in the parting words of Hamlet’s father, or rather, his ghost, addressed to his son, Prince Hamlet:

Taint not thy mind, nor let thy soul contrive
Against thy mother aught: leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her.

Shakespeare

The justifiability of these points of intertextual intersection is conditioned by the following moment in the plot: Ophelia, having killed her mother, walks along the pier and hands two blind men, who are patients of the sanatorium located on the coastal area, the cane that was left by her mother. It is at this point in the film that the march *Farewell to Slavyanka* by Vasily Agapkin is heard. Despite the fact that the march was composed in 1912, during the first Balkan War, and was dedicated to the women of the Balkans, it is particularly this final piece of music, presenting by itself the strong position of the text, makes a reference to the chronicles of the Great Patriotic War of 1941–1945. As a rule, in most of the documentary films devoted to this time period Agapkin’s music is connected in the people’s memory with the poster *Поду-на-мать зовёт* [*The Motherland Calls*]. It is particularly for this reason that the march, placed into the context of a synthetic artistic whole, acquires the status of the film’s emotive potential.

Its actualization (or verbalization) may be presented as follows. Commonplace

slogans, according to which we are the children of Russia, remain only words, because in most cases we remain rather step-children. However, no matter how significant the extent of our displeasure with our native land, it remains beyond censure for one simple reason. It is the place of our birth and, as such, it is particularly on our native land each one of us received the chance of appearing in this world. For this reason, the only right we have in relation to Mother Russia is to worry about its prosperity with more efficiency than others do, in the hope that our descendants would never be compelled to leave our native land in search for a better lot. Only mad people, like the heroine of Kira Muratova’s film, fail to understand this.

All of the foregoing allows us to assert that the analysis of the internal form of the artistic text in the aspect of emotivity carried out on the example of the works of directors Alexander Lapshin (*Dialogue with Continuation*) and Kira Muratova (*Ophelia*) has established that the musical works of Johan Sebastian Bach — Charles Gounod (*Ave Maria*) and Vasily Agapkin (*Farewell of Slavyanka*), being placed into the context of the synthetic whole, acquire the status of the film’s emotional potential, opening the access to the internal forms of these directors’ cinematic works.

Thereby, synthetic artistic texts based on the interaction of the verbal, musical and visual sequences carry in themselves a buildup of content that realizes the emotional potential of the artistic integrity. Such a situation occurs according to the principle of intertextuality, when the same verbal (or, in our case, musical) discourse simultaneously

²⁴ Shakespeare W. *The Tragedy of Hamlet, Prince of Denmark*. Simplified XML version by Max Froumentin. 2001. 142 p.

pertains not only to a particular art form, but also to another one that bears additional emotional meanings. Moreover, being relevant in the case of a proto-text, in the conditions of a new synthetic artistic whole, such emotional meanings are transformed into the emotional potentials, implicating the linguistic personality into the process of sense-making, which initiates their actualization/verbalization.

Conclusion

The integration of the category of emotivity at the level of linguistics and other areas of humanitarian knowledge makes it possible to depart from the function of the ready-made product (Ergon), creating

the precedent for the implication of the linguistic personality into the space of the spirit (Energy). From this point of view, the most prospective are the attempts of the interaction of linguistics and the art of music. Undoubtedly, in each particular case, emotionality, which develops within a sphere other than linguistics, acquires new characteristic features, to a certain degree distancing itself away from this initially linguistic category, the first mention of which was made by Victor Shakhovskiy back in the late 1960s. However, such experiments serve as evidence that, operating at their own risk in the sphere of the new phenomenon for musical scholarship, art historians in Russia and other countries ensure its viability.

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