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Musical Communication in the Aspect of Rhetorical Canon

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Abstract. Within the focus of the authors' scholarly interest is the rhetorical canon, which was absorbed within the specific features of intercultural interaction of the "transmitter" of the artistic information and its "recipient" carried out within the art of music. Expressing their solidarity with the position according to which the rhetorical art presents a form of human communication, the authors presume that it is particularly the rhetorical canon in the triunity of Ethos, Logos and Pathos shall make it possible to study in all completeness the process of musical communication, stipulating the acquisition of personal meaning by the actors engaging in cooperation with the composer. Since every artistic discourse in reality tends rather to reflect the speech activity of its creator, corresponding to that national picture of the world to which it belongs, rather than to reality, it must be acknowledged: such a text initially presents itself as rhetorically organized. Such an approach turns out to be true in all circumstances, even when the creator expresses doubt concerning what he had thought previously about the rules of the rhetorical art at the moment of creation of his work. Noting the importance, in the conditions of musical communication of the musical text, by means of which the composer's speech utterance is the transmitter and with which subsequently the participants of the communicative act interact, it becomes important to supplement the triad of "composer – performer – listener" with yet another link – the musical text. This results in the succession of: composer → text₁ ↔ performer → text₂ ↔ listener → text₃.

It is emphasized that in the resulting scheme of: text₁, text₂ and text₃ – it remains all the same musical text, which differs from the original, first of all, by the type of speech (in the case of the composer it involves written "speech," in the case of the performer it is oral, and in the case of the



listener it may be perceived also as visual “speech,” acquiring the status of a written utterance and actualized oral or written verbal speech, as well as speech cognized on the level of the plasticity of the human body, etc.); and, second, by tints of meaning, which, being a subjective phenomenon, acquires an intersubjective character during the process of communication.

Keywords: musical communication, rhetorical canon, composer – performer – listener

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Международный отдел

Научная статья

Музыкальная коммуникация в аспекте риторического канона

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Аннотация. В фокусе научного интереса авторов – риторический канон, вобравший в себя специфику межкультурного взаимодействия «отправителя» художественной информации и его «получателя», осуществляемый в пространстве музыкального вида искусства. Солидаризируясь с мыслью, согласно которой риторика являет собой форму человеческой коммуникации, авторы предполагают, что именно риторический канон в триединстве Этоса, Логоса и Пафоса позволит со всей полнотой изучить процесс музыкальной коммуникации, обуславливающий обретение вступающими во взаимодействие с композитором акторами личностного смысла. Поскольку всякий художественный дискурс в действительности скорее отражает речевую деятельность своего создателя, отвечающую той национальной картине мира, которой он принадлежит, нежели реальность, нельзя не признать: такой текст изначально предстает риторически организованным. Подобная установка оказывается верной при любых обстоятельствах, даже когда творец высказывает сомнение относительно того, что он думал о правилах риторики в момент создания своего произведения. Отмечая в условиях музыкальной коммуникации важность нотного текста, посредством которого передается речевое высказывание композитора и с которым впоследствии взаимодействуют участники коммуникативного акта, необходимо дополнить триаду «композитор – исполнитель – слушатель» ещё одним звеном – текстом. В результате образуется последовательность: композитор → текст₁ ↔ исполнитель → текст₂ ↔ слушатель → текст₃.

Подчёркивается, что в схеме текст₁, текст₂ и текст₃ – это один и тот же текст, который отличается от исходного, во-первых, типом речи (в случае композитора – речь письменная, в случае исполнителя – устная, в случае слушателя она может быть представлена и визуальной речью, обретая статус письменного высказывания, и актуализируемой устно или письменно вербальной речью, и речью, опознаваемой на уровне пластики человеческого тела, и т. п.); а во-вторых, оттенками смысла, который, будучи субъективным феноменом, обретает в процессе коммуникации интерсубъективный характер.

Ключевые слова: музыкальная коммуникация, риторический канон, композитор – исполнитель – слушатель

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In the present day the problems of communication and dialogue have found themselves at the epicenter of humanitarian disciplines. This is testified at an equal degree by representatives of musical scholarship in Russia and in other countries, the focus of whose scholarly interest embraces the most various forms of interaction between art works – multiplication [1], artistic literature [2], cinema [3], etc. Special attention must be given to the field of musicological research, within the framework of which the problem of dialogue and three-link communication, as well as that including the link of the “musical text” and the three contents (text₁, text₂, text₃) has been developed from the 1970s to the 1990s in the works of Evgeny Nazaikinsky and Mark Aranovsky.¹ An especially significant contribution to the indicated issue has been made by the group research assistants of the Laboratory for Musical Semantics (LMS) with its head, Doctor of Arts, Professor Liudmila Shaymukhametova.²

Thus, in the early 2000s the focus of scholarly interest of the research assistants of the Laboratory for Musical Semantics turned on the musical texts in its primary and secondary hypostases. Their research

has stipulated the development of the theory of semantic organization of text₁, as well as the immersion into the process of artistic interaction of the performer with text₂. The terms *performance scenario* and *reflected text* and others, brought into scholarly use by Liudmila Shaymukhametova, have considerably enriched both the theory and the practice of art study analysis of the musical text. [4]

On the one hand, acknowledging that “the expansion of the types of communication at the end of the 20th and the beginning of the 21st century has turned out to be quite a natural phenomenon,” scholars state that “...the essence of the given epistemological paradigm consists in the acceptance of the human being as the source base of research”. [2, p. 85] On the other hand, the importance and significance of some such developments is connected by researchers with the situations when against the background of “a new figurative communicative mentality, erasing the boundaries in the intercultural and interethnic communication” there occurs an “exacerbation of the crisis of verbal skills, the consequences of which would create an effect, first of all, on the cogitative-creative activities of future generations”. [5, p. 228]



Along with that, the appeal to the communicative nature of artistic creativity is seen as relevant, given that dialogue realized within the space of art provides for the involvement with the “value-based orientations of society and the specificity of culture of representatives of various nationalities,” which makes the following conclusion implicit: “it is important not only to possess theoretical knowledge about the foundations and the principles of intercultural communication, but also to be able to make use of it in practice, to interpret correctly the communicative idea of the speaker”. [1, p. 57]

In the context of the outlined scholarly studies the dialogue between East and West carried out within the framework of the art of music turned out to be no less modern. Notably, such kind of communicative experience appears as equally farsighted simultaneously on the level of local ethnic groups demonstrating the musical culture of the so-called small peoples, as it is perceptible by the example of the work devoted to the “demonstration of the attitude towards the Adyge (Circassian) theme in 19th century Europe, in the understanding of the specificity of reflection of this theme in the music by composers of other musical cultures”, [6, p. 171] as well as on the level of the ethnic groups marked by their belonging to the nationality predominant in a particular country and to the traditional culture connected with it.

In this regard, a research work which engages into its orbit the creative potential of Russia and China can be seen as especially productive. Without any doubt, the interaction between these two countries on the most different levels, “including on the level of the art of music and opera may become an operative and effective means of integrating China into the world cultural

space”. [7, p. 35] Let us utter the assumption that the argument for researching the questions of musical communications of both countries turns out to be in the notions of consciousness discovered during the process of their comparative analysis, which define the directedness of the activities of the composer-performer-listener. It would see, that for the Chinese a question of principle would be the necessity in all art forms “to look at things from oneself,” which is the most important aesthetic criteria, while for those Russians who base themselves on the achievements of European culture the objective search for the truth is brought out to the forefront. [Ibid., p. 31] In a special way, the existent differences identify themselves in the art of opera. While the actuality of Chinese opera is initiated by the lyricism of “talking and will,” a search for harmony and beauty “by hand” or “with one’s own eyes,” in the opera dramaturgy by Russian composers, as a rule, “the main accent is placed on replication and imitation of real things.” [Ibid.]

In all likelihood, the chief difference is concealed in the specific features of the Chinese and the Russian languages. Whereas the former is characterized by usage of many words as both adjectives, nouns and verbs, which is stipulated not as much by grammar rules as the emotional character of the sentence, the Russian language is to a greater degree prone to abstract logical thinking. We learn from Victor Shakhovskiy’s article from 2019 that “the emotional picture of the world of the Russian language has been developed least fully”. [8, p. 35] Similarly, the research work in which particularly the emotional side of language serves as a guide into the space of spirit becomes presented to the broad public in 2021. [3]

Moreover, within the framework of the classical Chinese language the essence of

communication consists not in conveying an intellectual idea, but in emotionally stirring one's interlocutor, provoking him into his own search for the truth. It is understood that the overall provoking force of the Chinese language answers the goals of the art of music. From this angle, what would be most productive for musical communication between the Chinese and the Russians would be to turn to the rhetorical canon. Despite the fact that the inclusion of music and the rhetorical art into one field of research has a lengthy history, their interaction was to the most degree determined by the conceptual construct, when rhetorical art itself was examined from the position of the verbal school. However, we consider it indispensable to concentrate on another rhetoric type. Its realization would be impossible without the support of rhetorical canon – a special form of *activity (activity of thought)* which also simultaneously serves as a model for imitation. It is the triunity of Ethos, Logos and Pathos.

The problematic field for research is determined by the notion according to which the immanent connection of music and rhetorical art may be expanded by including the rhetorical canon into the space of musical communication. A mastery over the latter provides the participants of communication with the algorithm of activity (the activity of thought), which would discern the activity of the performer from the activity of the listener, enabling their harmonizing dialogue with the composer. The projection of the rhetorical canon onto the field of musical communication is carried out with the reliance on the dialogic approach, the dialectical method and comparative analysis of the verbal and non-verbal discourses.

The traditionally rhetorical canon appears on the level of invention of speech, that is discourse of thought proper, or Ethos;

order of speech, the order of succession of thoughts one after the other, or Logos; *expression of speech*, conviction of the interlocutor in the veracity of the utterance, or Pathos. However, beyond the ethical directedness of speech, the sought triunity loses its foundation, as the result of which the word ceases to be alive, filled with genuine feeling, preserving the capability only of imitating life. Moreover, if we dispose the very fact of discourse from out of speech capability, then beyond its ethical foundation conviction turns into inculcation, easily transforming into a lie.

It would seem that it was particularly that kind of word marked with a margin between Ethos and Logos was also defined as a lie by Mikhail Bakhtin, who made the attempt to avert its repercussions calamitous for the future world. We must keep in mind that falsehood is an attribute of the devil (let us remind, in parenthesis, that the word 'devil,' in translation from Greek, means 'slanderer'), the scale of non-ecological communication³ which has seized virtually all the spheres of activities of daily living of the globalizing community is becoming more and more frightening. It is not by chance that the representatives of neo-rhetorics emphasize that at the center of contemporary science the *homo verbo agens* is present. What is meant here is a person who each time has to act by means of speech not in an abstract way, generally, but in concrete *ethical situations*.

In the present context it is necessary to remember that ethics presents itself as a synonym to morality. The etymology of this lexeme originates from the noun "moral system," or, what has the same meaning, "custom," the Greek analogy of which is the lexeme "hqoz," meaning "ethos," which simultaneously corresponds with the concept of ethics. In other words, only within the



framework of the triunity of Ethos, Logos and Pathos is the living content of musical creation carried out, which enriches social morality, since “this is not a scheme and not a summation of prescripts – this is a way of thinking, a mode of organization of the human being’s inner world”. [9, p. 186] For this reason, “the ethical idea is always present in an ably organized musical form, along with other proprietary qualities of content.” [10, p. 109]

At the same time, it must be acknowledged that the realization of the musical rhetorical canon is carried out by means of writing, i.e., the musical text of the score written by the composer’s hand. Despite the fact the latter conceals in itself the original triunity of Ethos, Logos and Pathos, in reality the performer deals only with Logos manifested in the musical text of the score. Unlike the implicitly (indirectly) presented Ethos and Pathos, musical Logos is always explicit (direct and apparent). Correspondingly, the process of performance of the text of the musical score is directly connected with the actualization of the performer’s Ethos and Pathos in reliance on the composer’s Logos. The necessity to compensate the creator’s musical speech torn away from its creator is what determines their co-creation.

Examination of the musical text of the score from the position of Logos is perceived as being quite justified for a number of reasons. Thus, the realization of the visual means of expressivity takes place either on the level of the stage entourage, which conditions the perception of music as a certain theatricalized action, or on the level of the graphics of the musical score⁴. In addition to this, what has significance is a special closeness of the verbal and the visual arts, considering which art critics write about as if about a certain type of notation. And finally, in view of the fact that 80% of the

information about the world is received by us by means of the optic foramen, scientists equate vision to the intellect.

In its turn, in relation to the listener the situation evolves somewhat differently. being explicit for the performer, Logos loses its significance for it on account of its own indirect presence. What turns out to be endowed with reality during the process of transmission of artistic information from the performer to the listener are merely Ethos and Pathos actualized by the “transmitter.” In the end, the listener’s task consists in the fact that in the reliance on the sounding Ethos and Pathos to supplement the integrity of the artistic discourse between the composer and the performer, after they have actualized the Logos. In all probability, particularly due to the reason of the incompleteness of the artistic utterance from outside of the sought triunity, for a long time cinematic music did not enter the sphere of interests of academic musicology. The lack of the musical text of the score aroused a mistrust for the quality of communication, when its availability may have presented a guarantee of success of the latter.

All the aforementioned by no means contradicts the position about the triad of “composer – performer – listener” determining musical communication. However, considering the written character of the composer’s musical speech subjected in the musical text (the score), the incompleteness of which is what initiates the co-creator of the performer and the listener, it is necessary to bring in a fourth component into this triad. What is meant here is the musical text proper as a field of methodological operations carried out by the actors involved in the communication with the aim of achieving initial integrity of artistic discourse in reliance on the dialectics of the part and the whole. Its involvement

in the process of musical communication is perceptible in the following dictum of contemporary authors: “The artistic image is ‘materialized’ in the form of a new ‘product’ of artistic-creative activity, in particular, in the form of a work of literature or musical composition. Hereafter, the mutual relations between this art work and the person are aligned on three different levels relying on various sides of aesthetic consciousness. The first level is directly the writer or the composer of the work and the object of its artistry (for example, the *musical composition*) (italics ours. – *Authors*). The second level may refer to the performer and his interpretation of the composition. And the third level is its impact on the listener”. [11, p. 115] In the result, the intercultural communication realized in the sphere of the art of music may be presented on the level of the following triad:

composer → **text₁** ↔ **performer** → **text₂** ↔
↔ **listener** → **text₃**.

It is important to notice that all three musical texts are one and the same musical text, which ends up each time being unequal to itself for one simple reason. For the support of its genuine life new communicants are necessary, each one of which brings into the musical text his own “self,” as a consequence of which each of them may speak about “his own Prokofiev” or “his own Rachmaninoff,” similar to the way Marina Tsvetayeva did this, having titled one of her manuscripts “My Pushkin.” There is a great multitude of examples of this in the art of music.⁵ It is not accidental that when contemplating about the integrity of the semantic canon in the art of music, Mikhail Karpychev also turns our attention to the triunity of the task as the first part of the sought integrity, the solution as its second part as the result as its third part.

At the same time, nothing other than originality presents the “factor of solution,” since “the result of the solution is always different.” [12, p. 186]

To what degree does the indicated tetrad acquire universal features? Upon first thought, that particular circumstance that various art forms interact together in a simultaneous manner creates the illusion of abundance of artistic information, as the result the viewer (or listener) is given the role of a passive consumer. However, acknowledging the veracity of that that any artistic discourse, including that based on synthesis of the arts, presents in itself an ongoing unity, or, otherwise, a co-being, of the cognitive and the ethical moments, we consider it possible to assert the veracity of the following: the specificity of such “data,” by means of which the “transmitter” passes on artistic information to its “recipient,” is no different from the specificity of the “given” discovered in a verbal artistic discourse, with merely one reservation. In contrast to the verbal artistic discourse, the presence of “alien” voices in which is most frequently ignored by the average communicant⁶, the synthetic discourse demonstrates them with all apparentness.

The fact is meant here that the cognitive moment actualized in the space of opera or ballet presents the process of intercultural communication, the participants of which (in addition to the indicated tetrad) turns out to be the choreographer (the stage director-producer) and the artists manifesting his conception. However, in this case, too, the meaning of the synthetic artistic whole is directly connected by us to the so-called generalizing intonation (Vyacheslav Medushevsky) which correlates with the emotional-semantic wholeness of the synthetic artistic discourse. In other words, when speaking of the inexhaustibility of



the means of expression embedded in the synthetic artistic whole, it is important to remember that without regard of the indicated unity, the cognition of various types of communication would be incomplete and, as the result of this, flawed.

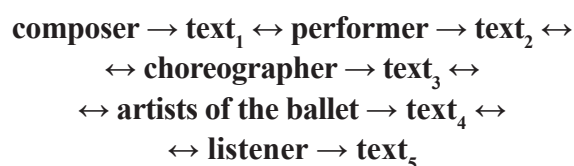
Examining the musical theater as an attempt of intercultural communication, the solvency of which becomes manifested in a concrete production, it is necessary to observe that the process of communication between the representatives of various forms of art becomes determined by the character of the contradictions immanent to such process initiated by the difference between the languages of the arts themselves⁷. In particular, the singularity of the intercultural communication of the musical form with the choreographic design of the ballet is identified either on the level of a conflicting connection of music and choreography, or on the level of contrapuntal disjunction of the arts. It is understood that in the case of a conflicting connection each of the arts comprising the ballet performance makes itself known with a maximal intensity, without “looking back” at the other parts of the synthetic artistic whole. In the result, the part predominates over the whole, as the result of which intercultural communication acquires the appearance of communicative *impact*. On the other hand, in the case of a contrapuntal detachment one from another of the arts, which form the sought synthesis, each one of them is equaled in its rights, which becomes conducive to their closer *interaction*.

Such a state of affairs is stipulated by the fact that the chronicled “disparity,” generated by the coexistence of heterogeneous material becomes the consequence of that manner of gravitation which characterizes the “relationship” of choreography with

music or the connection of music with dance motions. In its turn, the connection of choreography with the word, which turns out to be very important on the level of the literary basis of the ballet performance becomes realized the following way: the concreteness of the Logos lost during the process of the musical interpretation of the verbal text is supplemented by the choreographic visual element.

In other words, in the synthetic artistic whole it is particularly the choreographic picture subjectified in the plasticity of the human body assumes on itself the functions of the Logos so that within the dialectics of the part and the whole once again arrive at the sought triunity of Eros, Logos and Pathos. Correspondingly, when working with a musical composition, the ballet-master does not as much “sound out” his conception by means of the music, as much as he compensates the Ethos and Pathos actualized in the music by the Logos of the choreographic picture.

Presumably, the sought integrity is attained in the process of recreation of the rhetorical canon in accordance with the tetrad indicated earlier, the schematic depiction of which is presented the following way:



Since the text in the proposed scheme appears in its dual nature [13], it becomes comprehensible: the correlate of the materiality of text_1 is presented by the musical text/score, that of text_2 – by the sound of the instrument (the instruments of the orchestra), that of text_3 – by the ballet picture (the ballet lexis); that of text_4 – by the plasticity of the human body, and that of text_5 – by the verbal or the nonverbal

discourse. Ignoring the current state of affairs may bring the researcher to yet another set of fallacies. Among them is the commonplace opinion according to which the choreographer who works with original music created without any kind of verbal program is freer in the realization of his plans, as opposed to such who has to deal with the compositional version of the primary source.

Admitting that in both cases what is meant here is the compensation of the musical Ethos and Pathos by the Logos of choreography, the history of the creation of the musical component of the ballet performance becomes absolutely unimportant. In any case, the actualization of Logos remains in the result the prerogative of the ballet-master, inasmuch as it is particularly it which provides for the unity of the three sides of the rhetorician's image, beyond which artistic speech loses its amplitude. What turns out as essential here is only one thing: depending on the quality of this new unity, we shall speak either about the interpretation, or about the reinterpretation of the primary source⁸, including their pseudo-cultural aspects which demonstrate the violation of the rhetorical canon.

In our view, the marked infringement inevitably turns into destruction of harmony, as it was understood by the thinkers of ancient times, since in the perceptions of the philosophers of antiquity and of China harmony manifested in itself not only an abstract idea, but also the experience and, in addition to that, the presence of harmony in the lives of men was both perceived, as well as, simultaneously, constituted the object of the endeavor of an integral person. On the other hand, the correspondence to the rhetorical canon, or, what is the same thing, the achievement of harmony makes

tangible the situation when the emotional experience of its creator transmitted by means of the art of music leads to the state of creative excitement all the participants of communication, providing by it the entrance into the domain of the spirit⁹. As Mikhail Karpychev writes, "the highest form of the activity of music is moral cleansing (catharsis) by means of an emotional burst during the process of hearing." [10, p. 109] That fact that the rhetorical canon based on the triunity of Ethos, Logos and Pathos turns out to be universal is confirmed not only by the thought that the aesthetics of the various arts remains one and the same (according to Robert Schumann), but also an integral analysis of the contemporary cinematograph represented by the films of Takeshi Kitano, one of the talented representatives of the artistic intelligentsia of the East. [3]

Stemming from all the aforementioned, let us state the assumption that the turn to the rhetorical canon during the process of musical communication shall make it possible to minimize the substitution of genuine speech utterance with the simulacrum based on the combination of cultural clichés, which turns out to be important within the framework of cultural communication. Moreover, the activity of thought instigated by the rhetorical canon shall be conducive to the personal advancement of the participants of the participation, creating the optimal conditions for their spiritual formation. In the present context, intercultural communication proper actualized within the space of the art of music appears in the guise of a universal process of activity of thought the productivity of which is stipulated by acquisition of the meaning of the artistic creation in reliance on the rhetorical canon in the triunity of Ethos, Logos and Pathos.

Примечания

¹ For more detail on this question, see: Nazaykinsky E. V. *Logika muzykal'noy kompozitsii* [The Logic of Musical Composition]. Moscow: Muzyka, 1982. 319 p.; Aranovsky M. G. *Muzykal'nyy tekst. Struktura i svoystva* [The Musical Text. Structure and Properties]. Moscow: Kompozitor, 1998. 343 p.

² For more detail on this question see: Shaymukhametova L. N. Semanticheskiy analiz muzykal'nogo teksta [Semantic Analysis of the Musical Text]. *Problemy muzykal'noj nauki / Music Scholarship*. 2007. No. 1, pp. 31–43; aka: Semantika muzykal'nogo dialoga v klavirnykh proizvedeniyakh zapadnoyevropeyskikh kompozitorov XVII–XVIII vekov [The Semantics of the Musical Dialogue in the Works for Clavier by Western European Composers of the 17th and 18th Centuries]. *Semantika starinnogo urteksta. Sbornik statey* [The Semantics of the Early Urtext. Compilation of Articles]. Executive director and compiler Shaymukhametova L. N. Ufa: Laboratory for Musical Semantics, 2002, pp. 16–36; Gordeeva E. V. Muzykal'naya lexiografiya stsen i obrazov muzitsirovaniya v klavirnykh p'esakh “Frantsuzskikh suit” I.S. Bakha [Musical Lexicography of the Scenes and Images of Music-Making in the Clavier Pieces of J.S. Bach’s French Suites]. *Problemy muzykal'noj nauki / Music Scholarship*. 2008. No. 1, pp. 198–202, etc.

³ According to Victor Shakhovsky, the determining modus of the ecological/non-ecological communication is particularly the emotional modus of socializing: positive emotions and the corresponding emotive lexis for the most part form ecological communication, while negative emotions and negative emotive lexis form non-ecological socializing. For more on this question see: Shakhovsky V. I. *Dissonans ekologichnosti v kommunikativnom krugе: chelovek, yazyk, emotsii* [The Dissonance of Ecological Performance in a Communicative Circle: The Human Being, the Language, Emotions]. Volgograd: IP Polikarpov I. L. 2016. 512 p.

⁴ It is important to observe that besides the stage entourage and the musical graphics, visual means of expressivity may be used in the space of intercultural communication and on the level of a one-time integral utterance (Logos) inspired by the Ethos and Pathos of the musical artistic discourse. Let us turn for an illustration to Carolyn Carlson’s ballet “Signes” (1977). What is meant here the unique performance in which the creation of the musical component of the synthetic artistic whole was preceded by choreography generated in the fold of ingenuity. As the choreographer recounts, the conception of the performance was generated during the process of acquaintance with the oeuvres of the artist Olivier Debré, whose abstract canvasses were inspired by Leonardo da Vinci’s painting “Mona Lisa,” or, to be precise, the smile of the Gioconda. In the result, the intercultural communication which developed between visual speech and the plasticity of the human body was enriched by the musical discourse, the creator of which was composer René Aubry. It is interesting that the artist’s paintings, which were quite imposing in their scale, were used by the choreographer as movable decorations of the performance, with which the ballet artists came into interaction, at times evanescent against their background, at other times replicating the abstract lines in them in their gestures, at other times becoming a part of the artistic whole which superseded them by its proportions. At the same time, the number of Debré’s paintings, seven in all, also determined the number of ballet scenes.

⁵ Being supportive of the assertion that Beethoven’s Fifth Symphony “conveys a high meaning of truth,” Marina Gladkova, nonetheless, asks the question: “What truth?” What lies behind this truth: the composer’s fate, the fate of the era and of history, the Destiny of the World Will, the destiny of Chaocosmos, about which Alexei Losev wrote? Precisely in the same way the meaning

of the Ninth Symphony, traditionally presented as the motion from darkness to light, through struggle to victory, correlates, according to the position of the Russian scholar, with the “motion of the global process: Chaos – Form.” In other words, the idea of Beethoven’s Ninth Symphony may also be expressed the following way: “The progression from the first movement to the last presents the tortuous process of formation of Form, generated from Chaos. This emanation backwards, the motion directed towards the Light, Good, God, the merging of Beauty, Good and Truth – to the Eternal Unity.” On the contrary, the same meaning “from Darkness to Light” was disclosed by Losev by means of solely a religious experience, justifying this kind of approach by quite a convincing system of argumentation. For more detail on this question, see: Gladkova M. P. *Dialektika postizheniya smysla muzyki : dis. ... kand. filologii : 24.00.01* [The Dialectics of Comprehension of the Meaning of Music : Dissertation for the Degree of Candidate of Philology : 24.00.01]. Tyumen, 2005. 142 p.

⁶ According to the testimony of Mikhail Bakhtin, every text presumes not only the presence of the system of the language used by its author, but also the presence of certain precedent utterances by others with which the authorial text engages in various types of relations, relying on them, polemicizing with them, and simply presuming them to be already familiar to the reader. For more detail on this question, see: Bakhtin M. M. *Estetika Slovesnogo Tvorchestva* [The Aesthetics of Verbal Creativity]. Moscow. Iskusstvo, 1986. 445 p.

⁷ In the opinion of Anna Zankova, choreography in music in ballet, similar to the word and music in vocal compositions, music and drama, have never been mirror reflections of each other. For more detail on this question see: Zankova A. V. *Vzaimodeystvie muzyki i khoreografii v otechestvennykh baletakh pervoy treti XX veka : avtoref. dis. ... kand. iskusstvovedeniya : 17.00.02* [The Interaction of Music and Choreography in Russian Ballets of the First Third of the 20th Century : Thesis of Dissertation for the Degree of Candidate of Arts : 17.00.02]. Rostov-on-Don, 2008. 30 p.

⁸ Unlike interpretation, in the sense of a derivative artistic activity within the framework of which the source text preserves its significance on the level of a system, in the case of reinterpretation the primary source inevitably turns out to be merely a part of the new artistic system, which makes it possible to examine reinterpretation as a primary artistic activity. In other words, the attempt of reinterpreting manifests a reevaluation of tradition, demonstrating anew the creative act forming the concept of the truth. For more detail on this question see: Volkova P. S. *Yazyk i rech v prostranstve kul'tury: interpretatsiya i reinterpretatsiya* [Language and Speech in the Space of Culture: Interpretation and Reinterpretation]. *Vestnik Volgogradskogo gosudarstvennogo universiteta* [Bulletin of the Volgograd State University]. Series 2, Language Studies. 2017. Vol. 16, No. 4, pp. 207–214. <https://doi.org/10.15688/jvolsu2.2017.4.20>

⁹ Concerning the spiritual aspect of music in greater detail, see: [13].

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