

Artistic Synthesis and the Interaction between the Arts

Original article

UDC 791.43+78.01

<https://doi.org/10.56620/2782-3598.2024.2.211-222>

EDN: ZPXQZM



Synaesthesia of Sergei Parajanov's Works (a Director's Musical and Artistic Consciousness)

Polina S. Volkova

*Herzen State Pedagogical University of Russia,
St. Petersburg, Russian Federation,
polina7-7@yandex.ru✉, <https://orcid.org/0000-0002-2424-7521>*

Abstract. The article focuses on the possibilities of examining the works of Soviet director Sergei Parajanov in the aspect of synaesthesia — a phenomenon studied by musical psychology, the re-expression of information received through one perceptual channel (such as, for instance, the visual) into information actualized through another channel (such as, for instance, the auditory). Making use of a methodology that incorporates biographical and comparative analysis, interpretation and intertextuality, the author aims at drawing the attention of synaesthesia analysts of different types of art towards Parajanov's most representative works: the feature films *The Flower on the Stone*, *The Color of Pomegranates*, *Shadows of the Forgotten Ancestors*, *The Legend of the Suram Fortress*, and *Ashik Kerib*. The system of argumentation of the article is founded on statements by of the director himself as well as materials presented in, Kora Tsereteli's monographic study, Parajanov's scripts for feature and documentary films that have never been released (*Miracle in Odense* based on Hans Christian Andersen's fairy tales, *Intermezzo* based on the short story of the same name by Mykhailo Kotsiubynsky, *Pectoral*, and *The Demon* based on Mikhail Lermontov's poem), as well as the libretto for the unrealized ballet *The Mother*. The author's special focus is on Parajanov's short story *Swan Lake* and the film with the same name by Yuri Ilyenko, based on it. A comparative analysis of the verbal source and its film adaptation reveals how the creators work with the dominant colors — white and black — for both the story and the film. The author of the present study discerns in these particular objects of verbal discourse and screen art a kind of reverberation of the ballet *Swan Lake* by Pyotr Tchaikovsky.

Keywords: Sergei Parajanov, synaesthesia of musical and artistic consciousness, Yuri Ilyenko, *Swan Lake*, Pyotr Tchaikovsky, Virko Baley

For citation: Volkova P. S. Synaesthesia of Sergei Parajanov's Works (a Director's Musical and Artistic Consciousness). *Problemy muzykal'noi nauki / Music Scholarship*. 2024. No. 2, pp. 211–222. <https://doi.org/10.56620/2782-3598.2024.2.211-222>

Художественный синтез и взаимодействие искусств

Научная статья

Творчество Сергея Параджанова в аспекте синестетичности (к вопросу о музыкально-художественном сознании режиссёра)

Полина Станиславовна Волкова

*Российский государственный педагогический университет имени А. И. Герцена,
г. Санкт-Петербург, Российская Федерация,
polina7-7@yandex.ru[✉], <https://orcid.org/0000-0002-2424-7521>*

Аннотация. В статье речь идёт об изучаемом в русле музыкальной психологии феномене, благодаря которому осуществляется перевыражение информации, полученной посредством одного канала восприятия (например, визуального), в информацию, актуализируемую за счёт другого канала восприятия (например, аудиального). Используя методологию, вбирающую в себя биографический метод, метод сравнительного анализа, метод интерпретации и принцип интертекстуальности, автор статьи ставит перед собой цель обратить внимание исследователей, занимающихся вопросами синестетического анализа произведений разных видов искусства, на наиболее репрезентативные с этой точки зрения работы С. Параджанова. В их числе художественные фильмы «Цветок на камне», «Саят-Нова» («Цвет граната»), «Тени забытых предков», «Легенда о Сурамской крепости», «Ашик-Кериб». Выстраивая систему аргументации, автор статьи опирается как на высказывания самого режиссёра, так и на материалы, представленные в монографическом исследовании К. Цертели. Здесь же в одном ряду стоят написанные С. Параджановым сценарии к художественным и документальным фильмам, которые так никогда и не были сняты («Чудо в Оденсе» по мотивам сказок Г.-Х. Андерсена, *Intermezzo* по одноимённой новелле М. Коцюбинского, «Пектораль», «Демон», задуманный на основе поэмы М. Ю. Лермонтова), а также либретто к неосуществлённому балету «Мать». В центре отдельного внимания автора — новелла С. Параджанова «Лебединое озеро» и созданный на её материале одноимённый фильм Ю. Ильенко. Сравнительный анализ вербального первоисточника и его экранизации позволяет показать, каким образом осуществляется работа с доминантными для обоих произведений цветами — белым и чёрным. Их педалирование в пространстве вербального дискурса и экранного искусства видится автору своего рода эхом балета «Лебединое озеро», музыку к которому написал П. Чайковский.

Ключевые слова: С. Параджанов, синестетичность музыкально-художественного сознания, Ю. Ильенко, «Лебединое озеро», П. Чайковский, В. Балея

Для цитирования: Волкова П. С. Творчество Сергея Параджанова в аспекте синестетичности (к вопросу о музыкально-художественном сознании режиссёра) // Проблемы музыкальной науки / Music Scholarship. 2024. № 2. С. 211–222. (На англ. яз.)

<https://doi.org/10.56620/2782-3598.2024.2.211-222>

Introduction

On the pages of one of the magazines that the “Russian Railways” company offers their passengers, actress Lyubov Tolkalina noted that in the modern cultural paradigm, a special role is relayed to references. In the film industry, it is referred to a certain foothold resorted to for the most complete disclosure of the artist’s idea. In other words, references are auxiliary materials designed to give an idea of the future project. They are needed not so much for copying as for illustrating possible concepts that cannot be created without focusing on already existing samples. While answering a question from journalist Polina Sulina about how often she was obliged to incorporate references in her work, Lyubov Tolkalina noted that a reference makes it possible to build one’s own position both in the traditional and in an original way. At the same time, the actress stated, “...there are people who invent references; their genius lies precisely in this. These are the creators of the world, and such was the director Sergei Parajanov... And thus last summer, Serafima Krasnikova¹ and I staged the play *Poem of the Mountain* in Parajanov’s style based on the poem by Marina Tsvetaeva for the Diaghilev Festival. It was an experimental open-air opera in which the vocal ensemble *MUSICAETERNA FOLK*² took part.”³

The musical element, which is an integral component of such a synthetic genre, in which the open-air opera was conceived, was inspired by verbal discourse — Joseph Brodsky’s prose, dedicated to Marina Tsvetaeva’s poetic heritage. As Brodsky wrote, “Time is the source of rhythm. Remember when I said that every single poem is reorganized time? Time speaks to the individual in different voices. Time has its own bass, its own tenor. And it has its own falsetto. If you like, Tsvetaeva is the falsetto of time, a voice that goes beyond the limit.”⁴ According to publicly available information, Dmitry Mazurov⁵ presented himself as the composer and sound designer of the performance. His score is saturated by the voices of the *MUSICAETERNA FOLK* performers and the timbres of wind instruments in combination with “dark” electronics and an accordion.

Unfortunately, Lyubov Tolkalina did not clarify what is it that the “Parajanov style” constitutes, although it would pose a challenge to present a detailed description of the style of the unique director who proved himself gifted in a variety of creative arts — in the present day we know Parajanov the artist, Parajanov the screenwriter, and Parajanov the writer. Moreover, as we perceive it, the theme of Parajanov the “synaesthesis” is still waiting to be discovered. This refers to the attempt

¹ Serafima Krasnikova (b. 1996) — actress, director, and teacher.

² A team of professional researchers and performers of Russian folk music, developing “performance skills in a wide range of song traditions (musical director of the project is Elizaveta Anshina).” See: musicAeterna Folk. URL: <https://musicaeterna.org/ru/participant/musicaeterna-folk/> (accessed: 08.04.2024).

³ Sulina P. Legkoe dykhanie [Light Breathing]. Interview. *Russian Railways. Passenger Magazine*. 2024. February. P. 58.

⁴ Ibid.

⁵ Dmitry Mazurov is a native of Novosibirsk; in 2007–2011 he studied at Murov Novosibirsk Music College (department of Music Theory). A Moscow resident since 2013.

to explore a special “resonant channel that integrates various levels in the musical and artistic consciousness — from the corporeal-perceptual to the highest conceptual.” [1, p. 122]

Defining synaesthesia as a “systemic quality interconnected with various manifestations of creative compositional activity,” Svetlana Loseva writes that “this phenomenon is reflected in the musical styles of various composers,”⁶ and the question is to what extent it is appropriate to discuss musical and artistic consciousness in relation to Parajanov.

Aspects of Parajanov’s musical and artistic consciousness

Such an assumption may be justified by the fact of the musical education young Parajanov received at Music College affiliated with the Tbilisi State Conservatory (where he studied violin and voice). It was none other than Parajanov who considered the interpretation of Tchaikovsky’s image presented in the film by Igor Talankin as being unacceptable.⁷ “...The world that surrounded and influenced poetry... after all, there may be no

poetry as such here”, the master reasoned. “The poet does not sit here, does not suffer, does not jump up at night, does not hit the back of an Empire-style chair for the sake of a laugh... Composers must understand me. Is it really so necessary to knock on a polished armchair, to jump up at night amid thunder, to run barefoot?”⁸

Most illustrative here is the director’s position associated with Ole Lukøje (the character of Hans Christian Andersen’s fairy tale Parajanov wanted to make use of in his unreleased film *Miracle in Odense*), as well. Rejecting both to interpret the familiar plotline and to illustrate it, Parajanov emphasized that his sole task was the following: to show in free improvisation the difference between the “tonalities” of Andersen Parajanov’s fairy tales and to build modulations upon the transition from one of them to another.⁹

Here is a fragment of a letter Parajanov wrote: “If I had Dostoevsky’s talent, I would perform miracles!! But I do not have it. I have another! That of singing songs...”¹⁰ And still one more revelation: “I can turn the material of a song into the material of action, and vice versa...”¹¹. All of this is not

⁶ Loseva S. N. The Creativity of Composers: Synesthetic Problem of Research. *Art and Education*. 2019. No. 2. P. 9. (In Russ.)

⁷ *Tchaikovsky* (1970) directed by I. Talankin. Screenplay by B. Metalnikov, Yu. Nagibin, and I. Talankin. Camerawoman M. Pilikhina. Composer P. I. Tchaikovsky. Cast: Innokenty Smoktunovsky, Evgeny Leonov, Antonina Shuranova, Kirill Lavrov, Alla Demidova, Evgeny Evstigneev, Vladislav Strzhelchik, Bruno Freindlich, Maya Plisetskaya, Liliya Yudina, Nikolai Trofimov, Arkady Trusov. The film was awarded: Best Actor (Innokenty Smoktunovsky) and Jury Award at the San Sebastian International Film Festival (1970); Oscar nomination for Best Foreign Film and Adaptation of Music (1971).

⁸ Speech by Sergei Parajanov in Minsk to the creative and scientific youth of Belarus on December 1, 1971. *Sergei Paradzhanov. Ispoved' [Sergei Parajanov. Confession]*. St. Petersburg: Azbuka, 2001. P. 616.

⁹ For more details on this issue, see: Tsereteli K. Ostrov Paradzhanova [Parajanov Island]. *Sergei Paradzhanov...* P. 15.

¹⁰ Paradzhanov S. Dnevnik uznika (pis'ma iz zony) [Parajanov S. Diary of a Prisoner (Letters from the Zone)]. *Sergei Paradzhanov...* P. 429.

¹¹ Paradzhanov S. Vechnoe dvizhenie [Parajanov S. Perpetual Motion]. *Sergei Paradzhanov...* P. 38.

merely a subjective view of one's own art — as the director's friends recalled, Parajanov, who possessed an undoubted musical talent, could reproduce entire operas from memory, often arranging concerts for his loved ones.

Special attention is merited by the fact that while studying violin and voice, Parajanov also took dance lessons at the College of Choreography affiliated with the Opera House; this made it possible for him to direct the choreography of the dance fragments in his films. Later, while instructing his son, he constantly repeated about the need for self-improvement, which required: 1) reading aloud and 2) going to dances.¹² In this respect, it is appropriate to turn to the script created by Parajanov for his film *Intermezzo*, which appeared “in unison” with the eponymous short story by Kotsiubynsky. According to Tsereteli, the fact that Kotsiubynsky often relied on the possibilities provided by the synthesis of the arts in the case of *Intermezzo*, of painting and music) was very close to Parajanov's worldview.¹³ As for the author of the script himself, as the director admitted, in the framework of the desired synthesis it was important for him to artistically translate the musicality of the *Intermezzo* prose into plastic discourse.¹⁴

Through the plasticity of the human body, Parajanov intended to demonstrate the spiritual recovery of a broken intellectual thinker; this special attitude reveals

the unique philosophy of dance professed by the artist. In other words, it is the corporeal Logos that Parajanov sees as the most optimal for expressing the ideal, the subtlest layer of human existence, and not merely in the case of the designated scenario — spirituality is the formation of meaning that makes “a person involved in something that retains its significance *everywhere* and *always*.” [2, p. 191] The value of the latter is simultaneously recognized in the interaction of spirituality and synaesthesia, as Loseva writes.¹⁵

This is the reason why Vladimir Zhalnin, who was present at the premiere of the open-air opera *Poem of the Mountain*, noted that “the vibrancy of captions of Sergei Parajanov's films” lies, first of all, in “the unusual plasticity of the actors, as the result of the painstaking work by choreographer Olga Tsvetkova”, and also in their “bright clothes made by artist Vadim Tishin from homespun wool — a sacred element of Russian folk costume”?¹⁶

In all likelihood, all this justifies the fact that the project undertaken by Krasnikova and Tolkalina “in the style of Parajanov” was an open-air opera, and this becomes all the more significant, since one of Parajanov's main encounters — that with the mother of his son Svetlana — took place at the Kyiv Opera, while among the director's remaining sketches there are

¹² For more details on the issue, see: Paradzhanov S. Dnevnik uznika (pis'ma iz zony) [Parajanov S. Diary of a Prisoner (Letters from the Zone)]. *Sergei Paradzhanov...* P. 576.

¹³ For more details, see: Paradzhanov S. *Intermezzo* [Parajanov S. *Intermezzo*]. *Sergei Paradzhanov...* P. 183.

¹⁴ Ibid.

¹⁵ For more details on the issue, see: Loseva S. N. Op. cit., pp. 129–132.

¹⁶ Zhalnin V. Gora gorevala. Na Dyagilevskom festivale pokazali open air operu na tekst Mariny Tsvetaevoi [The Mountain Grieved. The Open Air Opera was Shown at the Diaghilev Festival...]. *Musical Life*. 11.07.2023. URL: <https://muzlifemagazine.ru/gora-gorevala/> (accessed: 08.04.2024).

short stories, drawings, scripts and librettos. Among them is the artistic formal request submitted for the ballet-film *The Mother* dedicated to the 50th anniversary of the Great October Revolution. As the director wrote, “the musical collage will be harmoniously based on: children’s choruses, song and dance folklore material, ditties, dances, and church chants in combination with concrete sounds and noises, such as factory whistles, alarm sirens, bell ringing, police whistles, etc. The finale of the ballet includes the symphonic *Intermezzo* and the apotheosis of harps and bells in combination with vocalizations of coloratura sopranos.”¹⁷ Parajanov fathomed either Rodion Shchedrin or Giya Kancheli to be the composers for the film. The role of the Mother was relegated to either Maya Plisetskaya or Irina Jandieri.

Among the director’s unrealized plans is the film *The Demon*, wherein the image of “deafening grief” created by the director (Tsereteli) is astonishing:

“The next morning the nuns silently entered and immediately left Tamara’s cell.

Everything was silent...

The bells were silent... They went numb.

The burning candles were silent...

They went numb.

There was a silent herd of purple buffaloes that came to the walls of the monastery, toward Tamara’s window...

The leaden sky was silent... Numb...

The nuns silently called each other for help...

Silently the nuns shouted at the buffaloes harnessed to the araba...”¹⁸

In its turn, in the script for the film *Pectoral*¹⁹ Parajanov enriches the viewers’ hearing with the “silence of the Moon,” forcing it simultaneously to record “the scream and the silence in the steppe”, and also helps the audience see the golden sound of the chirping cicadas. It seems that the experience presented was not accidental for the director — in an article published in the magazine *The Art of Cinema*, Parajanov shared his thoughts on the fact if we think exclusively in cinematic categories, this requires us to be prepared for the inevitable primitivization of consciousness. The director emphasized that in order to avoid professional narrowness, he deliberately expanded his circle of contacts, including artists, composers and people of other creative professions. “When you feel that cinema is a synthetic art”, Parajanov testified, “another system of thinking becomes disclosed, other ways of perceiving and reflecting life...”²⁰

It is notable that, when remembering his teacher Igor Savchenko, Parajanov cites the teacher’s words that left an indelible mark on his soul: people who are distinguished by associative thinking, as a rule, quickly burn out. According to the director, it was difficult for him, as it was for his fellow students, to understand the teacher’s thoughts. Therefore, each of them could only spontaneously assume what associative thinking felt like, and only having mastered the profession, they were able to understand that their teacher was talking about the most challenging

¹⁷ Paradzhanov S. Tvorcheskaya zayavka k fil'mu-baletu “Mat” [Parajanov S. Creative Suggestion for the Film-Ballet *Mother*]. *Sergei Paradzhanov...* P. 384.

¹⁸ Paradzhanov S. *Demon* [Parajanov S. *Demon*]. *Sergei Paradzhanov...* P. 268.

¹⁹ Metal neck jewellery piece.

²⁰ Paradzhanov S. Vechnoe dvizhenie [Parajanov S. Perpetual Motion]. *Sergei Paradzhanov...* P. 31.

but at the same time incredibly bright and therefore unforgettable moments of creativity.²¹

Sergei Parajanov.
Swan Lake. The Zone

Recognizing that such recognized masterpieces of the director as *The Flower on the Stone* (1962), *Shadows of Forgotten Ancestors* (1964), *The Color of Pomegranates* (1968), *The Legend of Suram Fortress* (1984), and *Ashik Kerib* (1988) would provide the richest material for researchers interested in inter-sensory associations, let us turn our attention towards a film much less known to the general public — Parajanov's short story *Swan Lake. The Zone*.²² When Parajanov was already terminally ill, this short story served as a script for the eponymous film directed by the cameraman of *Shadows of Forgotten Ancestors*, Ilyenko. The juxtaposition of verbal and cinematic discourses in a single research context is the result of the following: actualized in both cases, “creativity acts as an existential phenomenon” designed to “tune the ear... to sounding existence, the essence of which only music can reveal most fully.” [3, p. 183]

Significantly, in “the story of a man who broke free but is still not free,”²³ both the author of the short story and the director incorporate only two dominant colors:

white and black. It was partly this opposition that allowed Ilyenko to suggest the title of the short story, adopted by Parajanov; behind it one can guess the confrontation between black and white swans, the characters of Tchaikovsky's ballet *Swan Lake*.²⁴ Perhaps that is why the longing for freedom, which is at the center of the story, is repeatedly contrasted with a free flock of swans proudly soaring in the boundless expanses of heaven and mercilessly shot by the zone guards. At the same time, even the death of the leader who fell behind the barbed wire is perceived to be a blessing: “And then everyone up high — the prisoners, the sentries on the towers, and the controllers — heard the barely perceptible whistle of a falling body appearing in the sky and growing closer as it approached. The whistle ended with a dull thud, almost swallowed up by the fog, somewhere very close, behind barbed wire, behind the fence, *in freedom*, in the steppe.”²⁵

At the same time, in general, the semantic core of Parajanov's text is based on the lexeme “loyalty”, which fully corresponds to the proverbial swan fidelity: according to legend, a swan couple is formed only once, because when the female dies, the male rises up high and falls to the ground like a stone, preferring death to life without his beloved. Moreover, the novella contains frequent parallels that emphasize the unity

²¹ Ibid., pp. 31–32.

²² For more details on this issue, see: Volkova P. S. *Swan Lake* by P. I. Tchaikovsky in the Context of Contemporary Art: Interpretation and Reinterpretation. *Problemy muzykal'noi nauki / Music Scholarship*. 2012. No. 1, pp. 37–43. (In Russ.)

²³ Paradzhanov S. *Lebedinoe ozero. Zona* [Parajanov S. *Swan Lake. Zone*]. *Sergei Paradzhanov...* P. 343.

²⁴ In the short story, Parajanov likens a squirrel to a ballerina that “flew into the air — they [snowflakes — P. V.] fell from the branches... and everything was repeated again... the squirrel fell down, then it swung at the fence... and, like a ballerina on pointe shoes, it ran and stitched with its weightless paws several meters under the barbed wire... and disappeared... there... free...” See: Ibid. P. 346.

²⁵ Ibid., pp. 347–348.

of man and bird — starting his narration with the phrase “The *leader of the swan* flock did not remember such fog over the Donetsk steppe before,”²⁶ Parajanov, after a dozen lines, clarifies: “The *man* had never seen such fog in his life...”²⁷ (my italics. — *P. V.*)

Further, after the description of the flock (“And now the first bird, shining its snow-white chest, flew low just above the ground...”²⁸), the text continues: “The prisoners slipped out of the barracks one after another, all in *white* undershirts and *white* underpants... The fog rose, the zone was smoking... and from tree to tree which were wet, having absorbed the icy moisture of the fog, from tree to tree which were filled with spring intoxicating juices, people in *white* ran and slid — in *white* underpants, in white shirts... barefoot...”²⁹ Similarly, Parajanov draws an analogy between the hiding place of a fugitive inside a hollow statue and a bird’s refuge: “An armful of old packed hay and some rags completely resembled a bed, a nest.”³⁰

In this context, Parajanov’s work with the color white is very attractive. In particular, in addition to the fog, which was “just white snow, through which it was impossible to pass, as if a person was buried in the snow,”³¹ Parajanov writes about fog filled with milky whiteness. Next, the white, impenetrable abyss of fog is described. A few

lines later, “the blinding darkness of the fog” is pierced by “a silver trumpet voice from the night skies.”³² Another color scheme of the fog is revealed through the description of the tree trunks: “The people did not look up from the wet trunks, they just moved from tree to tree, clinging to it... and it seemed in this fog that someone had whitened them thickly, overlapping, with lime... And the trees stood in this living frill of lime...”³³

It is notable that, against the backdrop of such fog, the silence turns out to be “flaccid and viscous,”³⁴ the towel washed by the fugitive’s female companion appears dazzling white, and the first powder turns into exceedingly white grains, which is why “the area, saturated with fuel oil, kerosene and God knows what else, seems to have worn a white veil... little snowballs were jumping like little ping-pong balls.”³⁵ Surprisingly, despite the fact that the story repeatedly mentions blood (the blood transfusion station where the prisoner had the chance to rise from the dead, the blood of the guard who became a donor for the fugitive), the red color appears only once — the description of the liquid that a prisoner drinks, not wanting to be caught again.

It seems that the color space organized this way serves only one purpose —

²⁶ Ibid. P. 345.

²⁷ Ibid. P. 346.

²⁸ Ibid. P. 347.

²⁹ Ibid. P. 346.

³⁰ Ibid. P. 350.

³¹ Ibid. P. 346.

³² Ibid.

³³ Ibid. P. 347.

³⁴ Ibid. P. 348.

³⁵ Ibid. P. 363.

to convey with particular brightness the visual dissonance that arises in the finale, leading the reader to an emotional shock:

“On the white veil of powder lay a young man — the controller’s sworn brother... he cut his veins... black blood... ran in long sleeves far from the corpse... and devoured these small white snowflake balls...

The brother stood over his dying brother.

Two thousand people watched in silence.”³⁶

This is indirectly evidenced by Tsereteli — according to the art critic, “Parajanov is first and foremost a painter — no matter what he does, no matter what he creates... In his films and scripts, in the novelettes-sketches, the semantic range is organized with the help of color and compositional-pictorial solutions.”³⁷ We perceive that the art critic’s opinion allows us to assume that the “close connection between the visual and auditory principles” that Parajanov builds is characteristic of synaesthesia. [4, p. 100]

Yuri Ilyenko. *Swan Lake. The Zone*

From this point of view, Ilyenko’s black-and-white adaptation of Parajanov’s short story (with the support of the author) is worthy of the original source that was subjected to some changes. In the story, the focus is on friendship between two people who by the will of fate find themselves separated by a barbed wire, a friendship that is greater than death, because to avoid betrayal, the main character takes his own life, while in the film the accents are placed somewhat differently. The protagonist’s

suicide is largely motivated by the need to avert the danger from his beloved, who was threatened to be killed by his cellmates in case of his disobedience. This emphasis is further strengthened by the fact that, according to the script, the prisoner’s chance female companion, and not the controller’s mother, does everything to ensure that release occurs as early as possible.

The rest of the film corresponds fully with the spirit of the story. Notably, in this case it is not only about laconism and a special selectiveness in relation to the visual means of expression, as well as about a clearly dosed amount of noise effects and minimal updating of the verbal text — in a number of fragments, we hear the voices of a flying flock of swans and see these birds first soaring high in the sky, then stretched out on a cart carrying lifeless carcasses outside the zone. This is an aesthetic that researchers write about, stating that it has become common for films in which the oneurosphere openly dominates: “The screen, therefore, ceases to be just a technical means, it becomes a source of different aesthetics and poetics which correspond to the character of a person of postmodernity — laminal qualities, fluidity, the rejection of rigid identification.” [5, p. 9] Another episode, no less interesting in relation to the original source, is related to the outlines of the wings, clearly visible on the back of the prisoner who rose from his lounge after a blood transfusion. They appeared because of the negligent drunken nurse on duty at the morgue: the blood leaking under the motionless body, pumped from the controller’s vein

³⁶ Ibid. P. 364.

³⁷ Tsereteli K. Ostrov Paradzhanova [Parajanov Island]. *Sergei Paradzhanov...* P. 8.

to the prisoner's vein, draws its own bizarre patterns on the protruding shoulder blades.³⁸

The musical component of the literary text, composed by Virko Baley, also seems to correspond to the spirit of the story.³⁹ In this case, it is not only about the exclusivity of the selected sound palette but also the amazing coordination of contradictions between what the eye captures and what is barely perceptible to the ear. Thus, for the first time, the “melody” of the emerging feeling appears in the scene that takes place inside the hollow obelisk “The Hammer and Sickle” symbolizing the union of the peasant and the worker glorifying the work. First, the “love duet” between a man and a woman is “performed” in a cramped space to the drumming of stones against iron, which are thrown at the monument by a teenage boy, the son of the convict's beloved, who cannot cope with her jealousy.

Later, the memory of his beloved is saturated in the character's painful dream not only with the sounds of nature — the screeching of birds — but also with the sounds of the violin and viola tremolos and harmonics, against the background of which short chants (never surpassing the range of thirds, fourths and sixths) are likened to the flapping of wings of freely soaring birds. At the same time, the fragments of orchestral sound

heard from a distance indicate a truly human feeling, the height of which is determined by the culture of relationships that do not allow people, driven into a corner in their endless loneliness, to descend to the level of animal instincts.

This fragile state of inner contemplation, in which the music of being responds to the music of love, is not marred either by stylization of the classical ballet nor by the reworking of the “old” in a new way (a tendency that has firmly won its place in modern musical culture), not with vulgar imitation. Being exclusively original, this music is as sincere and heartfelt as it is transparent, ephemeral, since the feeling of love and tenderness is thoroughly saturated with the air and is so distant from everything carnal and earthly that the feeling of closeness between two people is more likely to be comprehended by the soul than by the body. The only parallel with the music of Tchaikovsky, which seems justified and acceptable, is the subtlest psychology and depth that does not leave the listener indifferent. From this point of view, it seems very promising to operate with the basic installations of many researchers of cinema aesthetics: “1) feature cinema possesses its heuristic functions; 2) feature cinema is the most fruitful ground for the reinterpretation of precedent texts.” [6, p. 63]

³⁸ In the novel, on the contrary, the convict's life is saved by an “old experienced doctor” who “discovered at the first examination that he was alive”. Paradzhanov S. *Lebedinoe ozero. Zona* [Parajanov S. *Swan Lake. Zone*]. *Sergei Paradzhanov...* P. 357.

³⁹ Virko Baley is a contemporary composer and conductor of Ukrainian origin. Having started studying music at one of the schools of the Ukrainian Musical Institute (UMI), Baley completed his musical education at the Los Angeles Conservatory. Among his teachers, who are improving Baley's skills in composition, piano and conducting, are such teachers as R. Savitsky, R. Levina, M. H. Reger, V. van der Berg, and others.

Conclusion

The author of the present study hopes that Sergei Parajanov's name is not lost to synaesthesia, and that the brilliant creations of the master, named by Antonioni as one of the best contemporary artists, would continue to attract the attention of researchers dealing with this problem both at the level of mono-art and synthesis of arts. Such hope is not groundless since on the eve

of Parajanov's centenary, in 2023, Kalantar's essays on the life and work of the great director, which had become a bibliographic rarity, were republished. This book will help reveal previously unknown facets of the talent of this representative of an irretrievably bygone era marked by a galaxy of brilliant artists. However, only Parajanov was compared to a "volcano, the echo of whose eruptions circled the globe, causing responses all over the world".

References

1. Kolyadenko N. P. Artistic Synesthesia and its Interpretations in Foreign and Domestic Science. *Journal of Musical Science*. 2021. Vol. 9, No. 1, pp. 119–128. (In Russ.)
<https://doi.org/10.24412/2308-1031-2021-1-119-128>
2. Volkova P. S., Shakhovsky V. I. Spirituality in the Aspect of Art. *Problemy muzykal'noi nauki / Music Scholarship*. 2020. No. 4, pp. 187–198. (In Russ.)
<https://doi.org/10.33779/2587-6341.2020.4.187-198>
3. Volkova P. S. Creativity as a Universal Phenomenon of Existence (About Olga Zhukova's Authorial Conception). *Problemy muzykal'noi nauki / Music Scholarship*. 2024. No. 1, pp. 182–190.
<https://doi.org/10.56620/2782-3598.2024.1.182-190>
4. Kolyadenko N. P., Loseva S. N. Manifestations of Synesthetic Musical Talent in the Work of M. Ciurlionis. *Journal of Musical Science*. 2020. Vol. 8, No. 1, pp. 99–106. (In Russ.)
<https://doi.org/10.24411/2308-1031-2020-10011>
5. Grigoryev S., Saenko N., Volkova P., Goncharenko N. Natureza onírica e narrativa dos textos cinematográficos. *Revista. EntreLínguas*. 2022. Vol. 8, No. S1, pp. 022019.
<https://doi.org/10.29051/el.v8iesp.1.16930>
6. Saenko S. R., Volkova P. S., Kortunov V. V., Pupysheva E. L. Spiritual Independence of an Artist's Personality in Postmodernity. *Utopia Y Praxis Latinoamericana*. 2020. Vol. 25, No. Extra 7, pp. 62–69. <https://doi.org/10.5281/zenodo.4009598>

СПИСОК ИСТОЧНИКОВ

1. Коляденко Н. П. Художественная синестезия и её осмысление в зарубежной и отечественной науке // Вестник музыкальной науки. 2021. Т. 9, № 1. С 119–128.
<https://doi.org/10.24412/2308-1031-2021-1-119-128>
2. Волкова П. С., Шаховский В. И. Духовность в аспекте искусства // Проблемы музыкальной науки / Music Scholarship. 2020. № 4. С. 187–198.
<https://doi.org/10.33779/2587-6341.2020.4.187-198>

3. Volkova P. S. Creativity as a Universal Phenomenon of Existence (About Olga Zhukova's Authorial Conception) // Problemy muzykal'noi nauki / Music Scholarship. 2024. No. 1, pp. 182–190. <https://doi.org/10.56620/2782-3598.2024.1.182-190>

4. Коляденко Н. П., Лосева С. Н. Проявления синестетичности музыкальной одарённости в творчестве М. Чюрлёниса // Вестник музыкальной науки. 2020. Т. 8, № 1. С. 99–106. <https://doi.org/10.24411/2308-1031-2020-10011>

5. Grigoryev S., Saenko N., Volkova P., Goncharenko N. Natureza onírica e narrativa dos textos cinematográficos // Revista. EntreLínguas. 2022. Vol. 8, No. S1, pp. 022019. <https://doi.org/10.29051/el.v8iesp.1.16930>

6. Saenko S. R., Volkova P. S., Kortunov V. V., Pupysheva E. L. Spiritual Independence of an Artist's Personality in Postmodernity // Utopia Y Praxis Latinoamericana. 2020. Vol. 25, No. Extra 7, pp. 62–69. <https://doi.org/10.5281/zenodo.4009598>

Information about the author:

Polina S. Volkova — Dr.Sci. (Arts), Dr.Sci. (Philosophy), Cand.Sci. (Philology), Professor at the Department of Music Upbringing and Education.

Информация об авторе:

П. С. Волкова — доктор искусствоведения, доктор философских наук, кандидат филологических наук, профессор кафедры музыкального воспитания и образования.

Received / Поступила в редакцию: 05.04.2024

Revised / Одобрена после рецензирования: 29.04.2024

Accepted / Принята к публикации: 30.04.2024