

MUSICAL SPACE AS A WAY OF REFLECTING PUBLIC RELATIONS

SPAȚIUL MUZICAL CA UN PROCEDEU DE REFLECTARE A RELAȚIILOR PUBLICE

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CZU 78.01

The semantic universality of the space category and its relationship with the extra musical experience of the person provides composers an opportunity to model various forms of public relations in music. Being guided by E. Hall's theory and the four models of communicative space identified by him – intimate, personal, social and public – we make an attempt to define the specific features of these spatial models in music. In this paper, the principles of E. Hall's theory are for the first time projected on music. The research methods include hermeneutics, inter-disciplinary approach and musicological analysis.

The research of the samples of instrumental music written by Scarlatti, Mozart, Beethoven, Chopin and Liszt showed the specific features of the intimate space model as the basic isolation of its structure, hierarchy and a special toponymy of the man's inner world including the invariant steady presence of certain subjects and objects. The research of other spatial models in music shows prospects of conceiving the evolution of music as a special spatial form of reflecting the patterns of public consciousness and society arrangement.

Keywords: musical hermeneutics, musical space, musical meaning, musical aesthetics

Universalitatea semantică a categoriei spațiu și relațiile cu experiența extramuzicală a persoanei oferă compozitorilor o bogată oportunitate pentru modelarea în muzică a diferitor forme de relații sociale. Bazându-ne pe teoria lui E. Hall ce se referă la cele patru modele ale spațiului comunicativ identificate de el – intim, personal, social și public – noi încercăm să definim trăsăturile specifice ale acestor modele spațiale în muzică. În acest articol, principiile teoriei a lui E. Hall sunt pentru prima dată proiectate în muzică. Metodele de cercetare include: hermeneutica, abordare interdisciplinară and analiza muzicologică.

Cercetarea exemplelor de muzică instrumentală scrisă de Scarlatti, Mozart, Beethoven, Chopin și Liszt a demonstrat trăsături specifice ale modelului de spațiu intim ca bază principală a structurii sale, ierarhia și o toponomie specială a lumii interioare a omului, incluzând prezența invariantă a anumitor subiecte și obiecte. Studiarea altor modele spațiale în muzică demonstrează perspectivele de percepere a evoluției muzicii ca o formă specială spațială de reflectare a paternelor de conștiință publică și organizarea societății.

Cuvinte-cheie: hermeneutică muzicală, spațiu muzical, sens muzical, estetică muzicală

The theory of the American anthropologist E. Hall investigating processes of communication in different communities is taken as the basis of this research. The types of spaces revealed by E. Hall – intimate, personal, social and public – are quite clearly felt in music. Perceiving music consciously, we understand that at one moment it reminds the lyrical confession of the hero, and at another – a performance of the speaker. However, the features of each of these spaces, immanently existing in music, remain unexplored to the right degree.

E. Hall characterizes the intimate space as the space differing in psychological proximity between people [1, p. 116]. Intimate from Latin Intimus denotes the deepest, internal, and intimate. The intimate space (radius from 0 to 45 cm) is used in the communication with the closest people: wife –husband, mother –child [2, p. 243].

In our research the concept of “intimate space” is identified with the person's inner world, accepting all possible contacts with the social environment. This is its fundamental difference from the

personal “space” caused by various ways of representation and impact of the Person on the world around and the reflections of these processes in music.

In psychology the person’s inner world is characterized in terms of the psycho-physiological properties of an organism: inclinations, abilities, touch functions; cognitive processes: perceptions, memories, thinking and speech. Proceeding from the reflections of psychologists and the observations over the music history course, the intimate space is something closed, protected from the outside world. The intimate space “stores” the innermost core of the personality where there is the ideal and real I, shown in external space as “ability to maintain close relations with others, to share their emotions, to trust others or to assume liabilities” [3, p. 17-18].

Largely, the features of intimate space are revealed in the confession model. The confession phenomenon is considerably associated in ordinary life with religious practice in the context of which it is considered as a sacrament connected with relief and clarification of the person’s soul. However, the confession can also be carried out at home, in privacy, with the purpose of understanding the soul, by addressing the Divine in search for forgiveness of the broken norms and rules established in the society’s life. The leading form of expression of a lyrical confession in music is the monologue which is typical of the main character of the work and is designed to express a variety of feelings experienced by him.

According to the observations of the literary critic B. Uspensky, a monologue portrays the hero „from within”, „but the whole narration is directed so that the reader could look at him with the eyes of others ...”. This is carried out due to double perspective and change of the points of view which in „the novel, corresponds to big pieces of narration”. In a lyrical confession this „happens over a small period and the rhythms of compositional transitions are accelerated here”. This pressing of rhythms, on the one hand, corresponds to what occurs in the hero’s soul, and on the other hand, the choice of the position of the description “from within” leads to compression of time [4, p. 119], to filling it by his internal life, to the emergence of a peculiar psychological stretta which plays the culmination role in the work, compressing the contents and events of the whole „novel” into one scene of the hero’s internal life. Unlike time, the intimate space of the hero extends, opens inside since it becomes that form on which the boundless transformations of the person’s soul are shown.

The expression of the complex experience of feelings and emotions of the personality in music is quite often associated with the love figurative sphere, creating some scenes according to the confession model. Modern psychology proves several manifestations of feeling of love. These are love passion, love mood, love avoiding, love expectation, love conflict, love reminiscence and others [see in more detail: 5, p. 276-284].

Musical literature is extremely rich in solo forms of expression of the feeling of love. The swift-passing love passion which is developed within several days is peculiar to Lisa and Herman from the opera „The Queen of Spades”, and Tatyana from the opera „Eugene Onegin” by P. Tchaikovsky. The long love-avoiding is inherent in Leonore from „The Destiny Force” by G. Verdi; and the love-expectation characterizes the image of Chio-chio-san from the opera „Madame Butterfly” by G. Puccini. Knyazhich and Kuma in the opera „Charodeyka” and Iolanthe in the opera of the same name by P. Tchaikovsky, and the heroes from the opera „Ruslan and Lyudmila” by M. Glinka experience a love-mood going on for a long time. The rapid love conflict, love contradiction are felt by Aida in the opera of the same name by J. Verdi. A terminating, peculiar post-stage of love – love reminiscence makes related the images of the Countess from „The Queen of Spades” and Mazepa from the opera of the same name by P.I. Tchaikovsky.

The central image in the lyrical confessions of the main hero is an object of love or the life situation which is regarded in mental space from different aspects. The spatial position of the hero and the author is caused by double perspective. The position of the hero’s companion gives an opportunity of alternating its external display and fixation of the course of the main stages of the hero’s internal mental life, taking situations of different scale, meaning transitions from one situational field to another. The

love object is that purpose which gives integrity to such situational construction and to all actions.

While considering Aida's monologue from act 1 of the opera by G. Verdi, the scene of Tatyana's letter from picture 2 of the opera „Eugene Onegin” by P.I. Tchaikovsky, and Leonora's aria from act 1 of the opera „Fidelio” by L. Beethoven it has been found that the situational construct is typical of the confession model. This construct means division into several differently organized toposes. They can interact not only across, but also vertically as a reflection of the real and ideal life of the psychological I. The structure of intimate space of the personality can arbitrarily be presented in the form of a three-level model. The lower level is occupied by the real I. The existence of I in the present time with the use of a monological form of the statement is characteristic of this level.

The second level of intimate space of the personality belongs to the mental reality and its separate area – the ideal. This level is noted for the description of the life of the ideal I hero through modeling psycho-physiological states of affect, dream, fancy, day-dream, and fantasy.

The third level is presented by the ideal eternal and is implemented in music in images of the ideal assistant (an angel, the beloved, god), and images of the eternal – prayer, and addresses to gods.

The transition of the I hero from level to level or the functional relationship between them happens not successively, but in leaps. It is connected with the nature of auto-communication or development of the internal dialogue between the various I of the personality, being at different levels of intimate space.

The definition of „personal space” in psychology is from 45 to 120 cm and is used in ordinary communication with familiar people [1, p. 119]. In our research it is based on the signs of one of the collective unconscious archetypes proved by K. Jung – an archetype of the Person which belongs to the collective, but not to the personal „I” of the person. The person, according to the scientist, reflects a social human face [6, p. 310-311]. Hence, it is possible to assume that the personal space of the personality in music is caused by modeling the activity of the person in which the person can distinguish his interests, temperament, abilities, and character; it has an opened structure which is shaped because of the person's desire to influence the outside world. This occurs by means of the expressional tone of the statement, a powerful message, destroying habitual norms of the spatial organization of musical forms, genres and styles.

One of the striking signs marking the hero's personal space is his extraordinary „behavior”. An example of this is the second part of the sonata by W.A. Mozart No. 8 a-moll K 310, where the personal space is created by means of the individual „solution” of cadences. In developing the subject of the second part, the hero never comes to the problem solution in a „notorious” way. He approaches the cadence, through *grupetto* in combination with a trill, by means of moving away of the desirable solution by including additional harmonies in the developing middle section, or thanks to the refinement of developing the melodic line in a repeat.

Such quantity of the nonconventional in the forms and means of expression in music emphasizes the „playful wit” as the leading quality of the hero's individuality influencing the organization of the musical form. The development of the second part is constructed in the form of alternative change of the intonations of the main subject. They flash here and there, easily moving over the whole register range, at the same time not deprived of comic lines. The melodic descent can be followed in leaps, thanks to long grace notes (bar 9), gallant „shuffling” in the form of trills coloring weak fractions of a measure (bar 12), and by register roll-calls (bars 15-18, 26-27). The composer tries to overcome the „attraction” of squaring and symmetry, offering direct dependence of space organization on the „activity” of the subject. In this context, V.N. Kholopova's remark is pertinent that classics developed in instrumental genres the richest arsenal of comic means among which there were articulation, pauses, and contrasting changes of dynamics. But Mozart carried out a radical harmonious breaking for comic purposes [7, p.168].

One more way of marking personal space in music is the reproduction of the character of speech. In this aspect, of interest is the nocturne F-dur 15th No. 1 by F. Chopin, in which the hero and

the interlocutor are disclosed through contrasting articulation. In the first part of the nocturne, the composer models the landscape space. In the middle section there is a „modulation” from the landscape to the personal space of the hero. The tonality changes and becomes the minor of the same name, the note of *con fuoco* is entered (from Italian: „with great feeling, ardently, passionately”), and the slowly developed lyrical monologue of the first part turns in the middle section into a dialogue.

Phrases in *ff* in the upper register „answer” a strong-willed, vigorous flow of the sixteenths in *f* and short affirmative phrases in a dotted rhythm in the low register. However the statements of the hero, we have just heard, are repeated in these phrases. This makes it possible to assume that the interlocutor supports the hero’s thoughts, and the personal space is formed by means of an emotional dialogue-consent. The composition method of repeating the hero’s phrases deprives the interlocutor of the individual intonation characteristic of the formation of a certain uniform intonation space. The repetition of intonations with heavy harmonious movement that is expressed in a chain of deviations: from *f-moll*, *b-moll*, *Des-dur*, *Es-dur*, *f-moll*, *c-moll*, *d-moll*, *es*, *Des*, *b-moll* and *F-dur* show the hero’s attempts to influence the world surrounding him. The repeat returns the landscape coloring of the first part. Thus, the structure of personal space is discrete and depends on the hero’s behavior and the events taking place in it. The personal space is opened since it incorporates characteristics of another musical character which is entered, for example, by means of dramaturgy of intonation contrast.

The understanding of spatial representations of the person and of another person in music creates a voluminous, many-sided live artistic image of the world in the musical composition. „Perceiving” and „guessing” the person in the piece of music through a variety of characters and events is one of the most fascinating and attractive sides of music. The self-identification of the personality and understanding the piece of music as the keeper of the live history of human communities transferred in musical soundings occur through understanding the hero.

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