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**STRAVINSKY'S COMPOSITIO
AS A SYNTHETIC REALITY
OF THE WORLD VISION**

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Inside radicalism and dramatism of composition as a space of cultural construction, leans toward primary choreic syncretic affects, and Stravinsky associated it with the space of European and Atlantic culture and found a universal form of dialogue between various styles, genres and eras. There were dialogues where the composer found his other alter ego. Thus, the multidimensionality arises in the reflexive gist of musical idea. Therefore, "Dialogues" by I. Stravinsky remains relevant as a universal form of dialogue of the musical space.

The purpose of the article is to determine the cultural and historical dimensions of the synthetic art image of Stravinsky's poetry.

The methodology taken in this research is an analytical principle that allows determining the meaning and place of the researched problem in the global culture. Structural method was used for grouping and presenting main material, its analysis and use.

The research is also based on historical-genetic, historical-comparative and problem-chronological methods, which allowed separating a number of problems from the object of the research and understanding the peculiarities and specific features of Stravinsky's poetics.

Conclusions. It is proved that Stravinsky's poetics is formed through dialogical, plastic, and sometimes frankly theatrical mirrors of the artist's reflection. The composition theory forms the framework of his poetics. The most important is that his poetics is a complex synthetic reality; it is a choreatic image of the sensual, cosmological vision of the world that see with the eyes of the hype-marionette. All of them are presented as a certain montage of "memory of the eye". Consequently, the kinematics of I. Stravinsky's images exists at the same time, there is more than time and is one great silence, one great calm. Suprematism, as the eternal tranquillity and the fluid flow of images in the mirror of being, which Stravinsky saw, create one nerve poesis of his music.

Keywords: music; composition; poetics; musical thinking; dialogue.

Introduction

Inside radicalism and dramatism of compositio as a space of cultural construction, leans toward primary choreic syncretic affects, and Stravinsky associated it with the space of European and Atlantic cultures and found a universal form of dialogue between various styles, genres and eras. There were dialogues where the composer found his other alter ego. Thus, if not the conflictology of discourses, then a peculiar polygon, the multidimensionality of the voices of the reflexive fabric of musical idea arises.

Therefore, "Dialogues" by Stravinsky remains relevant as a universal form of dialogue of the musical space, which is closely connected with the space of European and Atlantic cultures.

The purpose of the article

The purpose of the article is to determine the cultural and historical dimensions of the synthetic artistic image of Stravinsky's poetry.

The main methodological principle in the research is analytical, which allowed determining the significance and place of the researched problem in the world culture. Structural method was used for systematization and presentation of actual material, its analysis and use.

The research is also based on historical-genetic, historical-comparative and problem-chronological methods, which allowed separating a number of problems from the object of research and understanding the peculiarities and specific features of Stravinsky's poetics.

Studying the cultural achievements and “Dialogues” by I. Stravinsky, we verified that there is a small number of studies devoted to his composition. However, historiography is devoted mainly to the issue of the relation between poetics and composition in general. In particular A. Azizian, I. Dobritsina, G. Lebedeva in the work “Theory of composition as a poetic architecture” (Azizyan, Dobritsyn, Lebedeva, 2002) investigate the theory of architectural composition as a type of professional self-consciousness, considering three periods – traditional, pre-modernist conceptions (theoretically, from Vitruvius to the normative aesthetics of French classicism and an Ecole des Beaux-Arts); an epoch of modernism, addressed to fundamentally other value-cultural and aesthetic norms; the era of modern architecture, expressing itself in the free, non-normative discourse of postmodern mentality. In addition, Y. Legenkiy “On Architecture” (Legenky, 2005) provides a wide panorama of reflection in architecture, where poetics and composition are presented as an ontology of the art image creation. B. Uspenskiy in “Poetics of composition ...” (Uspenskiy, 1970) explores the approach, associated with the definition of points of view as phenomenological signs of the formation of the integrity of the work, according to which the story in the artwork takes place and explores the interaction of these points of view as a system of poesis and compositio. It is important to note that in the book “Poetics of Music” I. Stravinsky restricts the subject of research to music, his supreme task is to reconstruct poetics as an ontological phenomenon (“making” work); therefore there is a need to involve such experience of other forms of art, in particular architecture, where this issue has developed view, unlike musicology.

Presentation of the main material

Stravinsky is extremely bright in colourful sincere speeches, folk motifs, national sounding of the depths of the musical past. His compositio repertoire is incredibly broad – from biblical texts, ancient myths, folk tales and plot of gravure of the eighteenth century to neoclassical and dodecaphonic exercises. Stravinsky is sometimes unpredictable, his style, manner, musical genres look unexpected, but we see that he is an artist who sees and hears the world of opera, ballet, and symphony. His vocal and chamber-instrumental compositions, choruses, cantatas in his musical form are striking with mythological realities.

The author defined the work “The Fable about the Fox, the Cock, the Cat and the Sheep” as a fun show with singing and music. “A fairy tale about a fugitive soldier and a devil, being played and danced in two parts”, “the Wedding, Russian choreographic performance with singing and music on Russian folk texts from the collection of Peter Kireevsky”, the opera “Oedipus Rex” – works are extremely different by subject, style, and texture. However, they all form a somewhat yet unknown combination. Thus, the French Impressionist composers called him “Prince Ihor”, hinting that both Oedipus Rex and Igor Prince are the same figure.

However, the main nerve of his composition remains the purity of the forms, which was gained, when Stravinsky studied under M. Rimsky-Korsakov, when he looked like the Hellenic hero after a successful presentation of his first works wearing break chiton, or Christianized catastrophic missionary. Stravinsky seemed not to see human passions and seems to protest against all the drama and generalized ritual forms of drama that can be seen in later artists as Mahler and Shostakovich.

Stravinsky seemed to live out of time, but his opus “Poetics of Music” testifies to how he systematically worked and saw time out of the images of his personal being. Stravinsky became a well-known composer at a very young age. In particular, in Paris he had already recognized as a famous artist, the author of many theatrical performances, including ballets that made him world-famous.

We note that Stravinsky, at the insistence of his parents, graduated from the Law Faculty of St. Petersburg University, but refused this honourable service and “let oneself go” of unpredictable either fate or history, theatrical somersaults and extremely interesting experiments, simultaneously proceeding with independent study of music – theoretical disciplines.

The folk tale, pagan ritual, urban folklore, even the Pushkin’s poems are combined and somehow brilliantly arranged in the anthracite of Sergey Diaghilev to Stravinsky’s works. Diaghilev saw a special synthetism, even Stravinsky’s syncretism and his first works: “The Firebird”, “Petrushka”, “The Rite of Spring” became iconic, they enter into the life in different ways, but enter and win in this life their true place (Goldfain, 2017).

Surprisingly, but it was puppetry, the dreaminess of characters, the bizarre of human existence, that emerged at fatal time, when Stravinsky could not return to his beloved Ustyluh and lost all connections with his motherland. Then he created a small fit-up theatre and travelled. It was a game like a comedy del Arte, where “Renard”, “Histoire du Soldat”, “The Wedding”, “Pulcinella” ballet were played, where the fair-tragic image that could be determined as a reminiscence of folklorism and Italian Renaissance music, and at the same time original modern compositions testifying to the emergence of the newest theatre space. Thus, the

composer referred to the music of Bach, Pergolesi, Haydn, Mozart, Webern, Beethoven and Tchaikovsky. We emphasize that in those fatal times for Stravinsky the Tchaikovsky's works became the most important.

Therefore, we can say that all Stravinsky's compositions are a refrain of the great mystery of metaphysical childhood, which was realized in the composition of the children's album by Pyotr Tchaikovsky and found its brilliant refrain in the opera "Disease of the Doll". Disease of the doll is a disease of the twentieth century, a disease of the super-marionette, a disease of all bodily implications of the dance, the tore bodies of the First and Second World Wars, a sickness that can not be cured, which can only be a compositio, a phenomenon of unity of different positions given by life itself, in which the artist falls, skilfully arranging them, where shaped dispositions reach the horizons of classics, neoclassics, avant-garde, and even postmodernism.

France in the I. Stravinsky's work is the first period of storm and pressure, that is the deep earthquake, the syncretism provided by mythological exercises multiplied by Cubism of Pablo Picasso and the cubism of plastic version of V. Nijinsky. The dance of fate as a compositio has found its name and its own face.

However, he was not accepted to French Music Academy; however, the composer was invited by Harvard University to deliver a course of lectures in poetics. The text of "Poetics of Music" actually became the basis of his phenomenology of music, which could be defined as a way of "making" music – poesis. However, not this text defined the destiny of Stravinsky and his compositio. Destiny was determined by the blind impuls, the motion of the flow of life into which it falls. This was an order from S. Dyagiliv, this ballet was like a dance theatre, and it was America, where Stravinsky got himself to in the autumn of 1939.

All this space of cultural construction – the space of European and Atlantic culture in Stravinsky was not lost, because it was associated with his internal radicalism and the dramatic compositio, which tended to the primary choreic syncretic affects, which could be defined as a dance-musical exercise.

An extremely talented and versatile composer, author of "Symphony of Wind Instruments", written in Debussy's memory, the comic one-act opera "Mavra" for "The House in Kolomna" by A. Pushkin, the opera "Oedipus Rex" I. Stravinsky carried a refrain of dialogue space of modern culture. His compositions found a universal form of dialogue within the musical space of different styles, genres, eras. There were the dialogues where the composer found his other alter-ego. And if there was not conflictualism of discourses – speeches from the first person and anonymous-folklore speeches, then there was a peculiar polygon, the multidimensional voices of the reflexive fabric of musical thought.

"Dialogues" of Igor Stravinsky became a kind of reflection, verbal experience of his communication with the world to his own unsuccessful drama of the artist's fate, as he said in his interviews with R. Kraft. We want to remind that Stravinsky's family (the first last name was Sulima-Stravinsky) came from the growth of the Vistula of the western Ukrainian lands belonging to Poland. After joining the USSR, the first part of the last name was reduced. The composer's father Fedir Stravinsky was born in 1821 in the Chernihiv district. For a long time, I. Stravinsky was associated with Ustylug in Volhynia. In his wife's house he wrote many works for S. Diaghilev. However, when R. Kraft asked about his origin, Stravinsky did not mention his Ukrainian roots. However, it seems that the Ukrainian mentality of the composer was determined through the flavour, musicality and excessive puppetry of the play script space of compositions, which are invariant of all his works.

When Stravinsky realized his forced expatriation since the Soviet Union, during concerts in Moscow, he wanted to return to Ustyluh to meet with his motherland, to stay in Volyn in his native county, but he was denied. The Ustilug, who wanted to visit Stravinsky, was closed for the "emigrant".

"Dialogues" written down by his editor, as well as later works created by the shadow authors, arose from his project, his outlines, where the composer attempted to recreate the image of the era, the mentality of the compositio of his own life in music, which happened and did not happen under the rules of the contingent, the lessons which he learned well under M. Rimsky-Korsakov. It seems that the composer's thoughts on compositio were mainly articulated in talks, notes, memories that reflected his soul, mentality. The texts of "The Chronicles" and "Poetics of Music" summarize the complex mosaic of thoughts only.

In the "Dialogues", the referrer asks questions, and the artist answers that reminds of the Egyptian poem, where a slave asks, and a master answers. The slave always rolls over and always moves through the mind of the master. Only here there is no separation into a slave and a master, but there is another refrain – the answer becomes anonymity of the sound. Impersonal voice appears and ask a question (only those questions that need and do not need to be answered), and the one who answers does not answer these questions, but quite different ones that arise spontaneously in the whirlwind of thought. The common thought lives as a living space of compositio's reflection, as a poetic form of reality (poetic – not in terms of composing poems, but in terms of the emergence of poetics of "making a common idea", which is referred to).

Stravinsky's thoughts, dialogues and monologues became the internal doubling of the voice that articulates the thought and immediately forms a certain image in the mirror of the on-the-street image of the portrait to which the author refers. "Many of my later St. Petersburg's memories are associated with Diaghilev. I often recall the first arrival to his home in Zamyatin Alley, which struck me with excessive amount of mirrors on the walls" (Stravinsky, 2012).

We see many mirrors: a mirror in the apartment, a mirror of the Niva river, a mirror of the transparent windows of O. Benois, who also left strange memories, and all this – one large mirror reminds us of the mirror, which was spoken by the poet-symbolist, philologist-classic V. Ivanov, who, at the bottom of his mirrors, found a mosaic whole, divided into pieces, a mirror of his soul, which can be called a certain form of *compositio*.

"How does a person get older? – continues I. Stravinsky immediately on this page after the Diaghilev and Niva's mirrors – I do not know and why I am old and should I be old (I do not want to), whether there are identical "the I" and "He". All my life I have fancied myself the "youngest", now I suddenly read and hear about myself as "the oldest". That's why I doubt about these pictures of the distant past. I have doubts about the verity of my memory, but I know, although it is impossible, that still every person lives not in reality, but in images that are stored in memory. Everywhere in the crack at the open doors of my bedroom, I again see the world I have lost, and time is disappearing. My mother went to her room, my brother is sleeping in the next bed, everything is still quiet in the house, the light of a street lamp is displayed in the room, and in its light I find out in my twin myself" (Stravinsky, 1971).

There is another mirror – an existential, monumental mirror of the memory of childhood. After all, the puppet doll no longer enters the room and does not put his hand on his head. He is already very old, life has already passed, he is already dead, cold, wooden Igor Stravinsky he is Igor Fedoroych, not a small child who remembers the door and mother's shadow behind these doors.

These are strange compositions, but not strange memories. Therefore, it is easy to draw a poetic parallel to the memories of Marcel Proust when his mother was carrying him up the second floor and his father was carrying a candle. The shadow from the candle of childhood remains in memory, although there is no that house, nor those stairs, and for a long time there is no mother and father. If Stravinsky for some reason didn't not speak about the bells of memory, then Marcel Proust said that if before the day's noise had drowned the noise of the bells of the church standing next to the house, that days nobody interfered in the memory of a good sound, how they were buzzing and carrying in the remembrance of that great mirror, that great aquatic space of the Niva river, which, as a deserted exclamation, collects in human memory the memory of the fate of people, their voices and sounds.

Still there is one motive – Rachmaninoff's bells, a lyrical song "I'm waiting for you", where beloved "You" has died. We see crucified and tore Russia, M. Voloshin's Russia, who wrote "this spring Christ has not risen". If I. Bunin did not laugh at M. Voloshin, who loved to drink, and I. Bunin liked to mock at many people, these words could not be written neither Bunin nor Stravinsky could express it with music, because they were more traditionalists. Therefore, Voloshin played another kind of harmony, some other drama, his grave was under a tree on that Cimera's stone land, which was not given either to Stravinsky or Rachmaninoff, they remained in a strange country. Mirrors of the earth, its rivers, and the water area are the most impactful.

Melchior-Bonnet wrote, "Despite all its defects, despite all its unfinished potencies, the mirror was understood by our ancestors as a strange tool through which a person could see the reflection and know better themselves. Nevertheless, he could also use it to gain access to what could not be seen with the usual naked eye. In the conceptual system of the Middle Ages, the paradigm of Platonism of vision is clearly defined as a vision, which was a privileged way of knowing the world. It was with the help of sight that a man met the beauty. The absolute feature as symbolism was applied to the mirror. The need for it was determined by "its ability to increase the visual acuity and produce rays of light of any beauty" (Melchior-Bonnet, 2006, pp. 161–162). The composition is not the mirror of the soul only, but also it is the mirror of society, and culture.

Compositio, as a unity of fate, is looking for mirrors, is looking for new images that create poetry of poetics. We can talk about one poetics of the twentieth century, Mandelstam wrote about it the following:

To free life from jail, and begin a new absolute,
the mass of knotted days must be linked by means of a flute.

With human anguish the age rocks the wave's mass,
and the golden measure's hissed by a viper in the grass (Mandelstam, 2004).

Stravinsky and Mandelstam have very similar motifs that are simultaneously pronounced in a completely different and one language – the language of high poetry, the language of the Word Music, recorded by R. Kraft. Why was Stravinsky short of luck? Why did not he have enough time to write down his thoughts?

Could he not, or did not want to write words on paper instead of music? After all, the dialogue of the Logos and Music breaks into the world. Moreover, all these dialogues, true deep sadness, and poetry, the same as O. Mandelstam, M. Klyuev, S. Yesenin, etc., had. It sounds above all the mirrors of culture, day, and time.

We begin to feel that the word here is not important, the word retreats, the word is the background that it is born of music. It is impossible to speak with words about it, in response to the words, the *music is silent*, and it expresses only feelings and insults.

Stravinsky's memory image is formed by some kind of superfluous lens, an actor of dialogue-monologue armed with exorbitant optics, forms images of excessive figuratively-frank reality. This is the compositio that is present in the music of Stravinsky.

Stravinsky pictured the portrait of a "teacher" of all musicians of the twentieth century. It was Arthur Schoenberg. "Diaghilev invited Schoenberg to listen to my ballets "Firebird" and "Petrushka", and Schoenberg invited us to listen to his "Pierott Lunaire". I do not remember who was conducting on rehearsals when I was there: Schoenberg, Scherchen or Webern. Diaghilev and I spoke in German, he kept friendly and cordial, and I got the impression that he was interested in my music, and especially "Petrushka". It is hard to remember the impression after 45 years, but I remember absolutely clearly that the instrumental side of the "Pierott Lunaire" left a lasting impression. Under the word "instrumental", I understand not only the instrumentation of music, but also the entire brilliant controlling and polyphonic structure of this masterpiece. Unfortunately, I do not remember Webern, although certain that met him at Schoenberg's house in Zehlendorf (now Berlin). Immediately after the war, I received several hearty letters from Schoenberg where he asked about my little plays" (Stravinsky, 1971). Therefore, Stravinsky sincerely and frankly responded to the fact that it was Schoenberg who was his honest modern impact, and talked about dolly music, commedia dell'arte, and others.

So much of the "Dialogues" where Stravinsky talked about his works, we will leave this information for the next research to confirm the opinion on Stravinsky's poetics as practical aesthetics, composition theory of his own creation (Stravinsky, 1971). This aspect, of course, is important, connected with the synthetism of musical work of M. Rimsky-Korsakov, and describes him as a polyphonist in the broad sense, which rested on the mighty context of the neoclassical, anticipating the context of postmodern music.

Therefore, we can say that Stravinsky was on the verge of all the searches for postmodern music, which began with the "Pierott Lunaire" and works of the artists of the New Vienna School. Therefore, it is however, that Stravinsky was not canonical in his poetics and composition, and in no way he was a school teacher, by the way, Rimsky-Korsakov wasn't a teacher as well. Stravinsky took the most important thing from Rimsky-Korsakov – the military statute, the categorical imperative of the music creation. He believed that this was enough to carry out any work. It was a great life and a great heritage that cannot be interpreted unambiguously in a certain polymorphic amount of interpretations of musical forms and facts.

Conclusions

Consequently, Stravinsky's poetics is formed through dialogical, plastic, and sometimes frankly theatrical mirrors of the artist's reflection, reaching the existential movement of thought as the actual experience of life, and musical constructions. The composition theory forms the framework of his poetics, but it is only frame not all through. The most important is that his poetics is a complex synthetic reality, which cannot be just sentence composition or music discourse. It is a choreatic image of the sensual, cosmological vision of the world that see with the eyes of the hype-marionette. All through is presented as a certain montage of "memory of the eye". It is both cinematography and music eye. All images' kinematics of I. Stravinsky is not only movements, rhythm and pauses, censoring silence. It exists at the same time, there is more than time and is one great silence, one great calm, about which Kazimir Malevich was dreaming. Suprematism, as the eternal tranquillity and the fluid flow of images in the mirror of being, which Stravinsky saw, create one nerve poesis of his music.

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COMPOSITIO I. СТРАВИНСЬКОГО ЯК СИНТЕТИЧНА РЕАЛЬНІСТЬ БАЧЕННЯ СВІТУ

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Внутрішній радикалізм і драматизмом compositio як простір культурного будівництва, що тяжіє до первинних хореїчних синкретичних афектів, у Стравинського асоціюється з простором європейської та атлантичної культури й знаходить універсальну форму діалогізації різних стилів, жанрів і епох. Саме в діалогах композитор знаходить своє інше альтер-єго. Таким чином виникає багатовимірність голосів рефлексивної тканини музичної думки. Тож «Діалоги» І. Стравинського як універсальна форма діалогізації музичного простору залишаються актуальними.

Мета статті – визначити культурно-історичні виміри синтетичного художнього образу поезики Стравинського.

Методологія. У дослідженні використано аналітичний принцип, який дозволив визначити значення та місце досліджуваної проблеми в загальносвітовій культурі. Структурний метод застосовувався для угруповання та викладення фактичного матеріалу, його аналізу та використання.

Дослідження базується також на історико-генетичному, історико-порівняльному та проблемно-хронологічному методах, які дозволили виокремити з об'єкта дослідження ряд проблем і зрозуміти особливості та специфічні риси поезики Стравинського.

Висновки. Доведено, що Стравинського формується у діалогічних, пластичних, а інколи відверто театральних дзеркалах рефлексії митця. Теорія композиції складає каркас його поезики. Найголовнішим є те, що його поезика є складною синтетичною реальністю, це хореїчний образ чуттєвого, космологічного бачення світу,

що дивиться очами гіпермаріонетки. Усе це подається як певний фотомонтаж «пам'яті ока». Отже, кінематика образів І. Стравинського існує одночасно, існує понад часом та є однією великою тишею, одним великим спокоєм. Супрематизм як вічний спокій і плинний потік образів у дзеркалах буття, які бачить Стравинський, створюють один нерв *roesis* його музики.

Ключові слова: музика; композиція; поетика; музичне мислення; діалог.

**COMPOSITIO И. СТРАВИНСКОГО
КАК СИНТЕТИЧЕСКАЯ РЕАЛЬНОСТЬ
ВИДЕНИЯ МИРА**

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Внутренний радикализм и драматизм *compositio* как пространство культурного строительства, тяготеет к первичным хореическим синкретическим аффектам, у Стравинского ассоциируется с пространством европейской и атлантической культуры и находит универсальную форму диалогизации разных стилей, жанров и эпох. Именно в диалогах композитор находит свое другое альтер-эго. Таким образом возникает многомерность голосов рефлексивной ткани музыкальной мысли. Поэтому «Диалоги» И. Стравинского как универсальная форма диалогизации музыкального пространства остаются актуальными.

Цель статьи – определить культурно-исторические измерения синтетического художественного образа поэтики Стравинского.

Методология. В исследовании использован аналитический принцип, который позволил определить значение и место исследуемой проблемы в общемировой культуре. Структурный метод применялся для группировки и выкладки фактического материала, его анализа и использования.

Исследование базируется также на историко-генетическом, историко-сравнительном и проблемно-хронологическом методах, которые позволили выделить из объекта исследования ряд проблем и понять особенности и специфические черты поэтики Стравинского.

Выводы. Доказано, что Стравинский формируется в диалогических, пластических, а иногда откровенно театральных зеркалах рефлексии художника. Теория композиции составляет каркас его поэтики. Самое главное, что его поэтика является сложной синтетической реальностью, это хореический образ чувственного, космологического видения мира, смотрящего глазами гипермаріонетки. Все это подается как некий фотомонтаж «памяти глаза». Итак, кінематика образів І. Стравинського существует одновременно, существует вне времени и является одной большой тишиной, одним большим спокойствием. Супрематизм как вечный покой и текущий поток образов в зеркалах бытия, которые видит Стравинский, создают один нерв *roesis* его музыки.

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