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## "Ten solosings to poems by Japanese poets..." by Valeriy Antonyuk in the context of ethno-cultural dialog


«Десять солоспівів на вірші японських поетів...» Валерія Антоноука у світлі етнокультурного діалогу

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### Abstract


The aim is to clarify the specifics of the synthesis of music and words in Valeriy Antonyuk's vocal cycle "Ten solosings to poems by Japanese poets of the XVI-XVII centuries translated by Mykola Lukash" for soprano and piano. Addressing this issue involves accomplishing the following tasks: researching this vocal cycle in the light of ethnocultural dialogue; to carry out an analysis of the structure and figurative content of the poetic texts of Japanese classical poets translated into Ukrainian by M. Lukash; to reveal the features of the composer's handwriting, which determine the peculiarities of the creation of images through the synthesis of music and words. Methodology. To achieve the goal and solve the tasks, we apply a cultural approach and use structural-systemic, musicological, complex methods and generalization of results. Conclusions. We made an attempt to research the vocal cycle "Ten solosings to poems by


### Resumen


El objetivo es clarificar las especificidades de la síntesis de música y palabras en el ciclo vocal de Valeriy Antonyuk "Diez canciones solistas para poemas de poetas japoneses de los siglos XVI-XVII traducidos por Mykola Lukash" para soprano y piano. Abordar este tema implica lograr las siguientes tareas: investigar este ciclo vocal a la luz del diálogo etnocultural; llevar a cabo un análisis de la estructura y contenido figurativo de los textos poéticos de poetas clásicos japoneses traducidos al ucraniano por M. Lukash; revelar las características de la escritura del compositor, que determinan las peculiaridades de la creación de imágenes a través de la síntesis de música y palabras. Metodología. Para lograr el objetivo y resolver las tareas, aplicamos un enfoque cultural y utilizamos métodos estructurales-sistémicos, musicológicos, métodos complejos y generalización de resultados. Conclusiones.

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Japanese poets of the XVI-XVII centuries translated by Mykola Lukash" for soprano and piano in the light of ethnocultural dialogue. Joint efforts were aimed at identifying common emotional and figurative vibrations and creating a musical work that, using modern musical means, illuminates the aesthetic, philosophical and artistic worldview of haiku poems with their reinterpretation, touching on the Ukrainian mentality.

**Keywords:** vocal cycle, globalization, ethno-cultural dialogue, composer's creativity, mentality, soliloquies.

### Introduction

Ethnocultural dialog in the field of vocal art constitutes a modern paradigm of creative endeavors and at the same time actualized archaic layers of national culture. The era of globalization is marked by an ever-growing interest in European society in the countries of the Eastern region, in particular Japan, and as a result, releases a rich cognitive potential (cultural, artistic, and musicological). This allows not only to study individual artistic artifacts but also to expand one's knowledge of Japan and its culture in general by immersing oneself in the cultural context of the Land of the Rising Sun.

The synchronization of the world process, as a new level of the space-time continuum, reveals and exacerbates the inherent contradictions of the human world and determines the main lines of its further evolution. The current stage of globalization highlights the dialectic of contradictions in intercivilizational relations, actualized the problem of finding adequate forms and ways to resolve them, and forms a living space where man and the world are the same and are an extension of each other. Taken together, all of this encourages an ongoing ethno-cultural dialog. The interest of European composers in the culture of the East is traditional: interest in exotic cultures in European music has appeared in the eighteenth century. Oriental motifs are already clearly visible in the operas "Gallant India" by J.-F. Rameau, "Le Cinesi" by C. W. Gluck, "Soliman der Zweyte" by F. X. Süssmayr, and his "Sinfonia Turchesca in Do". In the nineteenth century, the oriental theme was already more clearly expressed. The East is presented in the ballet "La Péri" by F. Burgmüller, "The Butterfly" by J. Offenbach, "Namuna" by E. Lalo; in the operas "Jamile" by G. Bizet, "Samson and Delilah" by

Hicimos un intento de investigar el ciclo vocal "Diez canciones solistas para poemas de poetas japoneses de los siglos XVI-XVII traducidos por Mykola Lukash" para soprano y piano a la luz del diálogo etnocultural. Los esfuerzos conjuntos se dirigieron a identificar vibraciones emocionales y figurativas comunes y crear una obra musical que, utilizando medios musicales modernos, ilumina la cosmovisión estética, filosófica y artística de los poemas haiku con su reinterpretación, tocando la mentalidad ucraniana.

**Palabras clave:** ciclo vocal, globalización, diálogo etnocultural, la creatividad del compositor, mentalidad, soliloquios.

C. Saint-Saëns; vocal cycles "Oriental Melodies" by F. David, "Lotus Petals" by R. Strauss, etc. The beginning of the twentieth century was marked by the staging of "Madama Butterfly" (1904) by G. Puccini, who would return to the "oriental theme" 20 years later with his opera "Turandot". Oriental themes are also found in the operas "Four Indian Poems" by M. Delage, "The Bronze Horse" by D. Auber, "The Nightingale" by I. Stravinsky; ballets "Khamma" by C. Debussy, "Padmavati" by A. Roussel.

The oriental style in these works is reflected in a range from exquisitely ostentatious stylization (the use of pentatonic modes and characteristic instrumentation) to direct quotations of popular folk melodies ("Turandot" contains more than 10 such melodies, including the Chinese folk song "Jasmine Flower", the leitmotif of the princess). Thus, the musical works of this period are "...a certain European design on Asian motifs" (Golosova, 2010). The oriental gallery of oriental images is present in the vocal and instrumental works of M. Glinka, A. Dargomyzhsky, M. Balakirev, A. Rubinstein, O. Serov, O. Borodin, M. Mussorgsky, S. Rachmaninoff and N. Rimsky-Korsakov, whose symphonic suite Scheherazade was based on the construction and development of the themes of European music and oriental melodic and intonational decoration. At that time, it was new music of a peculiar style fusion and a certain generalized character, which had no connection with the further action and development of the work's drama.

### Literature Review

The XX<sup>th</sup> century presented many new names among Ukrainian composers who made a significant contribution to the history of the

convergence of Ukrainian and Eastern musical cultures. The problem of comprehending the peculiarities of Eastern culture is reflected in vocal and instrumental cycles: "Chinese Flute" by A. Rudnytsky, "Lonely Girl" (based on the poem by Wang Sen Yu) by V. Baltarovych (1916); "Three Romances on Poems by the Ancient Chinese Poets Li Bo, Wang Wei, Tsui Gofu" by B. Lyatoshynsky and "Three Etudes on Japanese Lyrics" by V. Shyrinsky (1925); "Five Japanese Poems" by M. Ipolitov-Ivanov (1928); "Arabian Night" (1930) by B. Yanovsky; "Six Japanese Poems" by D. Shostakovich (1928-1932); "Three Poems from Japanese Lyrics" by I. Stravinsky (1932); "Oriental Melody" (1932) by L. Revutsky; "Songs of the Masters" by L. Revutsky; and Songs of a Traveler (based on poems by Ha Zhi Zhang, Bo Ju Yi, Wang Wei) (1941-1942) by G. Sviridov; Broken Lines (1945); and Six Songs to Words by Chinese Poets (1952) by M. Peik. The chamber vocal treasury was replenished with M. Kolessa's cycle *"In the land of the blossoming cherry-trees"* on the words of I. Takuboku (1978). A further result of the development of the "oriental theme" in the late twentieth and early twentieth centuries is the vocal and instrumental opuses "Love Songs", "Reflections" by M. Dremliuha on O. Khayyam's poems; L. Hrabovsky "From Japanese Hoku" (1964; 2nd ed. 1975) and I. Karabyts - "From the Songs of Hiroshima" on E. Yoneda's poems for soprano and flute (1973); vocal cycles by Yu. Y. Ishchenko's vocal cycles "Six Japanese Poems to the Words of Medieval Poets"; Meditative Performance "Songs of Spring" to the poems of ancient Chinese poets (1986) and "From Ancient Chinese Poetry" (two romances for tenor and two harps to the poems of Qiu Yuan), (2017) by M. Shukha, and finally, "Songs of Love" to the poems of ancient Japanese poets (2017) by I. Oleksiychuk.

The vocal cycle by Kyiv composer Valeriy Antonyuk "Ten solosingings to Poems by Japanese Poets of the XVI-XVII centuries Translated by Mykola Lukash" for soprano and piano (2000) is, on the one hand, a continuation of the romantic line of the artist's wandering journeys into the world of the unknown, and on the other hand, a kind of identification of the other as one's own. It is a search for the common, something that unites, brings us closer, and destroys psychological boundaries and barriers. Ukraine, which at all times has historically been at the ethno-cultural crossroads between the West and the East, has traditionally been involved in a continuous interchange, a dialog of cultures as an objective necessity. Therefore, the sense of the involvement of contemporary

Ukrainian author V. Antonyuk in the whole world, the sense of himself as a part of this world, the realization of the self-worth and uniqueness of his own spiritual experience, and within this, the search for grounds for cultural dialog with the whole world, constitute the philosophical foundations of the artist's appeal to foreign cultural, in particular Eastern artistic achievements. The development of the chamber vocal genre in the twenty-first century and the possibilities of certain optimization and modernization of the arsenal of musical and expressive means have not been fully studied.

The aim of this article is to determine the specifics of the synthesis of music and words in Valeriy Antonyuk's vocal cycle "Ten solosingings on Poems by Japanese Poets of the XVI-XVII Centuries Translated by Mykola Lukash" for soprano and piano. The solution of this problem requires the following tasks: to study the vocal cycle "Ten solosingings to Poems by Japanese Poets of the XVI-XVII centuries Translated by Mykola Lukash" for soprano and piano by composer Valeriy Antonyuk in the context of the phenomena of ethno-cultural dialogue; to analyze the structure and figurative content of poetic texts of Japanese classical poets translated into Ukrainian; to identify the features of the composer's handwriting that determine the peculiarities of creating the images of the work through the synthesis of music and words; within the framework of cultural studies, to determine the formation of the author's style features and features of the compositional method; to highlight the influence of cyclicity on the creation of the communicative component.

V. Vasina-Grossman (1972-1978), N. Hovorukhina (2009), L. Horelik (2006), Yu. Malyshev (1968), K. Ruchievskaya (2011) studied the interaction of words and music in the romance genre in the projection to the study of the vocal cycle. In recent years, notable results in the field of studying cyclic chamber and vocal music as a single artistic and creative system of composer and performer thinking have been achieved by O. Balanko (2017). The principles of cyclization as a fundamental basis of artistic thinking in contemporary Ukrainian music based on the example of cultural analysis of vocal and symphonic cantatas by V. Antonyuk was carried out by O. Hrytsenko (2016; 2017; 2019). In the composers practice, musical cycles of various types have historically been formed and developed: vocal and instrumental, chamber and symphonic, suite and concert. However, the cycle formation itself is the least studied in the musicology literature. This applies to the entire

historical period of the cycle formation process from its inception in the vocal works of representatives of the Austro-German school of composition, whose traditions were developed in further composing and performing experience, to the present day. The interest of the musicological community in solo singing as a genre traditional in Ukraine is unconditional, genuine, but somewhat inert. Numerous collections (arrangements) of folk songs by classical Ukrainian musicians (primarily by M. Lysenko and his followers) have revealed a genetic connection with the folklore of the composer's song, romance, ballad, vocal blues, amateur author's (bard's) song, and vocal and instrumental improvisation. Although solo singing as a genre has been around for more than three centuries and its genesis dates back to H. Skovoroda (1973), musicologists have traditionally focused on the works of the large form. But it is in the genre of chamber soliloquies that the first attempts of the composer's pen occur (biographical references of classical composers testify to this!). It is the solo choruses that are a kind of creative laboratories in which, thanks to the comprehension of the depths of the national mentality, the gradual convergence of composers' intentions with the origins of ethnic intonation can be traced, and processes related to the expansion and individualization of types, types, methods of compositional technique, and testing of their functional capabilities occur.

The scientific novelty is that Valeriy Antonyuk's vocal cycle "Ten solosings on Poems by Japanese Poets of the 16th-17th Centuries Translated by Mykola Lukash" for soprano and piano is being introduced into scientific circulation for the first time, although this music is well known to both performers and audiences.

The material for the analysis is the music manuscript and poetic texts of V. Antonyuk's vocal cycle "Ten Solos on Poems by Japanese Poets of the 16th and 17th centuries. translated by Mykola Lukash" for soprano and piano: an audio recording of the work made at the studio of the National Union of Composers of Ukraine "Arcadia" by People's Artist of Ukraine Valentyna Antonyuk with piano accompaniment by the author of the music (2001), as well as video recordings of the concert performance of the cycle interpreted by the winners of international competitions Lyudmyla Artyukhova and Olena Kumanovska (2022, concertmaster – Dmytro Pivnenko).

## Methodology

To achieve the goal and solve the tasks set, we apply a cultural approach and use structural-systemic, musicological, and complex methods and generalization of results. Analyzing Valeriy Antonyuk's vocal cycle "Ten solosings on Poems by Japanese Poets of the XVI-XVII Centuries Translated by Mykola Lukash" for soprano and piano, we take as a basis the definition of the term "soliloquies" given by Y. Malyshev as "...solo vocal works with instrumental accompaniment, which represent the individual creativity of professional composers" (Malyshev, 1968). The image of the Inner Other proposed by the Swedish semiotician G. Sonesson, a model that can be used to understand the attitude of an individual to other cultures, is one of the manifestations of the modern trend of defining the intercultural primordial nature of humanity (Sonesson, 2003). It is quite obvious that in this regard, globalization leads to the formation of the contours of a single civilization, which, however, does not in any way negate either cultural diversity or specific features of the civilizational development of the West and the East. In the processes of their interaction, it is crucial to find new dialogic forms of activating spiritual guidelines within a single universal civilization, so the need and timeliness of addressing this topic is obvious.

## Results and Discussion

The composer V. Antonyuk wrote his "Ten solosings on Poems by Japanese Poets of the XVI-XVII Centuries Translated by Mykola Lukash" for soprano and piano in 2000 as a student (he graduated from the Tchaikovsky National Music Academy of Ukraine in 2003). At present, the young composer (a student of Professor, People's Artist of Ukraine, Shevchenko laureate H. I. Lyashenko) already has performed works in his creative portfolio: "Glamorous Waltz" (1996) for orchestra (first folk and later symphony), "Festive Dance" for guitar quartet (1996), "Eleven Children's Pieces of Easy and Medium Difficulty for Piano" (1997), "Theme and Six Variations" for piano (1998), "States - 7 Preludes for Piano" (1998), Cantata in six parts for mixed choir based on the poems of O. Mandelstam. Mandelstam's "The Thinning of the Thin Wick" (2001), a vocal cycle in five parts for mixed choir based on the words of Paul Verlaine in the Ukrainian translation of M. Lukash's "Sad Landscapes" (2001), and a large variation work "Theme and Six Transformations" for piano quintet (2000), for

which the young composer became the winner of the Prokofiev International Competition "Ukraine-2000" (in the composer's homeland). At the same time, V. Antonyuk was already working on his future diploma work, the symphony "Sounding is Present" (in 2003, this work was performed under the baton of conductor V. Blinov). A large vocal and symphonic work "Cantata in Five Parts for Soprano and Symphony Orchestra to Words by F. G. Lorca (Ukrainian translation by M. Lukash)" has already been conceived and is gradually being realized. The Cantata was also created at this time because immediately after graduating from the NMAU, V. Antonyuk presented this work to the National Union of Composers of Ukraine and was enrolled in its membership. Thus, at the time of writing the vocal cycle "Ten solosings on Poems by Japanese Poets of the XVI-XVII Centuries Translated by Mykola Lukash" for soprano and piano, V. Antonyuk was young but already a true master with his own style and creative handwriting. The composition of large-form works was a continuation of his work on the cycles of solos and provided an opportunity to test, verify and experiment on the material of vocal miniatures in order to achieve the best result both directly in the cycle of solos and to gain some professional experience necessary in the future.

An interesting observation is made about the literary basis of the vocal cycle. In 2001, the composer worked simultaneously on choral cycles: he created a Cantata in five parts for mixed choir based on the words of Paul Verlaine in the Ukrainian translation by M. Lukash, which was called "Sad Landscapes", and wrote a Cantata in six parts for mixed choir based on the poem by O. Mandelstam "Thinning of the Thin Wick". All the texts are foreign language and foreign culture; two of them are translated by Mykola Lukash from Japanese and French. But why did the composer choose these authors, what does he want to determine for himself at this period of his life, and what problem is he solving?

Paul Verlaine was a French decadent poet, a prominent representative of literary movements such as symbolism and impressionism. His poems are intimate, musical and organized in a special way: with the predominance of female rhyme, the selection of a specific sound and its repetition, with the depiction of nature and landscapes, which, according to the Impressionist canons, reflected. First the state of mind. This special melodiousness of Verlaine's

poetry is very difficult to convey when translated into any other language. But it is precisely this feature of Paul Verlaine's poems-states that attracts V. Antonyuk.

For example, in the poetry of O. Mandelstam, the sound expression and musicality of the poems became decisive for the young composer. As for V. Antonyuk's interest in exotic material such as Japanese classical poetry, its laconicism coincided with his mastery of the modern means of musical postmodernism, and three-line unrhymed haiku poems suggested "...the idea of the "extra-historical" nature of this aesthetic system, designed rather to transmit the pulsation of the macrocosm through the microcosm of creative consciousness" (Dolinin, 2007).

Therefore, considering the poetry of representatives of three rather distant geographical regions, the composer V. Antonyuk tries to answer the question of how the heart of a Japanese, a Frenchman, a Russian-speaking Jew expresses itself, and whether the heart of a Ukrainian is able to feel, catch, and internalize (comprehend and make it his own).

The form of a poem is not only the style of writing vocal music (graphic form) but also its sound. Therefore, in poetic speech, phonosemantic and phonosymbolic connections become the main ones. The artistic power of sound is manifested in the fact that it enhances the impression created by the semantics of the word; in some cases, sound is the root cause: it leads to meaning, is shaped by sound. The sound side of language is studied not only in euphony (a section of poetics) but also in orthoepy (a section of vocal pedagogy). It is at this time that the composer's mother (a teacher of vocal disciplines at the NMAU, the inspiration and first performer of her son's vocal music) is actively researching the ethnolinguistic problems of singing (Antoniuk, 2001). This once again demonstrates the young composer's neoclassical interest in the problem of the sound of the language and culture of another ethnic group and his attempts to bring thoughts, meanings and artistic ideas wrapped in a certain foreign language background closer to the Ukrainian audience. He defines himself as a translator, and the young composer considers music to be the common denominator, a prism that will ultimately determine the angles of incidence of the incoming ray of poetic thought and the angle of its final deflection.

Taking the literary basis of the vocal cycle "Ten solosings on Poems by Japanese Poets of the



16th and 17th centuries Translated by Mykola Lukash" for soprano and piano based on poetic texts (haiku) by Matsuo Basho (another pseudonym - Munefusa, real name – Kinsaku, 1644-1694), Sengin (real name: Todo Eshitada, 1642-1666), Kobayashi Issa (real name: Yataro Kobayashi, pseudonym: Issa, 1763-1827), Horo, Kyoroku, V. Antonyuk composes a series of solo songs that have their own drama and form a narrative circle: the lyrical hero offers the listener memories of his life expressed through vocal and instrumental means.

Haiku poetry uses the aesthetic principle of Sabi. The meaning of the Japanese concept of sabi cannot be literally translated; its primary meaning is "the sadness of loneliness." Sabi, as a special concept of beauty, has defined the entire style of Japanese poetry. Beauty, according to this principle, was supposed to express complex content in simple, strict forms that were meant to encourage contemplation. Calmness, restraint of colors, elegiac sadness, harmony achieved by sparing means - this is the art of Sabi, which calls for concentrated contemplation and rejection of everyday fuss. Similarly, the first five poems of V. Antonyuk's vocal cycle "Ten solosings on Poems by Japanese Poets of the 16th and 17th Centuries, translated by Mykola Lukash" for soprano and piano describe a state of mind that corresponds to the concept of sabi. Only the reason and means of expression change.

The main artistic and aesthetic task of haiku is to overcome the boundaries between the natural and human worlds, between the micro- and macrocosm, to reveal their unity and interconnection. Therefore, traditionally, the subject of haiku is the world around us: natural phenomena and objects, and even a person speaks everything, describing not an action but a state in words, thus determining the coordinates of the hero's soul considering everything that exists. This poetic form is not characterized by the active use of tropes and figures of speech. The author's presence in the poetic text is expressed cautiously and indirectly. As for V. Antonyuk's music in these solo chants, it also follows the word, but performs not the function of echoing, but creates a certain counterpoint with its means of expression, emphasizing the declared emotional orientation, providing certain clarifications, placing and strengthening semantic accents, modeling certain passionate dominants. Such a literary and musical correlation in turn makes it possible for a performer-singer to interpret the characteristics of the image created by the composer, who develops a complex of textual invariants.

Creating solo chants for haiku texts, V. Antonyuk undertook a complex phonosemantic task: to highlight and emphasize the inexpressible in music by instrumental and vocal soundscapes. To do this, the composer carefully studied the complex system of Japanese symbols, reflections, emblems, signs, and indices. After all, over the centuries of their existence, ancient haiku have been overgrown with layers of commentary, but they are more suggestive than specific. Hint, understatement has become an additional means of poetic expression. For example, a pine tree is a traditional image of waiting, a constant homonymous metaphor: matzah, "pine tree," is associated with matzah, "to wait." Ancient pine trees are a constant poetic image, a symbol of loyalty, devotion, and reliability in love.

Let us now analyze the solos of this vocal cycle.

"A clear waterfall... / Three virgin pines falling into the water/in a line" (Matsuo Basho) (Lukash, 1990).

The first solo song of the cycle has a graceful introduction that imitates the sound of a waterfall. The downward direction of the melody's flow - on a quartal progression followed by a tetrachordal addition to the instrumental accompaniment - is superimposed on the upward contrast of the vocal part. Separate dissonant inclusions personify the clay that, falling, slightly pollutes the crystal water. But the clay also falls "in harmony"; the dissonant formations, although not resolved, are quickly replaced by further consonant sounds. The solution of the vocal part is interesting: its ascending line toward the waterfall stream seems to make us pay attention to the tops of the pines. And the oyster mushroom falls, and the voice goes up, as if it were not falling but soaring, because this oyster mushroom is a symbol of hope, and hope always lifts us up. Contrary to the haiku genre, the composer does not divide the solos into two parts: music full of hope unites, so the integrity of the expression is a priority here.

"Our age is like dew:/ even if the dew is small, / but even that is a pity..." (Kobayashi Issa) (Lukash, 1990).

The second soliloquy of the cycle is written in the words of a poet who grieves for a dead child (Kobayashi Issa outlived all his children). Dew is a common metaphor for the frailty of life, just as a flash of lightning, foam on the water, or quickly falling cherry blossoms are a constant image of the transience and ephemerality of life. Melting

away with the dew (in the sense of "dying") is a constant motif in Japanese poetry. "Tears" and "dew" are traditional metaphors for Eastern poetry. Buddhism teaches that human life is short and ephemeral and therefore has no special value. But it is not easy for a parent comes to terms with the loss of a beloved child. In addition, dew is a stable image of approaching autumn. It was believed that it was dew as well as light autumn rain that "painted" the greenery in autumn colors, and that flowers and grasses withered more from dew than from cold rains. Sister dew is a constant companion of the cold autumn wind, and dew (tears) that have frozen by morning is a constant motif of haiku in late autumn and winter.

The musical introduction to this solo chant begins with a chain of chordal dissonances alternating with short, rapid passages of accompaniment. The vocal part resembles crying, moaning, and restrained sobbing. The vocalist sings sadness and sorrow in a very excited, emotionally filled way. The chordal ending, built with the use of harmonic sequences of the introduction, adds architectonic balance: grief cannot be shared with anyone, it is experienced by those who are destined to. The one-part form of this solo chant is mentally Ukrainian: the musical content of these poems should be expressed in this way.

"On a bare branch/a lonely raven quiet age. / in an autumn evening." (Matsuo Basho) (Lukash, 1990).

Analyzing the third soliloquy of the cycle, it is advisable to recall the myth in which Amaterasu (the Mistress, the great lady of the Sun, who illuminates the Sky; the Heavenly Candle) sent a raven named Yatagarasu to be the guide of Emperor Jimmu in a campaign aimed at establishing a unified Japanese state. Thus, the raven is a messenger of the gods, a solar symbol with an important world-creating function.

In this haiku about a raven, the seasonal word is "autumn"; therefore, the color of the poems is restrained, stingy, gloomy, dim, emphasized by the atmosphere of an autumn evening, literally, "twilight of autumn", that is, "black against the background of thickening twilight." The poems are like a monochrome ink drawing: nothing superfluous, everything is extremely simple, quiet and sad; life has its own end for everyone: the great, the small and those who do great things, and for the ordinary, the ordinary.

The composer, with the help of several skillfully chosen details of the sound and laconic means of musical expression, has created a picture of late autumn. One can feel the absence of wind; nature seems to have frozen in sad immobility. The musical image, outlined rather sparingly, is saturated with great meaning and at the same time - extremely concrete, fascinating, leading. It seems that you are looking into the waters of a river, the bottom of which is very deep; the reflection of your face on its surface melts in the depths of these waters, dissolves, ceases to be. The composer depicted the landscape with sounds, and through it conveyed the state of mind of the lyrical hero. So it is not the loneliness of the raven that he speaks of, but his own. The listener's imagination is left with a lot of room: together with the lyrical hero, he can feel only the sadness inspired by autumn nature, or share with him the longing born of deeply personal experiences.

"Evening. Wind. / Blue herons/wash the waves." (Josiah Buson) (Lukash, 1990).

The fourth soliloquy of the cycle. Note that birds are much more common in Japanese poetry than animals. The image of a heron in Japanese folklore symbolize vigilance and calmness. The heron is a bird of the water; it also embodies delicacy as it is able to take off without muddying the water. Usually, in Japanese mystical poetry, the heron is a good sign of change for the better.

The piano introduction to this solo chant begins with an imitation of swift water flow with elements of percussion and stylized Japanese motifs. It is interesting to observe the vocal line of this solo chant: at the beginning the melody is static, recitative; starting from the eighth measure it moves upward, thus creating a narrative effect, thanks to which the listener gradually finds himself inside the story described in the haiku. Then, starting from the 16th measure, there is a return to the origins of the external contemplation of this musical story.

"The snow beat the flowers... / Only the aster/and the masters glory did not fade" (Sengin) (Lukash, 1990).

The fifth soliloquy of the cycle is based on a poem by Todo Esitada (pseudonym Sengin). "Aster" in the thesaurus of Japanese symbols means sadness, longing for something, and tears. Winter is a traditional theme in haiku poetry. "In this case, "winter" is not only the theme of the haiku but also kigo, a seasonal word, an expression that indicates the season (however,



not only the time, but also the state of the protagonist on whose behalf the poet speaks). The custom of yukimi ("admiring the snow") is a part of winter life. What are these poems about: should we admire the first snow, should we grieve for the faded flowers, or should we be content with the blooming aster? These questions are answered by the music. The introduction, which begins with an arpeggiated dissonant chord, immediately creates an anxious, sad, wistful, and pensive mood. The reason for this is the dissonant combinations that accumulate and do not resolve. Consonance comes only on the words "glory to the master" - thanks to the intonation in the vocal part, which is picked up by the piano accompaniment. Starting as a lament, the soloist's vocalization gradually acquires a different emotion, although the sobs are quite clear: these are intonational turns of the melody upwards, interrupted phrases, individual high sounds (cries) - everything testifies to despair, longing, sadness. The pity for those who have passed away is somewhat diminished by the thought of the good glory of the Masters, which does not fade for a long time, is not afraid of time or snow, and remains forever in human memory. The last phrase of the solo chant is almost completely peaceful (there is a noticeable softening of the attack of the sound, which indicates a certain emotional relief).

"Nightingale sings/on a bamboo beech:/ it is still floating." (Khoros) (Lukash, 1990).

The literary title of the sixth solo song of the cycle is "Light Music" (Lukash, 1990). For Japanese poets, one of the most striking poetic images was the nightingale. However, in Japanese texts, the bird that translators define as a nightingale can be a completely different bird, namely, the uguisu (Japanese for "reed warbler"). It is a small, brownish-white speckled bird with a very sweet-sounding voice. The reed warbler announces the end of winter and starts singing as spring approaches, which is why it is so popular. Bamboo is another metaphorical symbol. A short knee of bamboo - a buchok (stick, twig) - is a traditional image of a short time. But the bamboo stick does not sink, it continues to float, meaning that there is hope that life is not over yet.

The melodic line of this solo chant is built of short, broken, emphatically sharp instrumental intonation. The finely drawn rehearsals and high registers depict the joyful chirping of a spring bird. But either the spring was cold that year or the winter was too exhausting, but the light (as intended by the composer) breathing for some reason always resembles a sigh. This is

facilitated by V. Antonyuk's constant pauses in the musical movement and sharp drops in the vocal line, which create neither spring joy nor euphoria of anticipation of the coming summer. The moderate tempo and small dynamic range somewhat soften the overall character of the sound, but the bitter taste of understanding the transience of the human era is present here.

"The rice cakes - / even those have become smaller... / November has blown." (Kyoroku) (Lukash, 1990).

The music for the seventh solo chorus is perceived either as a children's rhyme, a tongue-in-cheek, or some stylized song for schoolchildren (one can feel an allusion to Prokofiev's "Chatterbox" on the words of A. Bartók ("And the teacher in class explained about Japandi - you ask who didn't understand"). The fast tempo, the exaggeratedly abundant, multi-note texture of the piano accompaniment is excessively clear, with octave duplication: like a teaching song from a collection of pedagogical repertoire. The melodic line is also too bright, interval-intermittent: it jumps through the octave, with a recitative, rehearsed sound and a certain didactic flavor. That is right because this is the only way to mix, hide and distract the listener's attention from the main thing: the autumn of life has come, and with it poverty, begging and hardship. Rice in Japanese poetry is a symbol of poverty and hardship. November, as a "seasonal word" (a term that means not only a season, but also a season of life and sadness), has the function of a kireji, a separating word. A haiku consists of two semantic parts of unequal length. Therefore, to divide it into two parts, it is necessary to use kireji (Japanese for "cutting" the meaning; indicates a semantic pause (kire), division into haikai and the connection of images, creating a semantic space between them). The musical fabric of this solo chant also has kire, but it is achieved by purely musical means: a lively, emphatically optimistic sound descends to a moderate, recitative conclusion, with a rehearsed repetition of the last word, as if proving a point not to the listener but to oneself.

This is a kind of emotional culmination of the cycle, a dramatic peak provided by V. Antonyuk at the point of the golden section and once again prove its integrity. The lyrical hero tries to prove that he still has the strength to resist fate; life is not yet complete; all these disagreements are absurd, meaningless, nonsense, and everything will be fine.



"Silence, peace, and order. / Somewhere there is drowning between the rocks/the chirping of cicadas." (Matsuo Basho) (Lukash, 1990).

The eighth cycle number is based on a poem by Basho Matsuo. In the Japanese system of poetic symbols, cicadas are a commonly used image. The chirping of cicadas was perceived by the Japanese as crying and moaning; hence, the image: "tears of cicadas" is a constant metaphor. The tears of cicadas were represented in poetry as bitter ("bloody") tears, hence the crimson of autumn leaves. The weakening voices of cicadas are an image of late autumn when these insects die of cold. That is why the voices of cicadas fade into silence, disappearing altogether. In Japanese mythology, rocks are a symbol of the boundary between life and non-life: rocks are barren because it is impossible to survive there; old and weak people are taken there and left to die. Where there are rocks, there can neither peace nor order because there is simply no life there. Even silence is like the other side of sound there: without silence, it is impossible to perceive the sound that dissolves and ceases to be.

The music of this number is a kind of quiet culmination of the cycle. Note that composer V. Antonyuk will adopt this dramaturgical technique and use it in one way or another in almost every work. Now in this cycle, he makes only the first such attempt: combining verbal and musical content, he depicts silence... with silence. The accompaniment is silent, and only the voice remains, which is also no longer singing; there is no music either: everything is swallowed up by silence. The vocalist recites a few words in ppp, and then there is complete silence.

"The last leaves!" (Natsume Soseki) (Lukash, 1990).

The ninth soliloquy of the cycle has the literary title "Old Friends". Leaves in many metaphors of Japanese poetics are an image of the sung word and words in songs. "The Japanese song is rooted in the soil of the heart, and "...the leaves of words (koto-no-ha) bloom," writes Ki-no Tsurayukil (883-946), a poet, prose writer, and theorist of classical verse (Breslavets, 1994).

Another icon of the Japanese artistic worldview is the wind: it is not just a symbol, but an archetypal image of the driving force, the force of life. The voice of the wind changes, and while in summer it resembles a sigh, bringing coolness, in winter and autumn it blows with a whistle, bringing cold, hunger, and death. The image of

the wind is often used: the wind-turning leaves are an image of autumn. The wind blowing into the sleeves is a constant image of travelers' songs. In this haiku, the wind is a force of nature that controls the nature of human life; it knows who will live and who will fall like a leaf from a tree. Ask fate and get the verdict: how much more life you have left. Such starting points give us the opportunity to assert that at the same time we are talking about both the earthly existence of the poet and the fluidity of the artistic works and poems he composes: whether they will remain in human memory for a long time or whether they will be swept away by the wind of fate like autumn leaves.

This solo song, the shortest of the entire cycle, is in tone and timbre close to the first number. Its refined and sophisticated music sounds only for a moment. There is no lengthy introduction-preface, no repetition, no interludes-explanations: our life is a moment; gentle as the breath of a rose, but also as changeable. Therefore, the composer chose an unexpected dramaturgical move: he did not explain anything, providing a commentary only within the framework and scope of the poetry form.

"Summer rains... / Only once between the pines/the moon cleared." (Jos Buson) (Lukash, 1990).

The tenth is the final solo song of the cycle. In traditional Japanese poetry, the moon is often likened to the image of a woman: one has to wait for it for a long time, especially in summer, when the moon appears only at dawn. The vision of the moon is reflected on a sleeve moistened with tears, so seeing the image of a beloved or lover considering the light of the moon is a constant motif in poetry. So these poems are about love, because there is hope (symbolized by the pine tree); summer will come (symbolized by joy, happiness, etc.) and life will go on, because if you have dreams of love, it will come and it will still be there. This idea is shared by the author of the music of the solo chant, an architectonic structure that creates a kind of arch, giving balance to the whole cycle. The sound of the voice in this solo chant - close to the linguistic and intonational nature of the Ukrainian lullaby - has the same transparent texture, illuminated and tonic.

## Conclusions

We have tried to study the vocal cycle "Ten solosings on Poems by Japanese Poets of the XVI-XVII Centuries Translated by Mykola Lukash" for soprano and piano by composer

Valeriy Antonyuk considering musical phenomena of ethno-cultural dialogue. The joint efforts were aimed at identifying common emotional and figurative vibrations and creating a piece of music that highlights the aesthetic, philosophical and artistic worldview of haiku poems with their reinterpretation, which is relevant to the Ukrainian mentality. To summarize, the vocal cycle composed at the beginning of the twenty-first century by a young composer gives grounds to speak of his use of new vocal forms in which tradition and innovation are intertwined. The composer has found the latest methods of intonation, and the relationship between voice and accompaniment is raised to a new level. The cycle has a through drama, which generally corresponds to the philosophical content of its poetic basis and demonstrates his own understanding of the poetic texts. With the stylistic means of postmodernism, using elements of minimalism, the Ukrainian composer reveals the content of classical Japanese poetry, not always in accordance with the formal canon, while maintaining a single internal connection in the discourse of the cyclic form.

V. Antonyuk's vocal cycle "Ten solosingings on Poems by Japanese Poets of the 16th and 17th Centuries Translated by Mykola Lukash" for soprano and piano reveals the author's subjectivity and outlines his artistic position toward higher spirituality. V. Antonyuk's intentions to work in the genre of a cycle of solo chants arise because of his searches in the artistic and aesthetic plane, attempts to interpret the philosophical theme: are we really different in this world?

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