

## Intertextuality as a component of the operatic system of P.I. Tchaikovsky

[P.I. Tchaikovsky'nin operatik sisteminin bir bileşeni olarak metinlerarasılık]  
[L'intertextualité comme composante du système opératique de P.I. Tchaïkovski]

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### Abstract

The article deals with the problem of intertextual analysis of Tchaikovsky's operas. The author assesses the composer's stylistic system from the point of view of M. Bakhtin, i.e. consideration of the author's style as a complexly organized code which transforms a mass of borrowed components - intertexts - into an original statement. The study is analyzing Tchaikovsky's work on the opera libretto. The book addresses for the first time the problem of the cultural dialogue and various facets of creative intersections of the great 19th century composers Tchaikovsky and Bizet, Tchaikovsky and Glinka. The author uses concrete musical examples to illustrate the numerous intertextual parallels in the works of contemporary composers in the field of symphonism and opera in accordance with the socio-cultural and musical realities of the time. Semiotic approach is used as a research method. The research is oriented on the consideration of a musical work as a sign system, where the musical intertext acts as a language sign, capable of transmitting different meanings. On the basis of the analysis the conclusion is made about the external intertextuality in the work of Tchaikovsky, namely the conscious work according to the model, the conscious inclusion of the intertext in accordance with the programmed idea of the work, the unconscious borrowing of the melodic units from other composers, perceived through the prism of his creative work.

**Keywords:** Intertextuality, creative method, opera, Tchaikovsky, Bizet, Glinka, M. Bakhtin

### Özet

Makale, Çaykovski'nin operalarının metinlerarası analizi sorununu ele almaktadır. Yazar, bestecinin biçembilim sistemini M. Bakhtin'in bakış açısından, yani yazarın üslubunu, alıntılanan bir yığın bileşeni -ara metin- özgün bir ifadeye dönüştüren karmaşık bir şekilde düzenlenmiş bir kod olarak değerlendirmektedir. Çalışma Çaykovski'nin opera librettosu üzerine yaptığı çalışmalarını incelemektedir. Kitap, 19. yüzyılın büyük bestecileri Çaykovski ve Bizet, Çaykovski ve Glinka arasındaki kültürel diyalog sorununu ve yaratıcı kesişmelerin çeşitli yönlerini ilk kez ele almaktadır. Yazar, çağdaş bestecilerin senfonizm ve opera alanındaki eserlerindeki sayısız metinlerarası paralellikleri, dönemin sosyo-kültürel ve müzikal gerçeklerine uygun olarak göstermek için somut müzikal örnekler kullanmaktadır. Araştırma yöntemi olarak göstergibilimsel yaklaşım kullanılmıştır. Araştırmada bir müzik eserinin, müzikal ara metnin farklı anlamlar iletebilen bir dil göstergesi olarak hareket ettiği, bir gösterge sistemi olarak değerlendirilmiştir. Analizler sonucunda, Çaykovski'nin eserindeki dış metinlerarasılık, yani modele göre bilinçli eser; eserin planlanmış fikrine uygun olarak ara metnin bilinçli olarak dahil edilmesi; melodik birimlerin, yaratıcı çalışmasından anlaşıldığı üzere, diğer bestecilerden bilinçsiz olarak alıntılanması hakkında çıkarımlar yapılmıştır.

**Anahtar Kelimeler:** Metinlerarasılık, yaratıcı yöntem, opera, Tchaikovsky, Bizet, Glinka, M. Bakhtin

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## Résumé

L'article traite du problème de l'analyse intertextuelle des opéras de Tchaïkovski. L'auteur évalue le système stylistique du compositeur du point de vue de M. Bakhtine, c'est-à-dire en considérant le style de l'auteur comme un code organisé de manière complexe qui transforme une masse de composants empruntés - les intertextes - en un énoncé original. L'étude analyse le travail de Tchaïkovski sur le livret d'opéra. Le livre aborde pour la première fois le problème du dialogue culturel et les différentes facettes des intersections créatives des grands compositeurs du XIXe siècle, Tchaïkovski et Bizet, Tchaïkovski et Glinka. L'auteur utilise des exemples musicaux concrets pour illustrer les nombreux parallèles intertextuels dans les œuvres des compositeurs contemporains dans le domaine du symphonisme et de l'opéra, conformément aux réalités socioculturelles et musicales de l'époque. L'approche sémiotique est utilisée comme méthode de recherche. La recherche est orientée sur la considération d'une œuvre musicale comme un système de signes, où l'intertexte musical agit comme un signe linguistique, capable de transmettre différentes significations. L'analyse permet de conclure à l'intertextualité externe dans l'œuvre de Tchaïkovski, à savoir le travail conscient selon le modèle, l'inclusion consciente de l'intertexte conformément à l'idée programmée de l'œuvre, l'emprunt inconscient d'unités mélodiques à d'autres compositeurs, perçus à travers le prisme de son travail créatif.

**Mots-clés:** Intertextualité, méthode créative, opéra, Tchaïkovski, Bizet, Glinka, M. Bakhtin

## 1. Introduction

The issue of musical and thematical borrowings inevitably arises in studies dedicated to studying an author's style and creative method. No researcher can avoid it because any musical text, regardless of the author's will, contains consciously or unconsciously, several musical borrowings from pre-existing musical texts. This given peculiarity of musical texts rooted in the specificity of people's memory and creative thinking makes it possible to analyse it from the position of intertextuality. This concept was developed during the 60s and 70s of the twentieth century by semiotics Julia Kristeva and Roland Barthes. It drew the attention of music scholars since it acted as a convergence point of numerous texts at different levels of implementation of their constituent components: musical, vocal, figurative, rhythmic, dramaturgical, and genre.

Julia Kristeva analysed intertextuality as a 'permutation of texts or mosaic': the timeless process of the creation of one text by virtue of another, the constant multi-level interchange among numerous fragments (Kristeva, 1969, p. 295). Roland Barthes expanded on the ideas of Julia Kristeva. According to him, some characteristic features of intertextuality are elements of borrowing, deformation, or replication with different degrees of recognition. Any given text is an idiosyncratic material consisting of a range of quotations in which one can distinguish individual elements borrowed from texts of contemporaries and predecessors and cultural history. (Bart, 1989, p. 424). Hidden meanings in musical compositions emerge through their intonation and themes, tonality and harmony, composition and dramaturgy, and rhythmical models. Intertextuality is a broad field of anonymous 'formulas' and quotes without inverted commas.

Intertextuality causes different texts to engage with each other, like the parts of a jigsaw, and allows readers to have a new perspective on famous compositions. Natalie Piaget-Gro raises the question of the dependence of intertextuality on the 'reading effect', the ability of each of us to create semantic connections with a common cultural space within our intellectual scope. (Piegue-Gros, 2008, p. 240). The main aim of intertextual analysis is to breakdown the idiosyncratic material of a musical composition into its component parts with the aim of discovering the original sources of the musical compositions: the proto texts, which are necessary to understand their structure and content on a deeper level.

Bakhtin's positions on the dialogicality of 'another's word' and the whole text allowed us to raise the problem of intertextual interaction, the 'behaviour' of one text in another. Despite the active study of intertextuality in the sphere of artistic discourse, the problem of intertextual interaction cannot be considered exhausted.

From this perspective, a musical composition is presented as an intertext since all its artistic matter preserves the intensity of its semantic and stylistic interconnections with multiple cultural realities and

its components are perceived through the prism of musical borrowing, as intertext. In my work I will use the term of the representative of the Tartu semiotic school and literary critic Torop who denoted the phenomenon of musical borrowings of various kinds. A wider understanding of this term is any form of inclusion of a foreign text in an artistic work. In a much narrower sense, it is the borrowing of a musical text.

The development of the typology of different types of musical intertexts and intertextual methods of analysis of musical works and their application to the compositions of Tchaikovsky allows us to re-evaluate the style of the composer from a new perspective in which the composer's work is perceived as a complex code turning a series of borrowed components or intertexts into the original text.

The intertextual method of approach to Tchaikovsky's heritage provides a key to understanding the logic and principles of organization of his style system in the context of stylistic features of the era and the national compositional school. The main task of intertextual analysis is to identify possible primary sources of musical works necessary to deepen the understanding of their structural and content plan. In fact, intertextuality is one of the modern trends in semiotics, as it affects the problem of interpreting the content of a musical work.

Therefore, the semiotic approach is used as the leading one in our work, which focuses on the consideration of a musical work as a sign system, in which the musical intertext acts as a language sign capable of conveying different meanings.

Inter-style intertextual analysis of musical works is possible on the basis that they have a similar content and compositional features and are of the same genre. This type of analysis allows us to identify consistencies in the logic behind the intonational implementation of a specific content in each style era and often serves to confirm the intertextuality of the linguistic plan and the intertextuality of the style itself.

## **2. Intertextuality as a component of Tchaikovsky's operatic system**

Tchaikovsky did not always have the same attitude towards opera. Despite the overwhelming number of enthusiastic statements, he made about opera and his creative drive, which led to the creation to some of his great opera dramas, he sometimes concluded that he could not compose opera since it is a 'false genre'. This was, in fact the extreme response of the composer after the failure of an operatic premiere.

The fierce debates and controversies around opera led to the creation of independent ideas and paths in his creative work. Tchaikovsky wrote a lot about opera in his letters, in which he elaborated on his opinion and ambitious goals, which he set for himself at the beginning of his work as an opera composer. Tchaikovsky absorbed the rich Western European opera culture, assimilated, and isolated in it what helped to establish his own creative individuality (Barlett, 1999, pp. 95-116).

An essential part of Tchaikovsky's work on the opera was the choice of the plot and libretto. When he heard *Aida* in 1876, he said he did not believe he could write an opera with such a plot and such characters. This can be seen as the explanation for the disappointment that Tchaikovsky subsequently experienced with *The maid of Orleans* and *Undina*, which captivated people's imagination but not their hearts. Moreover, this may also be the reason behind Tchaikovsky's animosity towards the plots of Richard Wagner's and Giuseppe Verdi's operas. 'I need people, not puppets', wrote Tchaikovsky about *Aida*. For Tchaikovsky, it was ridiculous and unnatural to make 'some mythological creatures and fairytale personalities' sing. If such unearthly 'beings' met in his practice then he either completely refuses them or tries to endow them with the feelings of a realistic living person (*Vakula, Iolanthe*). If this was impossible, he deliberately deprives the party of this character of a full-fledged emotional melodic line (the image of Kudma in *The Enchantress*).

From the late 1970s to the mid-1980s, Tchaikovsky's development can be defined as a period of searching and gathering strength to master new artistic challenges. The fundamental principle of Tchaikovsky's operatic work was that the plot was close to modern times and, therefore capable of deeply affecting the composer and his audience. In his letter to Sergey Taneyev dated 2 January 1878, he wrote, 'I am looking for an intimate yet powerful drama, based on an intergenerational conflict, that I have experienced and can may strike a chord with me.' 'In opera, words only accompany actions and

not create it'; 'I do not stand for words at all, but for the scene', he wrote to Modest Mussorgsky in his letter to him dated 20<sup>th</sup> of February 1890 implying that the lesser the number of words used to express a situation in a libretto, the bigger the achievement of the Librettist.

Opera occupies a critically important position in the creative heritage of Tchaikovsky. In the history of musical theatre, he is known as the creator of lyrical psychological drama. Tchaikovsky did not strive to create fairy tale-like fantasy operas or use themes from distant historical eras. Nevertheless, he used a wide range of characters, events, and themes in his operas.

Tchaikovsky defined his musical preferences and dislikes through attending other composers' concerts, independent music-making and studying different musical materials. He did not set the goal to be original in his operatic works. Unlike Richard Wagner, he did not create the reform theory of the opera but, in fact, created innovative musical dramaturgy. In a letter to Taneyev, the composer wrote: 'I did not in the least prevent the trends of the spirit of the times from influencing me. I realise that if it weren't for Wagner, I would write differently; I admit that even Kuchkism is reflected in my operatic writings; probably and Italian music, which I passionately loved as a child, and Glinka, whom I adored in my youth, had a strong effect on me, not to mention Mozart. But I never called on any of these idols ... and if I'm sure of anything so it is that in my writings, I am the way God created me and the way my upbringing, circumstances, properties of that age and the country in which I live, and act made me. good or bad, let others judge.'

The critic Augustovich Laroche considered the technical means of Richard Wagner's lyrical developments an innovative coincidence which Tchaikovsky perceived negatively through the prism of his views. 'The insistent repetition of the same figure rearranged up or down the steps or even just the repetition without any rearrangements or changes, is one of the most favourite and effective techniques of the creator of *Tannhäuser*, *Tristan* and *The ring of Nibelung*. Tchaikovsky had similar approaches like Wagner, for example in the finale of *String Quartet No.1* and Beethoven's *Seventh Symphony*' (Laroush, 1975, p. 264).

Tchaikovsky's contemporaries invariably tried to find musical borrowings in his works. They confirmed that the nature of intertextuality and the qualitative features of the intertext directly reflect the composer's style. However, the criticism made by the critics was in no way constructive. Most of their criticism was a form of profanity. The music critic Cui asserted that Tchaikovsky 'had exhausted his talent completely'. Rimsky-Korsakov considered *Iolanthe* one of Tchaikovsky's weakest works in which he noted some 'shameless borrowings', such as the melody *Open the gates of my dungeon* by Rubinstein (Rimsky-Korsakov, 1909, p. 440).

Russian music critic Kruglikov's criticism of the opera, *Mazeppa* was indicative. He wrote, 'Tchaikovsky has long abandoned his former, high-minded and intelligible style and instead, he now writes in such a way as to please at any cost.' The reviewer did not find anything original, 'everything good was borrowed from Dargomyzhsky, Cui, Rimsky-Korsakov and Mussorgsky; everything weak from Charles-François Gounod, Giacomo Meyerbeer and the shame of all the shame from Verdi.' (M.Tchaikovsky, 1997, p. 535).

After the premiere of *The Maid of Orleans*, Cui named a whole set of possible primary sources of the opera. He accuses Tchaikovsky's work of being 'thematically weak, banal, impersonal, dull, tasteless, petty-bourgeois, melodically scarce, and everything is either stolen or antipathetic, rude, loud, cliché and meaningless' (M.Tchaikovsky, 1997, p. 387). Moreover, he mentions the sources of borrowings: *Aida*, *Faust*, *William Tell*, *Les Huguenots* and *Le Prophète*.

Laroche, a prominent admirer of Tchaikovsky's works, demonstrated his understanding of the specificity of the composer's style in his critical articles, in many ways contradicting the views of other contemporaries, but also agreeing with them. He associated Natalya Kavatina from the first act of *The Oprichnik* with an excerpt from Arnold's aria in the fourth act of *William Tell* (Laroush, 1975, p. 65). The critic points out similarities in several works such as *The Voyevoda*, the soprano arioso of *The Oprichnik*, in many places in *The Maid of Orleans* with Rossini's *William Tell* (Ibid, 313). However, he constantly defended Tchaikovsky's individuality of style before his contemporaries explaining that musical borrowing is inevitable.

According to researchers, the failure of *The Maid of Orleans* can be explained by the Russian intonations in an opera with a French plot (Newmarch, 1914, p. 350) and Tchaikovsky's dedication to Verdi's 'bad habits' in ensembles and storylines (Stein, 1927, pp. 268-271). When Tchaikovsky started working on *The Maid of Orleans* and to develop the libretto, he set the goal to read not only several works on the life of Joan of Arc but also familiarised himself with the opera already created on this plot by Verdi and the French composer Auguste Mermet. This was how the intertextual basis and content of the opera were set but, possibly, the musical text as well.

This often led to overlaps with the music of other composers, which his contemporaries sometimes noted with indifference but often with irritation. For example, after the first performance of the *Sixth Symphony*, the audience noted that 'both ends are weaker in content and not devoid of borrowings from other composers' ideas: in the first part one phrase recalls Charles Gounod's opera *Romeo and Juliette*, in the last part one can find many resemblances to Edward Grieg's works' (M.Tchaikovsky, 1902, p. 644).

In the 4th and 6th scenes of the opera *Eugene Onegin*, Tchaikovsky used the widely used techniques in French (Gounod) and Italian (Verdi) operas, in which the main intrigue is developed in the background or by alternating it with everyday dance music and the genre material. The sixth scene in *Eugene Onegin* is built precisely on this principle: the episodes are crosscut with Polonaise, Waltz, and Ecossaise. The elegant Waltz, which is part of the general dance background, serves as a semantic music image of the new 'secular' Tatiana.

Of all of Tchaikovsky's works, *Iolanthe* is the closest to Gounod's technique. 'I don't see any reasons to turn a blind eye to the immense significance inherent in Gounod in general, and therefore for Russia. The weak cannot do without imitating him and the strong without studying him.' In his letter to Anton Rubinstein, Tchaikovsky pointed out his conscious borrowing from *Faust* by Gounod for his opera *Eugene Onegin* (first and third scenes) (Yarustovsky, 1951, p. 90). Tchaikovsky pointed out other borrowings from the French opera *Faust* by Gounod when working on the libretto of *Eugene Onegin* and *The Maid of Orleans*, for example, the second scene of *Eugene Onegin* and the execution scene in *Mazeppa*.

As we can see, Tchaikovsky's contemporary critical thought was not only about integration processes in musical language but the complexity of the author's style. In his letter to Taneyev dated 19.08.1880, he wrote, 'There is no creativity without inspiration. One must not forget that when creating something, the human brain does not create something entirely new but simply combines what is already in it or what it acquired through habits. Hence, one needs education as a tool for creativity' (Tchaikovsky & Taneev, 1951, p. 60).

Tchaikovsky, who took these 'trends of times' very sensitively and reactively, turned out to be the 'son of his age' – he was one of the reformers in opera. But contrary to the radical reform, Tchaikovsky took a different path. He created an immense number of dynamic and 'hybrid' works based on inflexions and fusion of classical operatic pieces.

Tchaikovsky used external intertext most frequently in programmatic works. It is the programme of operatic works that dictates the choice of primary sources, such as illustrative materials and musical metaphors. This means that one of the features of the boundary of acceptable convergence of Tchaikovsky's authorial material with fragments of other composers' works in the process of composition is the similarity in the construction of dramaturgy and the factual and the principles of harmonic texture.

According to Tchaikovsky's memoirs, a significant musical impression of the mid-1970s is *Carmen* by Bizet: He was in complete awe of the bold and original beauty of the text and music (M. Tchaikovsky, 1997, p. 451). In the artistic biography of the composer, his interest in the French musical culture was invariably present: the dramaturgical structure and development principles of the theme, leitmotif as a semantic and cross-cutting musical image that sum up the main driving force of the opera, that is the fatal passion of Don José and Carmen. This was especially noticeable in the theme of *The Queen of Spades*. The descending sequence of motifs of José-Carmen and Tatiana-Onegin alter the usual flow, moving upward with a qualitative change in the dramaturgy: the threats of José, Onegin's arrival. Both

composers, by simple means, achieved an emotional correspondence between the leitmotifs and the dramatic elements. In particular, the leitmotif of *Carmen* conveys the tension and dreadfulness of Carmen's fatal and erratic feelings.

Both themes have some identical melodic variants: the 'aggressive' rock variant (in *Carmen* – overture, the third and fourth scenes), the sarcastic variant – the theme shrinks with somewhat extended intervals, the instrumentation of staccato woodwind instruments (the appearance of Carmen in the first and second scenes, the effect of her charm on José). For both themes, the interrupted cadence effect is significant. Some active development methods of the motif (the ascending offensive movement of the theme at the time of the first and subsequent threats of José in the third and fourth acts) and the fruitful influence of Georges Bizet's opera *Carmen* are quite evident.

When writing the draft of *Iolanthe*, the final part of the cadence of René's aria 'I am ready to turn to dust before you, oh lord, my lord, have pity on me, have pity on me!' (Figure 3), Tchaikovsky makes an alternation of choral chords in the orchestra (in the score, they are played on woodwind instruments) at the long-drawn-out sound in the vocal part. The chordal harmony in the initial version, which later prompted a remark mentioning Bizet, was colourful and intricate: within the c minor, one could consistently hear a triad of III highest degrees, a major tonic, dominant triad, natural minor scale, again the dominant, third-degree chord, which should have been resolved through a normal and dissonant dominant into a minor key. The technical principle which connects these chords, in addition to the triad, is 'stringing them together' to the common 'g' sound, which is part of all the verticals. Before Tchaikovsky, this technique was used by other composers, primarily by Alexander Borodin in the eclipse scene in *Prince Igor* (Figure 1) and Glinka in *Ruslan and Ludmila* (Figure 2).

The musical score for the eclipse scene from *Prince Igor* by Borodin is presented in three systems. The first system shows the piano accompaniment with 'pizz.' markings and woodwind parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The second system features a vocal line with the Russian lyrics 'Что э - то' and piano accompaniment with 'mp cresc.' markings. The third system continues the piano accompaniment.

Figure 1: Eclipse scene from opera *Prince Igor* by Borodin

The musical score for the eclipse scene from *Prince Igor* by Borodin, showing the piano accompaniment part of the third system.



Figure 2: Chords of torpor from *Ruslan and Lyudmila* by Glinka

**Più mosso**

*p*

бо-же мой, сжа-ль ся, сжа-ль-ся на-до мно - - -

*p* *mf*

**Tempo I**

- ю!

*ff* *sf* *p*

Figure 3: Cadenza of Ren e's aria from the *Iolanthe*

Why was the music of the emerging *Iolanthe* associated with Bizet? We venture to guess that in this case, the harmonic similarities were accompanied by something else contained in a fragment of Bizet's piece, for example, the similarity in the type of texture. In Tchaikovsky's much-loved *Carmen*, there is indeed a scene which is similar in texture and harmony to the version in *Iolanthe*. Moreover, this is the ending of the solo number of Aria Jos e from Act 2.

It is noticeable that in the micro-cadence before the end of aria, after the melodic rise on 'Forever I am yours, my Carmen', just like in Tchaikovsky's version, there is an extended note in the vocal part 'Carmen, I love you!' (Figure 4), against which are three choral chords on woodwind instruments representing a colourful harmonic chain 'strung' on a common 'c' sound. In this case, a secondary

peripheral balance is formed between these chords, which is connected to the common ladotonal centre by a very long, barely noticeable ‘leash’, which provides an increased phonic effect of their sound.

Figure 4: The end of Jose’s aria from opera *Karmen*

The reasons for Tchaikovsky’s search lie in the fact that, in a scene from José’s aria, the unusual chord sequence flowed organically from the rather bold harmonic plan of the entire number, within which, after the opening stanza, there was a deflection from the D-flat major (‘You see how sacredly I keep it’) into a faint A major (‘There were long nights’), and then at the beginning of the fourth verse (‘But remorse awakes in me’) – into a no less fainter F major. During the whole aria of *Iolanthe*, there were no such colourful harmonic juxtaposition: the only exception was the climactic scene: ‘But do not let me see my children surrounded by darkness! Oh god, have pity on me’, in which after the bright-sounding neapolitan chord, the return to c minor takes place with the use of a variant of the ‘Chernomor scale’ (historically connected to the semantics of darkness, dark magic) in the bass voice and therefore harmonically contains some distant pitches, for example low VI to parallel C- flat major. However, the repetition of the harmonic chords of the following cadenza, whose content have no direct link to the semantics of darkness could have disrupted the semantic system of the opera dramaturgy. Therefore, going back to the draft of the aria at a later stage in the composition process, the composer noticed this and rewrote the cadenza in a simplified form. In accordance with the words ‘oh lord, my lord, have pity on me, have pity on me’, and the genre of the entire aria was interpreted as an aria-prayer, the new version of the chord chain was more associated with a figurative religious beginning.

We are faced with a situation where Tchaikovsky’s version tonally, harmonically (the exact sequence given by Bizet) and tessiturally does not match the French musician’s version. He found this similarity



too obvious and rewrote the harmonic plan in a more traditional way and changed some of the metre and rhythmical features.

The wide arsenal of means of expression developed in the era of Romanticism created a basis for the intertextual interconnection of different composers' works which were similar figuratively and emotionally. Along with conscious and unconscious borrowing, this created a common style. The features of each composer's creative thinking predetermined the direction of their creative work.

René's aria from *Iolanthe* and José's aria from *Carmen* are connected by their common lyrical and emotional approaches while *Desire* by Rubinstein and the duet *The Wonderful Firstborn of Creation* are connected by their lyrical-heroic element. In other words, the emotional structure and the common genre of the works being compared may have caused Tchaikovsky to feel a sense of excessive closeness between his material and that of others.

The final motif of the opera *Mazeppa* foreshadows the gloomy motifs of the Sixth Symphony (part 1, bars 267-273). An anticipating crowd accompanies the appearance of the executioners, Mazeppa. The scene offers the greatest plot contrast and at the same time is similar to the folk scene in Act 4 in *Carmen*. In both operas, there is a build-up of tension through the stretto development of the march in a similar stage scene: cheers of people, suspense. The harmonic structure of the march becomes more complex, the melody becomes distorted, chromaticism and consonance of a scaled-down Lada come into play, syncopations appear more frequently.

The question of the innovation of the two composers in the finale is relevant. In the third quarter of the 19th century the 'silent' finale began to be used extensively by composers for the operas they composed. The fading sound in the finales of *Mazeppa* and *Carmen* not only openly manifests its functions, interacting with other components of the work (libretto, narrative, tonality, characters of the characters), but forms its own latent dramaturgy. The 'latent dramaturgy' of silence forms a symbolic parallel to the main dramaturgical series and its elements link moments of 'silence' into a single coherent image-symbol that expresses the work's supra-idea. This is precisely why the main idea of the operas is embodied in the 'silent' climaxes and finales. The atypical 'silent' finale in these two operas was chosen by the composers deliberately for many reasons, thanks to which the terms 'silence in music', the concept of Póra, 'silent sound in music' appeared.

From the above mentioned it follows that the material that Tchaikovsky himself regards almost as a quotation without inverted commas does not need to bear a hundred percent resemblance to the 'original'. For the composer to feel excessive resemblance to a foreign work, the texture, harmony, and intonation should be similar.

It often happened that Tchaikovsky liked another composer's work to such an extent that it triggered him to create his own. It is known that all the allegations of plagiarism upset him. However, when writing some of his works, Tchaikovsky often used a specific style or genre as a model and transferred some of the features to his own creations.

An illustrative example of how a new piece is created as a combination of different intertexts can be seen in *1812 Overture* by Tchaikovsky and *A Life for the Tsar* by Glinka. Tchaikovsky uses a whole range of techniques borrowed from Glinka, not only in instrumental music but also in opera.

Comparing Tchaikovsky's First Symphony and Glinka's operas *Ruslan and Ludmila* and *A Life for the Tsar*, Tchaikovsky's choice of material for the symphony was consciously influenced by Glinka and was determined by a conversation between the composer and his great predecessor. However, researchers relied among other things on Tchaikovsky's famous statement that Glinka's *Kamarinskaya* is like an acorn, and the Russian symphony school is like an oak grown from it.

Tchaikovsky did not always limit his musical characterisation to his own motifs. He often borrowed other composers' pieces and added his touch to the already well-known motifs. The audience, thanks to this familiarity, developed the necessary association and emotional attitude. Such connections are demonstrated in *A Life for the Tsar* and the monolog of Mazeppa and the finale of Beethoven's *Ninth Symphony*, skilfully woven into the closing ensemble of *Iolanthe*.

Glinka's texts can be vividly 'read' in Tchaikovsky's *First Symphony*. The connection between the finale of the *First Symphony* and the figurative concept of Glinka's *A Life for the Tsar* as a transition from national grief to joy and jubilation is obvious. The connection with the orchestration of *Ruslan and Ludmila* appears in the use of wind instruments in the finale. Analysing this part of the symphony closely, one can also notice that the main part begins to sound Glinka-like, thanks to the heroic hexachord. Interestingly, for the same reason, the main theme corresponds with the theme from *A Life for the Tsar*, and this correspondence is not just intonational but also figuratively emotional. Moreover, the consistent polyphonic techniques in the exposition of the themes are similar. The 'playful' ending of the 'authentic' national theme suddenly highlights the intonational basis of Antonida's part (rondo).

In addition, in Tchaikovsky's symphony one can also trace Glinka's model of variations of an unchanging melody, applied mainly to folk-song material. The analogy between the finale of the *First Symphony* and *Kamarinskaya* allowed researchers to deduce the genesis of the finales of *Serenade for Strings*, *Symphony No 2* and *Symphony No 5* and many other scenes from Tchaikovsky's previous operas (Nilova, 1993, p. 261).

Tchaikovsky composed the grand, bright finale illumined by the higher cause of creating a national symphony and having the symphonic works by Glinka, Balakirev, Dargomyzhsky, Mozart and Beethoven as ideal models. It is no surprise that this 'trial version' in the field of symphonic art became a classic example of world-famous symphonic music due to the specificity of the composer's thinking and incorporated the most characteristic and stylistic structural elements of numerous works as intertexts.

As a result, we have an interesting case, where a composer drawing on the works of his predecessors or contemporaries, creates 'his own' music, which, however, is perceived by many as a borrowing. We are faced with a technique that is not so rare in Tchaikovsky's works - an allusion to a style, an era, and a particular work. Most importantly, Tchaikovsky did not consider these similarities to be 'illicit'. This allows us to determine those aspects of the composer's musical material which he considered invulnerable (or less vulnerable, compared to some other parameters) in terms of convergence with another composer's style and work. Tchaikovsky felt the original composer's element in the emerging piece so strongly that in his mind, all instances of possible intonation and melodic similarity with works by other musicians were automatically mitigated.

### 3. Conclusion

External intertextuality manifests itself in many ways in Tchaikovsky's works: consciously working with a model, deliberately incorporating intertextuality by the programmatic ideas of a piece, unconsciously borrowing melodic parts from other composers, perceived through the prism of his work.

In his most recent works, the composer confidently declared his innovativeness, emphasising the absence of borrowing even constructive ideas. The European recognition and success of many of his pieces erased the doubts about the 'second nature' of his music. Many articles show confidence in the originality of his works, and there were no more doubts about the quality of the musical material.

Tchaikovsky's work included many forms of conscious work with other composers' works. One cannot deny the important role played in the composer's creative inspiration. They helped generate figurative, melodic-intonational ideas, constructive, instrumentation and orchestration techniques.

Another composer's text was the foundation for modelling not only in cases of conscious stylisation, but also when creating works with a specific genre: *Swan Lake No 8*, which is related to the *Polonaise* by Michal Oginski, thematic material for fugues and fugatos from various works corresponds to the Bach models.

On the one hand, Tchaikovsky perceived and applied to his stylistic framework what most adequately corresponded to his ideas about melodic and thematic means, for example, the revealing of specific emotional and imaginative plans. Tchaikovsky's favourites were those pieces, which from his point of view, contained the ideal realisation of the melodic and thematic image embedded in his subconscious. Such examples are several pieces by Mozart in which the means of lyrical expression come close to the composer's style system: melancholically falling melody (typical in the slow parts of Mozart's *piano*

*concerti No 23 and 25*). Mozart's music was the creative inspiration for Tchaikovsky's favourite opera *Serenade for Strings, Op.48*.

Many researchers note the persistence of certain harmonic devices behind certain imagery and emotional states (the pentatonic idyll, bright harmonic colours creating a sudden invasion effect) and textural techniques (the countervailing melodic themes of Schubert, Chopin and Tchaikovsky, melodic lines of the upper and lower voices upon reaching the point of culmination).

Tchaikovsky borrowed from his predecessors what suited the nature of his talent. But the defining start of his opera work was his extremely distinct personality. Tchaikovsky's personality is reflected in the way he developed the plot, highlighting the intense psychological drama (i.e., the character's inner world and their relationships), in the specific style of his music and his remarkable melodic talent. Most conscious and unconscious borrowings from Tchaikovsky's operatic dramaturgy show that he perception of its principles occurred only in a superficial, external form.

*The Queen of Spades* can be considered to be predetermined by the ideas of Mozart's *Don-Juan* and is an example of modelling: Tchaikovsky composed the interlude of *The Queen of Spades* following Mozart's model by deeply studying it.

From this point of view, any of Tchaikovsky's pieces can be seen in certain conformity with a particular text as the basis for a model. Therefore, an analysis of the content and structure of the composer's works becomes particularly captivating if one can reconstruct this prototype model as well as isolate the range of expressive means that reflect Tchaikovsky's individual vision of the model. It is the personal choice of generic or stereotypical genre and style which in their totality become specific indicators of the composer's style.

In his creative work, Tchaikovsky 'tried' different styles, his 'creative explosion' could be seen in his genre, every day, decorative and applied music. He experimented with different genres and styles and let all elements of the external musical environment pass through his Self and achieved a transparent, highly individualised emotional expression which his contemporaries repeatedly criticised as banal and selfless.

Tchaikovsky's work appears in the form of his 'thesaurus of musical experiences', which contributed to enhancing the analytical process of perceiving music. However, this later led to doubts about his creative abilities. He tried to compose from his heart and thus reduced the level of the critical and rational approach to his works. Naturally, he unconsciously borrowed from other composers' works and the accusations of which was painful to his artistic ego.

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