

Myth and Reality in the Album of V.R. Tsoy "A Star Called the Sun"

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Abstract

The article deals with the poetry of V.R. Tsoy in the perspective of mythopoetics and intermediality. The interaction of two types of art - literature and music is being researched. There is a special inclusion of mythological elements in the structure of the album, which are endowed with cyclo-forming functions. The poet creates a special artistic world, using the myth of the dying and resurrecting divine principle, connecting the heliocentric and Christian systems of worldview. At the same time, the author also uses contemporary realities, showing the specifics of his modern mentality, touches on central philosophical problems and questions of the meaning of life in general.

Keywords: Intermedia, rock poetry; Singing poetry; V.R. tsoy; Mythopoetics; Rock album; Cyclization.



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1. Introduction

A special synthetic type of art - rock poetry - requires a special method of research, which would take into account the specifics that rock works are based on the interaction of words, music, as well as painting and dramatic art, theater (Pond, 1987). In the framework of the study, the album of V.R. Tsoy is considered as a literary cycle, which is built at the junction of the intermedial interaction of means of different types of art, as well as from the point of view of mythopoetics.

Modern literature is a complex set of genre forms that create the problem of interpretation, understanding of the author's concept. This activates the search and new methods for analyzing literary texts. There is a contradiction: the works presented in fiction express new concepts of being, but they are difficult to understand, since they represent new forms. The problem of interpreting rock poetry has been considered only in the last two decades, although rock poetry has been represented in literature since the 70s of the twentieth century. However, there is no full-fledged methodological material and analytical tools.

The collection of articles published annually since 1999, "Russian rock poetry: text and context" (Issues № 1-19, 1999-2017) is one of the most regular scientific presentations of the study of Russian rock poetry. One of the important achievements in research is the definition of a new genre form - a rock album, which Y.V. Domansky made in his articles. Album of V. Tsoy "A Star called the Sun" has already been considered as a cycle in the work of Y. Domansky "Cyclization in Russian rock" (Domansky, 2000). We have made some additions to the artistic features of this album.

Cyclization in rock represents different forms of use of cyclic links, which requires recourse to new materials by rock authors. The myth in modern literature is used quite often by virtue of postmodern poetics. Myth can also be a cyclo-forming bond.

The following authors can be singled out who considered the myth in the structure of rock poetry: S.Yu. Tolokonnikova, A.V. Yarkova, E.A. Chiglintsev, I. Pond, and others. The disadvantage of these studies is the lack of reference to the intermedial specifics of rock poetry. Not only words, but also music and myth can become cyclic elements in a rock album. The mythopoetic aspect of the album has not been fully considered as part of its cyclo-forming function. The material that solves the indicated problems and shows the new semantic depth of the work is presented on the example of the rock album of V.R. Tsoi.

The possibility of solving the problem of interpreting one of the most illustrative and popular in rock poetry works V.R. Tsoi denotes the significance of this study. The album became the pinnacle of the poet. The questions considered in the article will be of interest to a wide audience interested in rock poetry or song poetry of modernity, as well as the second half of the twentieth century.

The purpose of this study is to solve the problem of interpreting modern fiction in the framework of the new methodology of the intermediality theory using the tools of mythopoetic analysis.

2. Methods

In recent decades, a new direction in the study of synthetic phenomena, the theory of intermediality, has been developed in Russian literary criticism. In terms of this theory, the work is a semantic field formed by several information sources. Sources provide information on a given topic using different media, media, like recording on various channels. Due to this technique, a special three-dimensional picture of the world is created, the ideological content of which exists on several planes that complement each other, but they are subordinated to one common theme; this can be referred to as "semantic stereo". To explain this phenomenon, it is necessary to pay attention to the fact that a work of art as a statement is a source of various types of information: linguistic, cultural, historical,

etc. Jerzy Faryno noted that statements considered as objects should be determined by sources that carry information (Faryno, 2004). In general, the semantics of the work has the properties of the information space: first, the isolation of elements from the general flow; secondly, discreteness; thirdly, the differentiation and some uncertainty of the deductibility, which is overcome by revealing the principles of the organization of the object.

Text structuring occurs at different language levels. At the same time, elements of other semiotic codes / languages may also be involved in the text. These signs in the text hierarchy act as equal sources in comparison with the main material, i.e. verbal. On the one hand, it can also be linguistically expressed elements that participate in a different aesthetic space as not only verbal notation, but also as part of another art, another "text", another source of information.

M. McLuhan, one of the main theorists of the communicative direction in the theory of intermediality, defined the phenomenon of intermedial connections of different arts from the point of view of information theory: "A hybrid mixing or meeting of two means of communication is a moment of truth and discovery from which a new form is born. Drawing a parallel between the two means of communication keeps us on the borders between the forms (...) The moment of the meeting of the means of communication is the moment of freedom and rescue from ordinary trance and torpor, which were imposed on our senses by these means" (McLuhan, 2003). He also emphasizes the innovative function of synthesis of the arts, defining each of them as different means of communication on formal grounds, transmitting certain information. The theory of intermediality makes it possible to conduct studies of synthetic works using methods that are applied to works where one semiotic code is involved (only a word, only music, etc.).

It is worth noting that one of the important artistic features in the poetics of rock works is that the authors combined them into cyclic formations, which received a special name - albums.

3. Research and Results

In our opinion, intermedial and mythological elements also formed the basis of this cycle. Articles about the mythological beginning in Russian rock poetry and the poetics of V. Tsoy have already been written in the series of the publication "Russian rock poetry: text and context", for example, the work "Russian rock poetry in the mirror of neomythologism" of Tolokonnikova (1999) in issue number 2 (1999) or Yarkova (1999) "Mythopoetics of V. Tsoy", etc (Chiglintsev, 2015). In this article, we consider a specific case of the inclusion in the artistic fabric of a cycle of a mythological plot, which is a unifying link in the framework of the intermedial.

The significant symbol of the Sun, defined "by name", is used in the title of the album, which gives the anthropological connotation of the lexeme. The myth of dying and resurrection is associated with the symbolism of the sun (Encyclopedia, 1987-1988; Losev, 2001). The semantic field of this myth includes such key motives as death and resurrection, election, struggle or the war between Good and Evil. The dying-resurrection plot develops in the second song:

Red, red blood
 After one hour there's already simply the earth,
 After two hours there are flowers and grass on it,
 After three hours she's living again.
"A Star called the Sun" (Tsoy, 1991)

As well as a certain kind of election of a hero, marked by a special sign of the Sun:

He doesn't remember the word "yes" and the word "no",
 He doesn't remember neither the deeds, nor the names.
 And able to reach the stars,
 Not reckoning that this is a dream,
 And falling, scorched by the star called Sun
"A Star called the Sun" (Tsoy, 1991)

In this case, the Sun is endowed with features of special power, a certain kind of cruelty, which is characteristic of confirming the superiority of a deity. However, the force of the Sun is opposed to a different beginning, which enters into a struggle with it. The motive of struggle or war is one of the main ones in the cycle. It appears already in the first song, which is the mainline, incorporating the main themes of the cycle into a single artistic space. The work presents a kind of world orderliness, where each person has his own, as well as the need for both light and dark, a certain duality of being. At the same time: "The whole world goes to war with me." Thus, the hero is initially antagonistic towards the world. At the same time, the hero, as well as the reader / listener, is asked whether to change or to accept the world as it is. The musical basis of the first two songs consists of dynamic structures that have an accelerated pace of reproduction, which also emphasizes the activity of the figurative elements making them. The following songs elaborate the features of this world in a state of war:

And there's a war over two thousand years,
 A war without special causes.
"A Star called the Sun" (Tsoy, 1991)
 Comander of Years' Army
 We lost (people) in battle day by day
 But when we burnt fire out
 They pulled it with rain...
"Sad song" (Tsoy, 1991)
 Battle looms: every man for himself,

And it seems that the Sun is
No more than a dream.
"A Strange Fairy Tale" (Tsoy, 1991)

Closer to the center of the cycle, the disharmony of the world is enhanced, while a certain orderliness initially existed, but the latter is still deformed by the antagonistic state of being.

I've got a house, but no keys
I have the Sun, but it's covered by rainclouds
There's a head, but there's no shoulders
But I see how the rain clouds cut out the sun's rays
I have a word, but there are no letters in it...
"Move forward" (Tsoy, 1991)

Another important motive is the motive of death, which also permeates the cycle.

And then She will come along
And will say: get ready, let's go,
Give your flesh to the earth.
"A Strange Fairy Tale" (Tsoy, 1991)

Elements of a transition or movement from one world to another are included in the "Pack of cigarettes" song. The path is marked in the sky, like a part of the solar path. Music reproduces a smoother and more relaxed pace of movement.

I am looking out of someone's window and see someone's sky
I can't see a star that's mine
(...)
But if there's a pack of cigarettes in my pocket
Then the day's not all that bad
And a boarding pass to a silver-wing-plane,
That takes off leaving just a shadow behind.
"A pack of cigarettes" (Tsoy, 1991)

The motive of the path is also updated in the next song of the cycle "One word only".

Yet the strange knock's still calling: Let's go!
Maybe heart's knock, or knock on the gate.
And just when I turn around on the door step,
I will tell you only this: "Have faith!"
"One word only" (Tsoy, 1991)

As we can see, the theme of faith is also activated in the song, which emphasizes the importance of the metaphysical, irrational sphere inherent in the mythological mentality (Losev, 2001). The picture of the world "Sadness" given in the subsequent poem is presented precisely from the point of view of mythologized consciousness. Reality is perceived from the standpoint of sensations, an intuitive understanding of disharmony in the demonstration of rational ordering: "The big city settled on the cold ground, There are burning lamps and honking cars" (Tsoy, 1991) is a picture of the rational world order of reality. Further:

And over the city is night, and over the night is moon,
And today moon is red as drop of blood
"The sadness" (Tsoy, 1991)

The phrase used at the end of the stanza functions in the field of folklore, as an element of popular belief, a certain sign. In the second verse, the same folklore lexical elements are involved, and there is a panorama, representing the people, united in a certain general rush:

And around me is the bliss, seeing nothing
And around me is beauty, nothing is seeing
And everyone cries "hurrah", and everyone runs forwards.
"The sadness" (Tsoy, 1991)

The structure of the final song "April" includes a holistic mythological plot: the picture of disharmony of the world is given at the beginning, while the picture presented echoes that created in the second song "A Star Called the Sun". The opening lines of the second song:

White snow, gray ice,
On a bursting earth.
"A Star called the Sun" (Tsoy, 1991)
The final song of the cycle:
There is so strong frost
Everything you touch is ice...
"April" (Tsoy, 1991)

There is the chosen hero, who undergoes a certain initiation-initiation rite, and dies, and then he is resurrected in a new status, in the status of a special power.

So many pain and scars,
It's difficult to move.
But there is a star shining inside me.
April* will die,

and resurrect again,
and will be forever with us.
"April" (Tsoy, 1991)

The obtained new qualities allow the hero to establish a new harmony in the world, a new order. The lyrical subject is endowed with special opportunities to control and change the world in the direction of Good and the end of the struggle. In this case, intermedial interaction with music demonstrates a slow pace of reproduction and phonetic similarity in a real drop sound. At the same time, the hero is also marked by a specific sign of the Sun, he, in fact, becomes equal to the sun in strength:

And April* will come, and bring the spring
And move away all those angry grey clouds.
And when we will look into his eyes,
We will see so deep sadness inside.
And all the doors will be opened,
Come in and sit down.
When we will look into his eyes,
We will see the sunshine inside.
"April" (Tsoy, 1991)

It is also important that the motive of the court is developed implicitly in the song: "there is no truth in the legs". This also, as the theme of faith developed earlier in the cycle, brings together the plot of the work with religious traditions, more precisely with Christian legends about Jesus Christ, the Apocalypse, and the so-called Day of Judgment. Thus, an allusion to religious sources is formed, which reinforces the mythological beginning in the text.

The result of this study is the mythopoetic interpretation of the rock album, in which the mythological plot became a cyclo-forming element. In addition, the nuances of the plot are reflected in the musical component of the album. Reality is perceived through the prism of mythopoetics and music in general.

4. Conclusion

The plot and the motifs that are elements of the myth of the dying and resurrection of the divine beginning, structure the integrity of the cycle, combining the works included in it, thereby performing a cycloforming function. In addition, the songs are connected to the musical component, which reflects the dynamics of the development of the mythological plot. In general, rock poetry is a new stage in the development of intermedial interaction between the arts of music and speech, as well as Russian literature in general.

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