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III. CULTURE AS THE SPHERE OF THE INNOVATION SPACE AND THEIR INTERPRETATION



L. VAN BEETHOVEN IN THE SPACE OF THE CINEMATOGRAPHER

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Summary. The peculiarity of re-interpretation of musical works by example. How does music manifest itself at the moment when it becomes inextricably linked with the general artistic space.

Keywords: reinterpretation; symphony; Beethoven; cinema.

Music in cinema is most often considered not as a separate component, but rather as a part of the whole, which, although important, can not be dominant. On this basis, there is a fusion of different languages of art, which, when combined, create a complete work of art.

The object of research is the artistic whole in the form of cinema and the process of re-interpretation of a musical work in it. Subject of the research: Features of re-interpretation of Beethoven's musical work The Ninth Symphony in the film «Nostalgia» by Tarkovsky. The purpose of the work: To identify what new features music acquires when it is used in cinema.

Tasks:

1. Evaluate how the piece of music is embedded in the storyline.
2. Learn more about the history of the work to understand the context of its use.
3. Describe how important an aspect of cinema can be music.

Music in the cinema can take on a new life. It has a history of origin and existence before being introduced into artistic composition. Researchers should definitely look at how music affects the work of a director, and also require consideration of how and why it became public knowledge before that.

We will focus on the music of L. Van Beethoven, namely on the Ninth Symphony. She became an integral part of many films, and such masters as Andrei Tarkovsky and Stanley Kubrick turned to her. You can refer to the work of

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Alessandro Barikko, the Italian director who used the symphony in the debut feature film «Lecture 21».

It is worth noting at once that it is characteristic of any work of art that it should be perceived not only by the creator, but also by the person to whom it is presented. This means that it is impossible to lay down a single meaning that will be understood and understood by all. They will create their own interpretations. For research, it is important not to start from this approach, and to explore the works in their unity of thought as the creator and performer.

To reveal the theme of the phenomenon of re-interpretation, we must turn to certain scenes where the Ninth Symphony is played. We will analyze a fragment in one of the scenes of Tarkovsky's film «Nostalgia», namely Domenico's Sermon on the Mount. A man who burns in the square to the music of Beethoven for all his previous actions. Gorchakov, on the other hand, goes crazy in his own way, moving with a burning candle in his hand from one side of the pool to the other. These two actions can be considered both identical to each other, and fundamentally different. We will proceed from the point of view that Domenico's self – immolation is an act of publicity, which is deliberately demonstrative, while Andrey Gorchakov's actions are self – sacrifice, which does not require publicity.

Domenico sees in his act his identification with the Messiah. He commits a sacrificial self-immolation, which should lead all people to freedom. But here you can trace the exorbitant pride, as well as the madness of the hero. It is not for nothing that Beethoven's Ninth Symphony plays in this fragment.

Domenico in this film is a kind of Alter ego of Andrey Gorchakov – the main character of the picture. And in this context, it is necessary to refer to the melody «Ode to Joy». In the center of this fragment, you can often find various speech phrases in the form of «paradise spirit», «Bright Temple» and so on.

It should be said at once that even referring only to the examples presented, immediately gives an understanding of the direct parallel with the text of Holy Scripture. The German composer seems to have deliberately created it in this way. Some researchers argue that rather than joy, freedom is sung in the finale of the ninth symphony. This is a kind of acquisition of freedom, which ultimately gets a person. This means that Domenico is fully confident that he is fulfilling a sacred mission, that he is a righteous person.

«Ode to Joy» became an anthem in the Council of Europe in 1972, and then received support from the heads of the European Community. At the same time, Schiller's text was removed from it, but this still did not become an obstacle to realizing the true message of this musical work. The anthem indicates that Europe must become the ideal of freedom.

We can say that Domenico goes to the sounds of Beethoven's creation not just to death, but rather he sings this very hymn of freedom. Even if you look at the formula that is printed on the wall of the abandoned house of Domenico, there you can see a certain formula $1+1=1$. It means the unity of people. This can be interpreted in different ways. That is, the surrounding people can become

one if they go to the light together. But it is worth diving into what the director himself thinks about it. He mentions and compares everything to a choir, where the voice of one can know nothing, and therefore that very freedom is lost.

Did Domenico find freedom under the music of Beethoven? It is quite difficult to say this, because the idea that even self-immolation will not allow him to unite other people is clearly evident. This fact may remain just a part of history, but it will not affect society and its foundations in any way.

Summing up all of the above, we can make a direct conclusion that the experience of re-integration, which is carried out on the example of the cinematic work of A. Tarkovsky «Nostalgia», allows you to gain new experience and artistic meanings. At the same time, at the moment, L. Van Beethoven's Ninth Symphony is currently in a state of phantom, and its fame is supported solely by the fact that it was created as a classical work. But it is worth saying that when re-interpreted, the work of an outstanding master begins to sound in a new way.

It is also important to note that the experience of re-interpretation allows us to look at cinema in a completely different way. Music can play an important role in it. It serves to enhance the impression of what is happening on the screen to no less extent than the image. It allows the viewer to learn new, hidden meanings that were laid down by the authors.

Thus, it is necessary to consider Beethoven's work not in isolation from the cinema, but in its integrity with it. In the same way, you can see new meanings in other musical works of the classics, which in our time can be unjustifiably forgotten.

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