

**Tensity function: invariant over poetical text, its translation, and musical interpretation
(William Shakespear’s Sonnet 66)**

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Out of all the 154 sonnets by William Shakespeare, Sonnet 66 stands apart. This sonnet, while having tremendous value in the art of the great poet, vastly impacted the creations of other masters, who translated Shakespeare to other verbal languages and the languages of other arts. At this intersection is the object of our study – Dmitry Shostakovich’s romance with lyrics from Sonnet 66 translated from English into Russian by Boris Pasternak. Here we deal with two types of translation: linguistic and musical. The Russian version of the sonnet poses the question of “how much Shakespeare is there in Pasternak’s translation” (Finkel’, 1968, p. 172), whereas the key question about Shostakovich romance is “to what extent can musical interpretation be regarded as a translation?”

The adequate content of both translations (poetic and musical) is beyond the question, as it has been noted in many studies. Therefore, we see our objective as the identification of the artistic means, which ensure adequate interpretation of the original. In this respect it is necessary to pay attention to the structure of a musical sentence while analyzing the romance (similarly to the segmentation of poetic text into sentences) and its intonation content (similarly to the word composition of a poem).

Shakespeare’s Sonnet 66 is a single sentence, where the word “*behold*” has eleven similarly constructed supplements. Their repetition can be considered monotonous, but such semantic and syntactic parallelism has a great impact (Finkel’, 1968, p. 165), an important explication of which is huge emotional tension.

Tension can be analyzed based on the results of measuring the density of sound events. Our measurement technique and the approaches to qualitative interpretation are discussed in our previous studies [3], where we proposed for review six types of poetic and musical sound elements:

- phonemes and attacked sounds;
- foot stresses and accords with new tonal composition;
- words and textural verticals.

To express quantitatively the events density for the time units of a vocal piece we have introduced fuzzy sets $\mathbf{K}_j(\mathbf{t})$, which comprises the values of a certain identified parameter, where \mathbf{t} is conventional discretionary time (in detail see Kulichkin & Zubareva, 2005).

The aggregation of sets allows introducing the tension function (\mathbf{F}_T), resulting in the opportunity of quantitative expression of the tension effect, characterizing the processes of images development and compositional unfolding in the piece. We have examined in the said manner Shakespeare’s Sonnet 66, its Russian translation by Pasternak and Shostakovich romance [This romance forms a part of the cycle “Six romances with lyrics by W. Raleigh, R. Burns and W. Shakespear for basso and the pianoforte” (op. 62)].

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Shakespeare	0.97	0.7 8	0.7 1	0.7 0	0.7 0	0.7 0	0.7 3	0.7 4	0.6 9	0.7 8	0.7 3	0.7 9	1.0 0	0.91
Pasternak	0.93	0.8 3	0.8 7	0.8 7	0.6 9	1.0 0	0.9 0	0.8 2	0.7 7	0.6 9	0.7 7	0.6 5	0.8 4	0.74

Shostakovich	0.47	0.5 4	0.4 5	0.5 9	0.4 9	0.5 5	0.5 9	0.6 3	0.7 3	0.5 3	0.5 7	0.7 9	0.3 7	1.00
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The original poem features a certain decline in tension (from 1.00 to 0.70), which creates a notable caesura in the "eventive composition" of the sonnet. It is well-known that "the English sonnet, as opposed to the Italian, is comprised by three quatrains and a concluding couplet, which draws a conclusion. This is what we see on Shakespeare's Sonnet 66. Its three quatrains form a single body in terms of content, syntax and composition" (Finkel', 1968, p. 167). At the same time, the eighth line followed by another decline in tension (0.69), divides the sonnet pursuant to Italian vs. English pattern – into octave and sextet. Anonym (2000-2007) writes about such possible interpretation of composition, emphasizing that the sextet is filled with present participles. Such change of tenses of the verb or verbal within one sentence is strictly speaking a mistake, but in this case it helps express the intensity of the poet's feelings (a volta, according to H. Vendler (1997, p. 309)). The growth of emotional tension (from 0.73 to 0.91), beginning after the tenth line, can be clearly traced in the Table.

The translation of Boris Pasternak materially differs from the original. He divides the single sentence into three, thus expressing his understanding of the sonnet's structure: the beginning (line 1) and the end (lines 13 and 14) are separated with dots. In the original the decline of tension characterizes the first and the second lines (0.97–0.78–0.71), and in the translation the first line stands apart (0.93–0.83–0.87). The differences in content reach their peak in the fourth line (0.87), having no English counterpart. Here the values of tension function also reach a local maximum, followed by the "eventive caesura" (0.69, the fifth line) and the peak in tension (1.00, the sixth line), which recovers the connection between the translation and the original.

Dmitry Shostakovich similarly to Boris Pasternak separates exposition from gradation by the "eventive caesura" (0.45, the third line); in both cases gradation, which begins from line 5, is expressed like a wave (0.49–0.73–0.53–0.79).

The "eventive profile" of Dmitry Shostakovich's romance is also interesting in terms of unfolding the main thesis of the sonnet. In Shakespeare's sonnet this functions is performed by the circular ending, and the textual correspondence between lines 1 and 13 is intensified by the peaks in tension (0.97 and 1.00 correspondingly). In Shostakovich romance there is no eventive maximum in the beginning, but there are two maximums in the end of the romance – in the twelfth and the fourteenth lines (0.79 and 1.00 correspondingly), which confirm its thesis. The first of the final peaks in tension are directly linked to the poem, where the personifications are replaced with abstract notions.

The last peak in tension, in its turn, is based on the peculiarities of "the lock" of Sonnet 66, which concludes the above and introduces a new topic: "though life is harder, it is more needed than death, not for the sake of oneself, but for the sake of "love" (Finkel', 1968, p. 179). This "new theme" of the concluding couplet is developed in music accompanying the last couplet by Dmitry Shostakovich, who also devoted his romance to "a beloved friend" Ivan Sollertinsky. Thus, the interpretation by the composer of the double statement of the main thesis of the sonnet is in line with the original.

Thus, comparing William Shakespeare's original to its translations on the structural level, we reveal a number of features of their similarity or difference, which are important to their content. Other equally important features can be identified in the same manner. The most important among them are the peculiarities of images in the creations, including those, which find a concentrated expression in its main "tonality". Boris Pasternak presented it as a "simple, frank, everyday talk to the reader", writes A. Finkel' (1968, p. 174), "this tone is brilliantly shown. But it is hardly likely that it is adequate to the Shakespearean one". However, right emotional tone is an important feature of adequacy, and here the romance of Dmitry Shostakovich should be noted as skillfully uniting authorship findings with traditional means. As a result, Dmitry Shostakovich's romance is perceived as a musical analogue of Shakespearean masterpiece.

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Keywords:

music, poetry, quantitative estimations, sonnet, tensivity function, translation, vocal music

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