

VALUES AND MEANINGS: CONTEMPLATIONS ON PATRIOTISM IN MUSIC

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Abstract: This paper looks into the value of patriotism as a sociocultural phenomenon, its dynamics and manifestations in the music produced by Russian musicians and composers. In this research the authors rely on a sociocultural approach and the theory of everyday life. The methodological framework for this research includes general scientific methods: analysis and synthesis, induction and deduction, dialectical and comparative-historical methods of research. Three trends having transformational impact on the value of patriotism in the post-perestroika time have been identified: devaluation and distortion of the heroic facts from the Russian history; destruction of a mechanism for intergenerational transmission of patriotic values; the policy of double standards in the patriotic development of the youth. In their contemplations on patriotic motives in the Russian musical art, the authors trace their evolution from composing in the 19th century to the music created in the 20th century.

Keywords: patriotism, youth, transmission of values, music, everyday life, aberration, "two Russias drifting apart".

1 Introduction

The nostalgia for the Soviet past and the care-free childhood in the pioneer and komsomol movement is evidently felt in the creative aspirations of Russians translating into songs, videos, collage photo and videos, which are circulating on social media (Children of USSR – Nostalgia for adolescence. Great song; We had the best childhood ever), etc. The role of Russia, its current status and standing are more and more often becoming the hot topic of public discourse and kitchen-table conversations. Thus, by comparing nations with one another and searching for the unique national traits and distinctive national mental code, the patriotism comes to the fore and the urge arises to understand own national identity in the chaos of the modern multiculturalism.

The relevance of this research is stemming from a strong intention to comprehend national values, in particular, the value of patriotism in the current sociocultural reality.

Observations show that in the recent decades two opposed trends have emerged in the Russian society: on the one hand, a determination to revive the values of the bygone Soviet epoch, and on the other hand, a deliberate abandonment of the recent past with its ideology and transformation of cultural standards oriented towards the values of the western society. These trends become most pronounced, fiercely clash and intersect in the dimension of values, traditions and meanings somehow correlating with the notion of "patriotism". This has ignited the authors' strong interest in this topic. Among the triggers for this research was a desire to explore the evolution of patriotic moods and motives from the historical perspective, and an effort to scrutinize the manifestations of patriotism from various angles - in everyday life, in the worldview dominant in the society, as well as in the arts. We have chosen the musical art as the best illustration.

2 Literature Review

The literature review for this research includes the works of the below named authors. The content and essence of Russian patriotism are explained in the works of a philosopher from Nizhny Novgorod A.A. Terentyev (2018).

The problems of patriotism and the role of music in the education of patriotic feelings were described by the Russian thinker I.A. Ilyin (Vorokhobov, 2020).

Transformational processes in the Russian society, as illustrated by the family as the primary institution of society, are explored in detail by a family scientist from Nizhny Novgorod T.V. Svadbina (2000).

The worldview attitudes originating from national images and ideas that correlate with the notion of "patriotism" and promulgated in Russian music are discussed in great detail in the monograph "National Myths in the Russian Music Culture: From Glinka to Scriabin: Historical and Sociological Essays" by E.V. Lobankova (2014). This study served as a stepping stone for the authors in its part immediately concerned with the evolution of patriotic motives in the creations of domestic composers.

In the study of the musical heritage of the 20th century, the authors also benefited greatly from the book of memoirs about D.D. Shostakovich of Krzysztof Meyer "Shostakovich. Life. Creativity. Time" (1998). The fragment in which Meyer reflected on Shostakovich's Symphony No.7 catalyzed our reflections on the patriotic motives concealed in this music, as well as on the more universal, eternal meanings manifested therein. Some ideas of domestic composers of the 20th century regarding patriotism and values of their culture in line with the application of the source studying method were taken from publicist texts and articles devoted to the works of I. Dunaevsky (Model, 2020), V. Gavrilin (Shevarov, 2019) and Yu. Shevchuk (The homeland – DDT, 2013).

In general, the significant role of music and its potential for development of children is discussed in the papers of Z.I. Tyumaseva (Tyumaseva et al., 2020), O.A. Nemova (Nemova & Svadbina, 2020; Nemova & Kartasheva, 2019; Nemova & Semusheva, 2020), etc.

3 Research Methodological Framework

The look at the mundane world represents a methodological position of authors, as the everyday life is the melting pot where the people's morals, typical patterns of behavior and actions, values and objectives, attitude to the homeland and the state get shaped and solidified (Svadbina et al., 2017). The purpose of this paper is to examine patriotism as a sociocultural phenomenon in the modern Russian society, as well as to explore patriotic motives in the Russian musical art. For accomplishing the stated purpose, it is necessary to address the following objectives:

1. Analyze patriotic themes in the musical art in retrospect;
2. Examine the "Russianness" in the domestic musical traditions;
3. Trace the evolution of patriotic ideas in the modern Russian music.

The research methods included: analysis and synthesis, induction and deduction, dialectical and comparative-historical methods of research, as well as the observation method. In the part of the paper where an effort is taken to analyze patriotic motives in the Russian music, the authors relied on the methods common for the source study tradition (the use of biographical documents, diaries, feature articles, containing the statements of composers about their life and work), as well as the principles of musical comparativism, based on the identification of "authentic" through comparison with foreign culture traditions in the musical scores.

4 Results and Discussion

In the post-perestroika stormy years, Russia headed for westernization, which was initially contradicting the Russian national traditions and mental code. T.V. Svadbina (2000) in her

monograph meticulously revealed the impact of liberal-market and socio-economic experiments on most Russian families, and their ultimate implications.

In this paper, we will present the analysis of patriotic themes in the musical art being the most popular kind of art among the youth, and therefore, the most effective means for transferring the patriotic ideas. Here it should be noted, however, that young people tend to favour the most the music of "the third layer", the informal music culture, i.e. rock and pop music, bard songs, etc. However, this layer, as well as everything else in arts, does not appear out of nowhere, and inevitably absorbs much of what has been created in the field of academic art. The musical classic is conspicuous in terms of patriotic ideas: the domestic composers have quite often turned to patriotic motives throughout the lengthy history of Russian music existence. However, some important semantic shades and nuances in the composers' interpretation of the notion "patriotic" deserve particular attention. This notion was sometimes understood as an equivalent to "Russian", "national" and "folk" (directly originating from the music folklore with the authentic folk roots), and even as spiritually Russian coming out of the religious soil: each interpretation depended on the specific context where the particular opus was born.

Thus, in the domestic music of the 19th and 20th centuries the Russian national idea was one of the markers providing an insight into the composers' searches. E.V. Lobankova (2014) muses over this in her monograph "National Myths in the Russian Musical Culture. From Glinka to Stryabin". The author referring to the words of pianist A.V. Lyubimov "We ... have always been some kind of facilitators of religious and spiritual constant" (p. 8) has written: "National ideas of the epoch when expressed and interpreted in a musical dimension had a huge impact on self-determination of the society, thus becoming an important instrument of social transformation" (p. 9). The same author states: "In the works of Russian musicologists devoted to the Russian music, the problem of national themes is touched upon quite rarely. While other ethnic cultures have received scientific coverage within the new approaches developed in the sciences studying a man by the end of the 20th and beginning of the 21st centuries, the questions of specificity of Russian music are still confined to the boundaries of the Soviet ideas which have a pronounced ideological coloring" (p. 13).

The debates around the problem of "Russianness" in the Russian musical tradition and - especially - the perception by today's society of the motives inspired by the idea of patriotism and love for the homeland and for the compatriots do not fade away. Today such discussions are led at substantial scientific forums, in print publications and on social media. It is difficult to disagree with E.V. Lobankova (2014) that the ideological component once strongly influencing the perception of art and the assessments of contemporaries, has become a cause of rejection of the art works carrying the patriotic idea (which is especially relevant to the compositions of the 20th century), but it is also difficult to argue that some time ago it was exactly through the Russian idea that the domestic music reached the pinnacle of success. There are many well-known vivid examples. For example, the Soviet mass song of the Stalinist era today is perceived not just as a hallmark of this era, but as a symbol of an optimistic attitude towards the world, going through a life full of anxiety, but still perceived as an absolute value in itself. In a note dedicated to the creative life of Isaac Dunayevsky, one of the leading figures of that time, L. Modell (2020) wonders: "One hundred and twenty years after his birth. More than a century. An eternity of time. So how is it possible that even young people today know this composer? And remember him ("Wide is My Motherland", "You are Still the Same", "Once There Lived a Captain"), but not his son Maxim Dunaevsky, who was also a famous composer? Although other very good composers of the late Soviet period have long been in the oblivion...". Answering this question, the author notes that: "There can be two possible reasons for this. The first one is that Dunayevsky's music is often perceived as something truly authentic, "folk", i.e. relevant to the mental code of the Russian culture. Not aware of the authorship,

even today people sing Dunayevsky's songs during celebrations... The second reason may be that the work of Isaac Osipovich Dunayevsky is inextricably linked with the era of I.V. Stalin. And recently the epoch of "a strong arm" has been exalted for some reason as if in an attempt to afford a new meaning to this period in the country's life" (Modell, 2020). Thus, this observation brings attention to two previously expressed ideas: the ideological component in the evaluation of music and the fact that the motives found in this music are of the utmost value to the people, a very broad spectrum of nation, as coinciding with the genuine ideals of the people.

Many Russian songs, patriotic in spirit and conception, sprung from many years of military hardships which our country endured over its long history. Many wars broke out in the 20th century, but perhaps the most memorable and prominent samples of musical art, from the point of view of interest to us, were born by the Great Patriotic War. Two of them are a paradigmatic illustration: S.S. Prokofiev's cantata "Alexander Nevsky" and D. Shostakovich's Symphony No. 7 "Leningrad". It is well known that the musical stylistics and the musical language of these works reflected adherence of the composers to the traditions established by the classics in the 19th century (in particular, M.I. Glinka and A.P. Borodin). The musical dramaturgy of these opuses descended from the well-known opposition: "our forces, Russians, defenders of the Motherland" - "the enemies causing Motherland destruction and death". Here we mean the antinomy of the Russian, national origins of the musical themes that characterize Nevsky's army (with their obvious intonation resemblance to wartime hymns) and alien Latin, Western European origins of the musical samples of the Teutonic Knights (one of their main characteristics is the Latin chorale), accentuated by "grinding" instruments and dissonant harmonies. For understandable reasons, in Prokofiev's cantata this collision of "Russian" and "Latin" themes may literally be seen (as this music was originally created as a sound counterpoint to the painting of S. Eisenstein).

The first (and main in the cycle) part of Shostakovich's "Leningrad" symphony has drawn attention for its similar quality. The main theme, melodious in nature, written in cheerful major, and the secondary song-like theme in the first part depict "the peaceful life" of Soviet people, after which the famous theme of invasion storms in, which is primitively vulgar with a repeating rhythmic pattern (as opposed to the free melodic pattern of the preceding themes), mechanically sounding even in piano, resembling the banal verses of chansonsettes. Krzysztof Meyer (1998) writes the following about this music: "This caricature, frankly grotesque theme has long been the most popular melody ever written by Shostakovich.... The first part had the strongest impact on the listeners. Its dramatic development had no parallels throughout the entire music history, and an additional ensemble of brass instruments introduced at a certain point in time, which together make a gigantic group of eight French horns, six trumpets, six trombones and one tuba, increased the richness of sound to unprecedented levels" (p. 237).

It was Shostakovich's stroke of genius, he managed to depict the vulgar evil at the moment of its fierce onslaught, the evil, sweeping away everything on its way, which made his Symphony No. 7 one of the most famous compositions in his heritage, and in general in the music of the 20th century. Here we should talk not only and not so much about the reflection of the patriotic idea (even though at the time of writing it was not in doubt to anyone), but also about some universalism of the composer's idea: Shostakovich depicted not only the essence of fascism, but evil as such, as some eternal phenomenon that exists in the world.

Probably, it is through the prism of such universalism that the "Russian theme" should be approached when analyzing the works of another prominent figure in the Russian music of the 20th century, G.V. Sviridov, as well as the continuer of his traditions, V.A. Gavrilin. In their music, the patriotic and authentically Russian is overlaid with the higher meanings,

spiritual ideas that have always distinguished Russian national consciousness - with what is called the bleeding heart for the Motherland, its fate, its present and future. Gavrilin wrote it in his diary: "More and more often it seems to me that the music has died. From the cradle - to dollars. But it means death. Comfort me. Tell me: it's not the yet, is it?" (Shevarov, 2019, pp. 4-5). On another page of the diary: "A huge number of new temples and monasteries did not rescue the Russian morals. Master did not give a ruble. The art will not help either, if the whole society is only craving for the earthly good" (Shevarov, 2019, pp. 4-5).

What V.A. Gavrilin pondered over in his diaries is the present-day reality of show business producing music for momentary entertainment, driven by the idea of art commercialization, achieving popularity with the public and quick profits. Does this mean that in the field of "non-academic music" the motives of "love for the native ashes" cannot be found at all? Of course it does not. Moreover, paradoxically as it is, this layer too has its own "classical samples". Among them, in particular, are musical-poetic, stylistically rigid and expressive lyrics of the song "Motherland" by the popular rock band DDT. In fact, the lyrics of this song emerged from the post-perestroika "Sturmer" moods, which dominated the youth culture in Russia at that time. The author of one of the articles devoted to this song describes how Yuri Shevchuk, the leader of the band, created it: "The musician composed it in 1989, when he lived in a small village where his mother took care of his grandmother in her last days. Yuriy had just read Boris Pasternak's novel "Doctor Zhivago". The novel stroke Shevchuk so much that he wrote the words of his future song "literally on his knee". Discussing in various interviews the meaning of his song "Motherland", Yuri Yulianovich repeatedly recalled the phrase "Loving the Motherland does not mean kissing the birches" and quoted Nekrasov: "He, who lives without sorrow and pain, he does not love his Motherland". That's how very concisely and at the same time instantly clear the leader of the DDT band explained what he wanted to convey to the listener and why he used the epithet "ugly" for the motherland, though he himself finds this epithet terrible" (The homeland – DDT, 2013).

Returning to reflections on patriotic motives in the Russian popular and pop music, let us recall another heyday of mass song - the end of the 20th century, 1960s-1980s, a period, nostalgia for which is particularly strong today (social media and TV projects bring to life the videos with songs written by Pavel Aedonitsky and performed by Larisa Mondrus, music by Alexandra Pakhmutova to poetry by Nikolai Dobronravov, and her other songs performed by Muslim Magomayev, etc.). Nowadays television industry, which produces an unprecedented number of series and various media projects, purposefully promotes the Soviet cultural heritage, which is today called the "golden fund". Probably, this yearning for "the Soviet musical romance" of the era of Komsomol construction, the Baikal-Amur Mainline and the Moscow Olympics is explainable: the people, immersed in the world of market and business, are longing for the simple human feelings, which include love for the homeland (not necessarily for the country or - the more so - for the state, but for their native land, favorite places, quiet joys), and this finds the immediate reflection in the need to revive the forgotten Soviet past with its warm human songs and movies, with the little joys of everyday life. One of such projects, timed to the 75th anniversary of the Victory in the Great Patriotic War, the International Music Festival "The Road to Yalta", was conceived as a celebration of the Soviet patriotic songs, associated with the music of the war era and war songs. The organizers of the festival formulated one of its major goals as "preservation of historical memory". And this means that the listener's interest in the music of this kind, the music that glorifies the belonging to the Motherland, involvement in its great deeds and historical milestones (in this case, this involvement was also demonstrated by representatives of other states and peoples), has not vanished, but there is an obvious distortion between the craving of ordinary people for such music, their desire to listen to it and perform it and the apparent disregard of this desire by the organizers of cultural life and space, the lack of such music on

the air (except for special, anniversary dates) and in the ordinary life and work.

It turns out that we are again confronted with the effect of "two Russias drifting apart". Thus, from one extreme, which was the ideological bias that was observed in the musical culture of the Soviet epoch, the society, if not quite reached yet, but risk to reach another extreme, perhaps, no less dangerous, the extreme of spiritual emptiness.

5 Conclusion

Drawing evidence from the analysis of musical art in the 20th and 21st centuries, we have come to a conclusion that the need for patriotic themes in the song genre has not slackened and in many ways even got stronger among ordinary citizens, which is manifested at the so-called grassroots level, in the people's desire to sing Soviet songs on family holidays, in the circle of friends, etc.

However, the authors of this paper are seriously concerned about the phenomenon of "two Russias drifting apart," i.e. the gap between the officially promoted, glossy patriotism, which is declared rather than adhered to by the official elite of our state (politicians and businessmen), and the true patriotism, which is felt by the majority of Russians, free from high income and material wealth. In the future, this contradiction may have tremendously negative effects, such as disbelief in political slogans and programs imposed on people from the top, unwillingness to pay taxes, to serve in the army, etc.

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