

un tas, šķiet, bloķē kvarteta muzikālās attīstības iespēju.” (Reichardt 2008: 94) Psihoanalīze liek pētniecei meklēt tikai metaforiskas nozīmes, nevis denotātus, lai gan *DSCH* motīvam nekas nav simboliski jāinkorporē – monogramma apliecina komponista *es* klātbūtni autobiogrāfiskajā vēstījumā.

Secinājumi

Mūzikas zīmes, atšķirībā no valodas vai matemātikas zīmēm, nedarbojas kā simboli – tās nesaista jēgu ar skaņām. Ikona kā otrais Pīrsa sistēmā minētais zīmes veids ir retums mūzikā, turklāt dabas vai industriālo skaņu atdarināšanu ierobežo žanra un stila nosacījumi. Vāji izteiktā mūzikas skaņu semantika ir cēlonis tam, ka mūzikas semiotikas lauks reizēm tiek sašaurināts līdz kompozīciju struktūras jeb sintakses izpētei, taču šāda formāla analīze nevar atklāt vēstījumu un arī nepretendē to darīt. Būtu svarīgi saistīt mūzikas semiotiku ar pragmatiku kā trešo semiotikas nozari, jo, kā rāda Šostakoviča Astotā stīgu kvarteta analīze, tai piemīt jēgas radīšanas un interpretācijas potenciāls.

Pragmatika aizsākusies ar indeksu pētīšanu. Atšķirībā no simbola, indeksa nozīme nav nostiprināta vārdnīcā, bet rodas konkrētā zīmes lietošanas situācijā. Citāti un atdarinājumi Astotajā kvartetā ir indeksi, kas norāda uz citiem darbiem, aicinot meklēt jēgu to sacerēšanas, lietošanas un radīto efektu kontekstā. Savukārt kontekstu atlasī atvieglo pragmatiskais pieņēmums par darba komunikatīvo nodomu, kas rosina meklēt nozīmju mijiedarbi autobiogrāfijas ietvarā. Klausītājs izvērtē potenciālās kontekstuālās nozīmes un gūst to vai citu secinājumu par situācijai atbilstošāko interpretāciju.

PRAGMATICS OF STRING QUARTET No. 8 BY DMITRI SHOSTAKOVICH

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Summary

Keywords: pragmatic branch of semiotics, quotations, autobiographical meanings, composer and Soviet authorities

There is still much controversy about Dmitri Shostakovich's personality in scholarly literature: was he a loyal servant of ideology or did he use creative expression to communicate dissident opinions? If the latter was the case, reflections on the artist's relations with the Soviet authorities will have found a way into the autobiographic String

Quartet No. 8. Quotations and allusions used abundantly by Shostakovich in this and many other works have a considerable semantic potential. They rely on the connotations of the original compositions which have already accumulated explicit verbal interpretations. The intermusicality of Shostakovich's works is a semiotic tool compensating for the weak semantics of music signs. How should the imported meaning be assessed? Drawing on Charles Sanders Peirce's classification of signs (Peirce [1894] 1998) and the pragmatic branch of semiotics suggested by Charles W. Morris (Morris [1938] 1971, 1946), this paper advances a contextual method of interpretation.

First of all, quotations and allusions are indexes pointing at other compositions in which listeners are expected to find semantic keys to the interpretation of the new opus. The keys are to be looked after in three types of contexts, depending on the sign function assigned to quotations and allusions at the second step of the interpretation: icon, index or symbol. As an icon, a borrowed fragment recalls the original composition in general (its title, programme, dedication, cultural connotations); as an index it indicates a certain place in the score (poetry line, event in the opera); as a symbol it points at a social, political, cultural or author's private life context in which the quoted work was created and used. Intermusicality turns into intertextuality, since the meaning of the new work is related to the textuality of the borrowed one (text of vocal compositions, composer's textual comments in the score, as well as interpretations and critiques written by other authors). All contextual meanings of the borrowed tunes considered by the interpreter are the paradigms to be selected to build a cohesive syntagma. In the examined case, the verbal programme of the quoted autobiographical Sixth symphony by Pyotr Tchaikovsky suggested a syntagmatic structure for the subsequent interpretation of the quartet: a chronological account of the author's life.

Quotations from two symphonies which brought Shostakovich international fame specify the time line of the 1st period (1926–1937). The two following periods (1944, 1946–1948) encompass the most critical and dangerous time in the composer's life. His public identity, shaped by his relations with the state authorities, is represented here by the author's monogramme DSCH and Stalin's favourite Georgian song *Suliko*. A vicious scherzo from the Second Piano Trio, *perpetuum mobile* motif from the Eighth Symphony, and allusion to the *dance macabre* of Camille Saint-Saëns depict the ideological harassment experienced by the composer. The peace found in private life is represented by the quotes from his works dedicated to friends and family members. Shostakovich fails to withstand the pressure and overtly accepts conformism. In the 4th period, the composer is torn with remorse (1949–1960). *The Young Guard*, the ideologically impeccable film score,

is a turning point in his professional career which coincides with his involvement in public politics. A tune from Richard Wagner's *Götterdämmerung* – the killing of Siegfried who has lost his memory – recalls the artist's poetic justice. The 5th period suggests general reflections on the artist's life. The composer repeatedly returns to a motif from his opera *Lady Macbeth of the Mtsensk District*. In his comments Shostakovich expressed sympathy with Katerina Izmailova who committed a crime seeking freedom from despotic authority. Shostakovich could have gained his freedom in a sophisticated musical self-expression.

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