

## SUMMARIES

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### ABOUT MUSICALITY OF LITERARY WORKS COMPOSITION

Modern artistic practice has a tendency to the synthesis of arts, the organic combination of various means of artistic creativity in this or that type of art. Harmony and perfection of form in different types of art, aesthetic irreproachability in sculpture, architecture and poetry are often correlated with musicality («architecture is a frozen music»). It is common to talk about the musicality of Raphael's pictures and the ancient statues, Blok's lyric poetry or Chekhov's prose. The verbal art and music used to represent a synthetic unity and now interact in different genres. And it is quite natural to search for musical regularities in various aspects: metre provides a basis for poetry, different rhythms – for both poetry and prose.

Many of the art historians consider a musical language as a phenomenon of sign nature, as a sign system and define the peculiarities of the musical language and its place among the existing ones. Music has its syntax, its rules of combinability; music works have their own communicative orientation. The term «intonational vocabulary of the epoch» was introduced by Boris Asafyev while analyzing Mikhail Glinka's music. It gives us a chance to study the linguistic regularities of music, compare the intonational features of music and poetry that belong to particular historical period, to analyze the principles of forming diverse systems and to define the structural laws of musical and poetic forms and their development. The parallel analysis of poetic and musical language evolution is thought to be necessary. The topicality of these issues can be proved by the number of discussions of synchronic and diachronic aspects in the studies of art, of such notions as musical and poetic languages as well as a sign nature of art. So these problems are worth being carefully investigated.