

## **ANNOTATION**

**on the thesis for the master's degree in Religious Studies**

**«Religious and mythological models in Russian musical discourse in the second half of the 19th – the beginning of 20th century»**

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The interaction of religious and national spheres in culture is one of the most popular and controversial theme in modern human sciences.

Cultural nationalism was a process affected all the countries in the first step of industrialization where so-called “national myth” was created under the influence of romanticism. This myth emphasized the otherness of a particular culture, and in Russia it was mostly connected with the type of religiousness, associated both with orthodox and pre-Christian Slavic beliefs that still existed among the peasants and were presented in so-called “folk culture”.

The search of a specific art form resulted in creating of “Russian style” in music within the “traditional” model, based on the joining Russian and foreign musical experience (though the role of foreign authority was underestimated at those times).

In the beginning of the 20th century there appeared new rules managing the process of music-composing and denying the previous musical models. That's how a new model was created. We name it a “modernistic” model.

There are three models we present in the thesis describing the process of musical evolution in Russia: “traditional” (N. Rimsky-Korsakov, M. Mussorgsky, A. Borodin), “conservative” (P. Tchaikovsky) and “modernistic” (A. Scriabin, I. Stravinsky).

In the thesis we observe a period of Russian history from 1860s to 1917. The “traditional” model gets more attention here, and the other ones are analyzed through comparison to it. Each of them correlate with the processes that take place in the society.

As the object of research we consider Russian classical music of the second half of the 19th – the beginning of 20th century. National ideology in music as a system of persuasions, correlated with the high significance of religion and mythology is the subject of our research.

The purpose of the study is to find out how nationalism as an instrument of identification has affected the evolution of musical culture in Russia. Therefore we have to solve the following tasks:

- 1) to find the historical and ideological prerequisites for forming national myths in Russian society;
- 2) to reconstruct the religious and mythological models in Russian music of the 19th – the beginning of 20th century and to establish the interrelations between national ideology and musical art;
- 3) to define the role of religion in national mythology;
- 4) to reveal the methods of transmission of the category of national into the musical discourse and to analyze the basic artistic principles that allow to mark the musical composition as a national one;
- 5) to analyze the nature of changes inside the national conception in the beginning of 20th century and to show how these changes affected the musical text.

The structure of the thesis is determined by the methodological base, the purpose and the tasks described above. It includes the introduction, three chapters and the conclusion. The first chapter contains the main concepts of the thesis and the historical prerequisites of nationalization of the social life in Russia. In the second chapter we analyze the operas within “traditional” and “conservative” models, and the third chapter is dedicated to the works of A. Scriabin and I. Stravinsky (“modernistic model”). The musical analyze is correlated with the observation of the social transformations within the denoted period.