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*Диминяца О. М. Проявления гротеска в мини-моноопере К. Цепколенко «Сегодня вечером „Борис Годунов”». В данной статье изложен анализ мини-монооперы К. Цепколенко «Сегодня вечером „Борис Годунов”» с позиции предмета исследования. Кроме того, указано на гротеск как на тип художественного мышления, свойственного многим композиторам современности; раскрывается проблема осмысления гротеска в системе эстетических категорий.*

***Ключевые слова:** гротеск, мини-моноопера, оперный исполнитель, соединение несоединимого, деформация, система эстетических категорий.*

***Diminyatsa O. Manifestations of Grotesque in the Miniature One-Man Opera «“Boris Godunov” Tonight» by K. Tsepkoenko.***

*K. Tsepkoenko's one-man opera «“Boris Godunov” Tonight» is the first Ukrainian comedic one-man opera, and seventh in the world.*

*Before analysing the piece itself we need to point out that grotesque as a method, in our opinion, is based on three main principles:*

*1. Combination of incongruous elements. As a principle it intersects with research by A. Zucker, T. Malisheva, T. Kurisheva, T. Moshonkina and can manifest itself:*

*a) vertically (as pointed out by A. Zucker in his views on grotesque counterpoint);*

b) horizontally, in the process of development. *Here a typical element is working with already existing musical data (as underlined by B. Borodin).*

2. Deformation of the ordinary, the usual, the normal, which is implemented, according to Yu. Mann's terminology, in:

a) deformation-connection;

b) «non-deformation» becoming deformation.

*In the first case we mostly deal with known intonemes which the composer quotes in a warped shape, giving them a grotesque interpretation (by T. Moshonkina); in the second case, the composer uses the method of grotesque interpretation in the process of musical development, with the features of dramaturgy being formed by the factors that also give way to transformation-reincarnation, thus creating warped motifs.*

3. Creation of a new autonomous world. *The aesthetic ground of this principle is connected with eccentric grotesque (by T. Malisheva). The main thing here is rejection of the norm as a condition for weird combinations of the real and the unreal, thus introducing features of «theatricality» into the text (often in the sheet music we can see interesting remarks by the composer). This makes the process of performance the most valuable thing, not the end result.*

Grotesque as a combination of incongruous elements on a verbal level:

*In the opera there are two different verbal layers. The first is the original text – Bergman's comments, generated by his reaction to the vocal parts of the protagonists of the famous opera «Boris Godunov» by M. Mussorgsky; the second are actual quotes from that opera.*

Grotesque as a combination of incongruous elements at the level of the artistic image of the protagonist:

*This refers to the vocalist playing different characters in the opera by M. Mussorgsky. Yes, Bergmann (a renowned singer, performer of the role of Boris) tries on the role of Shuisky and sings excerpts from his part (second episode of the one-man opera), tries to play the role of the fool and then criticizes himself («Although he's a tenor, the audience will love me!»).*

Grotesque as a combination of incongruous elements at the level of the on-stage interpretation of the protagonist:

*In addition to Bergmann's «free use» of other people's musical material, he's trying on his characters' costumes, which certainly creates comic effect and undermines the first image of Boris. In fact, in this work Boris Godunov is not on the forefront – the opera singer is, even though he should be dissolved in his character. Instead we see rough-edged, ridiculous Bergmann in a dressing gown. The undermining of the aesthetic of academic opera performance began as the main character started reincarnating into various characters, and*

ultimately led to its destruction when Bergmann noted the absence of the actual opera: «There is no Fool, no Shuisky, no Tsar. Tonight there is no «Boris Godunov». The unstable mood of the opera singer affected the features of his vocals. Highs became lows, the elevated became the down-to-earth; what was illuminated by an aura of tragedy was transformed into a frankly bizarre, comic version of it – it became chaos.

Deformed exposition and the creation of a new autonomous world:

*Deformation is seeped into the concept of the whole opera, because the rehearsal of a classic opera was turned into a farce, and that has generated an unexpected artistic reality – a new autonomous world.*

*As for the problem of understanding grotesque in the system of aesthetic categories, we come to the following conclusions.*

*It so happened in the history of aesthetic thought that grotesque is classified as comedy, but at the same time almost always points to the important role of the ugly, the horrible, the tragic in its manifestation (due to the fundamental principle of the combination of incongruous elements). Reflections on this matter brought us to make the following assumptions.*

*The comic and the tragic in grotesque are indeed both present, and this is confirmed by many works of art. Grotesque takes place in comedy as well as in tragedy (and, of course, in dramedy). However, what is the common denominator shared by those very distant aesthetic categories through which grotesque can penetrate both and comic zone, and the tragic zone? This, we believe, is abnormality – a thesis put forward by B. Dzemydok in the book «About Comedy» as a fundamental principle of manifestation of the comedic. In our opinion, not only comic but tragic is abnormal, but in the first case it makes us laugh, and in the second it brings us to tears, makes us empathise.*

*Thus, we define grotesque as an artistic device in art and literature that can occur in both the comic and tragic aesthetic categories based on them both being abnormalities.*

*In summary, we can state that grotesque is manifested at almost all levels of the dramaturgy of the miniature one-man opera «Boris Godunov» Tonight» and shapes its aesthetic platform (T. Magda); it is one of the most striking examples of modern Ukrainian opera art.*

**Key words:** *grotesque, one-man opera, opera singer, combination of incongruous elements, deformation, system of aesthetic categories.*