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Издание предназначено для публикации основных результатов исследований ведущих учёных и соискателей научных степеней (докторских и кандидатских).

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<sup>15</sup> Such first movements were introduced into the clavier repertoire by Johann Christian Bach, they were called “singendes Allegro”. Mozart was very familiar with these sonatas and, as has already been noted many times, even relied on their thematicism as a springboard for his own melodic ideas.

<sup>16</sup> Gjerdingen R. O. *Music in the Galant Style*. Op. cit., p. 399.

<sup>17</sup> Konyus G. E. *Metrotektonicheskoye issledovaniye muzykal'noy formy* [Metrotectonic Study of Musical Form]. Moscow: Muzgiz, 1933. (In Russ.)

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*Information about the author:*

**Irina P. Susidko** – Dr.Sci. (Arts), Professor, Head of the Analytical Musicology Department.

*Информация об авторе:*

**И. П. Сусидко** – доктор искусствоведения, профессор, заведующая кафедрой аналитического музыкознания.

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## International Division

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### **The Scene of the Dramatic Culmination in *The Tidings Brought to Mary*, a Mystery Play by Paul Claudel, from the 1912 Edition. Organization of the Sound Space**

**Valentina V. Azarova**

*St. Petersburg State University, St. Petersburg, Russia,  
azarova\_v.v@inbox.ru, <https://orcid.org/0000-0003-1049-2259>*

**Abstract.** The article examines the sound space in the second scene of Act II, the culminating scene of *The Tidings Brought to Mary*, the first edition of Paul Claudel's mystery play. An analysis is made of the composition and dramaturgy of this scene in order to discern the functions of theatrical music as well as the particularities of sound dramaturgy in the sacred space of the mystery play. The author arrived at the conclusion that the organization of the musical space in Act III, Scene 2 has engendered a new understanding of the universal meaning of the mystery in the 20th century.

**Keywords:** Claudel, *The Tidings Brought to Mary*, mystery play, sound dramaturgy, sound space

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## Международный отдел

Научная статья

### Сцена драматической кульминации в мистерии Поля Клоделя «Благая весть Марии» в редакции 1912 года. Организация звукового пространства

Валентина Владимировна Азарова

Санкт-Петербургский государственный университет,  
г. Санкт-Петербург, Россия,  
azarova\_v.v@inbox.ru, <https://orcid.org/0000-0003-1049-2259>

**Аннотация.** В статье рассматривается звуковое пространство второй сцены III действия, драматическая кульминация из мистерии Поля Клоделя «Благая весть Марии» в первой редакции (1912). Проведён анализ композиции и драматургического развития названной сцены с целью обнаружения функций сценической музыки и особенностей драматургии звука в сакральном пространстве мистерии. Автор сделал вывод: организация звукового пространства во второй сцене III действия из мистерии «Благая весть Марии» в редакции 1912 года сформировала новое понимание общечеловеческого смысла мистерии XX века.

**Ключевые слова:** Клодель, Благая весть Марии, мистерия, драматургия звука, звуковое пространство

**Для цитирования:** Азарова В. В. Сцена драматической кульминации в мистерии Поля Клоделя «Благая весть Марии» в редакции 1912 года. Организация звукового пространства // Проблемы музыкальной науки / Music Scholarship. 2022. №. 2. С. 134–145. (На англ. яз.)  
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**T**he *Tidings Brought to Mary* (1912–1955) is a mystery play in four acts with a prologue by illustrious poet, dramatist and member of the Academie Française Paul Claudel. The story is at the intersection of two main themes, the Christian self-sacrifice of the pious maid Violaine and the veneration of the Holy Virgin.

A crucial work pertaining to Claudel's literary legacy in terms of its spiritual and intellectual depth, it encompasses the principles of his theories about the role of stage music in drama and the essential aspects of the synthesis of poetry, sound,

light and color, along with his thoughts on theater in general. *The Tidings Brought to Mary* presents a perfect reflection of the Christian idea concerning the synthesis of the temporal and the eternal.

Claudel's mystery play is among those dramatic and musical-theatrical works the storylines of which correlate with the Holy Scripture or "The Golden Legend"; the life of the Blessed Virgin Mary is recounted in the storylines present in the frescoes of Giotto, Cimabue, Perugino, Duccio di Buoninsegna, Vigoroso da Siena and others. The traditional appeal of masters of art to theological texts, narratives and

stories has been defined by the famous Russian philosopher Alexey F. Losev as *Christian historicity*.<sup>1</sup> *The Tidings Brought to Mary* pertains to the Christian tradition of the centuries-long evolution of the mystery genre which takes its origin from the Mystery of the Passions of Christ set in Rouen in 1310. We paid special attention to the principles of French mystery drama in our 2022 article. [1] Claudel's work, created six hundred years later, has assumed the central place in the 20th century drama.

Claudel's *The Tidings Brought to Mary* is a magnum opus which has undergone three editions. The first and the second version of the Maid Violaine drama, which served as a precursor to 1912 edition of *The Tidings Brought to Mary*, appeared during the time period between 1892 and 1899. After the first stage productions of Claudel's mystery play in 1912–1913, the dramatist revised its language and structure twice. The transformation of the drama's artistic concept brought about a new understanding of the significant role played by the music in the stage performance. The second and the final third version of the mystery play, created respectively in 1938 and 1948, reveal a different solution to implementing stage music, differing from that encountered in the 1912 version.

In all of the existent versions of *The Tidings Brought to Mary* the dramatic focal point and culmination occurs in Act III, Scene 2 which depicts the mystery of the miraculous resurrection of an infant at the Christmas Midnight Mass. The involvement of heavenly powers and “celestial voices” in the aforementioned event was indicated by the playwright by introducing musical numbers into the dramatic action. To this effect, the supernatural miracle is anticipated in the beginning of Act II. A female voice is heard seemingly from the

skies singing a Marian hymn chant: *Regina, mater misericordiae, Vita, dulcedo, et spes nostra, salve*.

It may be fairly assumed that placing the complete musical section of the *Salve Regina* in the composition of Act II served as Claudel's initial solution to the problem of incorporating stage music into the drama. A major step on the path of artistic search in this direction was the new organization of sound space in the “miracle scene” (Act III scene 2), which presumes that the interaction of the temporal dimensions eventually led to a new interpretation of the mystery play in the 20th century.

The premiere of Claudel's play took place with great success on December 12, 1912 on the stage of the Théâtre de l'Oeuvre in Paris. Aurélien-Marie Lugué-Poe, the founder and director of the theater at the time was aspiring to convey the main idea of the literary text of the work, to present a generalized perspective of the essence of human relationships.

Lugué-Poe invited Jean Variot, a specialist in stage architecture, to join him in the project. The light-and-color score created by Jean Variot in 1912 was inspired by the experiments successfully carried out by the authoritative theatrical figure Alexander von Salzmann who was active in Germany.

French researcher Alain Beretta dedicated an entire book to the history of the stage productions of *The Tidings Brought to Mary* during the time period of nearly half a century, from 1912 to 1955. In the chapter of the book titled “Claudel and Music for Stage Performance up to 1929” he came up to the conclusion that Claudel focused his attention on the issue of stage music during the time period from 1910 to 1920.<sup>2</sup>

In its first edition from 1912, *The Tidings Brought to Mary* is comprised of four acts



with a Prologue. Acts I and III contain 2 scenes each, whereas both Act II and IV are comprised of 5 scenes (in the 1938 edition Act IV is reduced only to two scenes). The authoritative scholar and eminent professor Charles Mazouer, an honorary professor at the University of Bordeaux, who wrote a research work about the evolution of the mystery play genre in Western Europe from the Middle Ages to the early 1900s, defined Act III of Claudel's mystery play as a miraculous act (l'acte de miracle).<sup>3</sup>

The stage music for Claudel's mystery play was written in 1912 by Abbot Brun, who was essentially a composer of sacred music who worked at the Schola Cantorum, the second higher education institution in Paris after the Conservatoire. Similar to the theater producers, the composer carried out the work commissioned by Claudel in accordance with strict requirements (the dramatist provided exhaustive written explanations concerning formatting the sound space and the stage decorations and costume details).

In the structure of Act III scene 2, it is possible to highlight conditionally the introduction (according to the stage directions) which is followed by ten episodes, all differing from one another in regard to their scale and dramatic functions. Regarding the sphere of formation of the dramaturgy of sound, the verbal episodes 1, 2, 4, 6 and 8 contain an organized sound space, episodes 3 and 7 are subservient to the logic of musical dramaturgical development, while episode 5, which includes both the music and the drama, demonstrates a synthetic structure of the sound space. A poetic comment made by the author as a linking element of the drama's composition precedes Episodes 9 and 10 and carries out a formative function in this scene. The commentaries to episodes 1 and

9 comprise a dramatic rhyme, providing a constructive unity of the musical and dramatic form in the examined scene. The organization of the sound space in episodes 9 and 10 adheres to the logic of continuous development. Thereby, in the edition from 1912 the composition of Act III scene 2 of *The Tidings Brought to Mary* is based the interaction of the theatrical-dramatic and the musical elements. The "miracle scene" includes two musical episodes and one episode containing both music and drama.

### **Introduction to Act III, Scene 2 – the "Miracle Scene"**

As a type of verbal nocturne, the detailed poetic comment preceding Act III scene 2 of *The Tidings Brought to Mary* depicts a dark winter forest through which the sisters Violaine and Mara trudge in silence, leaving tracks in the snow. Claudel specifies the descriptive features of the night landscapes: the glistening moonlight, the heather-covered hills and the sandstone boulders reminding of prehistoric animals or on fancy sculptures of idols. The refuge place for Violaine blinded from leprosy is served by a "narrow cave where it is only possible to sit down".

### **Episode 1**

The dramatic dialogue between the two sisters takes place is illuminated by a torch lit by Violaine in the cave. Mara's a heartrending scream is heard from there, as she bends over the child's lifeless body that she brought to her sister. The first words of Mara's part convey a wide range of emotions: cries, sobs, screaming, exclamations, bitter sneering, questioning and supplication. A complex of diverse intonations characterizes the extraordinary situation: Mara demands that Violaine carries out an action feasible only to God

or to a saint – that she brings the dead child back to life. Claudel intensifies the meaning of Mara's lines by introducing quotes from the Holy Scriptures into her speech (Genesis 4:9-10).

While listening to what her sister has to say, Violaine exclaims: "I swear before God with this solemn oath that I am not a saint!" The meaning of this dramatic dialogue is conveyed by Mara's uncontrollable sobs and cries. Violaine answers her: "Do I even matter? Do I command the Lord? Am I anything like Him?". The mention of God adds shades of humility and confessional reverence to Violaine's words.

Annemaria Cascetta, professor at Università Cattolica del Sacro Cuore in Milan, a notable researcher of the history of theater, makes a justified point that the structure of the fabric of speech conveys the idea of the divergent paths the two sisters Violaine and Mara follow; the aforementioned structure also indicates the difference between their tragic life experiences.<sup>4</sup> Mara's repeated demand to bring her dead child back to life is interrupted by the author's written indication of a pause. The sign of *silence* placed at the center of tensions at the culmination point of the dialogue marks out a transition to a new stage of development of the drama.

## Episode 2

The sound space of the examined Episode 2 is defined by the stage direction which states: "the distant barely-audible sound of bell chimes". Violaine, who is expecting the Christmas bell-toll, speaks about the beginning of the Midnight Mass. Mara continues to insist on what is impossible, demanding for her baby to come back to life.

"*Again the sound of bells, very distinctly,*" Claudel indicates in his instructions. This

comment conveys new meanings to the bells announcing the start of the Christmas Mass. Mara can discern the musical chimes coming from nearby villages. In honor of the Holy Virgin the bells sound out a *Gloria*. Violaine, sharing her sister's pain, conceals the dead baby under her cloak. "This is not the time for tears, when the salvation of all mankind has already appeared," she admonishes Mara. Her heart, aspiring to the heavens, is open to prayer. Claudel discovered a remarkable link between the individual who is deeply immersed in prayer and a superior transcendent reality in the early versions of his mystery play that went by the title '*La jeune fille Violaine*' (1892, 1895). It is the French social philosopher Simone Weil who later developed the concept of attention, which implied the connection between our everyday dimension and a superior invisible realm made by means of stage acting. This subject was explored in detail in Giuliano Campo's article "Simone Weil and Theatre: from Attention to the Descending Path." [2, p. 177]

For the third time the sound of bells is heard, "but already less clearly". The repeated stage directions regarding the bells serve as structural units of the sound space in this episode. These repetitions may be comparable to the principle of symphonic generalization, which means the intonation-related integrity of the work is achieved on the basis of the repetition of the invariant rhythmic and intonation-related complex "*in the distance.*"

After having mentioned the Holy Scripture, Violaine urges her sister to read from the Christmas Canon. Mara, picking up the book, starts by reading the prophecy of Isaiah (Isaiah, 9:1). As a key pattern of Claudel's technique, the profound connection of the storylines of his works with the texts of the



Holy Scripture manifested itself in his musical poem “Jeanne d’Arc au bûcher” (*Joan of Arc at the Stake*) (1935–1944) which Arthur Honegger used as a base for his eponymous dramatic oratorio. Claudel’s poem and Honegger’s oratorio are linked to *The Tidings Brought to Mary* mystery by similarities between the plotline motives and by a certain commonality of spiritual meanings. The text of the Prologue contains some extracts from the Scriptures rendered into the dramatic oratorio.

While continuing reading, Violaine lifts up her head listening. Claudel elaborated the development of the action by bringing in another clarification which clarifies the sound space in the mystery play: “Silence. Voices of angels in the heavens, heard only by Violaine, as before.”

### Episode 3

The dialogue in Latin, which is also a Gregorian chant responsory, starts with a male chorus, which is followed by the descant solo. When examining the choral fragments in the mystery *The Tidings Brought to Mary*, Pasal Lécroart a notable researcher of Claudel’s literary legacy indicated that the dramaturgist incorporated the traditions of choral performances in Ancient Greek tragedy.<sup>5</sup> In the same article he mentions the performances of the parts of the “liturgical chorus” taking part in the festive mass on Christmas Day.

The introduction into the dramatic action of a musical element – namely, the responsorial, which is well rooted in old genres like the liturgical drama, miracle, or mystery play, – led to the juxtaposition of the past and present temporal planes in the “miracle scene.” The dialogue in liturgical Latin, which contains the genre code of the medieval mystery play, demonstrates the meaningful interaction between the

temporal dimensions, when it comes to the structure of *The Tidings Brought to Mary* Act III Scene 2: from the nativity of Jesus to the 15th century (when the mystery play is set), and forward to the 20th century.

The indicated dramaturgical principle of Act III Scene 2 of *The Tidings Brought to Mary* was implemented in Honegger dramatic oratorio “Jeanne d’Arc au bûcher” based on Claudel’s homonymous poem. Scenes 1, 3, 5, 7–9 and 11 of this oratorio demonstrate the genre basis of the mystery. The peculiarities of the musical dramaturgy of this work are examined in detail in our article from 2020. [3, p. 35]

Claudel’s indication of the tempo of the liturgical chant in *The Tidings Brought to Mary*, as well as the definition provided by him to the type of cadence, reveal a subtle understanding of the musical meaning and structure of the festive Christmas Mass. The musical excerpt of the drama performed alternately by an “invisible” chorus (standing behind the curtain) and the soloist pertains to the initial section of the Midnight Mass. The vocal part of the male chorus contains a fragment of a canonic text from the Holy Scriptures, “Hodie nobis de caelo pax vera descendit: Hodie per totum mundum melliflui facti sunt caeli” (“Today for us true peace came down from heaven. Today for all the world the heavens rained sweetness”). A solo voice (a “descant” voice, resembling that of a child, according to the stage directions) continues: “Hodie illuxit nobis dies redemptionis novae, reparationes antiquae felicitatis aeternae” (“Today for us hath dawned the day of our redemption, and of the restitution of ancient everlasting bliss”). The repetition by the chorus of this initial phrase “Today for all the world the heavens rained sweetness” indicates the binary musical form of the responsorial beginning part. The pause

(silence) indicated by Claudel in the Latin text separates the music and the drama in Act III, Scene 2.

We encountered an interpretation of active listening to the sound space of a liturgy which reveals the essence of the communion as a sacrament in the article by Kirsty Beilharz, titled ‘Music as an embodied experience of Triune symbolism and communion.’ [4, p. 286] Although this article focused on works by Olivier Messiaen dedicated to Saint Sacraments, we noticed a certain similarity of Claudel’s view on this matter.

#### Episode 4

The formal structure of Act III, Scene 2 is characterized by an interconnection of the theatrical and the musical structural elements. The musical episode of the responsory in Latin is followed by the verbal episode of the dramatic dialogue between Mara and Violaine in French. Multilingualism is the discerning feature of the sound space in this episode. Claudel avoids monotony in the development of the sound dramaturgy by juxtaposing contrasting episodes which are spoken or sung in different languages. The parameters of the intonational characteristic features of the sound space are the varied nuances of speech intoning. In the beginning of the dramatic dialogue, there is a domination of the narrative intonations of Violaine’s spoken word that encourages Mara to continue reading the central portion of the Christmas Mass.

The fragment of Violaine’s reading from the sermon of Pope St. Leo is defined by psalmodic intonation. The sermon talks about the rejoicing of all Christians in the birth of their Savior. The register of the narration changes here, because the meaning of what is pronounced is universal. There is a speech

modulation observed in the sound space of this episode, i. e. the declarative inflection of Mara’s voice is replaced by intoning with elements of prosody. Following Claudel himself, French researcher Alain Beretta emphasized the paramount importance of actor’s skills of “vocalizing” speech.<sup>6</sup> The dramaturgy of sound and the intonation in speech remained the focus of attention for Claudel throughout his career.

A modulation of speech is followed by the stage direction which indicates the dynamics and the specific means of sound production: “brilliant and prolonged sounds of trumpets are very near. Loud shouts resound from the forest’. Mara also exclaims: “The King! The King of France!” What is worth noting here is the spatial juxtaposition of dynamic planes and a differentiated use of the sound space elements on the part of the playwright: ‘Once again the, unutterably piercing, solemn, and triumphant blare of the trumpets.’”

The indication at the modulation in Mara’s voice reveals Claudel’s intonation strategy. The dramaturgist defines the following Mara’s line as to be pronounced in a hushed voice: “The King of France is hurriedly riding to Reims.” Thereby, Claudel indicated the transition from prosody to normal unemphatic intonation in regular speech.

Three commentary notes by the author outline the sound space of the next part of the sisters’ dialogue in Episode 4: “Silence <...> Pause. Silence.” Alain Beretta noted that silence was a significant factor of the sound palette in Claudel’s mystery play.<sup>7</sup> In the same way that in Maurice Maeterlink’s symbolist dramatic plays silence conveys the deep meaning of what occurs in them, the pauses in the “miracle scene” from Claudel’s mystery play contribute to discovering its highest spiritual sense.



### Episode 5

This episode reveals the juxtaposition of the verbal and vocal planes in the narration: Mara's reading about Divine wisdom alternates with the "invisible" chorus and the soloist singing the responsorial psalm for the Christmas Mass in Latin. The choral part contains texts of praise for the Blessed Virgin Mary: "Beata viscera Mariae virginis quae portaverunt aeterni patris filium." The descant soloist starts a prayer to the Holy Virgin after the chorus, singing "Ave, Maria, gratia plena, Dominus Tecum" ("Hail, Mary, full of grace, the Lord is with thee"). The chorus repeats the words of the canonical prayer after the soloist. The end of this musical dialogic excerpt is noted by the author's indication of a "pause." The interaction between the temporal dimensions, just as in Episode 3, demonstrates itself in the middle of the "miracle scene," while the drama is played out in multiple languages adjacently to music. The intoning of the liturgical Latin alternates with the declamation in French. The art of intoning the meaning (which is the music) engages with the art of psalmody and thereby creates the rhythmic and tone space of Act III, Scene 2 of the mystery play. According to Mikhail Bakhtin, the Latin phrases of the mass remain the "never-dying elements of the archaic dimension."

### Episode 6

The sisters' dialogue in French contains the culmination point of the drama in Act III, Scene 2, in which Mara in her bitter distress demonstrates her repentant remorse. "Violaine, I am not worthy of reading this Book! <...> I wish I could be different," she confesses. Claudel's indication of "*silence*" remark eloquently demonstrates the playwright's perception of the deep mystery

of the human soul, which reveals a certain hereditary continuity in the principles of his intellectual drama from Maeterlinck's symbolist works for the theater. Mara's words enhance Claudel's idea about the deep repentance of Violaine who has followed for a long time the path of humility and self-sacrificing love for her neighbors.

### Episode 7

The musical part of the Christmas Mass marks its culmination point as an extended responsorial in Latin which contains a hymn of praise for the Virgin Mary, the *Gloria*. In the sound space of Episode 7 a particular type of interaction between the elements is created, namely, the various intonations of the author's voice, which define the meaning of the comment, and the intonations of the exultant rejoicing of the soloist and the chorus which sing the responsorial in the canonical Latin.

The musical fragments for the responsory are structured according to the playwright's instruction about separation of the vocal parts by means of long pauses. Psalmic intonation and triumphant exclamations are proper to singing a responsory which is developed on the melodic modes of the Gregorian chant. The pause, as a semantic unit of the musical fabric, contributes to the form-generation at the boundaries of the music and the theatrical sections of the continuously developing action.

### Episode 8

In Act III, Scene 2, the culmination of the drama, the sacred mystery unfolds: Violaine's dead baby girl is brought back to life. Claudel comments on the moment of the miracle by inserting his instruction: "A sudden muffled cry." The sound space of the "miracle scene" is characterized by Violaine uttering a soft cry of surprise: "Ah!"



One noteworthy feature of 20th century music and dramatic theater is asserted in the sacred place of the mystery play *The Tidings Brought to Mary*. The main heroine's voice is joined by the author's poetic intonation. The latter adds up to the following commentary: seven subsequent instructions by the author infer changes of Mara and Violaine's state of mind.

Claudé skillfully conveyed the interaction between the picturesque/symbolist elements of the landscape scenery and the sisters' exalted amazement: "The first flush of dawn appears." Christmas morning brings the miracle that unfolds before the sisters' eyes. The development of the dramaturgy of sound reveals a plethora of intonation complexes which convey tints of amazement, exaltation and exclamatory prayer. The dramatic meaning of the sisters' dialogue becomes evident as Violaine solemnly proclaims: "For unto us a child is born!" Quoting the Holy Bible, she switches from declaiming to prosody: "I bring you good news that will cause great joy for all the people..." The stage direction follows: "The little bare foot of a baby, moving lazily, appears in the opening of the cloak."

Violaine, solemnly citing verses of the New Testament in a measured tone, infers the profound meaning of Christmas. This universally means that the message of Jesus' birth fills everyone with joy. A line from the main character's part reaffirms that the verses from the Gospel of St. John are relevant: "...but when her baby is born, she forgets the anguish because of her joy that a child is born into the world" (John, 16:21). Mara takes the child from under the cloak and cries out: "It lives!" This is the part where Claudé expressed the Christian idea about the synthesis of the temporal and the eternal.

Claudé discerned the symbol of youth among the images of eternity which bring joy. This is the image of Jesus as a child. The playwright argued that the only way to be young is to be eternal. This point is interpreted by Lenart Škof in the article "The Sacred Night of Sleep, the Idea of a Child, and the Respiratory Poetics of Peace." [5, p. 39]

### **The poetic scene of the cold dawn as a comment**

The succinct stage direction serves a passage from the culmination to the final Scenes 9 and 10 in Act III of the mystery play. This is a verbal description inspired by Claudé's imagination. Violaine appears and makes a few steps upon the heather. By the first light of the bitter cold morning, the pine and birch forest hoary with frost, and at the end of an immense snow-covered valley, seeming very small on the top of its hill but clearly etched in the pure air, the five-towered silhouette of Mont Sainte Vierge. The aforementioned comment and the nocturnal scene with a description of the winter forest from the introduction to Episode 1 come across as rhymes that make up the dramatic arc. The inflection of the author's lyrical voice is marked by "generic intonation" (a term coined by Dr. Valentina N. Kholopova). This also provides an essential element of the sound space.

### **Episode 9**

In the Prayer of Praise to God, which concludes the Christmas Mass, it is possible to uncover a convergence of the so-called earthly and heavenly dimensional vectors of the mystery. "Peace on earth to men!" Violaine exclaimed, joined by Mara. "And the face of the Father appeared on the earth born again and comforted," states



the last line of the main heroine which concludes Act III scene 2. The sound space of this episode is pervaded by lofty poetic declamation.

### Episode 10

A silence mark separates the final episode of the “miracle scene” from the previous one. Musical arches are all too apparent, when it comes to arranging the sound space: the bells of Mont Sainte Vierge, which ring the *Angelus* in honor of Mary, resonate from afar with the bells chiming in the second episode of the “miracle scene” and those at the beginning of the Prologue to the mystery. The song of the bells is involved in organizing the sound space in Act III Scene 2 of *The Tidings Brought to Mary*.

After making the sign of the cross, Violaine begins reciting a prayer. The bells are joined by chanting and psalmody. The final episode of the “miracle scene” is comprised of loud sighs of the revived baby, as well as of Mara’s emphatic questions and declamation, which provides for quite an extended range of sound.

The silence mark, which precedes Mara’s final line, highlights the significance of the extraordinary event. Mara is marveling at the drop of milk she sees on her daughter Aubaine’s lips. Being black at the time of her birth, like those of her mother, the girl’s eyes turned blue as if she took after Violaine. By making a miracle of resurrection happen, Violaine shared her motherhood with her sister. The phenomenon of a virgin mother renders the main heroine’s image of a saint comparable to the Holy Virgin Mary. Thereby Claudel expressed the universal meaning of the 20th century mystery.

Among other things, a postcolonial reading of *The Tidings Brought to Mary* has been undertaken as part of research

in African and Caribbean literature, on which Claudel had had an avowed impact. In that sense, the relations of gender and power, marginalization and migration have been treated about in the article titled “L’Annonce faite à Marie: From African legacy to a postcolonial reading” by Mireille Ahondoukpè. [6, p. 76]

To summarize, Claudel considers the structures of *The Tidings Brought to Mary* Act III scene 2, 1912 edition, to be theatrical-dramatic / musical-theatrical forms; the compositional structure of the scene is based on the interaction between the elements of rhythm and intonation. In the “miracle scene,” the dramaturgy of sound principles is implemented: Claudel combines rhythm and intonation complexes of speech elements (narration, reciting, declamation, prosody), sound signals (horn and trumpet sounds) and chiming bells. The sound space is filled with chanting chorus and solo singer inflections together with elements of noise (cries, shouts, exclamations).

Claudel elaborated a strategy of speech modulations for the dramaturgy of sound in Act III, Scene 2 of *The Tidings Brought to Mary* in the 1912 edition. The musicality and harmony of sound elements lies at the core of this strategy.

The sound space of the “miracle scene” is characterized by the rhythmic alternation of speech and silence, the inherent pauses being meaningful parts of the entire music and drama.

The stage directions, which set the stage for the “miracle scene,” also add to the drama of the mystery: its lyricism is a key element of the sound space.

Arranging the sound space in Act III, Scene 2 of *The Tidings Brought to Mary* in the 1912 edition, led to eternalizing the universal meaning of the 20th century mystery by renewing the old genre.

## Notes

<sup>1</sup> For more on this question see: Losev A. F. *Passion for Dialectics: the Philosopher's Literary Reflection*. Moscow: Sovetskiy pisatel'. 1990. 320 p. (in Russ.)

<sup>2</sup> See about this: Beretta A. *Claudiel et la mise en scène: Autour de L'Annonce faite à Marie (1912–1955)*. URL: <http://books.openedition.org>. Edition imprimée. P. 540.

<sup>3</sup> For more detail on this question, see: Mazouer, Charles. *L'Annonce faite à Marie, mystère? Renaissances du mystère en Europe*. Strasbourg: Presses universitaires de Strasbourg. 2015, pp. 175–184.

<sup>4</sup> Cascetta A. Le tragique et la foi dans L'Annonce faite à Marie de Paule Claudel. *Bulletin de la Société Paul Claudel*. No. 206, Paul Claudel vu d'Italie (2e trimestre, juin 2012), 3–5, p. 14.

<sup>5</sup> Lécroart P. Le chœur dans les musiques de scène de L'Annonce faite à Marie (1912–1941). *Bulletin de la Société Paul Claudel*. 2012. No. 4 (208), p. 47.

<sup>6</sup> See about this: Beretta A. Op. cit., p. 572.

<sup>7</sup> Ibid.

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*Information about the author:*

**Valentina V. Azarova** – Dr.Sci. (Arts), Professor at the Department of Organ, Harpsichord and Carillon.



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*Информация об авторе:*

**В. В. Азарова** – доктор искусствоведения, профессор кафедры органа, клавесина и карильона.

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