

Oronyms of Monsalvat and Valhalla in Dramaturgy of Wagner's New Myth "Lohengrin"

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Abstract

The paper deals with the following elaboration levels of opera myth in Wagner's "Lohengrin": the semantic functions of the Monsalvat and Valhalla oronyms, concentric dramaturgy as a sign of the reverse time of the chronotope-sacra. The research is based on the principles of mythoperology, musical onomatology, encyclopedic, intro- and extra-mythological types of analysis – scientific fields of musicology and methodological principles developed by the author of this paper. Valhalla and Monsalvat fulfilled at different times the similar functions (world resurrection mountain, castle, dwelling of heavenly warriors of light), which gave the sacred oronyms meaning of semantic twins in R. Wagner's opera. "Lohengrin" opera transmythology, which takes place in the era of destroyed Klingsor, is based on a confrontation between Wunder and Zauber, a duel for the rule over Brabant (Midgard). Four large circles (the circle of Monsalvat, the narrative circle, the circle of Dei Judicium, the vow circle), two small circles, two transitional or intermediate circles (conspiracy and Valhalla) structure the content of the musical-scenic whole. The sacral centre of the opera myth is interpreted through scenes 4 and 5 act 2, where the conflictive opposition between Valhalla and Monsalvat acquires public form. According to the doctrine of "transcendental philosophers", R. Wagner's new opera myth acquires the value of a fragmentary formed encyclopaedia-chaos, which is dominated by the rigid logic of artistic form design with the pattern of freedom.

Keywords: romantic *docta stilo*, transmythology, opera, chronotope-sacra, German-Scandinavian world.

Introduction

The following elaboration levels of an opera myth in Wagner's "Lohengrin" are considered in the paper: the semantic functions of the Monsalvat and Valhalla oronyms, concentric dramaturgy as a sign of the reverse of the chronotope-sacra inherent in opera as a myth (Ivanova & Mizitova, 1992). The research is based on the basics of mythoperology, musical onomatology (focused at studying mythologized toponymy), encyclopedic (consideration of a "new myth" as a manifestation of romantic *docta stilo*), intro- and extra-mythological types of analysis – scientific fields of musicology and methodological principles developed by the author of this paper. Where the oronymic content structure provides R. Wagner's opera myth with a vertical dimension, then, concentric dramaturgy contributes to the formation of "Lohengrin's" spherical cosmology (Cherkashina-Gubarenko, 2002). As an example of author's transmythology, Wagner's "Lohengrin" is based on the interaction of several different mythological-based stories. The medieval legend of the Knight-Swan is accompanied by the hidden signs and symbols of German-Scandinavian mythology, summarized in the image of the sacred mountain of the ancient world – Valhalla

(Porfirieva, 1988). The function of mediators between the worlds is vested upon Lohengrin – Knight of Monsalvat and Ortrud – Radbod’s daughter, who, through evil spells, tries to recover the value of the rulers of Midgard (Brabant), lost in Christian times, to the gods of Valhalla.

The plot and dramaturgy of Wagner's “Lohengrin” structure corresponds to the study of the new mythology and concept of “art of all arts”, developed within the inheritance of “transcendental scholars” F. Shelling (1966; 1998) and F. Shlegel (1983) at the turn of XVIII-XIX centuries. The new mythology study as a system of principles for the construction of the art of the future, to create a theoretical and artistic conception, to which R. Wagner was inclined at the new stage of romanticism development, interacted with retrospective one – addressing the myth as the first matter, of which everything was created, as the bosom of religion, art, science, philosophy (Koenigsberg, 1983). R. Wagner's opera creative work is distinguished by a *new mythological conception and prediction* aimed at constructing art models of the future (Kholopova, 2001). R. Wagner's operas embodied the dreams of “transcendental philosophers” as to the arts synthesis, embodied in the Gesamtkunstwerk models, which united under the sign of the “new myth” religion, history, poetry, music, drama, fine arts (Abraham, 1998). As an expression of the “transcendental consideration art” (according to F. Shelling), R. Wagner's operas, which present a system of characteristic notional images – concepts of the new mythology doctrine (love, longing, doubt, fate), emerge as the embodiment of the philosophical spirit of the Romantic era. According to the “transcendental philosophers” doctrine, R. Wagner's new opera myth appears as a *fragmentarily created encyclopedia*, dominated at the signs of freedom and anesthetized chaos by the rigid logic of designing an art form built on the basis of *arabesque* (Beketova & Kaloshina, 1999).

The formation of R. Wagner's operas myth-making on the grounds of a new-mythological encyclopedia-chaos in the form of fragmentarily created arabesque requires an appeal to an encyclopedic analysis of music aimed at revealing the actual infinity of the author's ideas and scientific interpretation of their realized artistic content embodied in art form. Encyclopedic analysis, designed to examine the examples of the “art of an art” (according to F. Shlegel), involves the manifestation of extramusical impacts on the musical art, facilitates the decipherment of codes, allusions, veiled quotes, symbols that refer to other artistic and extraartistic texts (Wagner, 1978). Based on the synthesis of research approaches (in particular, onomatological, numerological, as well as such traditional approaches as cultural, comparative-historical, comparatively-typological, systemic, semiotic), the encyclopedic music analysis emerges as a *research method* that allows studying musical models as new mythology as an intertext phenomena corresponding to the laws of romantic *docta stilo*, unity of processes of rationalization and imagination, fragmentation and processivity of the artistic thinking.

Monsalvat and Valhalla semantics in the structure of the chronotope-sacra of the Wagner’s opera myth “Lohengrin”

Disclosure of the multidimensional symbolism content of Monsalvat and Valhalla in the musical dramaturgy of R. Wagner's opera myth “Lohengrin” requires, based on the application of methodological foundations of mythoperology (Roshhenko, 2014), a definition characteristic of the musical drama of the chronotope-sacra structure. The peculiarity of functioning of the *mythologized onomastics* objects in the chronotope-sacra of the “Lohengrin” musical dramaturgy – *the opera of the name* – is that it covers not only anthroponymy, based on the study of proper names that are significant in the reformatory operas by R. Wagner (Roshhenko, 2007, Roshhenko, 2018), but toponymics as well. Oronyms play an important role in the structure of the “Lohengrin’s” mythological toponymics (in this case – name of the mountains), the establishment of regularities,

functioning of which in the symbolic context of *opera as myth*, allows identifying the hidden meanings of the musical drama that contribute to the expansion of its semantic field.

The study of Monsalvat and Valhalla symbolism in the musical dramaturgy of R. Wagner's opera myth "Lohengrin" is based on the development of this study author's ideas in the fields of: mythoperology (Roshhenko, 2014); musical onomatology, the methodological principles of which are extended not only to the study of mythologized anthroponymy in the form of their own onyms and appellatives, which function in the musical dramaturgy of the opera myth (Roshhenko, 2018) under the laws of "expanded magic name" (according to A. Losiev's (1991) definition). It is also based on the study of mythologized toponymy, that is, the establishment of the symbolism of oronyms in the dramaturgy of Wagner's *opera as myth*. The paper uses intromythological (Roshhenko, 2014), onomatological (Roshhenko, 2007) methods of analysis, as well as an encyclopedic method of music analysis, intended for study of artistic models as a manifestation of romantic *docta stilo* (Shelling, 1998; Roshchenko, 2004), system manifestation of explicit and hidden meanings in the symbolic "new myth" structure – "encyclopedia of art of the future", which like "prophase mythology, symbolically generalizes the scope of available knowledge" (Roshhenko, 2001).

It would seem that opera place and time are defined by the composer: Antwerp of the first half of the X century (according to author's note), where the fate of Brabant is being decided. It is this earthly dimension that is associated in the opera with *Midgard* – the middle, earthly world of German-Scandinavian mythology. At the same time, invisible, and sometimes unannounced, mysterious, other worlds are introduced into the chronotope-*sacra* of Wagner's *opera as myth*, the mention of which or the presence of their attributes, give them the meaning of mythological reality, the possibility of interfering with earthly life. The worlds surrounding Antwerp are represented by Monsalvat and Valhalla. *Monsalvat oronym* as an analogue of the heavenly country is featured in the finale of the musical drama, its anagnorisis – at the beginning of Lohengrin's story ("*...liegteine Burg, die Monsalvat genannt*"). Here, Monsalvat is defined as a "holy land", "mountain", "temple", Holy Grail repository – sources of pure Faith. Where Monasalvat oronym was introduced at the beginning of the story of the knight of the Grail, then, its proper name – at the end. The last phrase of the Heavenly Hero story (its climax) reproduces his origin, pedigree and finally the name: "From the Grail the knight came here to you: my father Parsifal, his king; his knight, Lohengrin is my name!" ("*sein Ritter ich bin Lohengrin genannt*").

Unlike Monsalvat, there is no direct mention of Valhalla in the opera. Instead of the mythologized oronym of Valhalla, in the centre of the opera's second act – Ortrud's "prayer", who for the first time remains alone on stage and openly expresses her true feelings, introduces the names of the former owners of the sacred mountain of the German-Scandinavian pagan world. The daughter of the leader Radbod seeks help from the ancient German gods – Wotan and Freya, who turned from the lords of light Valhalla into the embodiment of hell. According to laws of the romantic *docta stilo*, the proper name entered into the artistic context contains the hidden plot, which contributes to the deepening of the content of the art work. By proclaiming the names of the gods of old Valhalla, Ortrud awakens the powers of the otherworld, personified by a married couple who in the past occupied the summit of the German-Scandinavian pantheon. An army of dead warriors – the Einherians – are ready to die, led by their Valkyrie, who is awaiting for a martial horn signal. The further Ortrud's revenge in the opera act takes place with the help of the ancient German gods: the demonic Valhalla helps its ambassadress, who aims to conquer Brabant.

In addition to the central scene of 2 act, the reference to the vengeance of the *old gods* (that is, the gods of Valhalla) is contained in the final scenic remark by Ortrud Frisian of the Final III act. In the scene of seeming triumph the daughter of the leader Radbod, revealing the mystery of the

enchanted Swan, cannot hide her joy: Brabant, abandoned by Lohengrin, will remain without a ruler. This means that the *old gods* (albeit non-personified ones, since Ortrud does not call their names here anymore), seem to have a chance to continue fighting for Midgard, even after the Knight of Monsalvat abandons it. The old gods support to the end their ambassadress in fight against Monsalvat, in the name of a revolution in the mountain symbolism semantics, and return of Valhalla's global power. Where the mention of the old god's vengeance is short-lived, the musical symbolism of Valhalla and the underground power of its gods transforms Ortruda's final remark into a rather developed solo scene of a seeming, premature triumph. The orchestra party recovers the type of stormy triplet texture, wave-like movement, reduced harmony, and the vocal party recovers the wide interval jumps that created the atmosphere of demonism characteristic of the "prayer" of Valhalla's chosen one from the first picture of the second act. The old gods of ancient Valhalla are ready for awakening, for going out of the darkness of the underground mountain, in order to gain power over Brabant with the help of the Einherians. However, the Divine Miracle, performed by Lohengrin as Monsalvat envoy (Swan conversion into Gotfried), instantly destroys the magic of sorcery.

Functional-typological and mythological-symbolic types of analysis will contribute to the discovery of the Monsalvat and Valhalla significance in the sacred time space of Wagner's opera myth "Lohengrin". Monsalvat and Valhalla oronyms have a system of shared sacred functions actualized at different historical times of the German-Scandinavian world development: Valhalla, as an embodiment of pagan mythology, transcends the symbolism of Monsalvat – the embodiment of the Christian culture beliefs. Both Monsalvat and Valhalla appear as analogues of the *world mountain (omphalos)*, which connects the three worlds – celestial, terrestrial and underground. Symbolizing the heavenly land, ascending to a paradise, the world mountain itself becomes its embodiment. The peaks of both world mountains appear as *analogues of the Light*. There are *castles* on the peaks of both mountains as continuation thereof. The centre of each castle has a *sacred hall*, where celebrations, mysterious rituals, banquets of soldiers of the light residing in sacred castles take place.

The levels community of Monsalvat and Valhalla sacred symbols is observed at the *ornithological level* as well. Two black crows, sitting on Wotan's shoulders as his advisers, the embodiment of the trickster nature eternity, are symbols of the supreme power of the pagan god of fire. Two white birds – a dove that fills the Holy Grail with new power, and a swan – symbol of Grail knight – is the mediator between the secret Monsalvat and the earthly life. The *contrast of colors* – white and black – is part of the Monsalvat and Valhalla sacral features.

The functions are similar of divine powers located on the pagan and Christian mountain peaks. In German-Scandinavian mythology, Wotan is the God of the Sun, Fire, and Light, the Lord of the bright heavenly army of Einherians, the bearer of wisdom and knowledge. The Lord God, who in Christianity appears as the Sun, possesses the heavenly host, formed of angels of light, led by the Archistratigus Michael. From the beginning of the formation of both symbolic systems – the pagan and the Christian – the *warriors of light* appear as the incarnation of the heavenly power – the keepers of sacred knowledge, bearers of courage. Pagan, and subsequently Christian warriors of heaven have common external attributes – armor, spear, sword, as well as the common function of the guards and defenders of divine justice. Both Valhalla and Monsalvat are the *mountains of the resurrection*, symbolizing the transition to eternal life.

Valhalla and Monsalvat, represented by a system of common attributes and functions, acquire the value of semantic counterparts in the chronotype-*sacra* of the German-Scandinavian world. However, at the same time, significant differences in the functioning of the common

functions carriers contribute to the division of once sacral chronotope into two symbolic worlds. The division is due, first of all, to the interpretation of the supreme divine power. Since Christian monotheism has come to replace pagan polytheism, the interpretation of the warriors of light has also taken on a different meaning.

The Wotan Einherians lead a double life. They are the source of formation of Wotan's dead army. When a dead hero is raised to Valhalla on his black, winged, wild horse, Valkyries – the martial daughters of the ruler of the world and light (Wagner's "Flight of the Valkyries" dedicated to this solemn transition of the dead heroes to eternal life) – to the realm of the eternal feast in the holy Asylum of the old gods – he joins the celestial life (the eternal celebration of past and future victories in the sacred hall of the old gods) while remaining dead. However, the Einherians, who gave their lives for their native land on the deadly battlefield, are celebrating victory in their paradise only during the daytime. At night, they return to earth to continue fighting enemies, replacing deadly tired live warriors. While staying dead, the Einherians carry out their duty after death.

Wotan gathers an army of fallen heroes, preparing for the last battle of the gods who have suffered the twilight times. Feeling the signs of the Ragnarok – pagan apocalypse – the monster Hel will come out – from the bowels of the earth, from the pagan hell – its mistress, leading the live dead ready to fly up into the sky on their scary vessel. A battle will begin between the pagan paradise and hell involving two dead armies, one of which is the embodiment of the light and the other – of the darkness. Unlike Valhalla's dead warriors, *Christian knights* – guardians of the Holy Grail – stay on the summit of Monsalvat as alive and go down as alive to the earth for the sake of justice. If the resurrected night warriors of Valhalla remain dead, the knights of Monsalvat acquire eternal life without knowing death.

Returning to the above structure of functional identities inherent in the sacral symbolism of Monsalvat and Valhalla, the following conclusion is necessary. Valhalla and Monsalvat had similar functions at different times of the formation of mythological consciousness in the Germanic-Scandinavian oecumene. The time primacy belongs to Valhalla – the embodiment of the pagan beliefs of the pre-Christian era, the place of the pagan gods and Einherians. The adoption and spread of Christianity among ethnic groups of Scandinavian world led to the birth of another symbolic system and, as a consequence, the displacement of pagan mythology and its attributes beyond the heavenly sacral chronotope in the structure of the German-Scandinavian world. After all, one mythological picture of the world has no place for two sacred objects with almost completely identical functions: there must be only one sacred mountain claiming the role of the World one, the function of omphalus. However, the displacement in the system of mythological thinking does not mean destruction: the immortal does not die, moving to the world of "dead life" (Golosovker, 1994). The gods and heroes of the pagan mythology, as well as their associated attributes, reincarnate after adopting Christianity, moving to the other side of reality. Valhalla overturns allegedly, losing its original World Mountain function as an analogue of paradise. It transfers to an underground locus free of the Christian celestial hierarchy, acquires a chthonic status, becoming a mirror image of its own past. At the same time, the glowing with a celestial light Monsalvat takes its former place. From the incarnation of Asgard Valhalla translates into the Utgard symbol, joining the Helheim (Hel's kingdom of the dead) – an analogue of the ancient German hell, to the war with which eternal Wotan was preparing. The Brabant had Midgard function remained. Since that time Valhalla leads war against Monsalvat for regaining its previous status as a kingdom of light, as well as for possessing Brabant, because the one, who owns Midgard, is the ruler of the world. Having passed through the "entire curve of content" (Golosovker, 1986), given the ghostly

underground life, Wagner's Valhalla tries to regain its former status as a world mountain rising to the heights of the heavenly paradise.

A total transformation of Valhalla takes place under condition of displacing beyond the world of light. Wotan, from the heavenly god of light at the medieval times, metamorphoses into a chthonic deity – the Wild Hunter, patron and leader of the dead army (Roshchenko, 2000, Roshchenko, 2001). From now on, its goal is to replenish its ghostly army, which has lost its former grandeur by attracting lost souls tempted by ghostly grandeur. Together with the Commander, its light in the past army has also changed. From now on, it is a dead post formed by numerous sinners, including Cain and Ahasuerus, who also appear as chthonic entities, demonized beings. The time of the appearance of the Wild Hunter and its dead post on the surface of earth has not changed: they appear at dusk, in the evening, spreading horror among the living. The dust, the wind that accompanies the flight of black wild hunting horses, turns them into ghosts, shielding their figures from the eyes of frightened witnesses. However, the Commander's hypostasis remains after Wotan, the chthonic deity, though both the commander himself and his army are changing.

A conversion similar to what happened to Valhalla and Wotan in the Christian world also happened with the pagan Venus. This metamorphosis is revealed by R. Wagner in “Tannhäuser” (1843-1845), preceding “Lohengrin” (1845-1848). Wagner's Venus turns from the goddess of Olympus – as the embodiment of light and divine love – into a chthonic creature, whose dwelling place is an underground mountain of temptation. Unlike Valhalla in “Lohengrin”, the metamorphosed Venus Mountain is presented in “Tannhäuser” as a dramatic character.

From the beginning of a terrible transformation (the loss of imperious power) *Valhalla becomes a rival of Monsalvat*. Valhalla's goal is to reclaim its previous grandeur, take its former place, for which it tries to turn over the universe, destroy the sunny Monsalvat. To this end, it sends to the earth its representative – Ortrud, giving her the function of Valkyrie: she captures the knight, who previously acted as an embodiment of charity. Her primary purpose is to acquire Brabant converting it into a Valhalla surface shelter. As a result, a hierarchy is being shaped within the sacral chronotype of the German-Scandinavian mythology, the “top” of which is formed by Monsalvat, and the bottom – by the hellish Valhalla. This is exactly the hierarchy of artistic universe designed by R. Wagner in the “Lohengrin” opera.

R. Wagner synthesized in “Lohengrin” two independent mythologies, one of which is formed around Valhalla, while Monsalvat is the centre of the other one. It is on the basis of their opposition that the composer creates a musical drama (we emphasize that no Valhalla exists in the legend of the “swan knight”). As a result, Wagner's “Lohengrin” (like other reformatory musical dramas of the composer) acquires a trans-mythological significance, and the terrestrial chronotopic dimension of operatic act – a meta-historical scale. Loengrin's operatic transmythology, due to symbolic structures, reflects the war between two religions.

A manifestation of the confrontation between Monsalvat and Valhalla is the deployment of the opera act as a duel between *Wunder* and *Zauber* (Miracle and Sorcery). The struggle between *Wunder* and *Zauber* is an important aspect of Wagner's operatic mythmaking (see “Tannhäuser” opera analysis (Roshchenko, 2007)). The myth motive of enchanted Knight plays an important role in the deployment of Wagner's operatic transmythology based on the confrontation between miracles and sorcery. The migration of the mythical motive of the enchanted knight in the development of opera dramaturgy is indicative. For Tellramund, whose consciousness is overshadowed by the sorcery of Ortrud, Lohengrin is an enchanted knight. However, it is exactly Friedrich Tellramund, in the past – the glorious knight, acquires this function under the influence of Ortrud's evil sorcery. The *mythological motive of the ban* is also attached to the confrontation of

"miracle and enchantments", which, according to Ortrud, poisons Friedrich's mind, bears witness to the celestial knight's appurtenance to the world of Zauber. The Zauber World is the realm of Ortrud: she places doubt in the heart of the quick-tempered knight that Lohengrin is the embodiment of God's miracle. It is Ortrud, who presents him as an enchanted knight (1st scene 2 act). There is a change in heroes' functions: God's messenger transforms before Tellramund's eyes into the embodiment of Zauber, and he himself (before his own eyes) – into the embodiment of justice. This is the tragedy of Friedrich von Tellramund. His death (with a sword in his hands!) in the second scene of *Die Walküre* (Act 3) from Lohengrin's hand allows us to conclude that Friedrich is dying according to the law of Valhalla's knightly honour: he is the only Einherian, whom Wotan (Wild Hunter) can engage to his dead army. However, his "Valkyrie" – Ortrud, who initially chose Tellramund as Valhalla's future warrior, initially regarded him only as a victim, renouncing her obligation to accompany the enchanted knight on his final journey to Valhalla. Her mission is to continue struggling for Brabant – Valhalla's "foothold". Only under the condition of victory of the pagan Valhalla – a symbol of the ancient German-Scandinavian gods' power – over the Christian world, symbolized by Monsalvat, would her oronym, according to the laws of mythologized onomastics, begin to sound.

The otherworldly, unannounced sacral chronotope of Wagner's operatic myth is not exhausted by the confrontation between Monsalvat and Valhalla. The introduction of the name Parsifal – the King of the Grail – brings the plot to the opera developed in the last opera-mystery by R. Wagner (1882). Together with the name of Parsifal – the holy innocent – "Lohengrin" seems to have the whole plot introduced of R. Wagner's latest opera, including the image of Klingsor – another enchanting mountain and castle, the embodiment of *Zauber*. Due to the mention of Parsifal, Klingsor joins the confrontation between Monsalvat and Valhalla. As Monsalvat's rival, Klingsor becomes Valhalla's conditional accomplice.

The time of "Lohengrin's" action development as an operatic myth is the era of the destroyed Klingsor. Parsifal's victory, return of the sacred spear to Monsalvat symbolizes the death of Klingsor, triumph of *Wunder* over *Zauber*. The correlation of the plots of these Wagner's operas represents the role of mythological reverse time: beginning of the legend that precedes "Lohengrin" can be found at the end of the operatic heritage of the composer. The name Parsifal, introduced to the final story of Lohengrin, contains mention of the past: behind, there is former (and in the system of R. Wagner's operatic heritage – future) duel between Monsalvat and Klingsor (magician and castle). We can observe the vague allusion to Klingsor also in Lohengrin's structure: the location of Valhalla's image in the Ortrud's prayer in 2 act corresponds to Klingsor's vision in "Parsifal" (subject to different volumes of relevant scenes). Valhalla and Klingsor appear in both "Lohengrin" and "Parsifal" as visions: short-lived (in the 1848 opera), extended – (in the 1882 opera). However, the ghostly vision in both operas appears as defeated – where Parsifal destroys the Klingsor, the castle of the stunner, then, the ghost of Valhalla, which claims its former place in the mythological chronotype, is destroyed by his son Lohengrin.

The historical correlation between "Lohengrin" and "Parsifal" reflects the significance of the reverse time role in Wagner's operatic mythology. Ortrud is the bearer and harbinger of the demonic part of the Kundri duality. If Ortrud imitates only the "depth of purity" in the dialogue with Elsa (2nd scene II act), then Kundri is indeed between two worlds. If the demonic in the image of Ortrud triumphs, then the Kundri party is distinguished by the sacrificial transition to divine light. The theme of confrontation of light and darkness in Wagner's operatic work is often expressed through the composer's appeal to the "mountain" symbolism – the symbolism of "magic mountain" (for example, in "Lohengrin", "Tannhäuser", "Parsifal"), which acquires the meaning of a stable mythologema-idea.

Concentric dramaturgy as a pattern of the chronotope-sacra reverse time of R. Wagner's opera myth "Lohengrin"

Concentric dramaturgy as reverse time pattern, inherent in the opera myth, appears as a condition for the formation of chronotope-sacra, which develops in the musical and stage dramaturgy of "Lohengrin" through Monsalvat and Valhalla symbolism. The concentric of "Lohengrin" opera dramaturgy arises due to rethinking of the intonational, verbal and scenic content between the conditional onset and no less conditional ending of the opera "circle", which gives the musical drama the hallmarks of transformed repetition. Dramaturgical circles are separated under conditions of functional-semantic unity of the framing scenes. A characteristic feature of concentric dramaturgy in R. Wagner's opera is the presence of a single dramatic centre – a *concentre* around which the large "circles" are described. At the same time, some of the large opera circles have their own dramaturgic centre, which often appears as a conditional *eccentric*. As a result, extending the function of the centre-forming nucleus to a number of scenic positions distant in the opera time space, testifies to the actualization of such a special feature of mythmaking as the "ubiquity of the space centre" (according to A. Losiev).

Four large outer circles combine the sacred fragments of the 1st and 3rd opera acts – polystaged start and outcome of the opera myth, while holding in the concentric unity the majestic, contradictory, infinite meaning of Wagner's "Lohengrin". *Small (internal) dramaturgical circles* are inscribed in the structure of the first and second large circles of the opera, as combined with them by a single semantics. The Valhalla Circle is intermediate in its significance, since it has the signs of large and small circles, introduces to the concentric dramaturgy of the opera myth the figurative world of the underground magic mountain.

The *first large outer circle*, framing the endless content of the opera myth, forms the initial and final vision of Monsalvat, namely Vorspiel, which generalizes the parabolic structure inherent in the development of the content of the musical drama, which is compared with the shape of the Holy Grail as the source of symbolic system of the opera whole (ascension of the Holy Spirit to earth, short stay in the earthly world, return to heaven), and the final scene of unity with heaven. Where the upper world (Monsalvat) acquires the meaning of peculiar "edges" of the Holy Grail, then its "bottom" is represented by the terrestrial world. The first large outer circle in opera dramaturgy is defined as the circle of *Monsalvat*. The image of Monsalvat Mount plays the role of creating not only the hierarchy in the process of designing opera action, but also the circular structure of the time space of the work time space – a similar form of divine bowl. If Vorspiel presents a purely instrumental – illusory – image of Monsalvat, then its final outline of the sacred/magical mountain in the outcome is supplemented by a verbal-stage component, based on transition dynamics from visual to invisible, to the interaction of terrestrial and celestial actions.

The symbolism of Monsalvat formed in the first large outer circle is supplemented by a *small (inner) circle* that embodies the symbolism of the celestial mountain in connection with its interaction with the earthly world. The small (inner) circle within the first outer circle is formed by two scenes of act 1: Elsa's story of her prophetic dream of a celestial protector – Knight in silver armor (another vision of the Grail Mount – scene 2) and the ascension to the earth of the Swan Knight –Monsalvat's messenger (scene 3). The small inner circle appears as a reduced reflection of the first large outer circle. Both large and small circles combine the scenes of Monsalvat's vision and scenic actions of its envoy. Where in the large circle there is a development from vision to ascent to earth, then in the small circle – from vision to the hero's return to the heavenly world of the mountain. The scenic ascent of Lohengrin to the terrestrial world in picture 3, act 1, acquires the *function of eccentric* of the outer and inner circles associated with Monsalvat. This is where the

vision is transformed into a sacralised reality when Knight Swan goes down to the "bottom" of the Holy Grail. The outer and inner circles, united by the symbolism of Monsalvat, appear as symbols of the unity of earthly and heavenly.

Stories about the background to the events of the opera myth, located at the beginning and at the end of the musical-scenic action, form the *second large circle* that frames the opera's scenic action. The second *narrative large circle* of opera action is the *circle of prehistory of events* is formed by two knight's stories about the prehistory of "Lohengrin" events. The first of the stories, positioned at the beginning of scene 1 act 1, is owned by Friedrich von Tellramund, who gives a distorted prehistory of events: under the influence of Ortrud's charms the glorious in the past hero has turned into a dark knight of Valhalla, who accuses Elsa of murdering her younger brother Gottlieb. The second story, given by Lohengrin – the bright Knight of the Grail, positioned at the end of the opera (after the death of Friedrich subdued by Valhalla's spell); the prehistory of events acquires significance that began in mythological times.

The stories of the knight's heroes, among which the second large (narrative) circle in the dramaturgy of the opera myth is outlined, supplements Elsa's story of her prophetic dream (from scene 2 act 1). Since Elsa's story is dedicated to the description of the Saviour Knight, who appeared before the female character in her dream, it should be noted that all three stories are combined with a knightly theme. As a result, the large narrative circle, while retaining its original volume, is internally divided into two parts – two small circles. Elsa's story acquires the significance of the *eccentric* of the opera's narrative act.

Elsa's stories of prophetic dream have *dual function* in the opera dramaturgy of musical drama. The grapheme of the small circle of Monsalvat visions intersects herewith the eccentric of the second large (narrative) circle – the circle of prehistory of events. The double significance of the end-to-end dramaturgy stage testifies to its decisive role in the structure of the opera whole. Indeed, in the context of male stories about the prehistory of opera events (about the past), Elsa's story fulfils the prophetic function of anticipation of the future. As for the significance of Elsa's story in the context of deploying visions of Monsalvat, it is that Brabant's heir appears here as the first eyewitness to the unseen Knight manifested in her dream.

The two scenes of Dei Judicium form the *third large circle*, which also brings together the first and third acts. The *circle of Dei Judicium* is the third "arch" that holds the mythologized content of the opera. The first scene of Dei Judicium is of multi-stage and fragmentary nature. Its leitmotif complex (fanfare ascending triplet motif with the sounds of a major three-tone, recitative with one sound of the Messenger – a kind of timbre-functional twin of the King, an ascending octave passage with thirty-second time values) in the form of a prototype appears for the first time at the end of scene 1 act 1, at the end of Friedrich von Tellramund's story, for the second, third and fourth time – after Elsa's story of a dream (the second half of picture 2 act 1). Finally, in the third picture of act 1, there is a scene of Dei Judicium (*Gottes Urteil*). Due to the repeated return of the theme of Dei Judicium, the first act acquires the characteristics of rondel composition. Dei Judicium scene from act 3 appears as an echo of the act I: since the beginning of the circle of Dei Judicium is conditioned by the expanded exposure of the musical action, while its completion appears as a fragment of a multi-stage outcome.

The *fourth large circle – the vow circle* is formed by the dialogues of love between Elsa and Lohengrin, which are also presented in acts 1 (scene 3) and 3 (scene 2). If, in act 1, Elsa gives makes an oath to Lohengrin to "put to rest doubts" without asking for his name, then, in act 3, young wife breaks the oath, which further leads to the outcome of the opera act – return of the Grail Knight to Monsalvat. The *circle of conspiracy* is of a peculiar structure in the context of the opera myth

dramaturgy between Ortrud and Friedrich against the Swan Knight and his fiancé, Valhalla against Monsalvat. Initiating at the beginning of act 2 (scene 1), the circle of conspiracy should end in scenes 4-5, act 2, when conspirators publicly disagree with the judgment of Dei Judicium, trying to influence Elsa to arouse doubt in her soul with regard the unknown Knight, but suffer a repulse. This structure of the circle of conspiracy, completely inscribed within the boundaries of act 2, makes it possible to classify it as *small* one. However, despite the fact that during the further development of the opera action, the separated conspirators never act as a couple again, the circle of conspiracy through its disjointed representatives continues its development also in act 3, acquiring in this context the value of a peculiar complement to the development of the serpentine conspiracy. The scenes that complement the circle of conspiracy include the completion of the circle of Dei Judicium in the act III, topped by the scene of Friedrich's death, and, second, the premature triumph of Ortrud from the Final of act 3, ending with the defeat and death of the female character of the underworld (belongs to the end of Valhalla circle, see below). Such imposition of semantic functions of the final stages of the dramatic circles is a testament to their direct relation to the Final of the Opera, where its meaningful content is summarized. Under these conditions, scenes 4-5, act 2, acquire the significance of centre of the circle of conspiracy (the variability of dramaturgical functions), rather than completion. Therefore, the circle of conspiracy (subject to the extension of its transformed content to act 3) acquires the meaning of *transient*, *intermediate*, that is, having signs of both small and large circles.

The function of *Valhalla's* imaginative and thoughtful circle in the dramaturgy of the "Lohengrin" opera myth is ambiguous. The beginning of the Valhalla circle comes from the Ortrud's "prayer" to Wotan and Freya contained in the middle of scene 2 act 2. The ending of Valhalla's circle falls into the Final of the opera (the last solo scene of Ortrud – her premature triumph regarding the possibility of awakening and returning of the old gods). Valhalla's circle emerges due to two solo scenes of Radbod's daughter, connected with the awakening of the underworld. The positioning of the final part of this circle (brief triumph and defeat of Ortrud) corresponds to four similarly large circles in the "Lohengrin" dramaturgy, which makes it possible to add Valhalla circle to the number of large ones. However, the beginning of Valhalla circle, located in the middle of act 2, is too far from act 1 as the source of large circles in opera dramaturgy. Such structure and arrangement of Valhalla circle in the context of the opera whole makes it possible to give it a *transient*, *intermediate function* (as well as a circle of conspiracy) between large and small analogues.

The necessary task of studying the specificity of "Lohengrin" concentric dramaturgy is to determine the *dramaturgical centre* around which large circles of opera myth are built. The condition for the acquisition by a certain scene of the role of the counter-centre in the concentric dramaturgy of the opera myth must be the existence of a conflictive collision within its boundaries of attributes and systems of worldview inherent in the symbolic systems of Monsalvat and Valhalla. After all, such large circles as, for example, the second (narrative), the third (circle of Dei Judicium), combine Christian and pagan within their limits. At the same time, the concentric dramaturgy of the opera shows also a certain alternation of circles belonging to the world of Monsalvat and Valhalla. Therefore, in the opera concentre, first, there must be signs of the competition between the carriers of the Monsalvat and Valhalla symbols. Concentre should have a centre forming function with respect to each of the large circles we have singled out in the dramaturgy of opera myth.

Based on this requirement, scenes 4 and 5 act 2 of opera myth correspond to the concentre function of the "Lohengrin" concentric dramaturgy, which previously acquired the significance of

completing the circle of conspiracy or its centre. Such imposition of functions testifies to the complex form of opera dramaturgy, which embodies the idea of struggle for the human world between light and darkness, which, in disguise, changes its inherent shades. When Ortrud obstructs Elsa's solemn journey to the temple, to the triumph of light, the invasion of dark forces causes sorrow in Brabant's Princess soul. Doubt implanted by Ortrud in Elsa's soul causes the forbidden question to arise in the love scene of act 3, which will determine the outcome of the opera myth. The fourth and fifth scenes of act 2 appear as intersections, collision of effectual forces of opera act development, dramaturgic breakdown in its structure. Here, the main idea of the opera – Valhalla and Monsalvat's struggle for the right to own Midgard – moves to a personal level of confrontation between Ortrud (protegee of the old gods) and Elsa, guarded by the Knight of the Holy Grail. Here, for the first time, Ortrud publicly states her claims to Elsa and claims her rights.

The large and intermediate circles of the opera myth are described around scenes 4 and 5 of act – the point of intersection of the musical-poetic action, its centre. Here the epic and the lyrical are replaced by dramatic. The conflicting content of the circle of Dei Judicium from the celestial-underground and knightly-male levels of incarnation extends to the feminine ones. Elsa again becomes the spiritual centre, through which the struggle of the heavenly and underground forces takes place. Numerous references to Lohengrin and Friedrich's duel scene from opera's act 1 suggest that scenes 4 and 5 of act 2 acquire the significance of the centre of circle of Dei Judicium. In addition, scenes 4 and 5 of act 2 also acquire the significance of Valhalla circle, there is a strengthening of the grounds in order to distinguish, despite its initial phase, the signs of a large circle in the opera dramaturgy. Concentric dramaturgy, as a sign of the inherent mythmaking of the reverse time, allows rethinking, based on mirror inversion approach, the functions of the start and the end in the opera whole. Monsalvat return to the light, extended to Mitgard, immerses the opera act into the world of eternal harmony, where a duel with Valhalla appears as a conquered evil.

Conclusions

Various narrative layers interact in the artistic time space of Wagner's "Lohengrin", as the model of a new myth, generalized by sacral oronyms of Monsalvat and Valhalla. The semantics of Monsalvat and Valhalla in the formation of the musical dramaturgy of R. Wagner's opera myth "Lohengrin" – an opera of the name – is defined by the principles of mytho-operology, a science based on the synthesis of myth and operology the principles; the use of musical onomatology is extended to the fields of mythologized onomastics: anthropo- and toponymics. The role defined of explicit (Monsalvat) and hidden oronyms (Valhalla, as well as its analogues – the Venus Mount and Klingsor) in the structure of the mythologized toponymics of Wagner's "Lohengrin". The regularities of their functioning in the symbolic context of *opera as myth* allow establishing the hidden meanings of musical drama, which contributes to the expansion of its semantic field.

In the verbal component of the "Lohengrin" opera myth, Valhalla oronym (unlike Monsalvat) is absent. Ortrud's "prayer" (scene 2 act 2) has proper names introduced of the former rulers of German-Scandinavian mythology, which contain a hidden story about the sacred mountain of the old world. Valhalla and Monsalvat have been assigned similar functions at various historical stages (the World Resurrection Mountain, the Castle with the Sacred Hall, the dwelling place of the heavenly warriors of light, the birds), which gave the sacred oronyms the meaning of semantic doubles in R. Wagner's opera. Christianization led to the displacement of pagan mythology beyond the limits of sacred chronotope. The single mythological picture of the world has no place for two sacred objects, which functions coincide. Valhalla, occupying an underground locus, turned into a *rival of Monsalvat*. "Lohengrin" operatic transmythology is based on the

unification of the sacred stories of Valhalla and Monsalvat into a storyline, the confrontation between *Wunder* and *Zauber* (like in “Tannhäuser”). The introduction of the name Parsifal to the Lohengrin’s story (scene 3 act 3) contributes to engagement of plot analogies with Klingsor – the mountain-castle, embodiment of *Zauber*, rival of Monsalvat in Wagner's last opera. The time of “Lohengrin's” act development is the era of the destroyed Klingsor: R. Wagner's early opera appears as an afterword to the composer's last mystery. Through the semantics of explicit and hidden oronyms in the toponymics of *opera as myth*, the idea is revealed of the confrontation of light and darkness, Christianity and paganism, a duel for the rule over Brabant (Midgard).

The four large circles in opera dramaturgy – the circle of Monsalvat, the narrative circle (the circle of prehistory of events), the circle of Dei Judicium, the vow circle; two small circles, which complement the semantic structures of the first two circles, and the circles of conspiracy and Valhalla (fulfil an intermediate function between large and small circles), frame and structure the content of the musical-scenic whole, giving it the characteristics of a sacral chronotope. The sacral centre of the opera myth is interpreted through scenes 4 and 5 act 2: here the conflictive opposition between Valhalla and Monsalvat acquires public form, embodying in a pointed form the main idea of the opera myth. Small circles in opera dramaturgy are placed in the first and second large circles supplementing their content.

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