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**DRAMATIC CONDITIONALISM OF OPERA CHARACTER  
IN THE LIGHT OF DIALOGIC APPROACHES:  
TO THE PROBLEM DEFINITION**

*The article developed a definition of dramatic opera character, determined by the dramatic aspects of the opera image as a prerequisite for realization of the opera character. Dialogic criteria of stage behavior evaluation of opera characters are proposed, varieties of cathartic resolution of dramatic opera collisions are specified. The question about the need for a dramatic deepening of the professional skills of opera singers is set.*

*Keywords: dramatic character, opera performance, dialogue, game, catharsis.*

Applying of the most general terms, we can say that universals of human knowledge, such as the personality - the personality - the character to the typology of opera images and creative practice of opera singers is a particular theoretical problem, interdisciplinary position and the value of which is determined by the hard-synthetic nature of the opera, including art of theater and drama.

Modern understanding of the role of stage features of opera singers indicates the revival of the first and basic, fundamental “genre memory”, actualization of the primary, both external situational applications, and internal obligations of opera aesthetic creativity. At the turn of the evolution of modern opera, even if individual author the composer's directorial efforts seeks to return to its theatrical nature of the species and upgrades in this musical-creative “déjà vu” nature of the game genre. Consequently, a key moment in the creation of the image of the character of the opera, opera performances as a unit, it is *the definition and presentation of a dramatic nature*.

*The purpose of this article* - to determine the range of methodological issues, that allows us to develop a definition of opera and dramatic character and to segregate its creative practical conditionality.

As it is rightly pointed by Vladimirov, when we talk about nature as applied to the image of man in art, we mean the *typical character*, but take into account its relationship with the living human personality in all the diversity inherent traits and qualities [4].

The purpose of opera in its immediate scenic reality, the achievement of which is carried out by every opera production, is to present convincingly artistic and aesthetic quintessence of the lifestyle, therefore, the method of thinking and feeling individual personality, the significance of nature that caused it psychological uncommon, at the same time , demonstration and recognition. We can say that a defining thing in the image of the opera character becomes typical and exclusivity antinomy: it is a very bright person in the typical life circumstances or a typical man in an exceptional combination of events which often acquire the fatal thrust.

Both of them being recreated on the opera stage and being the main prerequisite to the formation of a dramatic opera-game character, requires significant opera singers acting, possession of equipment and imaginative reincarnation and role scenic behavior. It is no accident that leading contemporary opera performers-singers have excellent external data, which include possession of physical kinetics, psychosemantics gestures and facial expressions; vocal exercise, literally - the execution-content image is just one, although leading in aesthetic terms, term individualized image of character of the opera.

Characterological properties of opera image determine its degree of realism; but opera is not authentic character of this life, and possess the qualities of the art of illusion by which it appears generalizing, typifying and individualizing in the same time. *The dramatic convention of opera character* is a necessary condition for its brightness, persuasiveness, memorability. It consists of multiple artistic elements, including musical expressiveness. However, leading means *is* stable *positioning* of the opera stage character in relation to the other characters, the ethical system of character roles, which is built on the basis of individualized figurative characterological concept. The importance of the stability of the evidence cited by S. Vladimirov in determining the nature of ancient aesthetics, according to Aristotle, in the etymological art history according to S. Averintsev, in dialogue phenomenology, according to Bakhtin [4].

Thus, the ancient tradition meant set of personality traits as the character that determine the constancy of its behavior in different situations. In the ancient representations of human characterology a certain psychological trait always dominated, becoming sufficient indicator of personal existence (a gossip and a liar always remain so, and the noble hero is always true to his ideals, and so on). Interpreting the etymology of the term “character” in his Greek use S. Averintsev writes: “The word in the original meaning is either cut print or depressed impression of the seal, therefore, a clean-cut and still frozen plastic look that is easy to detect without error among all others” [1, p. 55]. This character can be seen and explore how some thing objectively existing phenomenon, which, according to S. Averintsev points to “root non-dialogness” of Greek culture. Even about Socrates, on the basis of Plato's dialogues, the investigator judges as “radical non-dialogical man”, “who in the heat of the dispute is entirely impervious, invulnerable, unattainable for any other “I” [1, p.53].

However, dialogueness is attributive feature of any cultural and personal-psychological phenomenon, although it can appear in different forms and types of positions. The most dynamic stance, leading to the notion of semantic multiplicity of consciousness and polyphonic stratification of meaning, studied the writings of Mikhail Bakhtin on the basis of the analysis of Dostoevsky's prose. As pointed out by Vladimirov, it turns out that in the novels of Dostevsky there are no characters in the

Aristotelian sense, as static givens, and the leading party is the struggle of the individual, continuity of internal transformation, a mismatch with itself, overcome fate in achieving their own humanity. Thus, discursive way, indirectly, appears paradoxical nature of human nature, which is consistently implemented in the process of historical development of human ideas about it: consistency, stability and mobility, variability; static and dynamic beginning. Both of them disclosed in the communicative process, ie in dialogic way, and *have no opportunity to demonstrate beyond communication*.

*Consequently, dialogueness, involvement in a dialogic process at various levels - this etymological quality of human nature, which is being consolidated, is amplified in the case of artistic reproduction of nature.* Therefore, the characterological content of opera image can be determined based on the forms and types of dialogic interaction, alleged genre form of opera. Hence its system spreads the composite structure and, along with the structural definition and semantic tightness. Opera character is known, valued, experienced in relationships and in relation to a different type of character, by moving through characterological field of opera works.

Counter-movement of opera characters contributes to the understanding of each. This statement may be supplemented by the thought of Bakhtin's understanding of the orientation of the subject: "The meeting with the Great as something determining binding - is the supreme moment of understanding" [2, p. 366]. "Meeting" in the poetics of Bakhtin regarded as chronotopic motif that can receive and metaphorical, and symbolic application performs certain composite function (is complication, sometimes culminating or isolation of the plot), acquires its own antinomy submotifs - acquisition - loss uznanie - neuznanie but Bakhtin gives it a universal cultural significance, considering the equivalent of the concept of contact [3, p. 247-248]. Most importantly, it found "a high degree of emotional value intensity" of the chronotope [3, p. 392].

The above allows to create a new context for assessing the emotional and affective nature of the content of the opera character, convert it to a higher level of abstraction, and, in particular, allows you to understand the reason for mentioning Vygotsky thought of Aristotle that poetry (art, music - VP .) The language should sound as "outlandish". Explaining found Lipps effect "psychological dam" – so-effect in the tragic "impressions", Vygotsky commented it as follows: "I have a higher degree of feel and a human value *in the other* (emphasis *added*), in enhancing the experience, what it means to be a man ..." [5, p. 263].

"The complicated transformation of the senses", "clever" artistic emotion, "emotional thinking" revealed not as a contradiction between the positive and negative directions form (in particular, in a tragic relationship), as well as overcoming the mundane, commonplaces of everyday ways of responding "special" caused the nature and effect of art as a dialogue "own" – "alien" and wrapped

response interaction “foreign” – “their”, “meeting” with self-delimitation, isolation, non-freedom at the same time, with their right to choose, “act” “participants” in being involved in the other boundaries of the possibilities ... This brings to the *discussion* of the problem of *consciousness* in the works of Bakhtin, the researcher not only raises the question of the freedom achieved in self-consciousness, but also draws attention to the specific nature of this freedom - just like *freedom of consciousness, meaning, therefore, true*, as opposed to the freedom of being that is relative, changing the composition of life, but not his sense of not being a creative force, can easily become violent, “Does the unconscious to the conscious of? In other words, if a person is only with itself, that is lonely? No change there is at the root of all events of human existence? It really is. Here there is something absolutely new: overman, over-me, that is a witness, and judge of *the whole person* (of me), therefore, no longer a man, *no longer I*, but *another* .. Reflect yourself in the other empirical, through which we must pass to *me for myself* (whether *me-for-myself* can be alone?). Absolute freedom of this me. But this freedom can not change being, so to speak ... material - it can only change the *meaning of life* ... The truth is not unique to the being and existence of the knowing and sayings ... “[2, p. 361].

A special quality of artistic nature is its meaningfulness as a result of the meeting with the “other” as a confirmation of its “reasonableness” is directly implemented in the ways of behavior and statements. According to V.S. Vladimirov, “... this “reasonableness” or the ability to accurately express poetically, to prove his point of view is the property of each actor to the extent that it has the author of the tragedy. Here the nature of nothing depends. It is not the nature of the chorus, though this *actor*” [4, p. 85]. It is difficult to fully agree with this idea, since each actor, even collectively, is in the scenic representation of expression of a certain attitude, a certain characterological position.

The nature is a psychological appearance of the person and effective immanence of his inner life, he embodies dramatic ethos relationship personifies the ethos, because every character is hiding the human person as reasonable and “talking”, that is, the ability to express the content of his consciousness, to find internal and external form this expression. Through this collective identity in the drama of human destiny are identified the forces that affect the choice of life course, therefore, determine the logic of artistic reproduction of his way to stage a theatrical production.

Thus, in the ancient tragedy by the action and expression, including the choir, to do with him “fatal” laws of life are imprinted. “But that's the feature drama - and that does not pass by Aristotle - that these forces can not stand on their own, they find expression still in the characters and their actions collisions, the twists and turns and intersections destinies. In other words, Aristotle had raised the problem of interaction between the general and the individual in a dramatic, although the notion of

"character" he used a completely different, much more limited sense" [4, p. 85].

Development of the opera is due to the nature of the aesthetic mode of opera works. Always staying as "a drama through music", the opera involves basic ways of cathartic resolution of the drama in the difficult context of character-dialogical relations, that is the specific compositional and dramaturgic means. These methods can be defined as an epic, tragic, comic and grotesque and lyrical. They have different semantic techniques to achieve catharsis as the final aesthetic effect.

So, the logic of the Incarnation of the epic nature leads *to* a declarative *type of catharsis*, directly next to the claimed compositional techniques; it is also linked *klaritivny type of aesthetic "purification"*, explains by comparing different groups of techniques, however, are saved and declarative elements, for example, in the key moments of the final approval of the idea.

Tragic and comic characters find their justification in the cathartic *veils, detached type of catharsis*, which is based on the realization of the semantic unity of composition and basic compositional techniques (composite "games") after completion of the work; In this case, however, may participate and claritive composite functions.

The lyrical character suggests *eliminated way of "cleansing" associated* with avoiding the usual ways of associative perception of the image, the emerging "in the depths" of the previous, reaching self-sufficiency in relation to a new understanding of figurative (including - musical) speakers.

The above types of catharsis by compositional logic, correspond to the basic groups of dialogue possible in the "space of character" operatic works. In accordance with the typology of dialogue proposed by Bakhtin, we point out that "dialogue of identification" and a "dialogue of the consent" is characteristic of declarative form of catharsis for the "disidentification dialogue" and "dialogue of differences" - claritive for "nostalgic" dialogue, "dialogue default" and "forward-looking dialogue"- is eliminated.

The compositional and aesthetic complexity of the opera character sets requires the solidarity of creative features of contemporary opera singers, so to speak, of his professional multiversioty.

It is expedient to raise the issue of interspecies differences theater and drama and musical arts, specifically highlighting the specificity of musical means of expression - music as an artistic language, including bringing the concept of the musical content of theatrical creativity. Update in modern directorial interpretations of an event-dramatic models known, stable-repertory samples opera genre requires, firstly, activating psychological approach to role characterological problems of an opera singer, and secondly, increasing attention to some didactic issues, namely, that, how to teach opera singers to recognize "a dramatic nerve" musical art, to develop their own intuition acting as the key to a holistic understanding of the role of image

content, design performance.

For contemporary art is indicative of the process of theater art genre interference, that is oncoming traffic - the imposition of genre forms of drama and musical theater, acquires a special significance for the opera practice. The border between the dramatic and musical theater from the moment of "the emergence of the tragedy from the spirit of music," has always been to some extent arbitrary. It is appropriate to recall here and experience J.B. Lully, literally copying the manner of recitation M. Shanmele to create a national system of intonation operatic recitative and dramatic innovations of Wagner and dramatic "fluctuations" of Verdi and the process of formation of Russian opera and other.

Today, the most actively interact genre trends Theater of Musical Comedy and Drama Theatre, which is due to an attempt modernizing and "making serious" - the theme of elevation - the contents of the first and an attempt to democratize and popularize the contents of the second. Do not remain aloof cinema and television with their musical serials, equally affecting all types of theater producers, but most of all "infect" their technology and special effects of modern genres of operetta, musical, finally opera.

New technological stage "contamination" are the focus of opera directors to the extent that they (the filmmakers) expect singers of special stage behavior and expression - *dramatic in its main task*. And here there is a very interesting contradiction: the technological convergence of musical and dramatic theater preserved a substantial distance between the professional actors of these types of theater institutions, as well as between the educational systems of their training. If drama theatre today is to educate himself for "singing actors", the opera house and today is concerned about the formation of "acting singers", ie academic opera singers, capable of convincing dramatic play and the free stage behavior, to creative activity and personal dynamics.

Thus, the main difficulties theatrical genre interferential process and the task of overcoming them always lie "on the shoulders" of performers and are largely dependent on their personal creative possibilities. As is known, the system Stanislavsky requires constant memory of the border between the actor systems inherent feeling of personal properties and game way as the subject of empathy. However, more importantly, *the authorship* of opera artist as the creator of a dramatic nature, backed by the music side of the image, expressed in a convincing presentation of *a possible new identity as the real* - acting and experiencing, connecting reality and illusion in stage opera performances.

For example, the reference category in explaining the nature and function of the nature of the opera becomes a *game, including Bakhtin's notion of "the game borders" between the author and imaginative content of the product, as well as a number of concepts such as intentionality, participants (aesthetic disinterestedness)*

*conditionality*. From the combination of these concepts identified phenomena creating an opera character becomes a means of achieving what Bakhtin called “third dialog” or “the perfect over destination”, referring to the sense-and “a sense of meaning.”

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### **PROBLEMS OF CONTEMPORARY MUSIC PEDAGOGY AND PERFORMANCE**