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STYLE FOUNDATIONS OF OPERA G. VERDI: TO THE PROBLEM OF THINKING IN THE OPERA.

Objective. The lasting introduction of the West European opera, primarily of the romantic Italian opera, into the repertoire of the Chinese opera theater necessitates the assimilation by the Chinese vocalists of the stylistic principles of European opera creativity, the knowledge of the history and theory of the opera genre in that variety that is recognized as the classical basis of opera. In this regard, it is especially important to determine the contextual factors and the musical and semantic content of the national style in the opera - in their interaction and compositional integrity and in connection with the work of G. Verdi as the central figure of the Italian opera school. **Methodology is defined** by the works of musicologists, addressed to the problem of musical style and musical semantics, cultural studies devoted to the phenomenon of the style of the epoch, the style of culture, the national style, aesthetic and musicological works connected with the study of opera history and, in particular, the Italian opera and works of G. Verdi. **Scientific novelty.** The article reveals the contextual factors of the formation of the national opera style, including its cultural significance, based on this figurative and dramatic content of the operas of G. Verdi is explained from the standpoint of national-style dominants of the performing tradition. **Conclusions.** The historical approach to the phenomenon of style becomes most fruitful in the field of questions about the genesis of a particular style direction and about the transition from one style formation to another (that is, about the style contiguity) and especially necessary in matters of national style. In his operas, Verdi subtly demonstrated the difference between the utopian nature of inner aspirations and the tragedy of external realization - in outer life - of his main characters, so the inner contrast of the leading image in his operas can be defined as a contradiction between tragedy and utopia. It is precisely in the clash of these principles that the essence of the aesthetic conception of the composer's operatic works is given, which determines the integral musical-style decision of the opera.

Keywords: musical semantics, style of culture, national-style principles of opera thinking, historical paradigm of opera creativity.

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Стильові основи оперних творів Дж. Верді: до проблеми оперного мислення.

Мета роботи. Міцне впровадження західноєвропейської опери, перш за все, романтичної італійської опери, в репертуар китайського оперного театру обумовлює необхідність засвоєння китайськими вокалістами стильових принципів європейської оперної творчості, пізнання історії та теорії оперного жанру в тому його різновиду, який визнаний класичною основою оперної творчості. У зв'язку з цим, особливо важливим є визначення контекстуальних чинників і музично-семантичного змісту національного стилю в опері - в їх взаємодії і композиційної цілісності і в зв'язку з творчістю Дж. Верді як центральної фігури італійської оперної школи. **Методологія** визначається працями музикознавців, звернених до проблеми музичного стилю і музичної семантики, культурологічними дослідженнями, присвяченими явищу стилю епохи, стилю культури, національного стилю, естетичними і музикознавчими роботами, пов'язаними з вивченням історії опери і, зокрема, італійської опери і творчості Дж. Верді. **Наукова новизна.** У статті виявляються контекстуальні фактори формування національного оперного стилю, в тому числі, його культурологічна значимість, ґрунтуючись на цьому образно-драматургічному змісті опер Дж. Верді пояснюється з позиції національно-стильових домінант виконавської традиції. **Висновки.** Історичний підхід до явища стилю стає найбільш плідним в області питань про генезис того чи іншого стильового напрямку і про перехід від однієї стильової формації до іншої (тобто про стильовий суміжності) і особливо необхідним в питаннях про національному стилі. У своїх операх Верді тонко показав відмінність між утопічністю внутрішніх прагнень і трагедійністю зовнішнього здійснення - у зовнішньому житті - своїх головних героїв, тому внутрішній контраст провідного образу в його операх можна визначити як протиріччя між трагедією і утопією. Саме в їх зіткненні дана суть естетичної концепції оперних творів композитора, яка визначає цілісне музично-стильове рішення опери.

Ключові слова: музична семантика, стиль культури, національно-стильові принципи оперного мислення, історична парадигма оперного творчості.

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Стилевые основы оперных произведений Дж. Верди: к проблеме оперного мышления

Цель работы. Прочное внедрение западноевропейской оперы, прежде всего, романтической итальянской оперы, в репертуар китайского оперного театра обуславливает необходимость усвоения китайскими вокалистами стилевых принципов европейского оперного творчества, познание истории и теории оперного жанра в той его разновидности, которая признана классической основой оперного творчества. В связи с этим, особенно важным является определение контекстуальных факторов и музыкально-семантического содержания национального стиля в опере - в их

взаимодействии и композиционной целостности и в связи с творчеством Дж. Верди как центральной фигуры итальянской оперной школы. **Методология** определяется трудами музыковедов, обращенных к проблеме музыкального стиля и музыкальной семантики, культурологическими исследованиями, посвященными явлению стиля эпохи, стиля культуры, национального стиля, эстетическими и музыковедческими работами, связанными с изучением истории оперы и, в частности, итальянской оперы и творчества Дж. Верди. **Научная новизна.** В статье выявляются контекстуальные факторы формирования национального оперного стиля, в том числе, его культурологическая значимость, основываясь на этом образно-драматургическое содержание опер Дж. Верди объясняется с позиции национально-стилевых доминант исполнительской традиции. **Выводы.** Исторический подход к явлению стиля становится наиболее плодотворным в области вопросов о генезисе того или иного стиливого направления и о переходе от одной стиливой формации к другой (то есть о стиливой смежности) и особенно необходимым в вопросах о национальном стиле. В своих операх Верди тонко показал различие между утопичностью внутренних стремлений и трагедийностью внешнего осуществления – во внешней жизни – своих главных героев, поэтому внутренний контраст ведущего образа в его операх можно определить как противоречие между трагедией и утопией. Именно в столкновении этих начал дана суть эстетической концепции оперных произведений композитора, которая определяет целостное музыкально-стилевое решение оперы.

Ключевые слова: музыкальная семантика, стиль культуры, национально-стилевые принципы оперного мышления, историческая парадигма оперного творчества.

Relevance of the research is conditioned by the fact that the problem of style in music is one of the few problems that always and to the same extent concern theoreticians and practitioners, aestheticians, musicologists and composers, performers, listeners. Its peculiarity is that it touches on the most important aspects of a person's relationships and culture created by him: involvement and separation, responsibility for what is happening in the world and, on the contrary, responsibility for his only destiny as the fulfillment of the common task of the person's semantic realization.

The interaction of style and "life", cultural experience occurs in an indirect way, in which the genre in our case is given a special role in the genre of the opera. Thus, the interaction of semantics and symbolism in opera creativity can be regarded as the interaction of genre and style conditions of musical creativity.

Analysis of research papers and publications. The formation of musicological ideas about style directly depends on the evolution of this phenomenon and is determined to the greatest extent by the historical boundaries of style in music. The complexity of this area of musicology is explained by the fact that the concept of style reveals three overlapping trends. The first of them is determined by the metatheoretical and aesthetic-philosophical validity of a significant number of musicological categories, the compulsion of which increases in those cases when musicologists turn to general humanities (primarily to questions of the history of culture). This trend can be observed in articles and studies by N. Gerasimova-Persidskaya, M. Druskin, E. Zinkevich, V. Konen, T. Livanova, E. Markova, S. Tyshko and others.

Second is caused by active interaction of musicology with art history disciplines, especially with literary criticism; for this tendency, the historical factor is also the most important, because it is due to the long historical centuries-long interaction of music with other kinds of art, the formation of autonomous musical content on the basis of synthetic

genres, verbal poetic texts and etc. This trend is most clearly manifested in the works of M. Aranovsky, E. Zinkevich, L. Kiyanovskaya, T. Livanova, M. Lobanova, E. Nazaikinsky, A. Samoylenko, N. Shakhnazarova and some others. The third tendency in the development of the style category (that is, in the study of style as a phenomenon and as a concept) has a specific musicological character and testifies to the possibility of the advantage in some cases of musicological terminology in comparison with the generalized art criticism or aesthetic, on the initiating character of musicological thought in relation to other humanities. This trend is observed in the studies of B. Asafiev, V. Zaderatsky, I. Kotlyarevsky, V. Medushevsky, A. Sokol, V. Kholopova, S. Shyp and some others.

Purpose of thesis. Strong penetration of the West European opera, first of all the romantic Italian opera, into the repertoire of the Chinese opera theater causes the necessity of adoption by the Chinese vocalists of the stylistic principles of European opera creativity, the knowledge of the history and theory of the opera genre in that variety that is recognized as the classical basis of opera. In this regard, it is especially important to determine the contextual factors and the musical and semantic content of the national style in the opera – in their interaction and compositional integrity and in connection with the work of G. Verdi as the central figure of the Italian opera school.

Methodology is determined by the works of musicologists, addressed to the problem of musical style and musical semantics, cultural studies devoted to the phenomenon of the style of the era, the style of culture, the national style, aesthetic and musicological works regarding the study of opera history and, in particular, the Italian opera and works of G. Verdi. Scientific novelty. The article deals with the contextual factors of the formation of the national operatic style, including its cultural significance, based on this figurative and dramatic content of the operas of G. Verdi is explained from the standpoint of national-style dominants of the performing tradition.

Statement of basic material. The problem of style in music, in particular, as the basis of a specific genre form, is one of the most complex and, at the same time, relevant in musicology. Particularly responsible in this connection is the appeal to the composer of the distant past, and also to the tradition of the national school associated with the attempt to represent, recreate the artistic world of the era, the author and his characters. At the same time, the question inevitably arises of an adequate performing reproduction of a musical work, which is always problematic to a certain extent. The researcher who writes about the

adequate perception of the artistic phenomenon, in our case, the operatic work of the composer of the romantic era, first of all, shall take into account the ideas of his time as an accessible criterion of objectivity of his approach: it is impossible to completely move to another epoch, having renounced his time. This is how the most important factor of the art dialogue with the artistic tradition comes into play, in particular, the reception of G. Verdi's operas in the performing operatic creativity of the 21st century, which is especially difficult for musicians ethnogenetically connected with the extra-European type of culture.

E. Chigareva emphasizes that our age has recently begun and it is too early to make global conclusions about its capabilities and originality. The only thing that can be said with complete certainty is that it is an epoch of synthesis, a connection that would seem incompatible: classical, romantic, avant-garde, post-avant-garde, western and eastern types of artistic thinking. In this contrasting context, the problem of an adequate perception of the European romantic opera heritage acquires new dimensions. As Medushevsky rightly observes, adequate perception is a historically developing phenomenon, and under modern conditions it is characterized by new properties – increased dialogic, polyphonic, stereoscopic vision of the work in the light of the whole (culture) and part (spheres of culture) [6].

Regarding romanticism in music, musicologists often associate its stylistic and stylistical characteristics with the national-folklore tradition, emphasizing at the same time that the use of traditional material, the appeal to genre-style canons is carried out in connection with the search for the possibility of fuller emotional expression – of a composer as well as a listener. However, the national-style content of music, style semantics as the bearer of the national principle, have a much broader support in the processes of musical thinking and sense formation, and this support opens precisely in the period of romanticism.

Simplicity, humanity, a sense of civic duty and amazing unimaginable modesty – romantically sublime sincerity – are those traits that Verdi can characterize and which he brings to the characteristics of his operatic characters as an essential prerequisite for a style solution of the image. Among Verdi's 25 operas, four are written according to Schiller's plays, three according to Shakespeare, two based on Byron's works, two according to Scribe, two according to Hutterres, and one by Voltaire and Dumas-son. Verdi worked with such brilliant operatic librettists as T. Solera and F.-M. Piave [1; 3; 6].

The plot of "Traviata" belongs to Alexandre Dumas, who wrote two works about the

"traviata" – the "fallen" Margarita Gautier, a real prototype of which, Marie Duplessis, he knew; novel (1848) and drama (1852), both entitled "The Lady with the Camellias," brought the author fame. Now the graves of the writer and Duplessis are next to each other at one of the Parisian cemeteries and are a place of pilgrimage of lovers who surrounded them with the same worship as Romeo and Juliet. However, there is an opinion that, despite the success, it would be better for Dumas, if he first met Violetta Valerie, "La traviata" of Verdi and Piave. Violetta is such a cheerful character, so vivid personality that, in comparison with her, the image of Margarita Dumas turns pale [4].

In many of his plays, Dumas is not just an observer and a psychologist who studies the phenomena of the psychic life of his characters; he is also a moralist who attacks prejudice and establishes his code of morality. He deals with purely practical issues of morality, raises questions about the situation of illegitimate children, the need for divorce, free marriage, the sanctity of the family, the role of money in modern social relations, etc. Dumas undoubtedly attracts great interest to his brilliant defense of one or another principle of his plays; Thus the preconceived idea with which he proceeds to his story lines, sometimes harms the aesthetic side of his dramas. They remain, nevertheless, serious piece of art due to the true sincerity of the author and some truly poetic, deeply conceived images.

At the beginning of his novel, Dumas addresses the readers with unconditionally programmatic words, in which the seriousness of his approach is vivid from the point of view of the problems of literature: "I am convinced that you can create types only by deeply studying people, just as you can speak the language only after a serious study"[8, 125]. Verdi is more impulsive, ardent and unreasonable, in terms of criticism, admitted that he liked "new, significant, beautiful, diverse, audacious" storylines and that's why it's a pleasure for him to work with Dumas's plot. In the mouth of someone else Verdi's statement may seem too enthusiastic, but in Verdi's own words it means that he does not limit himself, like Dumas, to "studying people", but wants to prove the community of human destiny, to show it as if it were his own.

Musical theatre of Giuseppe Verdi is an integral artistic phenomenon, so you can talk about the general principles, the cross-cutting principles of Verdi's operatic poetics. The most vivid expression of Verdi's operatic poetics we find in the so-called Shakespearean operas [7]. They are connected with Verdi's greatest innovation in the operatic genre, which is usually dissembled against the backdrop of the Wagnerian reform. Verdi's innovation

consists, first of all, in a new approach to the operatic genre, namely: Verdi reformes the opera by maximizing the dramatization of all elements. Developing and deepening the orchestral side of the opera, he leaves the vocal line as the basis for expressing the entire development. The desire to find a form of generalization of reality in music led to the exceptional richness and dramatism of melodies.

It is through the collision of human characters that Verdi reveals the contradictions of the surrounding reality. Social acuity, ethical depth and relevance of subjects, the effectiveness of drama and individualizing the concretization of images are the new principles of Verdi's theater. The same characteristics characterize the Shakespearean tragedies, so there is a need to expand the context of Verdi's study of creativity in the light of one of his tendencies, namely, the interaction of Verdi-Shakespeare, by embracing the leading conditions of romanticism.

Shakespeare's dramaturgy had a tremendous impact on Verdi's as a composer. Shakespeare's dramatic art became the basis of Verdi's struggle for operatic realism, for staging and solving in his works the most important ideological and ethical problems of the time. The operas on Shakespearean themes written by Verdi's predecessors and contemporaries, if one leaves aside the question of their artistic value, turned out to be very far from the spirit of Shakespeare's art.

The path to Shakespeare for Verdi himself was winding, long and difficult. This path went through the destruction of the dead traditions and conventions of the old operatic forms, assimilation, deepening, and then overcoming the modern romantic drama of Hugo, the "great opera." This way is the incessant evolution of expressive means, initially limited and not penetrating deep into the character, afterwards powerful, suitable for expressing the subtlest shades of the soul's movement and the endless variety of phenomena of reality. The way to Shakespeare led through overcoming the schematism of operatic drama, reflecting the conventions of subjects and images, to saturation with its vital contrasts, living characters, it marked the ideological deepening of music.

Work on Shakespeare's stories covers several decades. The craving for Shakespeare, of course, is not accidental. According to the composer himself, Shakespeare "is one of my favorite poets who have been in my hands since early youth; I read it now and re-read it "(from a letter to L. Esküdie dated April 28, 1865 [2]).

In the work of Shakespeare, Verdi conquers a deep knowledge of life, people. The

composer preferred Shakespeare to all modern and ancient authors. According to the multifaceted character, the ability to express genuine life contrasts, Shakespeare, according to Verdi believed, surpasses even the ancient authors. By the power of his inspiration Shakespeare creates a diverse world. According to Verdi, by hyperbolizing reality, the writer foresees the future and thereby brings us to the truth of life. It is in this sense that it is necessary to understand, obviously, Verdi's famous words about Shakespeare's creative method: "To copy from reality, maybe very good, but to invent reality is better, much better. It seems to you that there is a contradiction in these words "to invent reality," but ask the father about it (as the composer G. Ordzhonikidze calls Shakespeare).

It could have happened that he met with some Falstaff, but it's hard to imagine that he saw with his own eyes such a villain as Iago, and, of course, never and again never had he met such angels as Imogen, Desdemona, etc. etc., but meanwhile they are so believable! To copy from reality is a good thing, but this is a photograph, not a painting". This was the art of Verdi himself. He embodied stories and ideas with varying degrees of artistic persuasiveness, but his images were never inert and lifeless. The path of Verdi as the artist is the way of the discovery of a man, the conquest of characters. In the best of his works, the composer made those strings that were silent before. He was also an expert on "human hearts" and therefore, "inventing reality", never changed the real world.

Thus, the artistic dialogue between Verdi and Shakespeare is formed as a dialogue of styles and cultures that goes beyond genre and national limitations. It is important to define the musical goal of this dialogue, to find out what innovative methods appear in musical language, musical form, musical drama etc.

You can talk about Verdi's artistic method, i.e. consider his composer's thinking in a broader context as an artistic and aesthetic worldview, as a "worldview style". It is interesting to compare the Verdi's artistic method: firstly – with Wagner's, secondly – with Berlioz's, and thirdly – with Puccini's. Puccini can be considered as a successor to Verdi's ideas, which realized many of his innovative techniques. [7]

The concept of an opera musical metaplot as a single principle of organizing time and space in opera is suggested to be legitimate i.e. as a certain system of chronotopes. In this connection, there is a parallel between the chronotope in novelistic prose (according to the theory of M. Bakhtin) and in Verdi's operas: the opera resembles a musical novel. This typologically aesthetic model in Verdi's operas manifests itself in the purest form (in relation

to musical operatic poetics in general).

Romanization is the leading characteristic of Verdi's operatic thinking, unlike mythologization, epozation in musical thinking of Wagner and Berlioz. Close to Verdi Bizet, but in the traditions of the French lyric opera it was customary to transfer the center of dramatic gravity to action and verbal text. In this regard, we can talk about the polyphony of Verdi's musical thinking, first of all, the combination of various principles of the aesthetic relationship, namely, tragedy, lyrical, lyric-epic. You can talk about grotesque. What is important is that all these principles of aesthetic relations are embodied in connection with the individual traits of characters or one character.

As already noted, a special property of Verdi's operas is portrait, while the methods of external and internal portraying of the hero are divided, that is, the "external" and "inner" hypostases of man are divided. They may not coincide, and in this case the image acquires tragedy features

Verdi creates his image of the man of the era – the "semantic man" as an image of a man who is preoccupied with the search for the meaning of life, personal existence, aspiring to understanding (the difference between Verdian and Wagnerian characters). Therefore, we can talk about the formation of a new concept of an opera character (compare, for example, "Siegfried" and "Othello").

Conclusions. The historical approach to the phenomenon of style becomes most meaningful in the field of questions on the genesis of a particular style direction and about the transition from one style formation to another (that is, about the style contiguity) and especially necessary in matters of national style. In his operas, Verdi subtly demonstrated the difference between the utopian nature of inner aspirations and the tragedy of external realization – in external life – of his main characters, so the inner contrast of the leading image in his operas can be defined as a contradiction between tragedy and utopia. It is in the clash of these principles that the essence of the aesthetic conception of the composer's operatic works is given, which determines the integral musical and stylistic solution of the opera.

Intonational dramaturgy, musical themes of Verdi's operas are directly connected with the development of the characters' images. One of the factors of the new understanding of the character's image becomes autobiography (in general, inherent in the novel genre). The author always identifies himself with the protagonist/main character in one way or another.

In this regard, we can distinguish a group of "Shakespearean characters" (Shakespearean-type characters) – tragedy images that are related to Shakespeare's understanding of the tragic. Their unity is also revealed as the unity of musical expressive, stylistic devices, that is, as the unity of their musical language.

In general, Verdi's operatic poetics raises many new questions on the ethical-aesthetic purpose of the operatic genre, the type of opera character and the dramatic functions of musical characteristic. It also includes the question of the veracity of the original dramatic conflict, and questions related to the disclosure of the logic of the behavior of the main and secondary actors, and the consideration of a complex of such external and hidden features in the traits of the main characters that can be expressed musically and generate new means of musical expression.

In addition, Verdi develops new principles for the dramatic composition of the libretto: the structure of acts and scenes, the distribution of general and private climaxes, according to the development of the ethical essence of the main dramatic idea. He works a lot on questions of stylistics of the opera text, which is the basis of vocal intonation, which, through an effective dramatic word, gets a concrete meaning, in turn, enriching the word with expressive emotional overtones.

In general, in his operas Verdi subtly demonstrated the difference between the utopian nature of inner aspirations and the tragedy of external realization – in his external life – his main characters, so the inner contrast of the leading image in his operas can be defined as a contradiction between tragedy and utopia. It is in the clash of these principles that the essence of the aesthetic conception of the composer's operatic works is given.

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