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## FEATURES OF THE VOCAL-SCENIC EMBODIMENT OF THE CHARACTERS OF THE OPERA.

The purpose of the article is to reveal theatrical-scenic principles and vocal-performing techniques that contribute to the embodiment of figurative characteristics of an opera character. The methodological basis of the article is historical and style, with special attention to the aesthetic origin of the opera and the semantic purpose of music, musicological analytical, theatrical and style approaches. The scientific novelty lies in the consideration of important vocal-performing, dramatic and theatrical scenic aspects of the embodiment of the character of the opera. Conclusions. Thus, when a vocalist works on creating an image of an opera character, one should take into account that the action is treated as a set of human reactions to circumstances, it is part of the action and is subordinated to its motive and purpose. But actions and movements in advance are usually not planned only in the ordinary reality; the stage life, on the contrary, presupposes in the performer deliberate reactions-deliberately visible movements and actions performed on behalf of the character with the sole purpose of revealing the conscious, unconscious or concealed motion of thought, the experience of the hero, that is, the invisible action. Consequently, only in the state of reincarnation of the singer-actor, managing his psychophysics, the character himself manifests an effective freedom.

**Keywords:** opera, opera character, stage image, theatrical scenic means of expressiveness.

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### **Особливості вокально-сценічного втілення персонажів оперного твору.**

**Метою статті** є виявлення театральних принципів і вокально-виконавських прийомів, що сприяють втіленню образних характеристик оперного персонажу. **Методологічна основа статті** полягає в історико-стильовому з особливою увагою до естетичного походження опери та смислового призначенню музики, музикознавчому аналітичному, театрознавчому й стильовому підходах. **Наукова новизна** полягає в розгляді важливих вокально-виконавських, драматургічних і театральних аспектів втілення персонажа оперного твору. **Висновки.** Таким чином, при роботі вокаліста над створенням образу оперного персонажа, слід враховувати, що дія трактується як сукупність реакцій людини на обставини, вона входить до складу вчинку і підпорядковується її спонукальним мотивам та прагне до досягнення мети. Але дії та рух заздалегідь зазвичай не плануються лише у повсякденній реальності; сценічне життя, навпаки, передбачає наявність у виконавця обдуманих реакцій – навмисно видимі рухи і дії, що здійснюються від імені персонажа з єдиною метою – розкрити свідомі, несвідомі або приховані рухи думки, переживання героя. Отже, лише у стані перевтілення співака в співака-актора, розпоряджаючись його психофізикою, сам персонаж виявляє дієву свободу.

**Ключові слова:** опера, оперний персонаж, сценічний образ, театральні засоби виразності.

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### **Особенности вокально-сценического воплощения персонажей оперного произведения.**

**Целью статьи** является выявление театральных сценических принципов и вокально-исполнительских приемов, способствующих воплощению образных характеристик оперного персонажа. **Методологическая основа статьи** заключается в историко-стилевом с особым вниманием к эстетическому происхождению оперы и смысловому назначению музыки, музыковедческом аналитическом, театроведческом и стилевом подходах. **Научная новизна** заключается в рассмотрении важных вокально-исполнительских, драматургических и театральных сценических аспектов воплощения персонажа оперного произведения. **Выводы.** Таким образом, при работе вокалиста над созданием образа оперного персонажа, следует учитывать, что действие трактуется как совокупность реакций человека на обстоятельства, оно входит в состав поступка и подчинено его мотиву и цели. Но действия и движения заранее обычно не планируются лишь в обыденной реальности; сценическая жизнь, напротив, предполагает в исполнителе обдуманные реакции – намеренно видимые движения и действия, осуществляемые от лица персонажа с единственной целью – раскрыть сознательное ли, бессознательное или утаиваемое движение мысли, переживание героя, то есть действие невидимое. Следовательно, лишь в состоянии перевоплощения певца-актера, распоряжаясь его психофизикой, сам персонаж проявляет действительную свободу.

**Ключевые слова:** опера, оперный персонаж, сценический образ, театральные сценические средства выразительности.

**Relevance of the research** under consideration is emphasized by the fact that in virtually all studies devoted to the opera research, an important factor is the synthetism of its genre nature, which although was originally intended to be implemented by theatrical and scenic means, but in the course of evolution, the particular type of musical intonation of the word for a long time occupied a leading place. At the same time, modern socio-cultural conditions dictate new rules and new demands both to directors of operatic works, and to modern opera performers. In other words, despite the most noticeable structural and compositional, stylistic metamorphoses and the domination of the musical beginning as the leading artistic purpose of the opera, its present existence, without reliance on theatrical and stage experience, is almost impossible. An important theoretical precondition of the study is the consideration of the nature of the opera in general, the discovery of genre origins of the opera as an aesthetic phenomenon, which forms and expresses the socialized cultural meanings.

The **purpose of the article** is to identify theatrical-stage principles and vocal-performing techniques that contribute to the embodiment of image characteristics of the operatic character. The methodological basis of the article is historical and stylistic with particular attention to the aesthetic origin of the opera and the semantic purpose of music, the musical-analytical, theatrical and stylistic approaches. Scientific novelty consists in consideration of important vocal-performing, dramatic and theatrical-stage aspects of the embodiment of the character of the operatic work.

**Review of the literature on the problem.** Most of the research aimed at revealing the actual problems of modern opera studies reflects the "musicocentric" research position, as pointed out by M. Cherkashyna-Gubarenko. Consideration in this aspect and recognition of the dominant position of the musical level in the opera as a synthetic genre, contributes to the concentration of musicological attention on the musical score. Based on the musicological analysis of the interconnectedness of the elements of the musical language, it enables us to comprehensively explore the musical patterns, to identify their connections with the cultural-historical context, to discover the innovative features, and to approach the comprehension and study of the semantics of the opera, which in turn will allow the most completely and accurately to reproduce his stage images and characters in the process of deploying an operatic work.

When studying the operatic heritage as a holistic phenomenon, the most important are

the experimental angles that affect dialogical, performing, communicative, creative, and, of course, semantic aspects of creativity. About the wider interpretation of the text of the opera indicates M.R. Cherkashyna-Gubarenko in the article "Reflections on the Opera Phenomenon" [5], which emphasizes the process of some separation of the musical language, as an independent life of the musical layer in the opera, with a focus on the scenography of the opera, to its spectacular side in the productions of modern directors. "In the polyphonic score of the opera the place and the objects involved in the intrigue are their thematic image and sound embodiment. Even relief themes-leitmotifs that characterize symbolic and allegorical concepts (fate, prohibition, magic witchcraft, death) have the potential to be represented in a particular stage image, as modern opera directors are successfully using" [5, 47]. Thus, the author points to an intensifying counter movement between the opera and theater in modern directorial interpretations of operatic works.

**Statement of basic materials.** An important task of creating a musical character is relevant not only for the domestic, but also for the world of operatic culture. Well-known Austrian and German theater director and founder of the theater "Komische Oper" Walter Felsenstein pointed out that he was watching some disappointing tendencies: "sometimes, in very beautiful, aesthetically and musically even productions mounted, he always suffered from the fact that music and singing in the theater sense never were taken quite seriously, and the singing lacked the truthfulness and authenticity of the statement in terms of the portrayal of human characters" [4, 23].

As you know, during the preparation of the stage production of "Eugene Onegin" by P. Tchaikovsky, K.S. Stanislavsky worked with great care on the embodiment of the musical nature, he realized that it laid the tradition of complex drama of the operatic image on the basis of the continuity of the best traditions of the realistic psychological theater, the best achievements of the opera theater, and the outstanding experience of the singers-actors (for example, F. Chaliapin). K. Stanislavsky pointed out that "if every image is a character found by us during the rehearsal, then you always reincarnate in it, by recreating thoughts and actions that are related only to this character" [1, 254].

In this regard, every stage character should be defined and interpreted as a new alive character. Creation a character's personality traits is the leading affiliation of the new personality and involves the restructuring of the actor's mental space in order to create a new original contents, which in turn would give the artist an expressive novelty of the traits and

individual components of the character. Therefore, the performer faces a difficult creative task associated with the need for stage transformation, change the logic of thinking, perception, the rhythm of reactions to the circumstances of stage life, the level of emotionality and ways of expression.

Since the operatic nature is by its nature a scenic phenomenon, it also reveals its realistic properties, because in the personality traits of the character, according to the idea of the playwright, is given for the viewer to know himself. The playwright, composer, as a rule, shows a scenically effective, dynamic character in a combination of typical and personal; the changes that take place in it depend on a variety of circumstances that a performer should identify and analyze in the process of working with the text. In personality traits, the most significant are the changes noted in the case when the relationship is contradictory and unfavorable. This provision refers the performer to the significance of the conflict and the force of the border situation, as well as the tragic mode in the work. Being in a continuous development, characters are determined and stabilized only when the character experiences a border situation and turns out to be changed – victorious or defeated.

Unlike the drama, the character of the operatic hero arises from the music environment, although he undergoes a significant influence on the part of his dramatic basis. Music tells a lot about the nature of the character, if the character of the drama is revealed on the principle of self-determination, self-expression, that is, through action, language (monologue and dialogue), in the opera the revealing of the character's personality traits is also promoted by metro-temporhythmic, melodic-harmonic, musical genre and timbre, piano sound, instrumental, intonational means. During the work of the vocalist-performer over the creation of a stage image and the embodiment of the character of the operatic character, the actor-singer should pay attention to such sources of information as musical content of the image, author's remarks – stage instructions on the psychological or physical condition of the character, information in the libretto and literary sources, in the language the character and indirectly on the comments of other characters; in the self-characterization eloquent is also the timbre, diction, stage game and such special elements as facial expressions, plastic, dynamic shades, meter, tempo, rhythmic drawing; order, tone plan, harmony; orchestration; melodic drawing, phrasing, strokes, pauses in the instrumental and vocal part.

In the operatic work, the leading principle, which initiates and directly auditory imagery, by virtue of which many authors consider the main subject of musical knowledge

"the emotional side of the life of the human spirit" and call music "transcription of feelings", including bearing in mind that their own sphere of music be interpreted as the attitude of a man and to a man (to another person and to himself), but refusing her/him in logical-discursive autonomy. Incidentally, it is impossible to express the attitude of a man and to a man without the latter; but in music they acquire their specific character. In addition, the emotional side of life is reproduced by others, except music, types of art, but, as has already been shown, each type of art solves this problem in its own way. The criterion for differences between the types of art should be the principles of their systematic ordering in the form of the most general model of the catastrophic conditions of artistic influence.

Music really represents the very "pure" sequence of dialogical art efforts, as it results from a directly evaluative perception through the recognition of linguistic "norms" to the coverage of a composite whole in its resulting sections. Unlike the literary "composition logic", the essential direction for the content of the work, we find, firstly, in the fundamental impossibility in the process of a consistent "living" perception "return" ("re-read") to the already sounded material, which explains the special need repetitions in music and their special compositional functions, the special purpose of musical genre and stylistic memory, finally, another, in comparison with the literary, nature of musical text as a common "material" of music; and secondly, in not only the temporal, but also the spatial nature of the musical composition.

The latter is expressed directly in the resonant physical sound phenomena, in the acoustic and performing conditions of the genres, indirectly – in texture techniques developed through the development of "horizontal" and "vertical" musical expressions to the discovery of its "depth" and even "diagonal" (N. Goryukhin, M. Kovalinas) [3].

The composition in music, both temporal and transitory, corresponds to the general genre-style logic directly in the figurative meanings. This correspondence determines the semantic functions of composite structures, allows them to act as direct leaders of meaning, to be symbolically defined and to receive autonomous significance. However, in each individual composition, this meaning is re-reviewed. The accuracy of this correspondence with its subordination to high meaning contributed to the emergence of representations of the musical form as evidence of the presence of the spirit, directly spiritual.

The requirements of such an analysis of an artistic work, which will lead to "psychological synthesis", that is, will open the way to a holistic understanding of artistic

content (arising from the opposition of "material" and "form" of art), is consistent with semantic analysis. As the experience of O. Samoilenko confirms, the semantic analysis of music does not reach its fullness beyond its semantic typology, thus requiring the latter. Semantic typology, in its most common grounds, reveals the noethic nature of the leading musical symbols and is determined by its dialogical properties, therefore, can be realized as a typology of dialogue [3].

Describing the principles of the functioning of opera works, one can find that although in many respects they are similar to the theatrical, their originality lies in the fact that the leading position in the opera is occupied by the spheres of musical thinking and musical communication. Of particular interest to the artist, referring to his ability to create and dynamically develop musical portraits, in which the personality traits of the character is presented indirectly. Such indirect portraiture can be observed in connection with the image of Liudmyla ("Ruslan and Liudmyla") in her cavatina, representing one of her own musical portraits: in appeals to the bridegroom there is not only an emotionally colored attitude – a slight smile at Farlaf, and The melodies are the harmonic characteristic of the object of attention, for example, the pronounced oriental color of the flexible, languid syncopated melody and the rhythm, elements of the harmonic major in the treatment of Ratmir.

The transition from the peculiarities of creating a musical character to the study of those elements of expressiveness in music, which inform the listener about the important features of the opera, and give the personal traits of a character, and the performer in each opera role shall catch this unique sign of his character. The effective nature of the theatrical actor is a leading feature that allows separating the theater from other genres. This is what the great tragic actor M. Dalskyi meant in teaching his young pupil F. Chaliapin to give theatricality to the operatic roles, to release their bright playground, which is expressed not only in the external level, but also in the inner action.

This principle has received significant development at the drama school of K. Stanislavsky. The director argued that any living creature acts ("is guided") based on one's connections and relations with the environment, and that on the basis of this fundamental law of nature it is necessary to build a stage action. Organic acts of the actor on the stage are necessary for the deep disclosure and identification of the character of the *dramatis persona*. In a book about his teacher M. Gorchakov stated that Stanislavsky was looking for actions that reveal the typical features of the character, his worldview, ideas, feelings, thoughts. All

actions of the actor according to the role serves as those identifying an emergency task; they must be purposeful and selected to reveal the character of the actor in the movement, in development, and there should not be anything accidental and superfluous [1, 22].

In the work of the vocalist over the operatic character, K. Stanislavsky implied, under an organic action, a holistic complex of psychophysiological and emotional-sensory settings. His follower, W. Felsenstein, considered the action of the universal law of the drama and musical theater, expressing the opinion that only the observance of it could give theater theatrical performance [4, 102]. True, the opera director sought the effectiveness of the opposite method of recognizing music as an initial impulse that induces the singer-actor to action, that is, from the internal impulse to the external effect.

Summarizing the experience of the world theater, P. Pavi focused on two concepts of the character's actions; according to the existential concept, the action is primary, with its help determine the characters, positions, relations of actors; the existential concept implies the primacy of the psychological undertones of characters and deeds beyond the concrete actions that take place as a result of their manifestations. In opera, the synthesis of two oppositions is observed: it is especially expected in works, the basis of which are the masterpieces of world poetry and drama with deep psychological elaboration of characters and their adequate reflection in musical material [2].

**Conclusions.** Thus, during the work of the vocalist over the creation of the image of the operatic character, it should be taken into account that the action is treated as a set of human reactions to circumstances, it is part of the act and obeys its motive and strives to achieve the goal. Although actions and movements in advance are usually not planned only in everyday reality; stage life, on the contrary, implies the presence of the author of thoughtful reactions – deliberately visible movements and actions carried out on behalf of the character for the sole purpose – to disclose the conscious, unconscious or hidden movements of thought, the experience of the character. Consequently, only in the state of reincarnation of the singer in the actor's singer, disposing of his psychophysics, the character himself reveals effective freedom.

An effective impulse, in whatever form it was implemented, involves further transformation of the stage situation, relationships, behavior of characters, psychological changes. This criterion helps the performer to build a concise effective line in accordance with the musical material and, on the one hand, facilitate the transfer of the motive power of

the character's performance, on the other – to note the moments when the composer's plan dictates the transformation of this dynamic element of the emotional state and find a way of expressing it. As V. Felsenstein said, referring to the methodology of the musical theater, the actor-singer "understood that he - and when he sang, and when he did not sing - acted during his entire presence on the stage. Only now he will know what the "action" means "[4, 102]. Thus, in each instrumental and vocal series of tones there should be a dramatic effect, and in the dynamics of musical development and tempo signs it is first of all to see the expressiveness, not the technical marks.

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