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**PHENOMENON OF IMAGE-ROLE INTONING IN OPERA:  
HERMENEUTIC ASPECT**

*Hermeneutic approach to the process of opera intoning enables to disclose its image-role functions and semantic polymodality. Purpose of the article is to define historical and genre-typological aspects of opera intoning in connection with its temporal-aesthetic peculiarities. Methods of work are conditioned by understanding hermeneutic direction of modern epistemology as theoretical paradigm of humane science.*

*Keywords: opera intoning, image-role intoning, modality, semantic functions of opera intoning, ethic-aesthetic mindsets.*

Opera intonation as a hermeneutic phenomenon assumes that "hermeneutic accomplishment" and the process of understanding explicating determining the specificity of semantic achievements, and specifics of semantic (linguistic) limitations in vocal-performance opera sphere. This approach leads to allocation of a special type of image-role intonation, also conditions necessity of its subsequent study in the context of the tradition of "psychological theater" and related personality-creative phenomena.

Polimodality, the semantic multiplicity of consciousness, on the one hand, the limited, meaningful incompleteness of verbal utterance (words as a form and way of communication and communication of meaning), on the other, make it necessary to make the question of the possibilities of complex language synthesis as the basis of artistic operatic understanding, hence, and to be interpreted - the operatic image must be reproduced taking into account its synthetic completeness and wholeness.

The variety of object orientations of the "opera word", its special semantic functions allow it to point to "unspoken" and "hidden", to "conceal" the meaning (G. Gadamer), that contributes to increase of its suggestiveness, rhetoricalness, allegoricality, while indicating the limitedness of verbal-linguistic expression, *that the word tries to overcome with the help of musical intonation.*

In the musical intonational form of the statement, the operatic character acquires its own "voice", literally is included in the artistic fabric of the opera. At the same time, the methods of intonation not only interact with certain varieties of the "opera word", but also suggest a connection with scenic situations - characterological positions. The singing side of the operatic character, the timbre and the music-thematic filling of the operatic character's part achieve the role completeness and wholeness only by means of artistic-compositional and aesthetic justification of the vocal-performing techniques, that is achieved by an

actantial-psychological way - through the representation of the experience in the stage action, the explication of the "voice of consciousness" of operatic hero in relations with other characters, lyrical persuasiveness and dramatic brightness of vocal intonation in general context of music-opera dramaturgy.

A special significance in the development of figurative-role opera intonation and therefore of vocal melodic operatic material, is acquired by the tragedy theme and theme of love, and revealing the dependence and mutual transition in the plot-thematic and musical intonation content of works created by European opera composers (in particular, J Verdi, Sh. Gounod, P. Tchaikovsky).

The prerequisites for the individualization of tragic love images in opera is that the hero of the opera is not a "strong" hero; this is a hero who is not afraid to admit his weakness, while exposing his soul; and this, coming from the excitement of Monteverdi and the paradoxical irony of Purcell, the understanding of the innermost essence of man determines the purpose of classical music formed together with the opera form, they grow together - opera and classical music (New time), together take the place of a new artistic authority. Therefore operatic music, like "classical", following G. Hesse, can be called "an extract and embodiment of our culture", "the most clear, most characteristic, most expressive gesture ..." [7, page 115-116].

From the characteristic given by Hesse to the basic semantic element of classical music, the semantic functions of operatic intonation corresponding to its aesthetic essence also appear, namely: "merriness" as the highest knowledge and involvement in the cult of the Beautiful; "Enlightenment" as the achievement of clarity and purity "; "Order (orderliness)", affirming the harmony of law and freedom.

Becoming the content of operatic intonation - intonational gestures, these ethical-aesthetic attitudes acquire a new symbolic meaning, a particular allegory, giving the operatic language the properties and qualities of the parable with its moral-categorical dichotomies, thanks to which the content of mythology, epic legends, legends begins to curtail into laconic and concentrated image-metaphorical structures. According to the observation of Zhu Lu, "the parable as a transitional form between the mythological legend and artistic allegory and develops the method of metaphorisation, spawning *inside* the myth for the purpose of teaching, clarification, often in connection with dialogical constructions-oppositions, adopting, repeating in a new quality the practice of the ancient agonas, catechism

construction of texts, etc.; ... the most important thing is that the parable and parable-likeness penetrate into the musical expressive series, giving it a figurative meaning in relation to the whole system of operatic artistic relations and defining the concept of the opera as musical, the main significance of which is in affirming the freedom of human choice, human will, human consciousness and of destiny. This is the opera response to the severe prohibitions of the ancient drama of fate "[8, page 21-23].

The development of figurative-role intonation is directly connected with the evolution of the opera genre, in particular, with the interpretation of ancient mythology and giving it a new understanding in the light of the renaissance-baroque mindsets of European culture. Thanks to the latter, the inner psychological side of the opera is revealed, embodied in the musical material of the arias. Directed to the theme of love, it leads to the creation of the image of a suffering subject in music and to the dominance of the motive of parting in the interpretation of the fate of those who love ("Orpheus" by C. Monteverdi, "Dido and Aeneas" by G. Purcell, "Orpheus" by H.-V. Gluck serve confirmation of this feature of "opera love".)

On the other hand, according to the Apollonian and Dionysian sides of the mythopoetic content of the ancient tragedy, which is the historical foresight of the opera, the presence of divine power in the fate of opera heroes, that provides a sacred color to the operatic plot, determines the importance of the fate theme for it. The latter even replaces the theme of love in a certain way, displacing it into the background of operatic action. Thus, in the "Orpheus" by H. V. Gluck, the theme of fate, transforming, is translated from the outer to the inner plane, turning from the choral motif of furies into Orpheus's arious responses, which appear to be an important "speech act" of this character, a kind of mediated "explanation of love"; this method finds an active development in the opera by S. Taneev "Oresteia".

The operatic reform of H.-V. Gluck does not neutralize, but emphasize the important typical features of the opera-seria remaining basic in the understanding of the opera genre. In particular, the classic "serious" opera asserts the duality of the semantic model of the operatic genre as the relationship between the plans of the general socio-historical event and personal human life, promotes the development of the plot theme of love into the musical image of an integral human feeling. In the formation of this image, the main tools are solo representations of the operatic character, such as speech-recitation ("dry recitative"),

recitation, cantilene singing, dynamics of voice and behavior, scenically-effective context, form and composition function of the operatic speech act.

It can be argued that the leading features of the tragic interpretation of the image of love in opera are determined by the appeal to literary images that have become "eternal" or directed towards typical cultural-recognized subjects, the strengthening of literary factors among the non-musical artistic influences on the opera; realism, actualization of the characters of the leading characters, even under the condition of a historical plot; the complication of the psychological picture of the image, combined with the complication of compositional logic, the growing role of ensemble, directly dialogized scenes; the growth of the monologic principle at various levels: operatic action (through deployment), actors (enlargement, "portrait" of the image of the individual character), the structure of scenes, the form of musical utterance, intonation-thematic development (single theme's leading role); strengthening the contradictions in the behavior and musical characteristics of the characters being conductors of a love relationship, the dynamization of the subject image; the realization of love as a force that awakens fate, but also exalts and raises the value of a person's life that opposes fate; the creation of a generalizing musical image in the orchestra party, but on the basis of the vocal cantilena; idealization of the theme of love in music – in spite of her literary interpretation, which served as a prerequisite for the operatic libretto.

The power of the influence of opera action - the increase in its suggestive properties, the emergence of what is called musical drama, is explained by the introduction of an actant model into the musical material of the opera, which leads to the conceptualization of musical means of expression, to the acquisition of role-playing personalized functions.

This, in turn, is contributed by the concentration of lyric qualities of the opera genre, including portrait enlargement of the main image or several leading images. It is precisely the need for lyricization of the plot-thematic content of the opera that explains the poetic transformation, the elevation-idealization of the text of the literary source, its interpretation from the point of view of the "personal lyric poetry", but with autobiographical elements in the work of P. Tchaikovsky. The dominance of the lyrical principle seems to be the main factor in the isolation of musical "terms-concepts"; it corresponds to the musical nature of the opera genre.

The musical sound undertakes the functions of a poetic generalization, freed from the semantic regulations of the word leading to an increase in the role of the symphonic side of

the opera. On the other hand, melodic musical material contributes to the lofty poetization of the character of the actor, providing for the opposite possibility also – a movement toward a prosaic decline, in the case of the predominance of verbal and speech material, recitative intonations, including half-pent-half-conversation or "dry" speech. This duality in the distribution of musical and verbal text, allowing a variety of stylistic gradations, based on the polystylistic combinatorics of intonations in the part of leading characters, enables the dynamics of the stage action to be reproduced in music, and the degree of mobility of musical-thematic characteristics indicates the degree of importance of the character in the development and resolution of dramatic antitheses.

Distinguishing operatic intonation of vocal characteristics and vocal-performing techniques from the system of temporal formation is also based on the principles of their connection with the characters' personality that is predetermined by the birth of the operatic language out of the madrigal rhetorical medium. Thus, the work of C. Monteverdi allows us to see that the opera originally created its own range of intonational expressive techniques, taking into account the predominant semantic function of their musical side. In the opera "Coronation of Poppei" Monteverdi represents a large number of musical techniques belonging to fine figures (the hypotiposis group), using them quite traditionally: the predominance of the descending movement in the melodic line (in the Seneca's part) is connected with the idea of approaching death and preparing for it; ascending gradual movement (the figure of anabasis), arises in the words of Arnalty, being glad at her ascension ("there will be a possibility to reign"); a similar example (also in the Arnalty's party) is the anabasis figure in words: "I'm slave when near, but I will die, but die matron"; in accordance with the adopted rules, figures of tyrats were used; so, for example, the tyrat appears in the accompaniment of words about the cruelty of the elements, which should be passed through by Octavia rejected by Nero; there is also a combination of two figures simultaneously, for example, catabasis (in the orchestra) and the figure of a sigh in the vocal party of Nero; in the opera one often can also find figures related to a group of pieces of jewelry or Manieren.

Rhetorical figures are used in those cases when it is necessary to reflect in the music the intense grief that engulfed the hero. The figure *passus duriusculus* was used in Otto's words completely in accordance with the norms: "My heart heard my prayers, covering them with pearls of tears." The theme of the polyphonic chorus of household members saying

goodbye to Seneca, corresponding to the words "non morir", is also entirely built on the gradual chromatic intonations, and is the most typical figure of the *passus duriusculus*. A vivid example of the figure *saltus duriusculus* is also found in the Seneca's part, unmasking the emperor-tyrant in the words: "But my death will not saturate Nero"; we would also note the figure *catabasis*, in this example preceding the figure *saltus duriusculus*.

To sound words that mean a state of anger, resentment and determination different intervals moves are used.

We also meet with the use of the figure *passus duriusculus*, reflecting the state of lovelornness, delight in the words: "and I'm feeling their kisses". Thus, the breadth of semantic meanings of individual figures indicates Monteverdi's free treatment to them, the re-accentuation of some canonical techniques in his opera. But most importantly, *the composer coordinates contrasting evaluative positions of the actors with the internal semantic contrasts of the musical-rhetorical figures*, that is endows the latter with action and character, thereby developing a *specific operatic image-role intonating*.

In this respect, the concept of opera "The Marksman" by K. Weber's is very convincing from the musical point of view. As T. Adorno has fairly noted, Weber's "The Marksman" is inherent in something very special, which appeared as if out of tradition - a property that Weber shared with Gluck. Both Gluck and Weber were preparing music for it to break free from the chains of strict logic; the matter that they started was completed by Berlioz - not in vain Berlioz's favorite composers were namely Gluck and Weber "[1, p. 113]; not accidentally Berlioz supplemented Weber's opera with recitative substituting colloquial inserts, that, however, somewhat violated the genre idea of the *singspiel* and heaved the musical drama. You can even say that this opera is the first stylistically outstanding work that does not follow the pre-established canons of style, and therefore overcomes the disadvantages of the libretto.

Historically "The Marksman" should be regarded as a romantic update of the German *singspiel*; the composer draws from him the energy of the direct, separate. Music turns on occasionally and does not fill the whole action. Independence of the individual, his non-connectedness with the whole becomes the main stylistic principle. And although "The Marksman" was treated as an opera that does not have a predefined style, it clearly identifies the musical resources of the embodiment of the image of love - from the spoken text, melodeclamation at the moment of the threat of her death, due to the danger threatening the

main hero, to the march-hymnal affirmation of the victory of the moral purity of love in the leitmotif, which from the theme of Agatha turns into a public theme of the triumph of the good. This leitmotif is not so much a musical expression of a feeling of love as a musical logo of faith and service. Therefore, firstly, it is distinguished by a special activity of movement, an ascending character and an elastic "square" rhythm; secondly, it is based on repeatability, both in the structure of those scenes in which it is stated (in the stanza form) and in the composition of the opera in general, giving it the form of a rondo, becoming its main refrain.

Discussing image-role opera intonating as a historical and genre-typological phenomenon, we should note more several factors essential for the semasiological hermeneutic approach.

Human's creative functions are manifested not only in some separate forms of his activity - in art, in science, in production, and so on. The most common and integrative creative function of a person is his orientation in the world, his ability to dialogue with the world and to a self-dialog. In addition to all other creative tasks, a person has one constant - the creativity of life, therefore, the creativity of oneself. This position - as a single and common life position of a person - is considered psychologists today as the most important, thus, not dividing a person into some of its individual aspects, spheres of manifestation, and trying to see in the behavior and actions of a person, in his psychological organization, the centering factors, gathering, attraction to a single whole. Strictly speaking, it is by means of centering, internal psychological focuses, attitudes toward the world and oneself that people differ from each other. Of course, one should also take into account the fact that there are social canons of centering, that is, assembling oneself, including those predetermined by the society. One of the main problems (antinomies) of personal being is the correlation of social and individual, programmed and freedom.

The personal position - what can be called a vital position - is determined by the correlation of external and internal conditions for the formation of appraisal approaches to the world. The tasks of this formation cause what can be called personal effort or psychological stress. Psychological stress is the direction of personality activity, the vector of consciousness activity, psychological modality; one way or another, we are talking about the fact that the cause and nature of psychological stress point to the area of application of forces.

U-force is a force going somewhere, finding together with some force, movement in one direction with it; force indicates the place of application of our forces. The effort is not indifferent to one's subject and always arises in relation to something. The vital position is the coordination of external and internal efforts, the external objective side of the effort and its psychological conditioning, but in one way or another it is always a dynamic manifestation of personal consciousness, that is, tension.

In the works by M. Bakhtin, the term "emotional-value tension" is encountered; synonymous with it is another concept - "emotional-volitional effort" [2; 3; 5]. By these words Bakhtin defines the content of the life position from within, which can also be called the intentional form of human existence in culture.

The semantic approach to opera intonation allows us to discover just such a "emotional-value tension" or "emotional-volitional effort" as its semantic center.

In general, we note that the understanding of opera intention (as a whole) appears as psychologically conditioned phenomenon associated with the peculiarities of perception and impact of the entire complex of expressive artistic aspects of the opera. However, the key point is the musical impact, because it is the musical sound that is the code of the opera design - that "set of symbols" (by the definition of the code by U. Eco [9]), which allows you to perceive and experience a deep opera idea.

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