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## “THE JEWESS” BY F. HALEVY: GENRE-STYLE AND IMAGE-SENSE ASPECTS

**Article purpose:** identification of poetic and intonational features of the opera "The daughter of the Cardinal" by F. Halévy in the context of evolution of the French musical theater of the first half of the 19th centuries. **Methodology:** in article methods are applied typological, analytical, historiographical and source study. **Scientific novelty:** the opera "The daughter of the Cardinal" by F. Halévy is considered not only in the context of poetics of works of the composer and the embodiment of genre "canon" of "the big French opera", but also in line with imprinting of processes, indicative for the French musical and historical tradition of the first half of the 19th century. **Conclusions.** Musical language of the opera of F. Galevi is characterized by a variety of stylistic sources among which for the composer essential were traditions of the Italian bel canto, the French musical recitation and also the Jewish ritual and liturgical music.

**Keywords:** "big" French opera, creativity F. Halévy, the French musical theater, "The daughter of the Cardinal" by F. Halévy.

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**«Дочка кардинала» Ф. Галеві: жанрово-стильові та образно-сміслові аспекти.**

**Мета статті:** виявлення поетико-інтонаційних особливостей опери «Дочка кардинала» Ф. Галеві в контексті еволюції французького музичного театру першої половини XIX ст. **Методологія:** в статті застосовані типологічний, аналітичний, історіографічний і джерелознавчий методи. **Наукова новизна:** Опера Ф. Галеві «Дочка кардинала» розглядається не тільки в контексті поетики творчості композитора і втілення жанрового «канону» «великої французької опери», а й в руслі фіксації процесів, показових для французької музично-історичної традиції першої половини XIX століття. **Висновки.** Музична мова опери Ф. Галеві характеризується різноманітністю стилістичних витоків, серед яких для композитора істотними виявилися традиції італійського бельканто, французької музичної декламації, а також єврейської ритуально-богослужбової музики.

**Ключові слова:** «велика» французька опера, творчість Ф. Галеві, французький музичний театр, «Дочка кардинала» Ф. Галеві.

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**«Дочь кардинала» Ф. Галевы: жанрово-стилевые и образно-смысловые аспекты**

**Цель статьи:** выявление поэтико-интонационных особенностей оперы «Дочь кардинала» Ф. Галевы в контексте эволюции французского музыкального театра первой половины XIX вв. **Методология:** в статье применены типологический, аналитический, историографический и, источниковедческий методы. **Научная новизна:** Опера Ф. Галевы «Дочь кардинала» рассматривается не только в контексте поэтики творчества композитора и воплощения жанрового «канона» «большой французской оперы», но и в русле запечатления процессов, показательных для французской музыкально-исторической традиции первой половины XIX века. **Выводы.** Музыкальный язык оперы Ф. Галевы характеризуется разнообразием стилистических истоков, среди которых для композитора существенными оказались традиции итальянского бельканто, французской музыкальной декламации, а также еврейской ритуально-богослужбной музыки.

**Ключевые слова:** «большая» французская опера, творчество Ф. Галевы, французский музыкальный театр, «Дочь кардинала» Ф. Галевы.

**Relevancy of the Research.** In the opinion of the authors of “Paradoxical Definitions Vocabulary”, geniusness should be considered as a “resonance of fate with calling” [4, 70]. For art researchers the phenomenon of the artist’s creative personality, his non-ordinarily and comprehensively expressing individuality is always subject to special interest. History of music again and again provided the whole list of names of authors the scope of whose

activity surprises with its width and often with immensity, that enables to say of universality of their creative natures. In this respect, the XIX century was especially rich. It is enough to mention K.-M. Weber, R. Schumann, F. Liszt, R. Wagner, G. Berlioz, F. Mendelssohn, S. Gounod and the whole list of Russian composers also. This list includes the name of Fromental Halevy also (1799-1862).

In the opinion of the researcher E. Enska, “nowadays the relevancy of the creativity of the French composer increases that it evidenced by occurrence of a scientific interest expressed by the musicologists and new scenic versions of his operas. Not only his most popular “The Jewess” [one of the names of the opera is the “Cardinal’s Daughter”] relates to the latter, but also his less famous compositions. For example, in 2004 in Compiègne (France) “Noah” was performed and in 2005 “Charles VI” (currently another performance in the same theatre is being prepared), in 2008 in Zurich the first performance of one of the first F. Halevy’s operas “Clari” took place. In 2012 in France studio recording of the opera “The Sorceress” [12, 20-21] took place.

F. Halevy – distinguished French composer of the first part of the XIX century – made a mark in the history as one of the classical composers of the genre “Grand” French Opera. He created his opera style – theatrical-effective, spectacular, vivid-decorative and contract-multifaceted – that simultaneously had deep links with French musical and theatrical tradition.

**Purpose of the Article** is focused on finding poetic-intonational features of the opera “The Jewess” by F. Halevy within the context of evolution of French musical theatre of the first part of the XIX century.

Summarizing the data provided in the works by E. Enska [12, 13, 14], K. Laih-Halan [5] and others, we should note that F. Halevy was the son of a French Jewish chanter and teacher of the Hebrew language that namely defined the basic sense aspects of his most famous opera “The Jewess” focused on the idea of the conflict of Christianity and Judaism. F. Halevy’s brother, writer and historian, Leon Halevy, was the father of Ludovic Halevy, librettist Jacques Offenbach, the author of libretto to many famous operas, including “Carmen” by G. Bizet.

**Statement of main materials.** Aged nine or ten (data varies), F. Halevy entered Paris Conservatory where he became the apprentice of Luigi Cherubini. In 1819 he is awarded the Roman Premio for his cantata thus becoming one of its youngest owners, and when he was

20 he already was in the center of musical world of Paris. In 1816 F. Halevy started teaching in Paris Conservatory, in 1827 he became professor of the mentioned educational institution. Among his apprentices - S. Gounod, J. Bizet, C. Saint-Saens, A. Marmontel and others.

It is the musical theatre that the most volume part of F. Halevy's creative heritage is linked with. In the opinion of the composer's biographers, he is the author of forty operas among which the following compositions are distinguished apart from the most famous "The Jewess": 1827 – «The Craftsman», 1832 – "La Tentation" (opera-ballet under story by E. Cave), 1838 – "Guido and Ginevra", 1841 – "The Queen of Cyprus", 1843 – "Charles VI", 1846 – "Les Mousquetaires de la reine", 1850 – "The Tempest" (under Italian libretto based on the play by W. Shakespear of the same name), 1850 – "La Dame de pique" (under the A. Pushkin's story translated by P. Merimee), 1858-1862 – "Noah". The Composer is also the author of the ballet "Manon Lescaut" (first performance dated May 3, 1830, Paris Opera) [1, 16].

The significant part of his works was associated not only with well-known literary, but also with historical ploys, that constitutes one of the essential features of French romantic musical theater of the first half of the XIX century, in particular, the genre "Grand" Opera. In accordance with its "canons", many of the works by F. Halevy successfully combine historical facts and author's fiction. While discussing this question, the well-known historian of French Literature, B. Reizov, in his research of the literary novel of the XIX century, quotes Nizar's statement: "Imagination of the writer could surround historical facts with accidents and people completely fictitious, but dressed in the costume of the era and excited by its passions." Sharing the position of the author, B. Reizov emphasizes that "such a combination of truth and fiction" is more truthful than the "truth" alone. Fiction not only reveals the truth, but also creates it" [7, 92].

Being in direct connection with literary genres, "Grand" French opera inherits and develops the feature formed in them and, being a conventional genre, allows even greater freedom in interpretation of historical events and their participants, as indicated by M. R. Cherkashin: "There has been no more significant question for the opera than the correlation of truth and fiction when depicting the past, than the collision of artistic and scientific-analytical methods of historical facts interpreting that was so much debated when discussing historical genres in literature" [11, 8].

Other operatic works of F. Halevy, in addition to "The Jewess" and "Charles VI" and "The Queen of Cyprus" are close to the specified typology. At the same time, being vivid compositions by the music-intonation material, they also constituted an extremely spectacular stage performance, which was once stated by R. Wagner. "Inspiration of Halevy is mainly characterized by, first of all, the pathos of high lyrical tragedy." Thanks to his talent as a psychologist and creative universalism, Halevy managed to "vivvify" his characters and give action to the character of actuality" [13, 504-505].

Opera "The Jewess" (1835) by F. Halevy became one of iconic works of the composer's creativity fully generalizing his style characterized by monumentality, a combination of drama and external ornamentation and richness with scenic effects. Like most of the operas by F. Halevy, this work is written on a historical plot, which is also associated with the theme of the struggle against national and religious oppression, interpreted from the standpoint of bourgeois-liberal humanism.

The composition by F. Halevy was actually born in the atmosphere of post-revolutionary events in France in the early 30s of the XIX century. In this era, according to P. Yuhvidin, "Parisians are inspired by the "Wilhelm Tell" by Rossini and "The Dumb Girl of Portici" by Auber calling the people for an uprising." In the same era E. Delacroix writes "The freedom leading the people to the barricades." Dumas himself takes part in storming the royal palace. Hugo places "Ernani" on stage (a fight arises between the classicists and the supporters of Romanticism occurs during the performance). ... Stendhal publishes "Red and Black." Berlioz conducts his "Fantastic Symphony". Paganini comes from Italy and hypnotizes the audience with his demonic game." Nevertheless, characterizing the variability of the views of this dynamic time of its contemporaries, the researcher further states that "the devil-demonic and pathos-revolutionary soon goes out of fashion. The tragic collisions of history, medieval fanaticism and intolerance, brutally breaking the destinies of pure and honest, faithfully loving ordinary people - that's what becomes the subject of artistic comprehension in this era... The main theme of art is the condemnation of political, religious and national persecutions" [15].

The librettist (E. Skrib) and the composer focus development of action of the opera "The Jewess" to the epoch of the ecumenical council in Constance in 1414-1418 handling the question of the elimination of the Hussite heresy, as well as the restoration of the unity of the Catholic Church after the church schism of 1378-1417. The story of the considered

composition by F. Halevy testifies that this opera, inscribed in the context of its epoch, raises a number of very essential for it spiritual and religious and moral and ethical themes, relevant not only for the time of F. Halevy, but also for other epochs. The composition includes a number of motives that later will be presented in the writings of other authors too. So the beginning of the first action, focused on church-choral prayer, partly anticipates the initial scenes of the first act of the "Nuremberg Meistersinger" by R. Wagner. Ideas of blood revenge, confrontation between peoples, religions that engender the death of the closest people, cause obvious analogies with "Troubadour" by J. Verdi. In the opinion of P. Yukhvidin, "none of the opera composers of the nineteenth century could escape the influence of Meyerbeer and Halevy, including those who were completely disowned by them - neither Wagner in "Rienzi"... nor Verdi in "Aida" (under its drama and musical characteristics, the opera is closer to "The Jewess"), nor Mussorgsky in "Boris Godunov" (the chorus as a character, not the background), not to mention Halevy's own apprentices." [15]. Nevertheless, the indicated parallels symbolize not only the "signs" of a certain epoch and its socio-spiritual and aesthetic aspirations, but also their definite historical evaluation.

Note that the specified events of the council in Constance, however, did not find a direct imprint in the opera. In the choral scenes of the 1st stage, the listener-spectator soon learns about the victorious results of this cathedral, which become an occasion for the grandiose festivities of Christians. Eleazar's neglecting actually becomes a catalyst for a rigid religious and national confrontation between the Jews and Christians.

Formally, in our opinion, the decisions of the council should not simply rally the Christian church and its flock, but also affirm the moral, ethical and spiritual ideals that accompany it (forgiveness, love for one's neighbor, etc.). At the same time, the plot of "The Jewess" and the features of its development testify, on the contrary, about the further incitement of national-religious confrontation and hatred that is felt throughout the whole opera, in its strenuous dramatic tone, and in the final execution of the main characters. The cruelty and fanaticism of many scenes of the opera does not "cover" even the personal qualities of Cardinal de Bronchi, who sincerely aspires to overcome this conflict. "Scribb in his great operas libretto extracted from the history exactly those situations, that tie the historical memory, national feelings and personal emotions of the viewer into a strong knot... The scene of the Ecumenical Council in Constaca became the center of historical drama, and the Constance Council itself is interpreted in the opera as a symbol of religious and civil

oppression. This interpretation of one of the most important events in the history of the Catholic Church was consonant with the widespread criticism of the tyranny of the church, which was especially loudly declared in France in the 1830s" [3, 65].

The relevance of the themes and images present in the opera by Halevy is determined in many ways also by the centuries-old history of anti-Semitism and the "Jewish question". According to P. Grishaev, the fundamental cause of anti-Semitism lies in Judaism, which is "... not just a religion, but a holistic picture of the world, often alien to the picture of the world of those peoples among whom Jewish communities existed and exist" [2]. Summarizing the history of this issue, the researcher further identifies a number of factors that somehow contribute to his constant activation in world history. The first of them is connected with the specificity of Judaism as such, being not subject to (in its orthodox version) assimilation and openly separates itself from the traditions of surrounding ethnic groups. Among other factors, monotheism originally intrinsic to this religion, usually distinguishes Jews from admirers of pagan cults of the ancient world, the role of this people in the New Testament history. In addition, "the Torah prohibits Jews from concealing their faith; on the contrary, according to its instructions, the faithful son of Israel must publicly emphasize that he is a Jew. Therefore, the Jews had to behave openly not like their other ethnic environment "[2].

The thesis points of the "Jewish question" in European history are also found in the opera "The Jewess", more specifically in the figure of Eleazar, guided in his thoughts, actions and deeds throughout the whole opera solely by the idea of the Old Testament revenge reasoned by execution his son a time ago. Beginning from the I action he openly opposes himself to the hated Christian environment, thus drawing upon himself and Rachel its hatred. He demonstratively continues his work on the Christian holiday, at the critical moment of the threat to life categorically refuses to accept Christianity, and in the same spirit brings up his (step) daughter. At the beginning of the second century, F. Halevy reproduces (with the appropriate ritualics) part of the Jewish holiday of Easter, in which Eleazar actually acts as the spiritual leader of the Jewish community. Rachel demonstrates similar qualities, which at the critical moment of discovering Leopold's deception openly admits her connection as a Jew with a Christian, thus condemning herself to death.

"The Jewess" by F. Halevy is also interesting within the terms of comparing the two spiritual cultures - Judaism and Christianity. It manifests itself not only in the introduction of

their “external” ritual “signs” (the hymn "Te Deum" in I Act, the Jewish Pesach in the beginning of II Act), but also in the peculiarly presented opposition of the two fathers of Rachel being dear for each of them in their own way. According to D. A. Olshanskyi, “the two paternity scenarios presented in the opera are closely connected with the religious concept of the father in Judaism and Christianity: if for the Jew paternity is translated through the immutable adherence to the law, Christians can always agree with their God, propitiate him and trust in his all-forgiving will: the cardinal easily forgives Leopold and persistently offers Eleazar and Rachel pardon in exchange for baptism; Eleazar insists on the inflexibility of the law and refuses to enter into exchange relations with God (“truth-life-truth”)... Symbolic identification for him is stronger than identity by blood.» Further, considering motivation of the actions of the protagonist, the researcher observes the following: "He [Eleazar]... sacrifices his own daughter... His deed cannot be fit into the scenario of revenge to the cardinal or the script «eventually you shall be no one’s”. He is more like Abraham, sacrificing his own child to the Lord as proof of his faith and his devotion to the letter of the law... Only in the act of sacrifice he can finally establish himself in his fatherhood, because he does not just know who is Rachel's father, his knowledge is of a completely different kind: he knows what it means to be a father "[6, 96-101].

The previously noted confrontation in the opera of Christianity and Judaism was decided by F. Halevy at the level of contrasting elements of the two mentioned cult traditions. The first one is represented by the hymn “Te Deum” that occurred approximately in the IV century. This chant sounds during several solemn masses, testimonial actions and church feasts. In the X century this hymn was translated from Greek into Church Slavic (“Praise you, God”) and included into the Orthodoxy Following Feast Week and also performed at closing the testimonial actions. After Reformation “Te Deum” entered the Anglican church, and starting from 1529 entered the church service of the Lutheran divine service, which was performed in German translation ("Herr Gott dich loben wir"), made by M. Luther. "Over time, the additional function of Te Deum was also formed: the anthem was performed on the occasion of important political events, such as the conclusion of peace, military victories, coronations, meetings and marriages of royalty, approaching the festive cantata" [9, 10].

The designated function of the hymn largely explains the reasons for his introduction to the opera "The Jewess" by F. Halevy. In the storyline of the first century, this hymn

symbolizes not only the victory over the Hussites, but the restoration of the unity of the Church in the course of the ecumenical council in Constanta. The general Christian meaning of this chant, so appropriate in such solemn occasions, is to a great extent determined not only by its "melodic" but also by "textual archetypes". The 29 verses of the anthem, according to the researchers, actually cover the most important dogmas of Christianity - Trinitarian, Christological. His texts are also correlated with many images of the psalms, as well as with the most important archetypes of the Mass [9, 10-15; 8].

Thus, the hymn *Te Deum* synthesizes the spiritual and semantic essence of Christianity, uniting almost all Christian confessions. At the same time, this chant generalizes the typological nature of the spiritual hymn as such, focused, above all, on the motif of praise-chanting and thanksgiving. However, in the context of the opera by F. Halevy, he acquires a dual meaning. On the one hand, this chorus symbolizes the external side of the plot: its solemn sound is part of the festive divine service for the victory over the heretics and the restoration of church unity. On the other hand, the high spiritual meaning of the initial stanzas of the anthem comes into sharp contradiction with the scene of the persecution of the Jews, in particular, on Eleazar and Rachel, whom a crowd of militant Christians is ready to immediately execute, forgetting about "love for one's neighbor."

As indicated above, characterization of the Jewish tradition is represented in the 2nd century, part of which reproduces the ritual of Jewish Passover. F. Halevy, being the son of the Jewish cantor, well knew this tradition and partially reproduced it in episode of II Act. ("Prayer"). Textually it really is a prayer of thanksgiving, presented in the form of a response, in the framework of which Eleazar's solo is completely repeated in Rachel's party and in the choir of guests. The ritual character of this scene is obvious, during which Eleazar, on the rights of a clergyman, treats all present to the matzoi. This scene also has analogies with such components of the Jewish Easter meal as "caddish" ("sanctification") - pronouncing "kiddush" - benediction (prayer), thanking God for giving Israel holidays; "Rhac" ("ablution") - washing hands in accordance with the ancient rule of ritual purity; "Carpas" (greens) - green leaves (usually salad) dipped in salt water, "symbolizing the tears of the people of Israel, who had been in the Egyptian captivity for many years. [10] The designated components of the Jewish Passover meal are especially well felt in the stage version of the opera by F. Halevy, performed in 2003 by the Vienna Theater. The curious



side of the "prayer", in which invariably there is an IV high step in the mode of major mood, often found in Jewish music.

Marked in this manner in the analyzed opera, the acuteness of the opposition of the peoples and the faith has also affected the name of the composition. The composer himself insisted on the title "The Jewess". By self-replacing the word "Israelites", "Judaea" with "judes," F. Halevy thus "endeavored to emphasize the contemptuous attitude of Christian society towards representatives of another faith, which in no way corresponded to the moral commandment "love your neighbor". Only with the subsequent staging of this opera in other European countries, including Russia, for reasons of censorship and political correctness, and also depending on the severity of the position of the "Jewish question" in this or that region, the author's definition was replaced by "Judaica", "Jewish woman" and, eventually, the "Cardinal's Daughter".

At the same time, being the product of the French romantic musical theater, the opera by F. Halevy drew attention to the "human factor", thus raising the genesis of any cataclysms in public life to "human vices that are opposed to conventional spiritual values" [14]. All the main characters of the opera are not at all posteric, but they represent very complex and ambiguous images whose actions are motivated not only by their belonging to different national and religious "worlds", but also by their personal qualities. Therefore, none of the heroes of "The Jewess" can be enlisted to neither the ideal characters, nor to the scoundrels.

**Conclusions.** The image-story and dramatic aspects of "The Jewess" is characterized by a significant role in it of various kinds of oppositioning and contrasts, the essential quality of which, nevertheless, is the "balance" of socio-mass historical and "personal" principles, imprinted in the harmonious relationship of solo, ensemble, mass choral and ballet scenes, creating in the aggregate spectacular spectacle performance. In the absence of a developed leitmotif system in the opera, the function of the dramaturgical unification of the musical material is performed by themes-reminiscences, as well as tonal spheres associated with the leading images of the opera.

The musical side of the opera by F. Halevy is characterized by a variety of stylistic origins, among which the traditions of Italian bel canto, French musical recitation, the traditions of Jewish ritual and liturgical music, etc., were significant for the composer. Such style eclecticism is assessed not only as an indicative quality of F. Halevy's work, but also French musical theater of the first half of the XIX century.

Thus, F. Halevy's work, like that of many musicians of his time, developed in the spirit of universalism, intrinsic to the first half of the nineteenth century, and was of great importance for the further development of French culture and, above all, musical theater. In relation to the composer's arguments about the essence of art, one must note the position of the true Artist of his time: "Art is not the material God that is offered today to our worship; it should not breathe the burning air of the plant, and the market can not serve him as a temple; he needs calmness, silence, total loneliness; art, it's free, noble, touching, suggestive, creative poetry" [12, 28]. Its creation, we should add, becomes the lot of geniuses, whose life is "the resonance of their destiny with their call".

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