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PSYCHOLOGICAL PREREQUISITES AND CONDITIONS FOR OPERATIC VOCAL-INTONATION INTERPRETATION

The work purpose – to prove need of attraction of the theory and the methodical principles of psychological theater in an operalogy, to open prerequisites and ways of use of system of K. Stanislavsky in opera creativity, in improvement of opera dramatic art. **The methodology** of a research assumes synthesis of theaterological and musicological approach, a discourse-analysis in relation to K. Stanislavsky and V. Nemirovich-Danchenko's doctrine and psychology of art. **The scientific novelty** of article consists in development and expansion of psychological approach to opera vocal-intonational interpretation as to artistic musical and theatrical activity, in deepening from an operalogy side of idea of psychological theater as a special art and creative phenomenon. **Conclusions** of work allow to define the main interpretive objectives of the director, conductor and singer-actor, organizing opera statement, to find their specifics and art and semantic unity.

Keywords: psychological theater, K. Stanislavsky's system, singer-actor, interpretation, operalogy, opera semantic formation, opera figurative and scenic expression.

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Психологічні передумови і умови оперної вокально-інтонаційної інтерпретації.

Мета роботи - обґрунтувати необхідність залучення теорії і методичних принципів психологічного театру в озерознавство, розкрити передумови та шляхи використання системи К. Станіславського в оперному творчості, в удосконаленні оперної драматургії. **Методологія** дослідження передбачає синтез театрознавчого і музикознавчого підходу, дискурс-аналізу стосовно до навчання К. Станіславського і В. Немировича-Данченка і психології мистецтва. **Наукова новизна** статті полягає в розвитку і розширенні психологічного підходу до оперної вокально-інтонаційної інтерпретації як до артистичної музично-театральної діяльності, в поглибленні з боку озерознавства уявлення про психологічний театр як особливий художньо-творчий феномен. **Висновки** роботи дозволяють визначати основні інтерпретативні завдання режисера, диригента і співака-артиста, які організують оперну постановку, виявляти їх специфіку і художньо-смыслову єдність.

Ключові слова: психологічний театр, система К. Станіславського, співак-артист, інтерпретація, озерознавство, оперне смыслоутворення, оперне образно-сценічне вираження.

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Психологические предпосылки и условия оперной вокально-интонационной интерпретации.

Цель работы – обосновать необходимость привлечения теории и методических принципов психологического театра в опероведение, раскрыть предпосылки и пути использования системы К. Станиславского в оперном творчестве, в совершенствовании оперной драматургии. **Методология** исследования предполагает синтез театроведческого и музыковедческого подхода, дискурс-анализа применительно к учению К. Станиславского и В. Немировича-Данченко и психологии искусства. **Научная новизна** статьи состоит в развитии и расширении психологического подхода к оперной вокально-интонационной интерпретации как к артистической музыкально-театральной деятельности, в углублении со стороны опероведения представления о психологическом театре как особом художественно-творческом феномене. **Выводы** работы позволяют определять основные интерпретативные задачи режиссера, дирижера и певца-артиста, организующих оперную постановку, обнаруживать их специфику и художественно-смысловое единство.

Ключевые слова: психологический театр, система К. Станиславского, певец-артист, интерпретация, опероведение, оперное смыслообразование, оперное образно-сценическое выражение.

The relevance of the work is motivated by the need to distinguish and study those names and creative theories that contributed to the development of opera performance, acquired the culminating methodical position, marking the achievement of the peak of "opera sense formation" - both in its musical intonational and in its integral figurative-scenic expression. Among them there are the names of the great theater directors who determined

the main directions of the development of theatrical art, which affected not only its dramatic form but also musical, including opera forms.

"Psychological theater" is one of the aesthetic directions of the theatrical art that arose in the 18th century and was further developed during the initial formation of the "director's theater" in the 19th century (the completion phase). This concept is often used as a synonym for the notion of realistic theater and points to a special desire for authenticity, for the "truth of life", and therefore for the "truth of experience".

The realization of psychological theater as an aesthetic system took place at the turn of the 19th-20th centuries. Two factors played the main role in this. Firstly, it is the development of the aesthetic directions of naturalism and realism, which aim to achieve maximum believability. Of course, realistic elements were present before. So, the dramaturgy of A. Ostrovsky is based almost entirely on a realistic reproduction of reality. M. Shchepkin, according to A. Herzen, became the first "non-theatrical at the theater", whereby laying the foundations of the Russian psychological school of acting. However, the formation of a consistent aesthetic system of realistic theater became possible only thanks to the second factor that arose at the turn of the 19th-20th centuries and transformed all the theatrical art. This is about the emergence and formation of a new theatrical profession - the director, along with which there is a systemic idea of the theatrical production, and the general and generalized director's "view" on the play opens new possibilities for the theater in the creative and psychological direction.

It is worthy of note that K. Stanislavski emphasized the universality of the laws of not only theatrical art, but also of art in general: "The laws of true creativity, like its organic elements, do not constitute a specific standard suitable for one nation, one epoch. They are universal, and therefore suitable for every artist in all fields of art, they are the same for all people in the artistic warehouse.

If the artist comprehends them and knows how to live on the stage in them, they always lead to the same result: with their internal representations, with a whole tape of their own images, alive and bright, the actor infects his partner - and through him and the viewer, he attracts his heightened attention to his stage activities and makes him see events as he sees them himself.

If the entire collective of artists, participants in the play, managed to live in it in whole and right, in full focused attention, carried away by the life of the stage people and not

getting out of it, as of the stage truth, then the audience responds either with their attention, they are drawn into the stage life of artists, seeing before a living stage people, share their actions, laugh and cry over their stage joys and sorrows, being afraid to miss anything in this imaginary life and believing its truth.

Presenting a performance to the audience of the auditorium, the artist performs the great educational task of the theater: to entice the audience into the co-creation of the stage actor. And the audience will surely take the great idea of the author away from the theater. It will bother and make you strive for a better life in reality" [1, 12–13].

The purpose of this article is to justify the need to involve the theory and methodological principles of the psychological theater in operology, to uncover the prerequisites and ways of using the Stanislavski system in opera, in the development of opera dramaturgy.

The main contents of the article. The very concept of "psychological theater", its birth and flourishing, is inextricably connected with the name of K. Stanislavski, as well as of the name of V. Nemirovich-Danchenko, the founders of the Moscow Art Theater. The goals and tasks of the actor and the theatrical collective, as well as the high mission of the theatrical art, are concisely expressed in theoretical and practical positions of Stanislavski. The principles of the actor's work on the role, on himself, the principles of organizing the unified creative life of the theater staff, which have been opened and systematized by the founders of the Moscow Art Theater, have become universal laws of psychological theater. The Stanislavski's "system" arose and was established, above all, on the basis of the Russian democratic theater culture. The history of its creation is inseparable from the creative path of the Moscow Art Theater, since it evolved in the course of the struggle for the radical renewal of the contemporary art. Within the walls of the Moscow Art Theater and its studios, the "system" underwent a lengthy laboratory test. The "senior" of the Art Theater headed by V. Nemirovich-Danchenko and many of Stanislavski's students of the middle and younger generation took part in the development of the "system" and its implementation.

The scientific value of Stanislavsky's work consists in showing the objective laws of artistic creativity. Thus, for example, the art of an actor can not be full and expressive, if the actor does not set himself an ideologically creative goal that attracts him, does not have a trained body, trained voice, etc. The "system" does not only point at these mandatory

conditions of scenic creativity, called by Stanislavski the "elements", but also offers certain practical ways and methods for their development and improvement.

Various elements of the spiritual and physical nature of the artist, as well as their interconnection and interaction in the process of practical artistic activity are examined in the Stanislavski's "system". In it, the very sequence of the creative process that proceeds according to certain laws of nature is studied, includes the indispensable stages of analysis and synthesis, perception and cognition of the creative material, its artistic processing, experience and the embodiment of the stage image" [2, 1].

Imagination and attention, their joint work are the first way of rehearsing for the great actor M. Chekhov, Stanislavski's student. Moreover, he believed that images created by imagination live an independent life. "They (the images) enter into relationships with each other, play scenes before you, you watch new events for you, you are seized by strange, unexpected moods. Images involve you in the events of their life, and you are already starting to take part actively in their struggle, friendship, love, happiness or unhappiness. You watch with excitement these creatures that have come from somewhere, living independent life, and a whole range of feelings awakens in your soul. You yourself "become one of them" [6, 348].

The well-developed imagination of the actor, his rich fancy, entice him into the inner and outer life of the image. Fascinated by his imagination, the actor will receive a clue concerning not only the nature of the character, his tasks and goals, but his relationship with other actors, his interrelation and interactions. And at the very end of this process the actor will also understand what is the main idea of the play, its quintessence. In order to keep the image necessary to the actor in front of his inner "man", he needs to have sufficient power of his attention.

Attention is one of the most important elements of the author, that is, an element of acting technique. Virtually all people have the attention and ability to focus on some actions, but the nature of the actor's attention is quite different. M. Chekhov wrote very truly about its features: "What does the soul experience at the moment of concentration? If it happened to you to observe yourself in such periods of your life, when for days and weeks you have been waiting impatiently for the coming of an important event for you or a meeting with a person desired and loved, you could notice that along with your everyday life you went also about another life - internally active and tense, whatever you do, wherever you go, whatever you

talk about - you constantly imagined the expected event. Even when your mind was distracted by the worries of everyday life, you did not interrupt the connection with it in your heart. Internally you were in incessant active state. This activity is the attention. In the process of attention, you internally perform four actions simultaneously. Firstly, you hold the object of your attention invisibly, secondly, you draw it to yourself. Thirdly, you are rushing to it. Fourthly, you penetrate it. All four actions that constitute the process of attention are performed simultaneously and represent a great spiritual strength" [6, 351].

For a careful actor there are no trifles in the role and on the stage, he always applies with great interest to everything that he does himself and to what the people around him do, and if the actor is interested, then the viewer will be interested in watching the actor on scene, and thus the actor necessarily "infect" the viewer with his actions.

Elements of attention and imagination refer to the actor's work on the role, and to the actor's process of acting on himself. During the preparation of the role, attention and imagination play a key role, since they awaken emotional memory in the actor, excite the artist's nerves, and activate his psychophysical apparatus. The deeper attention is, the more immersed is the actor in the image, his living, and accordingly, the impact on the viewer.

To find the logic of physical actions in a role (physical action means psychophysical actions) is a condition for successful preparation of a role.

Without answering the question "What do I want in every scene and in the whole play?", the actor will not understand what he should play and how he should act. The word "drama" in Greek means action, i.e., nothing happens without action on the stage. Splitting the play into parts, dividing into scenes, the actor seeks, first of all, its effective task, as well as the effective task of partners. Gradually revealing the effective tasks of each scene, he will understand the "supertask" of the whole play and his own. He seems to cover the whole integrity of the author's work and conception.

From the exact knowledge of his stage activities in each episode, he will identify also a "recurrent" action in the entire play, i.e. the main goal and task of his character. The actor writes the score of his physical actions. Only after this work is done, when he knows exactly what he should do in this or that episode, he can go to the first stage rehearsal.

The justification of the determined scenic tasks is equally important, that is, what is the intrinsic motive or motivation for this character to act this way, and not otherwise. Deepen in the author's intention, the actor, including his imagination, intuition and fancy,

will achieve justification for any stage task, small or large, will find the motivation for any action of his hero. By the way, a good actor will find both the by-play or the second plan of the role, which is very necessary for giving his character a multifacetedness, a depth of emotional stress.

In the words of V. Nemirovich-Danchenko, we must find the "grain" of the role. "The state which the actor goes is his "grain", the nature he has been born with, the influence of the environment in which he rotates, the influence of these immediate circumstances - these are all the conditions that determine his grain" [6, 224].

The actor involves all his imagination, takes necessary emotions and feelings from his life experience, intuition, memory, psyche. The actor observes with special attention the people around him, scrolls again and again the circumstances of his hero's life as a "film", in brief he "gets used" in the role.

V. Nemirovich-Danchenko stressed: "You can infect the whole room only with your nerves, your temperament, and here, of course, very much depends on how talented you are ... If we analyze this psychologically, it turns out that the actor, depending on the tasks he sets himself, sends the thought to those nerves that he needs. So instantaneously, that you will not catch it. And if he has a stage talent, then these nerves vibrate and quickly infect.

I always use the word "infectiously", because every talent - both literary and acting - lies precisely in the ability to infect others with "our experiences" (as we call them so). This is a talent, in addition to "potentials" - scenic and not scenic" [4, 155–156].

Very important quality that helps to find the "grain" of the hero is intuition.

"When creating a stage image, intuition takes the very first and prominent place. To guess correctly and to grab by the intuition the given image means to make the big and most difficult part of work.

What does "intuition guess this image" mean? This means that from the sum of the impressions accumulated by the Spirit, millions, billions of the very finest soul movements, unconsciously, are guessed - the nature of every feeling, its rhythm" [4, 150–151].

If the actor finds the true inner state of his hero, he will find the right solution to the external image. The external image should invoke ideally from the internal state.

The actor looks for the most expressive forms of the external image, starting from the psychology of the character, i.e. he is looking for distinctness. "There are no uncharacteristic roles, as there are no two externally and internally identical people. There distinctness, in the

actor's language, is what distinguishes them from each other is, no matter how weakly it is expressed. Anyone who represent only himself on the stage hardly knows what creative joy the actor gives to reincarnation, that is, the acceptance of the distinctnesses of another person ..." [6, 411-412].

Another important element found by Stanislavski is the tempo-rhythm that is present in every scene and in every performance in general. In addition, each character discovers his own quality of tempo-rhythm.

The role tempo-rhythm arises from the internal state of the hero, from his effective line and stage tasks, although the reverse effect is also possible, when the change in external conditions, the order of the action, changes his tempo-rhythmic indicators.

It is important for the actor to find not only the overall external and internal tempo-rhythm of the character, but also to determine the inner rhythm, the temporal idea of each scene. As K. Antarova has stated, "in each role there are as many rhythms as they have been prompted by a living experience. Rhythm comes from a feeling that can not be fixed. But the rhythm itself - like the pulse of experience - can be fixed. It can be installed once and forever. It creates that ground on which the experience of the actor is easily revived when the role is repeated. In the opera, the actor takes different rhythms and tempos of the composer. That's why I always say that opera artists are happier than we, dramatic ones, are. Their rhythm and temp are already prepared. The actor of drama is the creator of rhythms. He must feel them, guess, create and join the collective general creativity of the play, without violating its harmony" [1, 88-89].

I would like to mention the meaning of the pause here. Everyone could hear the expression "theatrical" pause, to hold a pause, to live in a pause. The pause is the strongest mean of expressiveness because without stopping the stage action for a moment, it gives both the viewer and the artist to merge into complete unity in total silence, feel mutual breathing. In the pause, the actor can express what he has not played out in the text, or what is not present in the text at all, or what follows the text. For example, in Chekhov's plays there are a lot of open stop in the replicas of the characters, the words do not seem to mean anything, and there are three points between them, and these three points – short and long pauses, carry a message and meaningful effect.

"Pause is the ultimate form of internal action, when external means of expressiveness disappear and the emission power (actor's) increases. Pause can be complete and incomplete.

In the latter case, the external action on the scene does not cease, but occurs "surreptitiously", having only a greater or lesser tendency to become a pause. This pause produces the same effect on the viewer as the full one: he feels its alarming attention...

There are two kinds of pauses: those preceding and following the action. Pauses of the first kind prepare the viewer for the perception of the upcoming action. They evoke the viewer's attention and, thanks to emission (and often the atmosphere), prompt him how he must experience the forthcoming stage event. The second kind of pauses is what follows the text, summarizes and deepens the impression for the viewer he received from the action of what has already been accomplished. Therefore, an action that is not accompanied by a pause (full or incomplete) leaves only a superficial impression in the viewer" [6, 418–419].

In a pause the performer lives an internal monologue, internal visions, a concrete stage task, only in this case the actor will fill it with content, will be able to hold the imaginary threads of the play and the attention of the auditorium. And, of course, the tempo-rhythm of his character will be enriched time and again, the image will acquire depth and convexity.

Working on the role, the actor, as it were, piece together those elements about which it has already been told, but the actor needs to combine all this in the word, so as the role take on a complete form.

"The word becomes the crown of creativity, it must also be the source of all tasks - both psychological and plastic. If it is misunderstood from the very beginning, not strictly psychologically, imperceptibly in determining the distinctness, or epoch, or life, or the author's style, the actor's thought will go along the wrong path and lead somewhere along the role to an artistic rift, to a break with the course of the play... Here, then, look for our sins. All the tasks of the actor reach the auditorium only when they pour out into the magnificent, diligent phrase, written with the talent. The phrase is the most important thing in content. The content of this phrase is the source of all your experiences, the subtle meaning of this phrase is the stimulus for sending the nerves of a certain thought. And all this is returned to the phrase" [4, 166].

Both the physical action and the result of the artist's imagination, his feelings, his impulses focus on the word, and the entire range of the character's inner state is enclosed in intonation. According to Stanislavski, "the word is the echo of the state of mind". That's why, the actor should have the right to pronounce the word, in a creative understanding, of course. Behind words there must be an image created by the imagination of the artist, his

experience, his thoughts. The whole drama becomes clear without words to the artist, after his long and profound study and analysis of the play, "after getting" into his role. But for the viewer, the drama should be explained in words, and at the very end of the actor's creative process of working on the role, he begins to study the text of the role. In this case, the actor will avoid the empty text utterance, the coloring of the words of the role, the illustration of the dialogues.

Stage action is the center of an opera performance. V. Nemirovich-Danchenko stressed: "The composer brings us not a symphony, but a musical work for the theater" [3, 258–259].

Opera drama provides the same components, as any theatrical play: conflict, plot, introduction, catastrophe, climax, etc. It is no accident that many operatic works rely on literary and dramatic compositions in their plot basis, and these compositions enter the memory of culture in a different musical and scenic quality and they are often more deeply "remembered" precisely in this transformation (it is suffice it to recall Boris Godunov, Eugene Onegin, The Queen of Spades, The Stone Guest, Mozart and Salieri, The Tale of Tsar Saltan by A. Pushkin, The Demon by M. Lermontov, Faust and The Sorrows of Young Werther by I. Goethe, The Marriage of Figaro and The Barber of Seville by P. Beaumarchais, Othello and Falstaff by V. Shakespeare, Don Carlos by F. Schiller, etc. This literature inspired the composers with a rich action, depth and the strength of characters, great ideas and actions).

But, despite even the best literary basis, the opera is the composer's conception, because he has narrated us the drama with musical means. It is the musical drama created by him that will set the main tone in the opera house. Music already has a "grain of the spectacle", all the psychological moves, all the characteristics of the characters, their interactions, the conflict, the effective line, the atmosphere of action, the pace and rhythm of the action, etc.

Opera is a synthetic genre not least because of several performing arts are to be harmoniously united in a single unit: vocal, artistic-scenographic, orchestral, choral, dance, and finally, directorial. Therein lies the complexity of the performing form of this genre, but this is both the reason for the significance, and the social interplay of opera influence.

"Need we argue that, in the vast majority of cases, music and the composer predominate in the opera, and therefore most often it should give instructions and direct the

work of the director. This, of course, does not mean that the musical side of the play, headed by the musical director, must crush the stage part, headed by its director. This means that the last part, that is, the scenic part, should be equal to musical part, to help it, try to convey in plastic form that life of the human spirit, about which the sounds of music speak, explain them by the stage play. Therefore, those singers who, during the introduction to the aria, clean their nose or harrumph before the forthcoming singing, instead of experiencing and revealing what the music says. From the first sound of the introduction, they, together with the orchestra, already participate in the collective work of the opera" [5, c 404].

These words of Stanislavski are almost a hundred years, but their relevance is obvious. The major landmark in the opera house is the musical drama of the work created by the composer. The score of the opera is the life of the "human spirit"; the composer expressed it in the musical sounds of the instruments of the orchestra, the vocal line of the principal, minor characters and chorus, in the tempo, rhythmic pattern, pauses, tonalities, etc. Therefore, the study and analysis of the score is an indispensable and necessary condition for the entire creative ensemble that creates an opera performance. After the score and libretto analyzing and scrutinizing, each participant of the performance must know his "super-task", his effective line, the through action, the full picture of the logic of scenic actions.

Scientific novelty of the article consists in the development and expansion of the psychological approach to operatic vocal-intonational interpretation as to artistic musical and theatrical activity, in the deepening on the part of the opera-theory of the notion of the psychological theater as a special artistic and creative phenomenon.

Conclusions of the study allow to determine the main interpretative tasks of the director, musical director and singer-artist who organize opera production, to discover their specificity and artistic and semantic unity. Thus, the main task of the director of opera production is to reveal the author's main idea and to find the "grain" of the whole performance. During the work with singers, artists, he should help them to reveal the temper of their characters, psychology, the logic of actions, to discover an effective line, to build precise scenic communication, to find the "grain" of the role.

The main task of the musical director of the opera production is to find the musical "grain" of the play, an effective line in music, to determine the rhythmic, tempo and timbre finer points of each musical fragment of the opera, to achieve the sound of soloists, chorus and orchestra, which fully corresponds to the nature of the scene.

The main task of the opera singer-actor is to find the right musical-vocal and scenic means in his artistic palette that would allow him to reincarnate completely in the character he creates, express the idea of the author for the sake of which this character was created, intonationally release and present the sense enclosed in his image.

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