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## DIALOGICAL CONDITIONS AND SEMANTIC PECULIARITIES OF OPERATIONAL TEXT FUNCTIONING

**The purpose of this article** is to identify dialogical conditions and to identify semantic features of the functioning of opera text. **Scientific novelty** is conditioned by the application and development of a dialogical approach in the study of the opera, which makes it possible to reveal its genre mobility and style mobility, and special semantic properties. **Methodology.** The article uses general scientific and special methods, among which is a dialogical one, which allows us to detect "symbolic implication" (A. Samoilenko) in the opera as our own semantic memory of music; aesthetic, important for revealing the figurative and semantic content of music, structurally functional, introduced to study the compositional and genre features of music; genre-style, used to identify the features of the opera text. **Conclusions.** The system-typological approach proposed by A. Samoilenko largely determined the further development of the theory of dialogue in musicological discourse and allows a deeper look at many of the processes taking place in musical creativity. On the way to discovering the features of the construction and functioning of a musical language, two important research approaches to the opera text problem – hermeneutic and textual, should be identified.

**Keywords:** dialogue, dialogical approach, opera text, opera genre, semantic features of opera text.

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### **Диалогические условия и семантические особенности функционирования оперного текста**

**Целью** данной статьи является стремление выявить диалогические условия и обозначить семантические особенности функционирования оперного текста. **Научная новизна** обусловлена применением и развитием диалогического подхода в изучении оперы, позволяющего выявлять ее жанровую подвижность и стилевую мобильность, особые семантические свойства. **Методология.** В статье используются общенаучные и специальные методы, среди которых – диалогический, позволяющий обнаруживать в опере «символические импликации» (А. Самойленко) как собственную семантическую память музыки; эстетический, важный для раскрытия образно-смыслового содержания музыки, структурно-функциональный, введенный для изучения композиционных и жанровых особенностей музыки; жанрово-стилевой, применяемый для выявления особенностей функционирования оперного текста. **Выводы.** Системно-типологизирующий подход, предложенный А. Самойленко, во многом определил дальнейшее развитие теории диалога в музыковедческом дискурсе и позволяют глубже взглянуть на многие процессы, происходящие в музыкальном творчестве. На пути к раскрытию особенностей построения и функционирования музыкального языка, следует обозначить два важнейших исследовательских подхода к проблеме оперного текста – герменевтический и текстологический.

**Ключевые слова:** диалог, диалогический подход, оперный текст, оперный жанр, семантические особенности оперного текста.

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### **Діалогічні умови і семантичні особливості функціонування оперного тексту**

**Метою даної статті** є прагнення виявити діалогічні умови і позначити семантичні особливості функціонування оперного тексту. **Наукова новизна** обумовлена застосуванням і розвитком діалогічного підходу у вивченні опери, що дозволяє виявляти її жанрову рухливість і стильову мобільність, особливі семантичні властивості. **Методологія.** У статті використовуються загальнонаукові і спеціальні методи, серед яких – діалогічний, що дозволяє виявляти в опері «символічні імплікації» (А. Самойленко) як власну семантичну пам'ять музики; естетичний, важливий для розкриття образно-смыслового змісту музики, структурно-функціональний, введений для вивчення композиційних і жанрових особливостей музики; жанрово-стильової, застосовуваний для виявлення особливостей функціонування оперного тексту. **Висновки.** Системно-типологізуючий підхід, запропонований А. Самойленко, багато в чому визначив подальший розвиток теорії діалогу в музикознавчому дискурсі і дозволяють глибше поглянути на багато процесів, що відбуваються у музичній творчості. На шляху до розкриття особливостей побудови і функціонування музичної мови, слід позначити два найважливіших дослідницьких підходи до проблеми оперного тексту – герменевтичний та текстологічний.

**Ключові слова:** діалог, діалогічний підхід, оперний текст, оперний жанр, семантичні особливості оперного тексту.

The **relevance** and urgency of the chosen topic is explained by the fact that the development of theoretical questions of the existence of modern opera in the context of a complex and contradictory picture of the artistic processes of the present is an important and, at the same time, very complex research task. Among the many arts that received the most intensive development and substantial renewal in the 20th century, the opera occupies a special place. The problem of the evolution of the opera genre, its scenic destiny, always topical issues of opera drama has long attracted the attention of musicologists and music critics, theatrical figures and theater and opera directors, culturologists and art historians, including from various related areas of humanitarian knowledge. The study of the problem of dialogue became topical and received special dissemination in various fields of humanitarian research in the first half of the twentieth century. Since then, the study of dialogue has become a backbone in philosophical, literary, art, cultural and music studies. Thus, in the musicology works of recent years, the dialogue appears to be a problem both for musicology with its research logic, and for music as a whole in its natural expression of its own artistic position – "to the extent that both seek not to remain accidental, one-sided, undetected" [9 , 4].

The **purpose** of this **article** is to identify dialogical conditions and to identify semantic features of the functioning of opera text. **Scientific novelty** is conditioned by the application and development of a dialogical approach in the study of the chamber opera, which makes it possible to reveal its genre mobility and style mobility, and special semantic properties.

Dialogue between various cultural processes and phenomena has existed at all times, but in the twentieth century the speed of their interaction and influence on each other has increased significantly. As M. Bakhtin pointed out, every major artistic phenomenon entering into the "great time" acquires a new sound and grows "new meanings, new senses", on the one hand, revealing the content covered in it, on the other, "these works seem to grow into what they were in the era of their creation" [3]. Often, this happens because of interaction with another major artistic phenomenon, in which "one meaning reveals its depths, encountered and touched by another, alien meaning: between them begins a kind of *dialogue* that overcomes the isolation and one-sidedness of these meanings, these cultures" [3, 354].

One of the most topical issues for musicology, as well as for any humanitarian thought, in A. Samoilenko's opinion, is the question of the resonance of an idea, a statement, a thought, that

is, on "hearing". "They can explain the need for interlocutors - co-authors, because the words of M. Bakhtin are valid: humanitarian thought is born as a thought about someone else's thoughts; it should also be explained as confidence in its "addressees", in those who have to make a final judgment about the proposed theoretical model – to accept it or reject it, but in any case – *to understand*" [9, 4]. Thus, from the very beginning of its formation, the problem of dialogue moves in a continuous interaction with the problem of reciprocal understanding. These problems are basic for modern humanitarian research thought, in general, and for musicology, in particular, since in modern musicology its dialogical nature has become obvious. In addition, musicology has never needed new forms of humanitarian dialogue so much that "all the forms of intersubjective communication are meant - all the ways of transforming the phenomena of the world, the components of life experience into accessible precedents of subjective entry into reality, therefore, this dialogue immediately rushes to "polylogue": reveals the multi-voicedness of human relations, the polyphonic nature of existence and consciousness" [9, 4].

**A review of the literature on the problem.** The problems of dialogue and understanding, the textual and linguistic structure, the problem of the aesthetic as an expression of the ontological provisions of culture are among the thematic areas and scientific projects proposed by M. Bakhtin, which are extremely important for our research. In the historical and cultural heritage of the twentieth century, as well as in the research works that try to comprehend it, we can find two approaches (sometimes contradicting each other) to the concepts of "the other", "the stranger". The first approach can be attributed to the activities and creativity of existentialists, for whom "the other" always meant "not one's own", "a stranger". Often in such a position there was no clearly expressed hostility to the "stranger", but there was always a suspicious detachment, which gave rise to a feeling of total loneliness of the person who is forced to live in an alien world. So, in the works of the representative of the French existentialism of Jean-Paul Sartre, a person appears alone in the choice of actions, as he is in a position of impossibility to shift the gravity of his life decision to someone else. A man "is doomed to make own choice by himself" and "is doomed to be free" [11, 344].

**Statement of the main material.** As can be seen from the author's emotional message, which is obvious from the text, both the right of choice and freedom are not a blessing, but rather an inevitability and doom. And although J.-P. Sartre on human existence says - "we are alone and there is no excuse for us", yet for the comprehension and full comprehension of one's own being, he needs "the other." The dialogue of the person with the "other" and the problem of their mutual relations appears on the pages of the works of the representative of

German thought H. Hesse, where "the others" is not "a stranger". It is through relationships with "others" and the world, in the opinion of Hesse, that the "Ego" senses and realizes its life [6].

The leading principle of M. Bakhtin's hermeneutic concept is the discrimination and isolation of the internal and external words, which, in his opinion, are the basis for the existence of the understanding itself. Proceeding from this, Bakhtin's understanding is dialogical and always born on the border of the internal and external, his and others' words.

Thus, the theme of the relationship "Ego" – "the other", which occupied the minds of many thinkers and cultural figures of the early twentieth century, leads to a discussion and understanding of the problem of dialogue, becoming one of the central in European culture. As mentioned above, it begins to be examined and studied at different levels, in different areas of humanitarian knowledge – in philosophy, psychology, philology, art criticism and musicology.

Among the many studies devoted to the problem of dialogue, the works of M. Bakhtin become leading, and most of the subsequent research is based on them. Thus, V. Makhlin cites the words of the American scholar Michael Holquist, who argues that Bakhtin dialogism is now "an open event" of our time precisely as an event and problem of Western thinking, as a trans-de-ductive moment of American, Canadian, English, Italian, German and, in general, foreign humanitarian scholarship intellectuals from Princeton to Beijing" [8, 36]. When analyzing the studies that constitute a certain context of the concept of M. Bakhtin, it should be noted the presence in the European philosophical circles of the intuitive foresight of the problem of dialogue (the work of G. Cohen, L. Feuerbach, I. Kant, A. Vvedensky, etc.).

According to the concept of M. Bakhtin, understanding was a fundamentally incomplete activity, always obeying the rule of circularity, that is, movement in expanding circles. The repeated return from the whole to the part and from the parts to the whole changes and deepens the understanding of the meaning of the part, subordinating the whole to the constant development. He views understanding as embracing the deepest interconnections in being. It is always a "thought in the world". Truth always "shines through" the work of art, is to us in revelations and scientific discoveries, in great artistic and musical works, in philosophical works.

The prophesier of this or that idea sees this light as a whole, in the context of a certain

sense world, a general picture of the world. But always only the "edge" of existence is revealed. It is clear that this discovery always blinds the person and it seems to him that he sees the whole. But the whole can only be revealed by the totality of consciousnesses, their constant dialogue. Therefore, in the concept of M.M. Bakhtin is so important "dialogue". Dialogue of consciousness, dialogue of cultures, dialogue of times [12].

In philosophical studies, one of the first to address the category of dialogue is the Jerusalem philosopher-theologian M. Buber, the main idea of which, stated in his works, is the dialogue between God and man, man and the world, and the main, nodal moment of human existence is seen in their "meeting". For M. Buber, the dialogue is not only a movement toward truth, but also an open possibility that leads to the salvation of man. The researcher discovers three levels on which dialogue is realized: at the first level are relations with nature, having a non-verbal, pre-linguistic expression; the second level represents the life interactions of people who are verbalized; at the third level is communication with spiritual spheres, which have a non-verbal, supra-linguistic character [7].

In his studies, M. Buber approaches two important questions that will find the most profound solution and justification in Bakhtin's works, namely, the problem of understanding and the problem of the dialogue of cultures as the life of culture in "a long time" (M. Bakhtin). Thus if in the development of the theory of dialogue according to M. Buber, who is close to theology and existentialism, focused his attention on the psychology of personality, M. Bakhtin's emphasis is on the psychology of culture.

M.M. Bakhtin begins his philosophical path from the work "To the philosophy of the deed," it is in it that the researcher declares his desire to build a system of a new ontology, at the base of which lies the category of the deed [2]. The concept of M. Bakhtin does not confine himself to the problem of the concept of the polyphonic nature of meaning, in his works the latter is closely associated with the problem of the dialogue of cultures and allows us to consider Bakhtin's theory as a cultural hermeneutic.

The principled attitude to dialogue is the main moment of the whole philosophy of M. Bakhtin, for which the whole world is represented as a dialogical relationship leading to the removal of the object nature of knowledge, expanding and deepening the subject-object way of seeing the world as a dialogue. In the linguistic aspect, the dialogic theory allows one to look at the new "material" of this science in a new way - it leads to the fact that the word appears initially split, split into several voices, it can never be complete and closed in itself,

on the contrary - its split leads to the sound of several voices in it, it becomes two-voiced, and sometimes polyphonic.

Consideration of the dialogical aspects of culture in the works of M. Bakhtin comes from two points of view: first, from the point of view of creating a culture by a person, when a person reaches a real life and acquires his own uniqueness precisely in a state of non-identity to himself, entering co-existence, that is, dialogue with "the other," creating a new world of an understanding and self-assertive spirit, that is, culture. Secondly, from the point of view of the culture itself, which the researcher also views as a dialogical process, where for a complete understanding of its meaning it is simply necessary to make the culture itself an open, non-closed system, and its manifestations viewed in "a long time".

As A. Samoylenko points out, even the most general and remote dialogue of cultures, which should be understood as an intercultural form of dialogue, is based on the dyad "Ego - the Other" [10, 87]. Such interaction ultimately turns into a self-dialog, which leads to the transformation of the "dialogue from the real to the conditional," in which "culture" answers "our questions, *not about what* it knows about itself, *but about* the fact that we know about it" [10, 87]. That is why in the history of musical culture there have been times when contemporaries of brilliant composers could not hear and appreciate those artistic discoveries that made descendants talk about them as the greatest achievements of the world musical culture. So, the contemporaries of Monteverdi, Schütz or Bach were treated with little attention to their creativity, however A. Samoilenko believes that they "do not deserve accusation of neglecting the artistic discoveries of these composers; they did *not hear* these discoveries; in their life environment, the music of these authors did not bear those symbolic meanings by which it shocks the consciousness of descendants" [10, 87].

If we consider the existence of everything around us as a dialogical process, then it should be emphasized that there is no dialogue for M. Bakhtin, in which loss of Ego and complete dissolution in the other is possible, since neither man nor culture can lose his individuality. The process of creativity is considered by him as a self-determination in the interchange, dialogue between "Ego", "the other" and the social environment, that is, the process of creativity is inextricably linked with the process of understanding. Thus, M. Bakhtin said that the whole variety of meanings, the "ambiguity" of "mighty and deep" creativity is revealed and filled with meaning through understanding – "understanding fills the text: it is active and has a creative character" [1, 365-366].

Consequently, creative understanding is part of the creative process, as it "continues creativity, multiplies the artistic richness of a man" [1, 366]. The concept of creativity, according to the ideas of M. Bakhtin, appears as answers to spiritual needs of the individual, and the process of creativity is seen as a change in meanings, as an obligatory transition to another meaning. This is what makes it possible to characterize creativity as a "personal level of activity", where creativity is the ability to respond and meet someone else, translate "someone else's" into "someone else's", overcoming his "alienation" and, at the same time, making not only his "own".

The fundamental moment in the understanding of M. Bakhtin's creativity is the fact of his incompleteness, openness, which is understood not as a chain of constant changes, but as "openness" for everything unknown, new [5]. Thus, for M. Bakhtin, creativity is always a process of co-creation, since creativity begins where the process of meaning begins, which enriches the spiritual side of life, gives it moral fullness.

Creativity according to Bakhtin is an act, a "response" to culture, and the unifying principle is the idea of "responsibility". When considering an action from within, his motivating motives, M. Bakhtin comes to the conclusion that "the responsibility of an action is to take into account in it all factors: both the semantic significance and the actual accomplishment" [2, 103]. Further, the author points out that it is in the act that the investigative, scientific value is attached to life, since the cognitive act as part of the action is included with all its content into the unity of the responsibility of the individual [2]. We see similar ideas in M. Bakhtin's reflections on the involvement of art in life, saying that although art and life are not primarily an entity, "one", but "should become one in me, in the unity of my responsibility" [4, 8 ]. In other words, trying to unite the "world of culture" and "the world of life," M. Bakhtin discovers the possibility of this in the unity of the form and content of the hero of the work of art. Such an approach by M. Bakhtin becomes a powerful tool that allows us to comprehend the processes taking place in the music culture and opera, since it is in the opera that many of the processes about which the researcher speaks are more visible.

In this regard, the musicological approach to the problem of dialogue and to the scientific poetics of M. Bakhtin, which we find in the pages of A. Samoilenko [9; 10], is extremely important for our research. The concept of dialogue proposed by A. Samoylenko allows us to reveal the multilevel and methodological duality of the phenomenon of dialogue, and the

study of M. Bakhtin's works (in the works "Musicology and methodology of humanities knowledge, the problem of dialogue" and "Dialogue as a musical and cultural phenomenon: methodological aspects of modern musicology") as an opportunity for methodological musicological expansion of the "problem of dialogue to the limits of humanitarian knowledge understanding," and also in the gradual expansion and deepening of deepening the dimensions of the phenomenon of dialogue in music — to the limits of music as poetics and to the boundaries of "large" musical semantics "[9, 386]. The category of dialogue is the basis and the main tool for discussing the typology of music, which the researcher has at seven levels.

The first level is meta-historical, epistemological and represents the characteristics of the noetic sources of dialogue through the concepts of "memory," "game," and "love," that is, it is associated with the definition of the most general semantic orientation of the musical dialogue and becomes the basic in its typology. The second level forms a dialogue of genre semantics and style symbolism in music, which makes it possible to embrace it as a whole as poetics and to discover a special "playful" designation of the composition in this dialogue [9, 386-387].

The "large" semantic dialogue of music makes it possible to characterize the aesthetic designations of the leading principles of musical poetics (genre, style, composition) in accordance with the general noetic intentions of the dialogue. In addition, there is an opportunity to identify the phenomenon of semantic memory and its significance in music, which not only helps to reveal the nature of the aesthetic in music, but also allows "to reach the text" – to the dialogical initiatives of musical creative work [9, 387]. At the third level, there is a direct appeal to the composer's creativity in its genre and style diversity, which represents a "small" semantic dialogue that expresses intramusical modifications that take place on the intra-genre, intergenreous, interstyle, interstyle, intra-stylistic, intrastate levels.

This level demonstrates the evolution of dialogue, which allows us to judge the historical mobility and renewal of musical culture [9, 387]. The fourth level is represented by the interchange of structural and semantic properties between different levels of the musical text, which makes it possible to define this level as a textual level. The fifth level of dialogue is revealed by A. Samoylenko from the evolution of musical art - certain types of dialogue of M. Bakhtin are considered from the point of view of their correspondence to a certain historical stage. Thus, the first, early "precompositional" stage is represented by a dialogue



of identification and a dialogue of consent; the dialogue of disagreement and the dialogue of disagreement characterizes the baroque-classicist period, retaining certain qualities in the period of romanticism and becoming especially important for nineteenth-century Russian music as the starting point of composer poetics; the third type of dialogue - the form of the dialogue "by inaudibility" ("dialogue of the deaf") and the prognostic dialogue introduce us into the twentieth century; the fourth type is the "default" dialogue, and such a form as "nostalgic" dialogue characterizes the work of the second half of the twentieth century [9, 388]. The sixth level forms the identification of compositional forms and methods of music.

At the final, seventh level, there is a "cathartic typology of musical influence that reveals the correspondence of the catharsis phenomenon to the overall structure of the musical dialogue, directly related to its fifth level - allows us to talk about the variety of cathartic techniques in their semantic community, the significance of the final moments of musical form and aesthetic self-worth "formal logic" of music. The leading ones are the declarative, clarifying, veiling detached and eliminating types of catharsis in music" [9, 388-389].

**Conclusions.** The system-typological approach proposed by A. Samoilenko largely determined the further development of the theory of dialogue in musicological discourse and allows a deeper look at many of the processes taking place in musical creative work. On the way to discovering the features of the construction and functioning of a musical language, two important research approaches to the text problem – hermeneutic and textual – should be identified. Textual research and textology as a science reveals the level of canonicity of a text, comments on its content and makes attribution; Hermeneutic studies are aimed at interpreting, understanding, interpreting the text; the artistic alignment of the text and structural and compositional principles is studied by poetics. The hermeneutical approach unites the group of studies on the interpretation of the text, the textological approach is, on the one hand, the method of establishing the parameters of the source text, its origin, on the other – can be interpreted as widely as possible in modern semiotics and text philosophy.

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