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STRUCTURAL-SEMANTIC PECULIARITIES OF OPERA TEXT

The article considers the structural and semantic peculiarities of opera text on the example of the opera works by W.-A. Mozart. An important area in the consideration of opera art is the recognition of the text category as a universal one, since finding methods and approaches to studying the problem of text at different levels actualizes the need to find ways of textual analysis of the musical text.

Keywords: text, musical text, textology, opera text.

While considering opera art it is impossible to ignore the problem of the musical text, as this kind of art is the unique balance between different semantic levels. Considering this phenomenon on the example of the opera works by W.A. Mozart, it should be noted that in the XVII century the theory of affects still continues to function and develop, combined with the old rhetorical figures, though sometimes in substantially transformed form. Along with this, in this period there occurs the process of active change and reorganization of musical language by rapid interaction of opera and instrumental types of thinking. The origin of the trend was started in the XVII century due to the increasing role of the opera, but significant activation could be observed in the second half of the XVIII century. It was at this time, as indicated by E. Chigareva, when the comic opera came into the arena of musical life, largely influenced the further development of instrumental genres, especially the symphonic music. [12]

This formulation of the question is quite relevant when considering the opera works of Mozart, since both genres directions evolved in his composer's heritage with equal intensity. This is indicated in monographic study "Theatre and Symphony" by V. Konen [5]. The author writes that opera music plays the role of mediator between theatrical genres and instrumental music, the very first samples *dramma per musica* defined special features, which purpose was to express in the language of music the drama and lyrical theater-scenic images. "With the birth of the opera for the first time in the professional musical creativity in Europe, a new type of singer appeared – singer-actor.

The singer, who until then was just a "voice unit", an impersonal cell in the complex multi-timbral structure of the choir, now has become an artistic personality, the main exponent of the idea of "hero of the drama." In music, the bearer of this image became sensuously beautiful, developed solo melody possessing huge expressive possibilities "[5, p. 74]. The consequence of this

aesthetic accent become significant changes in the system of relationship of music-speech and intonation elements. V. Konen indicates that strong bond of opera musical text with specific theatrical-scenic images of drama underlined the need to develop the melodic material that can fully convey their lyric essence.

The philosophical and artistic traditions of the *Rococo era*, almost repressed in the first half of the XVIII century in Protestant areas, according to A.V. Mikhailova, in Austria have retained their vitality much longer. This is the way to preserve the significance of the holistic Catholic, that is, preserving the ideological orientations of the world in which to everything objective, vital, earthly responds somehow removing and destroying its unearthly, unchanging, timeless truth of the eternal. The Enlightenment epoch as an advanced ideological system of the XVIII century, in Austria, being late in time, entered in the 80s an unprecedented alliance with the statehood, and in art – with extensive baroque tradition. [9]

Most researchers associated the emergence and influence of the Baroque tradition in the culture of Austria, with the Austrian Catholic tradition [9; 12]. Religious emotionality and vivid spectacularity of worships passed into truly popular celebrations, which was quite consistent with the traditions of popular Austrian culture with their love of fun and wild entertainment noted by Ch. Berni, the English musician who traveled in Austria and Germany in the seventies of the XVIII century. Another factor that influenced greatly the formation of the Austrian culture was the work of the Jesuit Order, in whose hands were the educational institutions (universities, Jesuit Colleges), as well as their own theaters. The performances in these theaters were extremely popular among the masses, were in Latin, and enjoyed the full support of the court ("kaiserspiel") [12].

Almost immediately were developed those features of opera text, which can be regarded as a manifestation of the phenomenon of dialogue, implemented at different levels. So, in the opera delimited two opposing, but at the same time closely related musically – vocal and orchestral, where the "orchestra party was called upon to play the role of a subtext to the melodic way" [5, p. 74]. In any formative principles of the opera are reflected in a somewhat generalized form of theatrical and dramatic principles. Thus, innovations in the organization of musical material expressed inherent theatrical genres objectivity style reception through development, which, as you know, is the basis of a theatrical piece, completeness and separateness characteristic of its outer structure.

Thus, the main achievements of the musical art of this period is, on the one hand, the completion of the language typification (E. Chigareva), on the other hand – the increase of the importance of the personal origin manifestation, that is the individualization of musical thinking. Although during the XVIII century, the process of individuation appears mainly based on individual interpretation of the standard language formulas, having ubiquitousness, but considering the works of Mozart there appears the possibility of studying the individual, author's semantics, as the basis of the author's style. The value of individualization trend is significantly enhanced at the beginning of the XIX century, especially in the works of Beethoven, on whose example occurs the destruction of the rhetorical system, classicist canons and the genre and style regulation, making it possible to overcome the border of two musical epochs – classicism and romanticism. [12] The study of musical language of tradition is possible only within the cultural-historical context that has given rise to it. In other words, the study of the context of the cultural phenomenon can give the necessary information by means of which it will be only possible to identify the essence of the phenomenon. However, the study of the context or the contextual levels is possible from different perspectives. The study of the semantic peculiarities of any musical text, the musical whole is of purely contextual nature and, therefore, cannot exist out of context.

V.V. Medushevsky in the article "On the concept of "adequate perception" considers the problem of adequate perception the prerequisite condition for semantic analysis of music. The researcher writes that adequate perception is understood by him as the introduction of a text and its interpretation in the light of the musical-language, genre, stylistic and spiritual-axiological of the principles of culture. The criterion of adequacy may be correspondence to the fullness of perception and the experience of the whole culture, V. Medushevsky believes that only at the level of the whole culture, in its entirety the work and its perception coincide. [6]

Such an approach seems the most productive one, since it implies movement from *context to text, from general concepts to the manifestation of the individual, from meaning to sense. Consequently, one of the central problems of modern humanitarian knowledge in general and musicology in particular, is studying the problem of the musical text and text in music. An important direction in modern textual studies is the realization of this category as universal in which finding*

scientific methods and approaches to studying the problem of text at different levels activates the need to find ways of textual analysis of the musical text.

The problem of text emerges and starts being actively discussed in humanities in the second half of the XX century. In the study of a new paradigm of thinking were clearly proved literature, language study, linguistics, semiotics, and many other sciences. Among the studies in the above disciplines two lines are traditionally distinguished: in one the basis is immanent approach to the text study, which focuses on its internal structure; in others – the representative approach, in which text is seen as a special form of intertextual interactions, a kind of thesaurus, a set of cultural codes, knowledge of the surrounding reality.

The category of text is the key one in many subject areas of modern humanitarian knowledge, which explains its importance in the works on semiotics, cultural studies, structural linguistics, philological and philosophical studies, and finally – in musicology. The etymological meaning of the word text refers us to the Latin tehtus meaning "cloth, interweaving, connection, combination (of words)" or to texere "weave, wreath" that goes back to the Proto-Indo-European root tek – to do." The appearance of the word text in the the group of Slavic languages is associated with borrowing it from the German language – text, or directly from Latin [11]. However, even with a wide variety of interpretations and explanations of the word origin, three sign semantic components remain unchanged (according to V. Rudnev markers or representants), which form the idea of the text and make it possible to investigate it. The first important condition becomes its non-natural origin, that is, it must be a product of human activity; secondly, text appears as a kind of a connected sequence of separate elements inside one made, created by human; and the third necessary prerequisite becomes the mastery, artistry of what is done. Based on these three values, text is studied by different disciplines, namely textology, hermeneutics and poetics.

Textological research and textology as science reveal the level of text canonicity, comments on its content and carries out attribution; hermeneutical study is focused on the construction, understanding and interpretation of text; the artistic alignment of text and structural-compositional principles are studied by poetics. Thus, it becomes clear that text can be understood literally, as a kind of completed verbal sequence and extremely wide, as defined by semiotics and the philosophy of text, where all things can be seen as text. Considering text in the

broadest sense, we should remember the words of V. Rudnev, who wrote that "reality – is a text written by God, and the text – it is a reality created by the human" [10, p.220].

Studying the phenomenon of text from the position of the immanent approach, hermeneutic and structuralist directions manifest themselves the most notably. It is structuralists who introduce the category of text into scientific use, poststructuralists, in their turn, gave the most detailed, sequential study and substantiation and affirmation of the concept of text as one of the central philosophical concepts. Despite the apparent advantages of this theory of text to other theories (hermeneutic, for example), yet the verbal definition of the leading category is quite blurry. In general, from post-structuralist positions text is characterized as follows: it is a "network" of meanings generating without goal and without center; it is the historical sum of the sources and influences, based on which a work emerges; this multiplicity of sense, essential openness, incompleteness of meanings.

Text appears in the theory of R. Barthes as some opposition in relation to the work that is completed, closed and reduced to an exhaustive signified, while in the text there is an endless process of transferring and delaying the signified to the future. R. Barthes says that text can be understood as an evasive object, due to the fact that it operates in the sphere of signifier. Therefore, in its essence text is implemented as a semantic space, in which eternally and infinitely the multiplicity of meaning is carried out by means of its displacement, overlaying, some evasiveness and variability of elements. Comparing the interpretation and the logic of understanding of the text and work categories, R. Barthes points out that the work, as opposed to text, has weak symbolism that quickly fades or becomes motionless. Text, in its turn, appears as wholly and infinitely symbolic phenomenon, that is devoid of a unifying center, that is – it is open. The meaning in Text-space is explosive-like, scattered and multiple, this multiplicity is determined by unambiguity of the content elements but the multilinearity of signifying Texts. Text is the product of co-creation of the author and the reader. "Text – says Roland Barthes – is understood as a space where the occurs the process of meanings formation, that is, the process of signification ..." [1, p. 424].

In his studies of the theory of the text Yu. Lotman identifies the following as the top of its qualities – the expressiveness, delimitation and structuredness [7, p.

67-69], that is, text can be called almost any event within the terms of the facts of culture. Thus, determining the boundaries of text, Lotman concludes the inevitability of connection of any text with others, the inevitability of dialogue and polylogue between the texts of not only one era and not only belonging to one kind of art, but also far spaced apart from each other in time, genre or another scale. "Text does not exist by itself at all, it will be inevitably included in some (historically real or conventional) context ... That historical-cultural reality, which we call "work of art" is not limited to text. The perception of text, detached from its "extra-textual background" is impossible "[7, p. 213]. Thus, text can be called almost any message, if it is *interpreted (marked) as text*, i.e. will serve as text in society.

The problem of text and its study leads right up to the problem of understanding and interpretation. From the hermeneutic point of view, the problem of understanding is primarily the problem of self-knowledge, and the study of the semantic content of text turns into search of own place in the culture, history and society. Therefore, understanding should be construed not as reproduction or decoding, but rather as the production of meaning. Any interpretation is largely historically and socially conditioned, since being embodied in the production of a work, it inevitably includes in itself the world of the subject (interpreter). As pointed out by H.-G. Gadamer, an attempt to overcome or hide this conditionality must be regarded as the result of researcher's unfairness: "... an interpreter is not striving to anything else but to understand exactly this global (text), that is, to understand what the tale says, what is the meaning and sense of the text. But to understand this, he should not abstract from himself and from the particular hermeneutic situation in which he exists. He must associate the text with this situation, if he ever wants to understand it" [3, p. 383]. Hermeneutic situation is paradoxically "removed" through the interpreter's reflection "The interpreter, aware of the grounds on which he is based, disappears, but the text speaks," [3, p. 383].

Thus, the semantic field of text is practically inexhaustible, because with each new interpretation it is artistically recreated or re-born again and again. The problem of the interpretation, construction of the text of a work becomes the subject of a thorough discussion. So Gadamer pointed out that those possible differences that occur every time when the text of work is staged or performed lead to the discussion of the conceptual solutions of interpreters, but "are not confined in the

subjectiveness of their judgments and are inherent to them organically. From this perspective, it is not about simple subjective difference of concepts, but the existential abilities of a work that have already been laid in the difference of its aspects "[3, p. 164]. Consequently, each new performance becomes a kind of sounding structure in the search for meaning, a new movement within the "hermeneutic circle."

Thus, the concept of text in modern culture obtains universal significance, and the sphere of textuality, in its turn, includes anything that can *be interpreted as text*. In other words, the interpretation emerges as an inevitable consequence of any interaction with the work, it can be viewed as a dialogue with it, that is, in the context of dialogueness. Text in the process of generating and transforming information becomes the basis for the emergence of the communicative situation, through which the dialogue is implemented with the work, epoch, culture. The inexhaustibility of text meanings turns contact with it from perception into production, at which text "not only transfers the information embedded in it from outside, but also transforms messages and generates new ones" [7]. It can even be stated that only text, unlike unambiguous messages in the system of artificial language, allows the possibility of a "mistake", translation, sense options. With this approach, text is understood not as store, but rather the production of information.

Considering the structural-functional aspects of the opera text it should be clarified that the totality and universality of the concept of text, as well as the possibility of its application to various cultural events, is associated with the search for the general regularities for different sign systems. Thus, the semiological problematics can be attributed not only to linguistics, but also a variety of disciplines studying the history and theory of various genres of art – including the study of theatrical genres, theater studies, music theater.

Due to the structural complexity and multi-level semantics of stage works, the idea of applying the analytical and educational opportunities offered to us by semiology, was expressed by R. Barthes: "We see ... a real information polyphony in which the phenomenon of theatricality lies, that is a special sequences of signs ... They have, by definition, different signified, but whether they always have the same signifier? How are they connected ... with the final meaning of the play – a kind of retrospective sense, which is not entered in the last remark, but becomes clear only after the end of the play? ... Theater starts having all the main problems of

semiology – the ratio between the rules of the game and the game itself (that is, language and speech), the nature of the theater sign (analogical, symbolic, conditional), significant versions of this sign, the rules of syntagmatics, denotative and connotative meanings of message. It can even be stated that the theater serves for semiology as a privileged object, since its polyphonic system appears original as compared to the linear system of language "[3, p. 276-277].

In the modern humanities the problem of theatricality and theatrical-stage genres has often been viewed in the context of semiotic studies. Among the reasons for such a review can be called on the one hand the problem of the relation listener-viewer and the stage action. On the other hand – it is the problem of linguistic polyphony of any theatrical genre, which in the area of theater was discussed on the pages of their research by V. Meyerhold, N. Evreinov, M. Voloshin and others [2; 4; 8]. And finally, this problem of the relation of the text of work (opera and other stage genres) and its stage of implementation, that is, the distinction of the play and the performance. This problem can be called one of the most popular in modern art history, as in the current stage realizations of the author's text, the director's decision at its will, at times, does not only change the place and duration of the work, but also its very dramaturgy.

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