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## THE CATEGORY OF OPERA STYLE AS THE BASIS OF THE THEORETICAL

*The purpose of this article is to determine the category of opera style as the basis for the theoretical modeling of the modern opera theater, respectively, to distinguish the leading stylistic features of modern opera theater as a holistic artistic and creative phenomenon. The methodology of the study is created by cultural, genre-typological, semantic-stylistic and interpretive-textual approaches. The scientific novelty of the research is due to the introduction of the category of operatic style as a generalizing socio-cultural and genre-semantic experience of the modern opera theater, a system-differentiated approach to the style of opera creation as a holistic artistic-institutional phenomenon. The conclusions of the study allow to propose a system of stylistic definitions of structural and semantic properties of modern opera theater as a complete, socio-historically motivated phenomenon.*

**Keywords:** opera style, modern opera house, musical theater, genre style, artistic and creative phenomenon, image of personality.

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### **Категорія оперного стилю як основа теоретичної моделі сучасного оперного театру**

**Мета** даної статті – визначити категорію оперного стилю як основу теоретичного моделювання сучасного оперного театру, відповідно виокремити провідні стильові риси сучасного оперного театру як цілісного художньо-творчого феномена. **Методологія** дослідження утворена культурологічним, жанрово-типологічним, семантико-стильовим та інтерпретативно-текстологічним підходами. **Наукова новизна** дослідження зумовлена запровадження категорії оперного стилю як узагальнюючої соціокультурний та жанрово-семантичний досвід сучасного оперного театру, системно-диференційованим підходом до стильового змісту оперної творчості як цілісного художньо-інституціонального явища. **Висновки** дослідження дозволяють запропонувати систему стильових визначень структурно-семантичних властивостей сучасного оперного театру як завершеного, соціоісторично вмотивованого феномена.

**Ключові слова:** оперний стиль, сучасний оперний театр, музичний театр, жанровий стиль, художньо-творчий феномен, образ особистості.

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### **Категория оперного стиля как основа теоретической модели современного оперного театра**

**Цель** данной статьи – определить категорию оперного стиля как основу теоретического моделирования современного оперного театра, соответственно выделить ведущие стилевые черты современного оперного театра как целостного художественно-творческого феномена. **Методология** исследования образована культурологическим, жанрово-типологическим, семантико-стилевым и интерпретативно-текстологическим подходами. **Научная новизна** исследования обусловлена введением категории оперного стиля как обобщающей социокультурный и жанрово-семантический опыт современного оперного театра, системно-дифференцированным подходом к стилевому содержанию оперного творчества как целостного художественно-институционального явления. **Выводы** исследования позволяют предлагать систему стилевых определений структурно-семантических свойств современного оперного театра как завершеного, соціоісторично вмотивованого феномена.

*Ключевые слова: оперный стиль, современный оперный театр, музыкальный театр, жанровый стиль, художественно-творческий феномен, образ личности.*

**The relevance of the article** topic is due to the need to form a coherent theoretical understanding of the modern opera house as a single genre-style system. The concept of "modern opera house" is determined by many factors; first of all, it points to a particular artistic and aesthetic phenomenon, closely related to the attitudes and needs, the semantic dominants of *the contemporary* culture. However, it is at least addressed to those value realities of aggregate human experience that have acquired the status of historical universals, that is, to be temporal - metatemporal - to destination. The phrase "opera house", in turn, also contains some duality, since, on the one hand, it is directed towards the phenomenon of theatricality - dramatic theater, on the other hand - to the musical art, insofar as it is linguistic, in which it is presented with genre form of opera.

Thus, the definition of this concept (modern opera house) implies division and juxtaposition (both theoretically and analytically and textologically) of *theatricality* as a whole-value paradigm of artistic culture; *operability* as a key feature of an artistic image (expression) in its specific genre synthetic form; *musicality* as a conceptual property of operatic interpretation.

**The aim of this article** is to define the category of opera style as the basis of theoretical modeling of contemporary opera theater, and accordingly, to distinguish the leading stylistic features of modern opera theater as a complete artistic and creative phenomenon.

**The main content of the work.** Musical theater in its overall constitutive quality is a special phenomenon of world culture, which absorbed and reflected in the art form a long historical experience of the human community, and therefore combines the features of different national mental systems. As a particular phenomenon of culture, musical theater objects to its various sides, the main of which are three.

The first is due to the genetic connection, the affinity of theater and music, the unity of their initial aesthetic installations, which leads, firstly, to the crucial importance of the tragic theme in the theatrical art, including its musical forms; secondly, to the discovery of the choral basis of musical theater, in this connection - the meaning of "choral theme", so, the topic of the historical unity of people in the theater arts [1].

The other side is connected with the creation of an image of a person as a "hero of culture", in the known opposition to the religious interpretation of this image in the Middle Ages, but also in the literal closeness to its divine origin in ancient Greek and Renaissance theater, marked by signs of anthropocentric worldview of a person, which underlies life activity and personal uniqueness. This side also determines the importance of the musical expression of the theatrical action nature, since it leads "deep" person, to the psychological characteristics of the characters.

The third feature is determined by the fact that originally, since Aristotelian times, theater seeks to present an action that is "important and complete", that means, completed in its sequence a series of events that can replace and represent a series of life events; in other words, the theatrical action must reproduce reality and have similar chronotopic features with it, while reinforcing the most effective-visible and literally perceived realities of real life, offering them a new narrative presentation.

Thus, *historicism, the enlarged social significance of images and events, the personification of the leading images and relationships, the psychological depth of the means of artistic expression, autonomous relief plot design* form the general style basis of musical theater in its genre as a whole, including the modern one.

The generic stylistic integrity of musical theater is, first of all, historiographical, that is, retrospectively, since in its sequential formation one form changes the other, significantly differing from the previous one and striving for an original interpretation of the constituents of the musical and theater genre. In addition, the general history of musical theater testifies to its constant confrontation with dramatic theater [3]. This confrontation leads to the emergence of intermediate theatrical forms, with different preferences of verbal or musical principles. But it also leads to the emergence of a number of synthetic musical and dramatic forms, including those that go beyond the inherently theatrical arts, lead to the development of other visual-artistic, spectacular spheres of culture (film, television, musicals and show programs, advertising project, media, etc.).

But in this general history of theater, one thing is certain: *the dialogical interaction of two forms of artistic convention - the verbal, revealing the meaning of the action, in solidarity with its subject side, and the musical, explaining the meaning of this action and its subject realities, that is, indicating their importance to man, hence the psychological motives for creating theatrical conventions.*

The illusion of life, which becomes more important and more effective than life itself, forms the main paradox of theatrical art; it determines the need for musical forms in the translation of the human experience, since they are directly related to *the intentional experience*.

The totality of the original basic stylistic features of the opera house (as a thickening of the specific features of a musical theater) explains the importance of approaching it as a communicative phenomenon presented, in particular, by A. Lysenkova's research [4]; it is based on the study of the peculiarities and conditions of effective communication in the theatrical musical culture, including the systematization of its types and technologies. The author analyzes the present state of communication activity of the theater, in connection with which he creates a program for the development of social communication of musical theater, reveals its importance as a decisive factor in improving the social and economic efficiency of processes in artistic culture, substantiates the role of musical and theatrical institutions of culture as a special social institution – a communicative unit that integrates two plans: artistic communication and social communication [4, p. 8].

A. Lysenkova proposes to define the essence of modern musical theater as a center of multifunctional socio-cultural communication that integrates practically all types of social interaction (interpersonal communication) - both through channels and media (musical, visual, linguistic-pragmatic, etc.), and functions (artistic, socio-political, economic, etc.). Thanks to this definition, it forms the “functional model” of the development of contemporary musical theater - precisely as a center of social interaction and communication [77, p. 9].

In the broad cultural context and in connection with the value orientations, spiritual needs of culture, the phenomenon of K. Loseva-Demidova's musical theater [5], which distinguishes operatic creativity in the general conglomerate of musical-theater phenomena, is considered. The opera house, as one can judge from the material of its research, is the most evidence of the positive side of the process of globalization and of the artistic life of culture, contributes to the synthesis of cultures, their mutual influence and interpenetration, which was clearly evident in the fate of the European opera of the Romantic era. According to the author, large-scale world projects in the field of culture are actively being developed today, which, by destroying national borders, form *the world opera space*; thus, the creative practice of the Moscow Music Theater "Helikon-Opera" under the direction of Dmitriy

Bertman, which has already firmly entered into the context of the world operatic culture of the second half of the XX century, acquired social importance. Thus, to the basic stylistic features of modern opera house *a globalized character as an indication of the target addressee and topological criteria of artistic activity - the space of distribution of opera idea is added.*

K. Loseva-Demidova's statement that the opera house, as one of the institutions of socialization, directly influences the formation of value orientations of the individual consistent with the *emotionological* approach to the content of opera and the means of artistic (musical, above all) reproduction of *the personal consciousness of the individual* (see about emotionology: [2]). The representation of peculiar emotional matrices, which reflect the psychological expectations of a particular social community and form ideal perceptions of the inner world and personal settings of the subject, also have a stylistic significance, most notably the musical material of the opera.

Indicators of *the "great" general style of opera* should also include repertoire, which already leads to the identification of structural and semantic features of opera as a whole, allows to study the immanent qualities of the genre system of musical theater, taking into account the relationship between "high" and "low", mass and elitist in contemporary culture, forming quantitative and qualitative criteria for evaluating opera influence. Some authors emphasize that the value aesthetic transformation of the recipient environment implies increased attention to opera art, in particular to its socio-psychological significance, the specifics of its traditions - both as artistic and as socio-functional [5, p. 167].

All authors acknowledge the fact that the popularity of opera in the world has increased over the last few decades, as well as the tendency of public interest to return to classical forms of opera. This tendency is interpreted as evidence of the reorganization of the value hierarchy of modern culture as a result of the growing need of the human personality for cultural self-identification. On the socio-cultural side, this reorganization of the opera house is closely connected with the moral topos of the society, with the interethnic interactions, positions and experience of relations of this society, which is especially important for the training of performing opera personnel. Its results reveal the approximation of indicators of high academic and publicly-popular popular genre environment, when the distance between serious and entertaining types of art almost disappears; the image of the recipient of a new type is formed, in the circle of interests of which the features of academic

and extra-academic art and art-popularization of classical works are combined. The general criteria for the positive perception of artistic texts are their emotional effectiveness (the ability to evoke strong emotional reactions that go into stable sensory concepts) and hedonism (the ability to bring pleasure that comes from the broad aesthetic purpose of an operatic phenomenon). They are also rightly attributed to *the stylistic presumption of opera art*, but from its influence we have typical genre activity, that means, from the psychology of recipients.

According to the observation of K. Loseva-Demidova, a significant new feature of opera house functioning today is festivalization, as the organization of a special space not just for theatrical action, performance, but for *the joint leisure* of the authors of the opera spectacle and spectators / listeners. As O. Menshikov writes, the category of festivalization was introduced into the scientifically-theoretical art and scientific apparatus as the definition of a new unique informational and communicative direction of the modern theatrical process, the main component of which is festive communication, that is, a special play behavior that touches not only opera performers, but also recipients of a festival circle. In this way, "stage reality" is a common reality of communication, a special "living" and "sovereign world", and it "helps" actors, directors, playwrights, set designers, managers to be in a single tone. The festival, being a neutral mediator, gives the audience and participants the opportunity of an open dialogue to solve common problems, exchange of experience with domestic and foreign masters through participation in conferences, seminars, trainings, workshops" [7, p. 4, 185]. However, in this way, the opera art is given the character of mass performance, a kind of "folk festivities" [7, p. 185]. A. Loseva-Demidova notes that "the structure of value consciousness of the" consumer "society is being actively modeled today. And that leads to the weakening of the developing and escalating entertainment and relaxation functions of art. The act of attending an opera show in modern society becomes a social behavior, primarily aimed at secular communication and status rest" [5].

In our opinion, the main thing in modern festivalization and "status" of opera and opera art is that, on the one hand, the focus on festivity as a special type of organization of time, respectively, and the space of social (common) life of people is enhanced; on the other, the importance of *a holistic image of a modern personality*, not as image behavior, but as *a value-complete social character*, with the reconciliation of external social-co-existence and internal psychological reflective boundaries, is growing.

Theatricality in its artistic and socio-psychological collective meaning becomes one of the main semantic dominants of modern culture in its holistic globalization. The operatic theatricality is of particular importance in this respect, since it allows to combine the main epistemes of artistic consciousness - memorial-mnemonic, play, empathy, activity-actual and affective-emotional.

*The operatic genre style* has the properties of transience in a wide aesthetic and psychological range, which makes it a central link in the system of dialogic interactions of musical art and society. Therefore, the opera generates both broad artistic symbolism and broad artistic and communicative functions. Thus, as a kind of temple equivalent (the "temple of art"), it directs to the ideal of unity - the voluntary spiritual unity of people - and emphasizes the communal, by divine craft, purpose of man. As a theatrical genre, it is based on the role-playing conditionality of behavior, it relies on the idea of a "boundary" - a ramp that separates a fictional, played world from the real. As the equivalent of the musicality of human consciousness - as an art form asserting the undisputed priority of musical language, opera expresses isolation, individuality of a person - a character, takes care of its uniqueness, at the same time sympathizes with its solitude and develops the idea of a person's personal value.

It is because of the festive and festival orientation that the importance of the visual factors, the spectacular side of opera productions, and in general of operatic creativity in all its interpretive complexity and completeness, seem to be increasing.

The tendency of increasing the opera's artistic effectiveness in combination with the interest in its classical installations leads to the strengthening of the role of dramatic directing in opera productions, the aim of which is to modernize the synthetic language of opera, to allow the audience to recognize their own image in the content of opera, thus sharpening the possibility of aggressiveness. New directorial interpretations of famous opera texts, as well as festival ways of organizing theatrical communication, are usually intended to attract the viewer / listener to the theater directly, that is, to divert it from those technological channels (tele-, internet communications) that make the audience "anonymous and internally", Reinforce the "processes of "atomization" and individualization" (K. Loseva-Demidova) artistic perception.

A prominent feature of modern opera theatre is its only transnational (globalized) repertoire policy, of course, taking into account the noticeable differences in repertoire

preferences, the specifics of national schools, etc. But, in general, the idea of a wide exchange of productions and their authors, singers, conductors, directors prevails, and the success of the opera house is perceived from this side - as it is open to the world artistic process. Therefore, "it becomes relevant to adjust the repertoire policy of opera houses. In the modern world, the opera house seeks to build on an open model (the isolationist practically outdated itself)...; ... Theaters are actively expanding international connections by leasing the best performances; creation of joint productions with the world's largest opera centers (co-production system); exchange; practices for ordering new scores accepted worldwide" [5, p. 163].

Also, it should be noted, first, that in the contemporary sociocultural continuum, which is experiencing a psychological cognitive and emotional crisis, there is a marked increase in interest in classical forms of opera art, which can be considered as evidence of the need for a new value hierarchy of culture - culture matrices restoration (see [2]).

Secondly, the modern opera house is forced to transform, responding to the need to include in the chronotype of modern life, because the genre form of opera has always acted as a valuable model of interpersonal relations; being both memorial-mnemonic and prognostic, it is designed for an active dialogue of conditional opera characters with the real circumstances of human existence.

This problem is addressed by Liu Jin's study [6], who highlights the position of European and national opera in China, firstly, in the historical context of the development of each, and secondly, by the performing arts as a unified system of creative relations. As the author writes, "the problem of European and national opera in China ... was considered, first, in the historical context of development in the country of each of them, and secondly, by the performing arts as the only one. The possibility of the latter is dictated by the content-style similarity: it was at the Chinese national opera that a dramatic rapprochement of western and oriental musical theater took place. In this regard, it became necessary to master the manner of singing and the nature of the stage embodiment of the content that has developed in Europe" [6, p. 149].

In this research it is emphasized that both vocal and stage skills of European performers are formed in conservatories, and in China conservatories appear at the same time as opera, but with great historical delay, in the first third of the XX century; they become the main centers of opera performers formation. The very fact that the culture of academic



singing required for the development of opera art is formed in conservatories - these originally European sources of music education - makes the experience of Chinese musicians inheriting European countries, further exacerbating the need for such national interaction that is gaining momentum of *global dialogue* of the East and the West.

**The scientific novelty** of the research is conditioned by *the introduction of the opera style category* as a generalization of socio-cultural and genre-semantic experience of the modern opera house, *a system-differentiated approach to the style content of opera creativity* as a holistic artistic and institutional phenomenon, by the diffusion of the definition.

**The conclusions** of the study allow us to propose a system of stylistic definitions of the structural and semantic properties of the modern opera house as a complete, socio-historically motivated phenomenon. Among them there are basic historicism, increased social significance of images and events, personification of leading images and relationships, psychological deepening of the means of artistic expression, autonomous relief plot, dialogical interaction of two forms of artistic conventionality - verbal and musical identity, reflection of the essence of the individual globalization, festivalization, realization of emotional tasks, repertoire conditionality, hedonistic orientation and tendency of popularization that embodied the globalized idea of cultural dialogue.

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