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THE NATURE AND RHETORICAL FEATURES OF THE OPERATIC WORD

The purpose of the article – to identify the originality of the verbal material involved in the opera, to identify the origins of the opera phenomenon, to find out the leading aesthetic tendencies of the development of operatic rhetoric. The methodology predetermined by a comparative approach, provides the involvement of aesthetic, psychological and philological positions, relying on the theory of genres of M. Bakhtin. The scientific novelty is determined by the desire to establish the theory of operatic rhetoric as a phenomenon of the transformation of verbal material in musical form and musical text on the basis of verbal-linguistic genres. The conclusions suggest that the basic genre qualities of primary-secondary verbal-linguistic forms can become the prerequisites of occurrence of generalized semantic features of operatic rhetoric, common for verbal vocabulary and the ways of its musical presentation in an opera work. This semantics contributes to the opera internal portraiture of a person with new aesthetic-psychological positions as a free " lord of destiny".

Keywords: operatic word, operatic rhetoric, opera semantics, genre, internal portraiture, verbal language, musical expression.

Го Цяньпін здобувач кафедри історії музики та музичної етнографії Одеської національної музичної академії ім. А. В. Нежданової.

Природа та риторичні особливості оперного слова

Мета статті – виявити своєрідність словесного матеріалу, залученого до оперного твору, визначити витoki феномена оперності, з'ясувати провідні естетичні тенденції розвитку оперної риторики. **Методологія роботи** зумовлюється компаративним підходом, передбачає залучення естетичних, психологічних та філологічних позицій, спираючись на теорію жанрів М. Бахтіна. **Наукова новизна роботи** визначається прагненням заснувати теорію оперної риторики як явища трансформації словесного матеріалу у музичній формі та музичного тексту на засадах словесно-мовних жанрів. **Висновки** дозволяють зазначити, що засадничі жанрові якості первинно-вторинних словесно-мовних форм спроможні ставати передумовами виникнення узагальнених семантичних ознак оперної риторики, спільних для словесної лексики та способів її музичної презентації в оперному творі. Дана семантика сприяє оперному внутрішньому портретуванню людини з нових естетико-психологічних позицій, як вільного «володаря долі».

Ключові слова: оперне слово, оперна риторика, оперна семантика, жанр, внутрішнє портретування, словесна мова, музичне висловлення.

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Природа и риторические особенности оперного слова

Цель статьи – выявить своеобразие словесного материала, привлеченного к оперному произведению, определить истоки феномена оперности, прояснить ведущие эстетические тенденции развития оперной риторики. **Методология работы** обусловлена компаративным подходом, предусматривает привлечение эстетических, психологических и филологических позиций, опору на теорию жанров М. Бахтина. **Научная новизна работы** определяется стремлением обосновать теорию оперной риторики как явления трансформации словесного материала в музыкальной форме и музыкального текста на основе словесно-речевых жанров. **Выводы** позволяют указывать, что основные жанровые качества первично-вторичных словесно-речевых форм способны становиться предпосылками возникновения обобщенных семантических признаков

оперной риторики, общих для словесной лексики и способов ее музыкальной презентации в оперном произведении. Данная семантика способствует оперному внутреннему портретированию человека с новых эстетико-психологических позиций, как свободного «властелина судьбы».

Ключевые слова: оперное слово, оперная риторика, оперная семантика, жанр, внутреннее портретирование, словесная речь, музыкальное высказывание.

The relevance of the topic and issues of the article is due to the fact that the involvement of the verbal principle in the construction of the musical and theatrical genre is a constant feature of the linguistic system of artistic creativity. But if in the dramatic field the verbal and musical plans are separated and obey the task of periodically alternating the means of expressiveness, while retaining their own articulatory features, then the operatic work produces the factors of new synthetic musical and verbal semantics that affect the nature of both verbal pronunciation and musical form a new type of artistic expression based on a specific *operatic word*. And if the synthetic nature of chamber and vocal singing was sufficiently studied by musicologists (see, e.g.: [2; 5]), and the role of words in musical and dramatic works was determined by the author's interpretations (as, for example, in the works of M. Mussorgsky; see: [4 6; 7]), then the problem of holistic genre use and transformation of verbal material in the opera branch is still awaiting its substantive definition and development.

In general, the sound of operatic language, in the totality of its musical (vocal and instrumental) and literary (both poetic and prose) origins reveals the phenomenon of *operatic rhetoric*, which goes beyond one language system, acquires generalizing stage-acting character-simultaneous meaning. We have in mind the common effect of all the factors of artistic expressiveness that are included in the text of the opera performance, but most of all, of course, the content and method of *musical speech* influence, which is based on verbal and poetized syntagmas and produces a special operatic type of intonation, the basic feature of this intonation is the sublime of the vocal cords coarseness, their dynamic strengthening, both externally loud and internal, of psychological origin. The images of the opera work, as well as the personalities associated with the content of the work, appear to be “on the court”, always reminding of the original affinity of opera with the genre form of ancient tragedy. The genesis of operatic poetry also comes from such essential features as melodramaticity, that is, emotional forcing of image and language, giving even simple verbal phrases to musical chants, and vice versa, an obligatory support of musical sounding on verbal-phonemic contour.

Zhu Lu's study rightly points out that there is a special aesthetic phenomenon of opera, equivalent to the phenomenon of melodrama as a way of internally portraying a person through the common means of words and music. The author notes that “just as a melodrama, opera justifies all expectations of human consciousness. It can be said that opera, as a synthetic genre, though predominantly a musical one, is a genre domain that most satisfies the current constant psychological demands of a person, which explains its success in the history of culture. Strictly speaking, we do not know of any era associated with the development of musical art (that is, music as an autonomous area of professional activity), when opera was not among the generalizing leading genres. But also the "pre-operative epochs" or, in the words of R. Rolan, "opera to opera"... referred to music as a means of achieving emotional involvement (empathy as a necessary side of communication), finding emotional self-sufficiency when it is a necessary condition for relations with external reality» [8, p. 53].

Studying genre principles of melodrama in their operatic transformation, the Chinese researcher observes that melodrama is one of the general and basic forms of artistic poetics insofar as it identifies and harmonizes human psychological possibilities, experiences, events and actions with reality. It allows us to establish relationships between the ideal and the real worlds, and it focuses on the dialogical nature of human consciousness and its constant dynamism. It is able to reflect not only personal life, but also the great being of culture, to offer psychological models not only of individual but also of social and collective human existence, revealing appropriate symbolic means and forms.

The aim of the article is to identify the originality of verbal material involved in the opera, to determine the origins of the opera phenomenon, to find out the leading aesthetic tendencies of the development of opera rhetoric.

The main content of the work. Developing the criteria for the study of the phenomenon of operability, we note that the external object-factual plan of personal expression and "deep semantics" of human consciousness have different means of symbolic explication, and referring to the internal portraying of a person, we understand that it has a high degree of sense semantics, and it is verified by a measure of representativeness, typical for a particular socio-historical environment, that is, a degree of similarity of a given personal consciousness with others, reminding that a person "is made of people". And it is the curiosity to the common psychological material, from which the personal consciousness

is built, that leads to the study of the person from within, in its isolation and uniqueness. This paradoxical duality of the psychological content of resilience is inherited from the melodrama, with its constant being on the border of two realities, the ideal and the real fact.

When we talk about internal portraying, it means that the iconic model of a person can completely escape from the external appearance, from the realities of contours, in fact - in general from any contours; but in this way entelechy is reproduced as it was called by the Greeks - the inner essence or eidos - the ideal prototype of the real object, which is the most revealing of its essence.

The internal psychological model is in its purest form abstracted from the external conditions of the subject being. Hence the limiting conventionality of internal portraiture, his right to freedom and, speaking of fine art, hence the increasing musical art of visual art, the increasing "intonation", the increasing departure from external gesture.

Thus, in E. Munk's "Lament", the image subject is a critically altered state of consciousness, psychological imbalance and impulsive psychic phenomena that is close to it. The name itself suggests that this canvas does not need to be seen as much as it is to hear, so the realistic image is absent, but instead it blurs lines and colors, displacement of shapes and proportions. But it is the apparent uncertainty of the subject part of the image that forces the viewer to complete the picture in the imagination, to perceive its sign structure as symbolic, which refers to the "invisible" but tangible.

Undoubtedly, the tendency of internal psychological portraying with its interest in the extreme manifestations of a person's psychological arrangement is most evident in the so-called contemporary art; but its prerequisites are in late medieval painting and in the art of H. Rembrandt and F. Goya, who are impressionists; there have always been breakthroughs in the field of art that was later defined as expressionist and surreal.

It is the interest in internal psychological portraying that manifests the right of art to change, deformation, transformation of reality, to the seemingly perverted reproduction of the human image, appearance, to the new conventionality of the artistic sign system, and so on. In this connection it is possible to distinguish two poles of psychological modeling of the person that accept the values of genre-semantic dominants: utopian and tragic. The first signifies the desire of the perfect world for a perfect personality which exists in perfect harmony with others; another points to the impossibility of idyllic relationships and the predominance of dramatic circumstances, the power of destiny that drives a person's life to

loss and separation, testifies to the insatiable short-term nature of physical life and contradiction and limitations, incompleteness of spiritual...

The fatality of tragedy awakens the will to freedom from those laws of being that transform a person into a weak and worthless being. A symptom of the awakening of freedom is the need and effort to express oneself and one's own self, to acquire the right to direct language addressed to the world. Such language, of course, must become extraordinary, rise above pragmatic circumstances, imaginatively and mentally shape those circumstances of life that are utopian in relation to the everyday life of reality, but quite effective in the conditional and artistic sphere. And that claims to the side of the new own reality. Thus, the contradiction between utopian and tragedy attitudes is overcome, and this ethical and aesthetic pattern of reproduction of the inner world of man determines the phenomenon of operability. It brings to the fore the operatic language of the recitative and the associated melody forms phenomenon.

It is in operatic recitative that the main indicators (power vectors) of operatic rhetoric are concentrated. To begin with, the effect of purely musical factors of an operatic composition becomes significant in the phenomenon of operatic recitative, but the most immediate is the meaning of the verbal syntagms involved in the text of an operatic work. In the recitative operatic constructions, the specificity of an oral word use in opera is particularly clearly indicated, which allows to suggest the notion of a special operatic word; they also localize and consolidate those semantic functions of the word that arise on the verge of oral and written forms of the verbal language, point to the social-communicative purpose of the verbal language and its actual emotional qualities.

Written literary and poetic word, voiced in operatic melody, is given new expressiveness and effectiveness of verbal expression. On the other hand, verbal phonemes, with their musical intonation, become generalized and abstract, and become a musical and poetic metaphor.

Dialectics of oral and written forms of the word are revealed in the musical text of the opera in a new artistic sense; it becomes a reference point, the "supporting structure" of operatic semantics. This process of musical actualization of the written poetic word and the poetization of the prose word in operatic melody is the basis of recitative and opera forms, which can be called the most relief in terms of the verbal and musical lexemes interaction. From verbal and linguistic genres (oral, everyday, and written, literary "processed"), which

can influence the development of operative recitative vocabulary, *spiritual literacy and epidemic, it means gloriously sublime and moral-evaluative, national speakers are distinguished.*

I. Chistyakova's research, which contains an attempt at genre classification of rhetorical verbal genres and partly develops the theory of interaction of primary and secondary genres in its aesthetic perspective, proposed by M. Bakhtin, allows to see this [1].

I. Chistyakova proceeds from the observation that any language fulfills its communicative purposes with the help of genre design, with some genres focused on the sphere of leisure, others - on the regular institutional regulation of social processes. Preliminary conditions of linguistic genres differentiation should include their traditional-historical or innovative character, separation of pragmatic forms, and the mobility of criteria for the primacy and secondarity of verbal and linguistic texts, the phenomenon of inter-genre interaction of texts, finally oral and written ways.

According to her, the general picture of the literature genres contains multiple repetitions: "The article is scientific and the article is journalistic; a report in oral business language and a report in advisory political oratory; advertising in mass media and elective political language; a note in written diplomatic literature and a verbal note in diplomatic oratory as an oral public genre; prayer in written spiritual literature and canonical prayer in homily; teaching in the field of daily communication and in spiritual literature; complaint in the official business language and complaint as the primary language genre of everyday communication; an order in the official business language and a requirement in daily communication; difiramb as a lyrical literary and artistic genre and difiramb as the primary linguistic genre of everyday communication" [9].

Particularly important in methodological terms are the conclusions of the author, addressed to symbiotic oral-written genre forms. In her own words, "I would like to point out in particular that, apart from numerous literary and artistic genres in their written performance and oral genres of folklore, we find in the archive of Russian literature those kinds that have no opposition - oral - written" [9]. Moreover, this fusion of communicative features Chistyakova finds in the so-called "kind of literature", which refers to the business, diplomatic, spiritual and literary means of mass communication and that exists with journalism "in one language invoice."

The concept of "language texture" is particularly attractive in this case because it can also be seen as one of the criteria for recognizing the true nature of the genre, its dominant feature. The difficulty of such recognition is compounded by the fact that all verbal genres have the ability to translate their semantic figures in an intertextual way: in some cases, the theme is transmitted from one type of literature to another and the content is enriched, and the collection of all genres of oral and written literature is not presented in any modern or historical source, with oral word being the most mysterious link.

Therefore, in the field of oral rhetorical communication, it is especially difficult to establish the primacy or secondarity of the genre, especially since, "if genres are primary, that is, genres of everyday communication, they have repeatedly been the subject of M. M. Bakhtin's study, then the genres are secondary, that is, formed in the conditions of organized cultural communication are insufficiently described" [9].

At the same time as revealing discussion points in defining linguistic forms of literature, the author distinguishes generic forms of oral and written word, which allow both primary and secondary genre positions, depending on the context of their use. As suzerain genres (D. Likhachev's terminology [3]), they include in their composition a number of vassal genres, according to the situation of use or the focus of influence, that is, according to the needs of both the addressee and the sender.

These are the genre-generic forms of the word, such as *spiritual literature*, *epideictic and national oratory*. *Spiritual literature* includes parable, life, word, instruction, commandment, covenant, message, prayer, homily genres - sermon, word in the Council, confession, psalter, psalm, tropar, kondak, exclamation, litany, praise, canonical prayer teaching, reading, akathist, conversation. From a number of genre nominations, it is obvious that even in philological classification they include an indication of the musical form.

The genres of *epideictic* oratory are the following: greeting, anniversary, solemn, praise, ritual, thankful, appropriate, speech, presentation, remarks on memorable dates, momentous events, holidays.

National oratory from epoch to epoch is composed as a set of genres and genre forms, the material expression of which are the samples of public languages, which historically formed under the influence of national-cultural traditions and social ideals and they found reflection in the consciousness of the people, those samples that are real in the competence of native speakers [9].

The systemic characteristics of the genres of verbal language, in their broad business and habitual context, can be attributed, according to I. Chistyakova, as the following: raised above everyday life, but maintaining a direct connection with the life situation, the actual event and the living human character; bearing socially important generalizations and connections of communicative experience; imbued with rhetorical intonation that convinces and moralizes; managing the affect, creating positive collective performances, being responsible for them.

The scientific novelty of the work is determined by the desire to base the theory of operatic rhetoric as a phenomenon of verbal material transformation into musical form and musical text on the basis of verbal and linguistic genres.

Conclusions. The characteristics of the fundamental genre qualities of primary and secondary verbal-language forms, described in the article, can become definitions of generalized semantic features of operatic rhetoric common to verbal vocabulary and ways of its musical presentation in opera. They allow you to understand the reasons for the interest of all these generic forms of verbal communication, recognized by the social consciousness of the oral and written word in the musical embodiment, help to determine the preconditions for separation and certain criteria of the genre-semantic typology of the operatic word. Rhetorically approved operatic semantics contributes to the opera's internal portraying of a person from a new aesthetic and psychological positions as a free "lord of fate."

Confirmation of the theoretical hypothesis put forward regarding the phenomenon of opera and operatic rhetoric is achieved analytically and textually, that is, by stylistic and compositional-stylistic analysis of opera works by those composers for whom the choice of verbal material and methods of its involvement in the opera is the opera's base.

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