

Zhang Yiven

<https://orcid.org/0000-0002-0495-1503>

applicant of the Department of Music History
and Musical Ethnography

of The Odessa National A. V. Nezhdanova Academy of Music

OdZhangYiwen@gmail.com

MUSICAL THE SPHERE OF CONCEPTS OF "WOMEN'S THEME" IN EUROPEAN OPERA CREATIVITY

The purpose of the article is to identify the main prerequisites for the formulation of the problem of conceptualizing the female theme (the theme of femininity) in European opera music, to discover musicological criteria for studying female images in opera as a complex conceptual phenomenon. The methodology of the work is formed on the basis of philosophical-cultural, aesthetic, literary and musicological genre-compositional approaches, involves the musical-semiological integration. The scientific novelty of the research is due to the musicological formulation of the problem of the female imaginative-thematic and artistic-style conceptual sphere in operatic work, highlighting the musical-constructive level of identifying the feminine in the content of the opera. The conclusions allow to determine the range of musical language techniques, musical and stylistic means, thanks to which the complex of characteristics of female images is separated in the material of the opera, the ideological thematic dominant of femininity and its corresponding musical concepts are formed.

Keywords: musical the sphere of concepts, musical concept, female theme, female images, idea of femininity, concepts "love", "beauty", "sacrificial feat", "creation" ("sophianic").

Чжан Ивен, здобувач кафедри історії музики та музичної етнографії Одеської національної музичної академії імені А.В.Нежданової

Музична концептосфера «жіночої теми» в європейському оперному творчості

Мета статті – визначити головні передумови постановки проблеми концептуалізації жіночої теми (теми жіночності) в європейській оперній музиці, виявити музикознавчі критерії вивчення жіночих образів в опері як складного концептуального явища. Методологія роботи формується на основі філософсько-культурологічного, естетичного, літературознавчого та музикознавчих жанрово-композиційного підходів, передбачає музично-семиологічну інтеграцію. Наукова новизна дослідження обумовлена музикознавчою постановкою проблеми жіночої образно-тематичної та художньо-стильової концептосфери в оперній творчості, виділенням музично-конструктивного рівня виявлення жіночого начала в змісті опери. Висновки дозволяють визначити коло музично-мовних прийомів, музично-стилістичних засобів, завдяки яким в матеріалі опери відокремлюється комплекс характеристик жіночих образів, формуються ідейно-тематична домінанта жіночності і відповідні їй музичні концепти.

Ключові слова: музична концептосфера, музичний концепт, жіноча тема, жіночі образи, ідея жіночності, концепти «любов», «краса», «жертвний подвиг», «творіння» («софійність»).

Чжан Ивен, соискатель кафедры истории музыки и музыкальной этнографии Одесской национальной музыкальной академии имени А. В. Неждановой

Музыкальная концептосфера «женской темы» в европейском оперном творчестве

Цель статьи – определить главные предпосылки постановки проблемы концептуализации женской темы (темы женственности) в европейской оперной музыке, обнаружить музыковедческие критерии изучения женских образов в опере как сложно-составного концептуального явления. Методология работы формируется на основе философско-культурологического, эстетического, литературоведческого и музыковедческого жанрово-композиционного подходов, предполагает музыкально-семиологическую интеграцию. Научная новизна исследования обусловлена музыковедческой постановкой проблемы женской образно-тематической и художественно-стилевой концептосферы в оперном творчестве, выделением

музыкально-конструктивного уровня выявления женского начала в содержании оперы. Выводы позволяют определить круг музыкально-языковых приемов, музыкально-стилистических средств, благодаря которым в материале оперы обособляется комплекс характеристик женских образов, формируются идейно-тематическая доминанта женственности и соответствующие ей музыкальные концепты.

***Ключевые слова:** музыкальная концептосфера, музыкальный концепт, женская тема, женские образы, идея женственности, концепты «любовь», «красота», «жертвенный подвиг», «созидание» («софийность»).*

The relevance of the questions of this article is explained by the fact that the problem of the feminine in art, of female images in various types of artistic creation, takes on new meaning and new research acuity in the context of the interdisciplinary spread of gender issues, the study of gender differences and interactions, up to the appearance of the concept of “gender concept sphere”. The latter is often interpreted one-sidedly as “a set of tender concepts or stereotypes, i.e. certain cultural and socially conditioned ideas about the qualities, attributes, and norms of male and female representatives behavior with their subsequent reflection in the language” (D. Minets [13]), that is, on the basis of already established norms and indicators of social and speech practice, without revealing the onto-psychological causes of these phenomena. On the other hand, beginning with the research of N. Berdyaev, V. Solovyov and P. Florenskyi (see about this: [6, 16]), attempts to determine the "metaphysical secret of a woman", her special purpose in the "play of being" and understand the nature and role of female beauty are not uncommon.

As the concept of beauty that distinguishes the attitude towards a woman and forms ideal imaginations about her, which are translated from the ordinary sphere to the artistic and vice versa, takes on the importance of cross-cutting social prescriptions, the concepts of “freedom” and “creativity” are considered to be leading for the cognitive sphere of the male (L. Suleymanova [16]), who clearly indicates the dominance in the socio-pragmatic settings of the masculine beginning.

Despite the fact that the development of the gender theme in the humanities is due to the desire to justify the equal rights of the male and female “worlds,” nowadays, between them in real-practical and abstract-theoretical terms, there is a noticeable imbalance. This is largely due to insufficient attention to this topic in the disciplines of art, because it is in art (in all its forms) that female images become, of course, priority and leading in a moral and aesthetic sense, and this is especially seen in music.

It is in the artistic form that the image of a woman and the semantic sphere associated with the feminine principle reveals a deep aesthetic origin and interconnectedness with the love phenomenon in its various forms and interpretations. This relationship becomes most revealing in opera, in which the topic of love and the female topic - the topic of eternal femininity - form a single and indestructible semantic basis, special genre content.

The aim of the article is to determine the main prerequisites for posing the problem of conceptualizing a female theme (the theme of femininity) in European opera music, to discover the musicological criteria for studying female images in opera as a complex conceptual phenomenon.

The main content of the work. The desire to mythologize reality becomes a constitutive feature of the opera genre. The opera gives the event series a new ethical beauty, and the character of the hero - aesthetic refinement, thanks to their musical expression, primarily due to the melodic expressiveness of the human voice. Therefore, the development of the female topic in opera, as the topic of female beauty, coupled with the topic of love, is associated with the development of musical expression methods, in their unity with verbal and poetic material, but also in their intonational autonomy. Musical language takes on independent significance in opera mythopoetics, that is, the ability to formally and dramatically form opera characters, developing a kind of musical concepts about them, which are combined into a figurative and conceptual system. *The musical semantization of the figurative content of the opera is equated with its conceptualization.* The latter also expands - towards specific techniques of musical presentation, and the subject to the author's interpretation of the opera plot is individualized.

Female images initially, from the first examples of opera poetics in the works of Y. Peri, C. Monteverdi, A. Scarlatti, G. Purcell, J. Lully, served as a psychological deepening and ennoblement of the opera plot, endowing the opera with enhanced aesthetic appeal and good looks. Therefore, the ideas of beauty and love, as a beautiful uplifting feeling, concentrated precisely in them, contributed to the acquisition by them of sophisticated creative functions.

The general typology of the images of opera heroines in musicology has not yet been implemented, but some prerequisites for it are found in works devoted to individual opera poets, of course, first of all, Russian composers who paid special attention to the topic of femininity as acquiring wide cultural significance and sound, interacting in their opera

essays with literary concepts in which the fate of a woman is at the epicenter of the narrative forms its most significant dramatic moments. Not less important are female destinies, or rather, *the connection of the fate idea precisely with female images*, which literally personify the fatal principle, in the operas of R. Wagner and J. Verdi, J. Puccini and R. Strauss. Of course, special attention is paid to the opera poetics of S. Gounod, who created the musical version of Goethe's concept of "eternally feminine" in the opera "Faust" - not as an abstract-ideal transcendental principle, but as a completely earthly sensual element that allows you to experience the beauty and joy of human life.

In the historical formation of the female topic in European opera, one can distinguish two peculiar, that is, an inherent opera form, genre features. The first feature is to differentiate female images according to the main aesthetic vectors of opera drama: dramatic, tragedy, epic, lyrical, with possible synthesis of two or more modifications. Moreover, this differentiation is contaminated causal in nature, that is, it does not so much stem from certain genre-aesthetic settings of the opera composition, but rather contributes to the formation and artistic crystallization of these settings. It can even be argued that the gender topic in its broadest sense, as the unity and opposition of female and male consciousness, semantic principles, served as the genre stabilization and artistic autonomy of the opera.

The second feature is revealed as a common interpretation of female topics, including the typification of female images, by librettists and composers of various national schools. One can even assume the existence of a unified artistic and psychological scale of female characters that opera authors are guided by and that fixes uniform algorithms for reproducing female images in opera. On this scale, the predominant types of female characters in the opera are the following: exalted activity (creative); strong-willed heroic (realistic); idealized and idyllic contemplative (static, possibly sacrificial); contrast and passionate dynamic (possibly antagonistic); revengeful insidious (dominated by evil forces); wise reconciler (guardian, bearer of the highest law). This classification, of course, should be clarified and supported by concrete examples. But one thing can already be said with certainty: the opera genre allows you to form *a polar idea of a woman as a bearer of both divine and demonic principles*. That is reinforced by the mythopoetic genesis of opera and the preservation of mythological tendencies throughout the entire historical course. To the greatest extent, these characterological positions are due to the moral purpose of female

images, which, in turn, reflects the plot structure and the general concept of the opera, explained by its responsible mission in culture.

We should note that Russian philosophical thought, referring to the phenomenon of femininity, most often associated it with the phenomena of creating a world of love, even cosmic Eros, with the idea of Sofia as the foundation of national and world cultural synthesis, overcoming the complexity of human nature, which consists in belonging to two worlds, the Divine and natural. For example, V. Solovyov, analyzing his own metaphysical experience of meeting with Absolute Femininity, creates one of the most poetic and universalized concepts of femininity, since he believes that the feminine principle is inherent not only to human individuals, but also to the world as a whole, the natural and cultural world, finding a special feminine nature of Russian culture and such *higher entities* as Sofia, the Soul of the World, the Mother of God, God-manhood, the Ecumenical Church.

In her dissertation, E. Mazina notes that the doctrine of the genitalia cosmic source brings together the categories of masculinity and femininity, and allows drawing parallels with the concepts of “yin” and “yang”, which represent the foundations of the ancient Eastern philosophical system. “If the male principle outweighs, a lot of fire, aggressiveness, and violence accumulate in the world. To mitigate the negative manifestations of this can only be a feminine beginning, the conductor of which is a woman...” [11, p. 2]. The development of thoughts about the secrets of gender differences, *which always leads to a discussion of the nature of femininity*, helps to deepen questions about the soul and body beauty, about their involvement in the phenomena of good and truth, and ultimately, about the person’s desire for immortality: they develop in a generalized and aesthetic direction, helping to broader and higher interpret the concept of aesthetic.

We recall that M. Bakhtin uses the category of love as a system-forming concept, relying precisely on it in creating its concept of aesthetic relations as a creative principle, expressing a person’s desire for immortality, to overcome the physical and bodily limitations of personal existence [3]. Assuming that the incoming responsible consciousness of a person is most fully expressed in the feeling (state) of love, the Russian philosopher associated with him the formation of the author image in a literary work, more broadly - the development of the art -shaped sphere in various forms of art. At the same time, he singled out music as an artistic form, capable of most directly expressing a special emotional and

value tension, in solidarity with aesthetic experience. In the poetics of M. Bakhtin, thus, love turns out to be not only an aesthetic but a moral and actant concept.

The relevance of the conceptual study of the love phenomenon is enhanced by the fact that it allows us to judge its communicative role, to find in it the necessary component of human communication - and the language of this communication. In this direction, the problem of love is being developed by E. Balashov, O. Buyanova, O. Kanysheva, E. Kochetovskaya, M. Polzunova, N. Sadunova, E. Shapinskaya [2; 4; 5; 8; 14; 19], whose works confirm, firstly, the relevance of the approach to love as a language concept; secondly, dialogism as a fundamental property of the love conceptualization; thirdly, the interpretation of this concept from the verbal side, as the main one.

Meanwhile, for the embodiment of the idea of love in its conjugation with the theme of femininity, the most productive is the musical path, in opera creativity associated with the formation of a special melos - the opera vocal and intonational melodic sphere, which becomes unifying for the entire opera text, symphony, but retains, as the dominant source, reliant on a solo vocal voice with its individual timbre.

The musical and melodic sphere of female images, which *is conceptualized around the semantic center of love*, is formed by the accumulation of various stylistic figures - musical tokens, which can be interpreted as the terms of the musical-speech genre of "declaration of love" (see: [14]). Opera creativity, including from its performing side, reveals a special vocal and voice intonation, which is able to recreate the structure of thoughts and feelings of a socialized subject, organize its musical speech in such a way that all its components and textual terms form an articulatory and rhythmic whole. This is how they develop their own melodic and thematic thesaurus of the opera genre, as an opera way of melodic thinking and expression.

It is known that the main actors of the opera are those characters of the opera that create complex intersections of relations and actions as carriers of semantic meanings. The subject and dialogue approach allows us to prove that the inclusion of female images in the opera general course is a general compositional setting, a holistic paradigm of the content of the opera, revealing two main levels - aesthetic and musical and intonational, both of which are due to the artistic implementation of the idea of love. The functional and actant development of female images corresponds to the antinomic nature of the love phenomenon. Therefore, the melodic material of the opera is associated with the accumulation of various

semantic properties and structural stratification of the stylistic material. So, K. Monteverdi shared the ways of vocal characterization depending on the significance of the characters: the recitative principle is inherent in the characters that are less significant; the main image is distinguished by the breadth of melodic development - in the image of Orpheus this is directly related to his love for Eurydice. Consequently, the feeling of love, transforming into a musical image, is associated with the activation of *the melodic sphere as addressed to the feminine*, and the topic of love, accordingly, finds its closest expression in the melodic musical and thematic material characterizing the image of Eurydice and the attitude of Orpheus towards it.

Such dialogique, emphasizing the communicative functions of the female image, will be inherent in the opera and its subsequent historical development, contributing to the development of the principle of "opera portraits", that is, the creation of enlarged solo melodic characteristics that become semantic centers in the development of opera action.

The typology of solo vocal melos, which allows us to distinguish various psychological, and actually, artistic and semantic modalities in it, is one of the instruments of conceptualization as a meaningful deepening and concretization, figurative objectification, and the musical language of the opera. Within opera musical intonation, these modalities express various ways of combining verbal-speech and musical-poetic principles, the interaction of recitative (recitation) and cantilen factors. As a result of this internal musical dialogue, *four main types of solo vocal melodic "statement" of the opera action subject are formed*: actual recitation (half-singing-half-agreement), recitative with musical intonational generalization, recitative-declamative singing, and arioso singing ("pure" musical and melodic lyrics).

On the other hand, we can single out Orpheus, in their musical part, in a solo arioso-monological utterances (for example, in the part of Orpheus and in the opera of K. Monteverdi, and in the opera of H. Gluck), a certain integrative and conceptual moment of the whole opera composition, which allows us to capture the main idea in relation to the human person, the author's attitudes towards the spiritual and psychological structure of a person, which informs the image of internal dynamism... This moment becomes *the actualization of the topic of femininity* - as a conductor of *the idea of eternal love, experiencing love*. With the greatest clarity at the plot-figurative level, this topic is manifested in the opera poetics of D. Verdi ("Rigoletto", "La Traviata" and others) and N.

Rimsky-Korsakov ("Snow Maiden", "The Tsar's Bride", "The Legend of the Invisible City of Kitezh" etc.).

The giving of feelings, giving - self-sacrificing, combined with exalted gratitude, signify the dissolution of the semantics of femininity in the image of love as the supreme sense of being, allowing communion with immortality... Hence the formation of two possible solutions to the contradictions of the opera dialogue - towards the socially important action and towards the personal act, as the subject's silence before the memory of society and as a "dialogue of the deaf" - the interruption of the semantic connection between the egocentric subject and universal spiritual needs. The advantage of one of the two main aesthetic trends in the compositional implementation of the opera genre - epic and tragedy - depends on the choice of the leading dialogic type of the stage expression of the idea of love. Hence the emergence of various concepts of the "feminine theme": saving creation and sacrificial feat. In both cases, the motive of immortality remains a key conceptualizing character that provides female images.

In general, it is the mythopoetic genesis of the "female theme" in the opera that determines its connection with two main areas of existence: real and ideal, earthly and heavenly, human and divine, which creates a constant duality of opera female images, their explicit or hidden drama, "conflict", even in the case of belonging to a completely positive sphere. But even in the case of a "fatal" failure, falling into the power of a destructive element, involvement in the phenomenon of love allows the female topic to become the ideal of the ever-feminine, to stand the test and maintain its value potential (Lyubasha in "The Tsar's Bride", Carmen in the opera of the same name by J. Bizet, many others): a person, as the addressee and sender of love, receives protection and forgiveness in the opera.

A similar conceptualization of female images is outlined in the content of Greek myths, and then it develops in various genre varieties of opera, starting with the works of C. Monteverdi. From Monteverdi with its bright melodic discoveries in the opera sphere, a peculiar (intra-genre) tradition emanates from combining the idea of femininity and the idea of beauty; the musical and linguistic expression of this conceptual merger becomes the lyrical coloratura type of soprano voice, which allows you to dissolve light and sonorous sounds in a high register, reaching "catharsically" easy and free intonation constructions. The peak of the evolution of this direction of conceptualizing the female image is the one of the Queen of the Night in the "Magic Flute" by W. Mozart.

The scientific novelty of the study is due to the musicological statement of the problem of the female figurative-thematic and artistic-style concept sphere in opera, highlighting the musical constructive level of identifying the feminine in the content of the opera.

Conclusions allow us to determine the range of musical and linguistic techniques, musical and stylistic means, thanks to which the complex of characteristics of female images is separated in the material of the opera, the ideological and thematic dominant of femininity and the corresponding musical concepts, the musical concept sphere, the musical concept, the female topic, female images, the idea of femininity, by the concepts of “love”, “beauty”, “sacrificial feat”, “creation” (“sophistry”) are formed.

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