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COMPARATIVE LINGUISTIC APPROACH
FOR IMAGE ANALYSIS OF EURYDICE CHARACTER
IN "ORPHEO AND EURIDICE" BY K. W. GLUCK
IN THE FRENCH AND ITALIAN VERSIONS OF LIBRETTO

The purpose of this work *is to emphasize the importance of the comparative-linguistic aspects in the interpretation and understanding of the main character as well as of the language-dependent nuances, emerging upon a change of the language of the libretto. Such aspects are highlighted here on example of two Roman languages, French and Italian, as provided by the two versions of the libretto for the opera by K. W. Glück "Orpheo and Euridice" in Viennese (Italian) and Parisian (French) editions.* ***The methodology*** *of the present work hinges on a suitable combination of the musico-textological and the comparative-linguistic approaches, as well as of the semantico-interpretative analysis, and also presumes a development of an interdisciplinary dimension in the musicology. The Euridice characters in the two above mentioned editions will be compared on the basis of the analyses of the librettos and also by taking advantage of the statistical approach developed by Max Reinert. The latter invokes the notion of the number of occurrences − a repetitive usage of the same word, a synonyme or an expression, their valencies and the HAPAX percentage, which characterise a richness of the given language.* ***The scientific novelty*** *of our study consists in a development of a new approach based on a comparative-linguistic approach to the analysis of a character of an opera work which is accompanied by the Max Reinert methodology embodied in the IRaMuTeQ software.* ***Conclusions***: *The analysis of the libretto of "Orpheo and Euridice" by K. W. Glück with the controllable parameters such as the timeframe, style and musical material, supported by statistical analysis, permits us to argue that the language itself strongly effects the interpretation of a character even in case when two languages belong to the same group. This opens dimensions in the analyses of opera librettos with the aid of statistics and underlies an importance of a textual unit as a fingerprint of a national identity in building up a scenic character.*

Key words: *opera image, Orfeo ed Euridice, Orphée et Eurydice, Gluck, comparative analysis, linguistic analysis, statistics, textual unit.*

Ошаніна Анастасія, *магістр музичного мистецтва Одеської національної музичної академії імені А. В. Нежданової, магістр соціальних наук Університету Париж-Декарт*

Порівняльно-лінгвістичний підхід інтерпретації образу Еврідіки з опери «Орфей та Еврідіка» К. В. Глюка у франко та італомовних редакціях лібрето

Мета роботи *полягає у визначенні важливості лінгвістичного аспекту в передачі оперного образу і відмінностей, що спостерігаються при зміні мови лібрето, зокрема при порівнянні лібрето, написаних на двох романських мовах, французькою та італійською, на прикладі одного образу, але в двох редакціях лібрето: Образу Еврідіки з опери К.В. Глюка «Орфей та Еврідіка» у Віденській редакції (італійською мовою) і Паризькій редакції (французькою мовою).* ***Методологія статті*** *зумовлена з'єднанням музично-текстологічного та компаративного лінгвістичного підходів, завданнями семантичного интерпретативного аналізу, передбачає розвиток інтердисциплінарного напрямку музикознавства. Образ Еврідіки у двох редакціях буде порівнюватися за допомогою аналізу лібрето, постановок, а також за допомогою статистичного аналізу методом Max Reinert за кількістю оккуренцій, тобто повторів одного слова, синоніма або виразу, їх валентності і відсотка НАРАХ- тобто тих слів, які одного разу зустрічаються в тексті і дають інформацію про граматичні функції, вказують на багатство мови.* ***Наукова новизна*** *даного дослідження полягає в новому підході до аналізу оперного образу, заснованому на компаративно-лінгвістичному аналізі тексту оперного твору. У даній роботі використовується принципово новий статистичний метод аналізу даних за допомогою системи Max Reinert в програмі IRaMuTeQ.* ***Висновки.*** *Вивчення лібрето опери «Орфей та Еврідіка» К. В Глюка з контрольованими параметрами епохи, стилю, композитора і музичного матеріалу, підкріплене статистичним аналізом, дозволяє стверджувати, що словесна мова впливає на передачу оперного образу навіть у разі використання двох мов романської групи (французької та італійської), що відкриває нові перспективи у вивченні оперних лібрето за допомогою статистики та акцентує увагу на важливості слова як маркера національних рис у побудові оперного образу.*

Ключові слова: *слово, образ, порівняльний аналіз, лінгвістичний аналіз, Орфей та Еврідіка, К. В. Глюк, Еврідіка.*

The novelty of this study consists in underlining the importance of the linguistic aspect in the transmission of an opera character and in emphasizing the differences which emerge upon a change of a language of the libretto. The paper is based on the hypothesis that an opera character is a combination of multiple factors, and one of those is the spoken language, which is embodied is operatic libretto. Respectively, if a language changes, the opera

character will be different, because any language carries in itself some historical, cultural and psychological aspects, transmitted by linguistic artefacts, grammar, orphoepy.

The purpose of the research is to determine the importance of the linguistic aspects in the transmission of the opera character and to explain differences observed upon a change in the language of the libretto, in particular through a comparison of two librettos written in two Roman languages, especially Italian and French. As example in this study, the character of Eurydice in Gluck's opera 'Orpheus and Eurydice' will be used in two redactions: Vienna version in Italian and Paris version in French.

The main content of the work. The opera character combines in itself multiple factors, and one of those is the spoken language, which is embodied is operatic libretto. Respectivly, if a language changes, the opera character will be different, because any language carries in itself some historical, cultural and psychological aspects, transmitted by linguistic artefacts, grammatics, orphoepy. As it was showed in the previous paper *Comparative linguistic approach for image analysis of Manon character in operas of Puccini and Massenet* [in press], the language effectively affects the building of an opera character, even in case when two languages belong to the same linguistic group with same roots, grammatical structure and historical past. The comparative analysis of Manon's character from Puccini and Massenet operas has shown big differences in the image of Manon in French and Italian opera. However, there can be many explanations for such a difference in addition to the linguistic factor: historical and social context, personality and stylistic traits of the composer. To control these parameters, in this work was taken the same musical material but in two editions: Vienna and Paris edition of Gluck opera 'Orpheus and Eurydice' − French one and Italian one. The myth of Orpheus and his wife Eurydice was set out in 2 chapters in the 'story of heroes' − 'Orpheus in the underworld' and 'Orpheus death'. The most famous episode is the legend of Orpheus's journey to Hell to take his wife Eurydice [7]. The myth of Orpheus is full of themes about life, death and the afterlife that are present in myths and legends also from Central Asia. Orpheus, as a hero, that is a demigod, carries in the collective mind the idea of affective conflicts (loss, mourning) and the possibility of communicating with the world beyond the graves. The failure and the secondary loss of Eurydice carries the moral of the fact that neither man

nor even demigod have power over the death, and humanity is passive; acceptance is the only option left to humanity.

Max Muller (1874), cited by Bugard has also interpretated the symbolic of Eurydice's death on the basis of the ethymology of the names: for him, all the names which begins with -uru in sanskrit, and traduced -euru in greek etymologically in all the myths are connected with sunrise and sunset (cycles) [1]. Also, the name 'Orpheus' in found in the greek 'orph' — a darkness, which can be opposed to Eurydice. So, the myth uses the symbolic of the solar cycle of day and night, the resurrection of Eurydice is a symbol of a new day and her death is the one of the night. This cycle can be comparable with the birth and death of a human (it is also possible to think about the role of Eros — Amore, who doesn't exist in the basic myth but was added after and has the same semantic particle -euru as Eurydice and symbolises Love, Sunrise, Birth [15]. The name of a character gives from the beginning some characteristics of an image. About Eurydice, she is, despite the lyrical, lamentous line of her part, the personification of a dawn, light, resurrection. Her character is related to tenderness, calmness, flare-up of hopes. The fact that Eurydice's death was due to a snake bite is also very symbolical — the symbol of a snake in the mythology and historical context and collective subconscious is very strong (we can remember the Quetzalcoatl in aztecs mythology, or the story of Adam and Eve and the Tentation, which is the basis in most christian religions) and correlate with danger and evil. Also, the snake is a symbol of rebirth, since it has an ability to crawl underground, in which the dead are buried and crawl out of the same land, as if reborn. The snake Ourobouros (snake, which bite himself by the tail) emphasises the cycle and to a certain point immortality [1].

An interesting opinion was expressed by Estekhina, who quotes Tsvetaeva and accentuates Eurydice's desire to rest in the Hell [11]. Tsvetaeva, in her letters to Pasternak (1926) supposed that Eurydice didn't want to be disturbed in Elysium and the fact of Orpheus' turning to her was a manipulation made by Eurydice in order to stay in her world.

The myth of Orpheus and Eurydice was used multiple times in music: we can count 48 operas and ballets, from Monteverdi to Stravinsky, 16 instrumental parts and cantates, 10 theatrical pieces (most of them are in French) and around 20 paintings.

The premiere of K.W. Gluck's 3-act opera 'Orpheus and Eurydice' based on the libretto of R. Calzabidgi was held in Vienna

the 5th of October 1762 [17]. The opera consists of three acts, with a transversal and gradual development, and begins initially on a high point of drama (Eurydice dies), which was characteristic of the reformist operas of K.W. Gluck, but was not popular in French or Italian operas of this period. It is important to mention the reform of K.W. Gluck, closely related to the role of verbal text in opera [2]. The reform began by trying to cleanse opera of some of the excesses that he was sure, had driven the Italian opera to comic and absurd performance; he emphasized that the music should serve the drama and help to develop the dramatic action rather than be on its own. His arguments are exposed in the famous preface to the first edition of the score 'Alceste' (1767) [12]. In practice, K.W. Gluck has redefined the opera itself, and broke the traditions of arias 'da capo'. The second innovation was in the simplifying the libretto [17, p.243]. For this study, interest for the Gluck's reform is directly correlated to his vision of an opera character and the prevalence of drama and text over musics. Phonetics and language specificities are shown as instruments for understanding of his opera personages. Gluck's wish to '*see the music serving drama*' is very interesting in the analysis of any dramatic character which builds up on the concept where dramatic action is primarily.

In his opera, Gluck used the main theme of 'Orpheus and Eurydice' story, but with some amendments: Eurydice appears in third act, when Orpheus finally comes to Elysium to take her back on earth. On the way back, Eurydice implores her husband to take a look on her. All the opera is made on lamento theme, which is present in the whole parts: Orpheus one, who cried over Eurydice, and Eurydice one, who implore Orpheus to look at her.

Although there is no sharp line between the arias and secco recitatives that are characteristic of opera seria (in K.W. Gluck's operas, the recitative goes towards arias by accompanying (not only harpsichord, but also strings) and combining musical numbers not only with the frames, but, more importantly, through their intonation). The ouverture, instead, is still traditional: it is thematically unrelated to the content of the opera. The final is idyllic: tragedy is over, Gods returns Eurydice to Orpheus and the story is concluded by shepherds choir [16]. On the first times of the reform some of traditions were preserved: a happy ending of the drama, with a new role — Amore, who resurrects Eurydice after Orpheus' fatal error. In the subject' symbolism that's point is very important, because the love theme goes to

the foreground. Love theme, masculinity, purity and devotion to feelings. Thus, the opera itself is lighter than the original myth, and, independently of transparency of the score and 'purification' from vocal ornamentation, their imago part became more strong, without losing any of its power of expression. While the dramaturgy and libretto of K.W. Gluck were highlighted, Gluck developed a homophonic complete structure of the orchestra by activating the middle voices and thereby deepening the importance of the orchestra in the opera score.

In 1774 the opera 'Orpheus and Eurydice' was staged in Paris, with some minor differences compare to Vienna version, staged in 1762 : the alto's part (on a purpose that this part will be singed by a castrate) of Orpheus was transposed for a tenor. Also, the libretto was written in French, by Calzabigi, translated by Pierre-Louis Moline, and consists of 3 acts, with the same scenes as Vienna version. In 1859, this opera was renewed by Berlioz, since this time there is a tradition of performing the main part by a woman-singer. Before, it was impossible due to a tight control imposed by the Catholic Church [7, c. 6].

If we think about the Eurydice character as Orpheus muse, her leitmotiv should follow Orpheus one, and her character reflects Orpheus' features in musical and also dramatical plans. But, one does not have to forget the juxtaposition between the world of being alive (Orpheus, but also Amore) and dead ones (Eurydice, and also shadows choir...). This confrontation is demonstrated in musical text by opposition between parts in the interlacing of the voices in the duet : Eurydice's part is rising when Orpheus one is descending. Also, the rhythmical pattern of the recitative scenes shows a contrast between very nervous and fast tempo in Orpheus part ('*Come on, Eurydice, let's run away*') and very lento tempo in Eurydice's answers ('*Orpheus, that's you ? Am I alive ? Talk to me !*') ('Orphée et Eurydice', Act III, p. 103 fr / 'Orfeo ed Euridice', Act III, p. 106 it) [13].

Capitalizing on Benderov and Borovitskaya works, it is possible to affirm about Eurydice's image that this character finds itself between main (but if we judge by the volume of the whole part and presence on the stage is still Orpheus) and second role (as Amore is). During the whole opera, there are reminiscences to Eurydice in the verbal text and also in musics (before the third act, Eurydice is symbolized by a flute part) [9 ; 10]. However, in the third act, the parts of Orpheus and Eurydice are equivalent.

It is important to mention that in the operas of the Baroque and of the classical periods, the characters were less individualized (except for Mozart's opera works), so it is hardly possible to talk about any pronounced character traits based on the inner world of Eurydice and her personal history. Her image is interpreted only through her relations with Orpheus − one love line, the same melodic pattern and the same melodic fragment. Indeed, in duets, the same melodic theme persists for both Orpheus and Eurydice. In the final terzett, Orpheus and Eurydice have the same melody, as opposed to a separate theme for Amore, which can also be seen from the tessiture for these two characters. At the same time, the text itself clearly does emphasize the opposite trend; that being, the struggle between Orpheus and Eurydice, and from a more global perspective, the struggle of the kingdom of the dead and of the living ones. The libretto is somehow independent from the literary source, and is written in verse [3].

Textual analysis of librettos has showed that in the French one Eurydice addresses much more to Orpheus than in the Italian one. Also, in the French edition, Eurydice talks about herself using the third person ('*your wife*', '*Eurydice*'), in contrast to the Italian redaction, where the replics are from Eurydice herself. The French-speaking Eurydice appeals to gods during the whole part, whereas the Italian-speaking one does that only twice: in the first recitative when Eurydice discovers her resurrection '*We'll increase the ties of Love and Hymenèe*', and in the duet part with Orpheus '*Gods, be kind*'. In all other cases, when Eurydice appeals to Gods in French version of the opera, like '*Gods, why?!*' or to Fortune '*Fortune, enemy*', in the Italian one she talks specifically to Orpheus, accusing and suspecting him of infidelity, or talking about her feelings '*Passing from death to those sufferings*'.

In the final trio, the conception and the moral of the story changes depending on the version: In French one, the final is an Ode to Love and Salvation, thanks to Amore − '*Sweet Amore, your ties are so soft for our hearts*'. It is interesting to mention that Eurydice begins the final, and all the parts are equivalent. Orpheus and Eurydice's parts are in canon, while Amore's melodic line differs in both style and temporhythm. In Italian redaction, Orpheus is the leader of the trio, and sings about the return of Eurydice, while she is singing about the victory of the love in the fight with jealousy, accentuating her feelings once again − '*Jealousy bites us, but love will win, when the trouble is going inside the heart*'.

The textual differences appear further in the musical prosody and melodic accents and provide various images due to an accentuation of different words. For example, in Eurydice's aria '*Fortune ennemie/Che fiero momento*' it is possible to see, in the same rhythmical group in the beginning of the aria, that the prososy differs because of the accent: '*ennemie*' ‒ '*ennemy*', '*barbarie*' ‒ '*barbary*' in French, '*momento*' ‒ '*moment*', '*sorte*' ‒ '*destiny*' in Italian. Those words are associated with a more emotional beating and dramatism in French compared to a much more doomed being in Italian.

In the second phrase, the accent is done by the fermata in the beginning of the sentence (G5) in French ‒ in this way, the accent is on the words '*DON'T you afford me the life?* ' ‒ '*NE me rends tu la vie*'. In Italian version, the fermata is placed in the end of the sentence (G4), on the word '*dolor*' ‒ '*pain*'. The fermata is on a hight note, which is also a passage tessiture between mixt and full head voice for lyric soprano and makes the phrase more desperate, whereas the fermata on the lower point of the sentence makes the phrase more assertive and accentuates the doom that appears in the recitative and the first sentence of the aria in Italian. In the middle part of the aria (Italian version) there are 3 appogiatures, which adorn the melody line and accentuate the lyrics '*fiero*' ‒ '*proud*'; '*momento*' ‒'*moment*' and '*sorte*' ‒ '*destiny*', creating a certain strengthening before a culmination. The culmination itself differs in text between French 'cruel' and Italian 'many' and in the musical line too: the French culmination is more drastic C5-C5-Ab5, the Italian one is more 'prepared', that makes the culmination technically easier for soprano G5-C5-Ab5. In a general way, it appears from an analysis of the Eurydice's aria, that the word combined with a specific music accentuation can change public's perception of a character, which differs from one version to another [8]. The most important differences are observed in the recitatives ‒ in the Italian ones the durations are shorter, but more on the same pitch, which requires from a singer a very good diction and gives the impression of a sharper temperament (the French Eurydice is more a lyrical character, because of long and lamentous durations).

Statistical analysis of the libretto texts with a program of statistic compatibilities IRaMuTeQ has demonstrated significative (t (2)=3,4298; p=0,07>0.05) differences in the co-occurrences : In the Italian libretto in equal parts (3 occurrences each) are present

the words '*dear*', '*love*', '*life*', '*Orpheus*', '*look*', '*moment*'. : In the French libretto, the key-words are '*love*' and '*god*' (5 occurrences each), then '*Orpheus*', '*husband*', '*heart*' (4 occurrences each). Occurrences in the French libretto are more 'concentrated', that gives more weight to words (5 and 4 occurrences instead of 3 in Italian libretto). French libretto emphasizes the role of Gods in this tragedy. In that way, we can talk about an external locus of control and more power given to the Gods and Fortune (which increases the importance of Amore). To support this opinion it is interesting to mention that in the Italian version, one of occurrences of the first plan is 'look', which is more personified.

The HAPAX proportion in French libretto was 28,82%. [5; 6]. In the Italian libretto, the percent of HAPAX consists of 34,66% of all textual occurrences. From those results it is possible to talk about French language as being more concrete and suppose that Italian is more rich in terms of synonyms and expressions, which can be explained by stronger constraints of the French grammar. In the French libretto, HAPAX analysis showed limited interpretive capacities, which limits the palette of emotional colors of the character. In a more general way, it shows that the language has a big influence on the actor's (soloist) play in terms of temperament, character and national specificities [4].

To verify this hypothesis, two Eurydice's characters were compared in two different stagings: French-speaking one, staged in Théatre du Chвtelet in 2000 (Paris, France) and Italian-speaking one, staged in Teatro Porto Allegre in 2019 (Porto Allegre, Brazil).

The opera 'Orphée et Eurydice' by K.W. Gluck in the redaction of H. Berlioz opened the season 2000-2001 in Théatre du Chatelкt, Paris, France [21]. For this staging was invited an american stage director and choreographer, Robert Wilson. The conductor of the opera was Sir John Elliot Gardiner. The parts of Orpheus and Amore were interpreted respectively by Magdalena Kožená and Patricia Petitbon (the only who has French as a mother-tongue). Eurydice's part was sung by Madeline Bender, an american soprano, graduated from Manhattan School of Opera and Theater [18; 24]. Critics noted her scenic appearance and a beautiful, 'enveloping' timbre of lyrical soprano, as well as a very developed stage intuition, a deep dramatic potential [19]. A large number of reviews were written about the staging of 'Orpheus and Eurydice' in the production of the Theatre du Chatelкt. They all noticed the innovation of staging and the minimalism inherent to Robert

Wilson: a big blue background and a stone for 'Elysium' augmented by magnificent light effects. Actors play is concentrated on gestures and their plastics rather than on the mimics. On the latter point the reviewers were divided into two camps, judging this idea as a 'simply genious' staging in the traditions of veritable antic tragedy, or as 'boring and strange' because of the absence of an emotional side even in the scenes with a big dramatic potential, like the moment when Orpheus turned to his wife, the death of Eurydice, her aria, the scene with furies... combined to a very static music for our time. But, all the reviews praised the vocal qualities and performances of all the soloists [21; 23; 24]. Indeed, an extremely ascetic staging immediately draws attention to the melodic line and the vocals of the soloists, which express all the insidiousness and complexity of this staging, where mistakes in vocal technique and diction cannot be overlooked. At the same time, one line in the gestures creates a sense of the integrity of the picture, dividing the world of the living ones and of the shadows, as well as the deity: the gestures of Orpheus and Amore are more sweeping and somewhat angular, in contrast to the slow and plastic, very feminine Eurydice. Despite all the modernity of the staging, Wilson's interpretation is most consistent with the true ancient Greek tragedy in all the consistency and asceticism of its manifestations. As for the image of Eurydice, the following interpretation is possible: Eurydice is a figment of the imagination or Orpheus's inner struggle with himself, so much her heroine echoes him, and how synchronously both characters move. The interaction of the characters takes place in gestures, but there is no single mutual touch between them, not even a single glance at each other, except for the moment when Orpheus turns around. Or, it is possible to interpret the character of Eurydice in this staging as a shadow, a personification of the afterworld.

Her image is quivering and full of tenderness, but with very calm cold facial expression. Her energy is sad, because of separation with her loved one. This character is transmitted by Orpheus' '*Je ne puis résister a ses pleurs*' — '*I cannot resist to her tears*' about Eurydice; '*Mon épouse désolée*' — '*My poor wife*'. ('Orphée et Eurydice', act III, p. 129-fr) [13]. Yet, the word 'désolée' can be understood as 'poor', but also as 'sorry', 'regretting', which underlines the lyric image of the character, translated also by a lot of intonations of a lamentedness in the whole part. Benders' way of pronunciation is gentle, with round vowels, her attaca is soft without distorting

the pronunciation. Considering the fact, that French isn't Madeline Benders mother-tongue, it is important to underline her right accent and a wonderful diction (as well as her colleague interpreting Orpheus, Magdalena Ko
žená). The diction of Orpheus, very good as well, is more 'aggressive', M. Kožená sieves more the consonants and uses a harder attacca. This created a contrast between protagonists: volitional Orpheus and soft, imploring Eurydice. The letter 'r' is not pronounced in uvular or fricative mode, but is alveolar-sonoric (/r/ like in Italian or russian), which usually adds some strength in the pronunciation, but this is not the case for Eurydice's character created by Madeline Bender (the uvular /r/ is softer) even in the scenes, where Eurydice is opposed to Orpheus (part of 1st recitative and duett) '*Tu me rends a la vie, et c'est pour m'affliger*' – '*You returned me to the life and that's just to afflict me*' (affliger – afflict, decieve, condamn) ('Orphée et Eurydice', act III, p. 107-fr). Eurydice appeals to extern forces, and this extern locus of control softens any stregh of pronounciation '*O, Fortune jalouse*' – '*O, jealous Fortune*' ('Orphée et Eurydice', act III, p. 119-fr) of in the duett '*Dieux, soyez moi favorables*' – '*Gods, be kind*'. ('Orphée et Eurydice', act III, p. 110-fr). Eurydice's character doesn't change during all the story (in operas of this period the characters were not so deeply elaborated) – even in the final terzett, after Eurydice's resurrection, she stays cold and estranged. We can explain that by two hypothesis : the first is that Eurydice is effectively a part of Orpheus, and her resurrection permits Orpheus to recover a part of himself. In that way, Eurydice isn't really alive, and this fact corroborates with Asoyan's hypothesis about Eurydice's function – '*Because of her love to Orpheus, Eurydice is the second I of Orpheus, his half part*' [7]. The second is, as supposed by Estekhina, that Eurydice wasn't happy to turn back to earth, Orpheus brought her back to earth only by his egoist desire, but did not bring comfort or happiness to Eurydice [11]. In that way, Eurydice's character in this staging corresponds to the canonic interpretation of the myth and relies upon Gluck's basic thematics. Independently of modern lectures of the opera, increasing interest to historical interpretation and researching in this field provides arguments to consider Eurydice's character in this staging as the most canonic antic image of greek ancient tragedy with catharsis through heroism and suffering. Although, is important to remember that any retrospective analysis, even if it considers facts, is an interpretation.

The Viennese version of K.W. Gluck opera based on the libretto of R. Calzabigi is staged very often nowadays. In 2019, William Pereira has staged 'Orfeo ed Euridice' in Porto Allegre Theater (Brazil). The parts of Orpheus and Amore were performed by Denise Freitas and Rachel Fortez. Eurydice was interpreted by a Brazilian soprano Carla Cottine, who is considered as a "Brazilian discovery" for her warm timbre, strong technical skills and powerful scenic energy. A few reviews have written about this staging, in general noting a modernism of staging decisions, for example the choice of costumes and colors significations (black for Orpheus, white for Eurydice and for all the decorations which are associated to her). Also, the scene is divided in two parts by a curtain, symbolizing worlds of alive and dead, characters continuously pass through and return. The soloists' performances were, according to the critics, impeccable: '*This staging is now an anthology as one of greatest moment of the orchestra and of the Porto Allegre scene*' [20].

Carla Cottine has created a bright and a dramatically deep image of Eurydice, making her personage very expressive and warm, with human expressions (she smiles when she sees Orpheus, makes short eyes at him and in general behaves like an alive person, but not like a dead one). Yet, in this interpretation of a wronged woman who didn't believe in Orpheus' love and tormented him with her distrust and hurted ego, there is something '*diabolic*'. Orpheus needs to fight against Eurydice and revives the loss of his loved one because Eurydice is unrecognizable. In this performance, Eurydice is obviously manipulating Orpheus by seducing him and is pushing him to return to her. That fact completely supports Legrand's postulate about active role of Eurydice, who forces Orpheus to turn to her [3]. From a linguistic point of view, it is worth noting that the pronunciation of some vowels (i and e) and stresses is highly distorted (for example iO instead of Io), which is why the prosodic pattern is uneven and the diction is very accented, even convex, which gives Eurydice a feigned theatricality and attributes some hysterical features. Eurydice's reaction to attract attention is more directed towards a tactile contact '*Non mi abbracci*?' − '*You don't hug me*? ', while in the French libretto the emphasis is on the point that the image of Eurydice by Carla Cottine is interpreted through a temperament (as opposed to the reticence of the French version), and the search for a tactile contact with Orpheus (she hugs him, caresses, tries to turn him to herself). The image built by Cottine conveys entirely an Italian text, she is flaunting before Orpheus:

'*Sono bella ancor*' − '*Am I still beautiful?*' ('Orfeo ed Euridice', act III, p. 109 -it) [14].

Eurydice appeals to the masculinity of Orpheus, forcing him to turn around. His refusal hurts Eurydice's pride. The duet in this staging turns into a comical quarrel between Orpheus and the obstinate Eurydice ('*Vieni e tacci*' − '*Come here and be silent*' turns into a recitation and shoutings, as well as the response of Eurydice '*tradittore*' − '*traitor*') ('Orfeo ed Euridice', act III, p. 109 -it). Eurydice acts as a leader, a separate character with her own personality and desire, and not a mere shadow following Orpheus. In her culminating aria, the words '*Passar della morte a tanto DOLOR*' − '*Passing of death to such PAIN*' ('Orfeo ed Euridice', act III, p. 122 − it) refer directly to Orpheus. The moment when Orpheus turns to Eurydice is reflected on her face with an illumination of joy and laughter, after which Eurydice falls dead. The resurrection of Eurydice is, in this interpretation, a happy moment for both, Orpheus and Eurydice. The final trio is played like a celebration of Eurydice's resurrection (soloist) by Amore (pianist), for Orpheus (conductor).

To conclude the comparison of these two stagings we can mention that both characters, created by the artists, are reflecting completely each text of the libretto. However, both Eurydice's turned out to have cardinally different characters:

1. The character of the French Eurydice is very tender, her sufferings because of the separation with her loved one are expressed by lamentosis, her movements are slow, smooth and plastic. In this relationship, Eurydice is connected to Orpheus, she is his follower.

2. The character of the Italian Eurydice is very feminine and seductive, and her sufferings that result from her wounded ego are expressed with anger, her movements are dry and fast, the looks − insinuating, and the mimics − very active. In her relationship with Orpheus, she is the leader and appears in opposition to him.

The fact mentioned earlier within the libretto analysis that most of sentences in the French version are pronounced from 3rd person, which accentuates Eurydice's non-living nature as demonstrated in the play of Madeline Bender by detachment and coldness, and the plasticity of her Eurydice. At the same time, Carla Cottine's Eurydice was, on the other part, very choleric and aware of all Orpheus' reactions.

It is important to say that in both stages the French and Italian were not the mother-tongue of the actors. Based on this example

of two stagings, it is possible to affirm that both Eurydices revealed themselves in different ways, but both are very close to the text as well as to the technic of vocal emission: the attack of phrases, the pitching, dynamics and tembral colors are different (for example, Madeline Bender sang with more 'white' voice, picking up the vibration of her voice. By 'vibration' here, we mean a periodic back-and-forth motion which is natural for any voice, but not the vocal defect). The characters presented by Madelin Bender and Carla Cottine are radically different but any of those strictly follows the corresponding redaction. With this example it is possible to conclude that the language of the libretto affects an interpretation of the opera character.

The conclusion of this research hinges on textual analysis of the libretto, which has demonstrated lexical differences between French and Italian libretto of the same opera, and also an analysis of orphoepic specificities in relation to vocal part of Eurydice character, based on different way to putting musical accents, which signifies the importance of the interconnection of the melody and the text in operatic genre. These conclusions are all confirmed by a statistical approach of the text. Finally, upon studying Eurydice's character on example of two stages is possible to draw a conclusion, that the facets of this personage can be interpreted and presented in a different way, which affects relationships and all the staging in general, as well as vocalization, vocal emission and stylistic traits of the interpretation. However, in both stages the characters stayed close to the libretto. In that way it's possible to affirm that, with K.W. Gluck's 'Orpheus and Eurydice' as example, which means controlled parameters of period, epoch, style, composer and music material, the verbal language affects the transmission of a character, even if the languages are closed to each other, because both belong to the same linguistic group ‒ like with French and Italian. This fact open new perspectives in the field of libretto analyses, especially using well-elaborated statistical methods. This study emphasizes the importance of the word as a marker of the national traits in the building of an opera character. The results of this paper underline and support those found in the previous study on *Comparative linguistic approach for image analysis of Manon character in operas of Puccini and Massenet.*

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