

INTERPRETIVE INNOVATIONS OF THE OPERA IMAGE IN THE CREATIVE DIALOGUE M. CALLAS - L. VISCONTI

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Abstract: In the article, on the example of the performing arts of Maria Callas, it is shown that the so-called personification of the musical images of the opera, their visualization and their transition from the world of "pure music" to the stage space occurs through the phenomenon of combining melody and poetic text. It is logical to assume that such a change in the "proposed circumstances" in the opera in relation to the drama entails a transformation or, at least, an adjustment in the mechanism for bringing the actor's imagination to the state necessary for stage creativity. The research presents a singer-actor as part of the operatic text.

Keywords: Image; opera art; psychological theatre; performing interpretation; musical intonation; personal performing thesaurus; image of a reflective personality.

1 Introduction

The opera theater today remains the center of world musical culture, which in many respects is explained by the director's discoveries, new staged versions of classical opera works [2-3]. However, to this day, the importance of those principles of "psychological theater" that were formed on the basis of the system of K. Stanislavsky, determined systematic approaches to the artistic tasks of musical theater and opera art, remains. The definition of those artistic acting tasks that were envisaged by K. Stanislavsky and V. Nemirovich-Danchenko makes it possible to single out the tempo-rhythm and synthesis of all elements of the technological and semantic figurative-role solution as a necessary factor in vocal-performing interpretation, as well as to single out several basic provisions that acquire significance of the performing semantic basis for creating an opera image, and, consequently, interpretive opera intonation [11].

First of all, the main task of the singer-artist of an opera production is to find the right musical, vocal, and stage means in his artistic palette that would allow him to fully embody himself in the character he creates, to express the author's idea for which this character was created, to designate his semantic load [7].

Secondly, in the interpretation of the opera part, the score and libretto become creative primary sources; libretto - as a score of physical actions, proposed circumstances, stage positions and tasks of all actors, time and place of what is happening, literary text - a word that needs to be mastered as an instrument of artistic influence; the score is like a kind of musical-thematic libretto, in which the artist-singer finds the intonational plot of his own image and the main musical-figurative intentions of the created role.

Thirdly, referring to the creative method of F. Chaliapin, one can come to the conclusion that the vocal performance concept created by Chaliapin had a significant semantic potential, and not only fully embraced the dramatic possibilities of the role he played, but also anticipated, directed the interaction of the main psychological planes of the opera action [15].

Since the "psychological theatre" was generated by a new understanding of the meaning of the director's profession, it can be said that Chaliapin was a harbinger of a new directorial operatic vocal-performing intonation.

The significance of the performer's personal thesaurus as the basis of operatic vocal intonation is convincingly revealed by the example of the work of Maria Callas, the Primadonna assoluta [5] of the 20th century, who during her lifetime became a legend, which the enthusiastic Italian public called "Divine". Maria Callas possessed not only an outstanding voice of a large

range, excellent vocal technique and rare musicality, but she was a great tragic actress of the last century.

Thanks to the great gift of tragedy, Callas was able to convey in her performing arts that high dramatic potential of operatic intonation, which is inherent in operatic works, the drama of the suffering of the human soul and heart.

2 Materials and Method

The material of the study included numerous works: monographs, scientific collections and articles on the history of art and theater; fundamental research on the stated topic; scores of opera performances, on the example of which the structure of the operatic role and the principles of its implementation on the stage are studied. The definition of the structure of the role in the opera theater, which includes poetic and musical texts, the plastic drawing of the role, predetermined the breadth of the research materials. The theory of theater studies and the achievements of musicology are correlated in terms of the stated topic.

The method of describing and analyzing the phenomenon of the singer-actor in the opera theater makes it possible to reliably study its essence from the standpoint of art history. The structural-typological method used in the article makes it possible to correlate the canon that formed the opera and the peculiar aesthetics of this type of theater.

3 Results and Discussion

Opera as a type of theater art combines music, poetry, acting, plasticity. Inside the opera, there is a reasonable balance between the various elements that make up the theatrical performance. This statement requires clarification. In the phenomenon of opera, that is, in an ideal opera score, such balance is a theoretical setting. In the stage embodiment of the text of the work, "reasonable balance" in the interaction of many elements is the most important task ("supertask") of the performance.

M. Callas did not perform her parts, but lived them; her vocals were the result of her inner stage life, in which every note, every word was warmed by the warmth of her heart. Therefore, the palette of colors of her voice was incredibly diverse: gentle, furious, light, dreamy, desperate, dark, soft, sharp, pathetic, loving, angry, etc. - the tones of her voice were echoes of the states of the soul.

The repertoire of M. Callas was huge. She skillfully coped with parts written for both dramatic soprano and coloratura. She felt confident in operas of almost all styles and eras.

M. Callas considered herself a "dramatic coloratura" and a representative of the romantic version of the bel canto style. It is known that in operas of the bel canto style, there are many vocal and melodic figures in the vocal line: these are staccato, gruppetto, trill, roulades, scales, cadenzas, etc.; this was performed, according to a well-established performing tradition, as a complementary melismatic plan - an adornment of the main vocal line, which made it possible to demonstrate the technical skills of the singer. Vocal performance graces had no significant relation to the action of an opera of this kind. But for Callas, the entire arsenal of vocal decorations served to revealing the psychological state of the character, a means of stage and vocal expression; never a brightly intoned note or a virtuoso sung passage was an end in itself or a performance value, but obeyed a semantic task, included in the process of building an image.

The complex artistic synthesis that is found in the basis of the opera image suggests an integrative principle, that is, the presence of a special quality of interpretation that ensures the unity of all creative conditions and efforts to create this image. This quality is defined as an intonation-role quality, directly related to the personal thesaurus of an opera performer, with his

not only professional, but also individual psychological capabilities [4; 5; 13; 16].

The special interpretive approach of Maria Callas to the image of Violetta in G. Verdi's opera "La Traviata" allows singling out the concepts of individual vocal performance style, interpretative idea, tragic-cathartic quality of the interpretation of the opera image and expressive singing. In addition, the interpretation of the image of M. Callas reveals the main character traits not only of the opera heroine, but also of the performer; it is formed at the intersection of two "semantic programs" and personal concepts - a conditionally possible, conceived by the composer, and a vital, real, represented by the singer. The image of Traviata, typical of the romantic palette (which was Verdi's significant step towards opera-portrait, successfully complementing his interest in the historical theme [1]), was interpreted by M. Callas in a new expressionist style.

"La Traviata" was directed by Luchino Visconti at La Scala in 1955 starring Maria Callas. For Visconti, La Traviata is a social drama in which the motifs of "lost illusions" are heard. "The strength of Verdi's opera lies in the dramatic conflict that it reveals with amazing force in the relationship between Alfred and Violetta against the brilliant backdrop of a frivolous, provocative life and the spiritual indifference of the society around them. Here - in the tragic fate of Violetta - lies the true truth of the work" [10, p. 162].

For Visconti, the fate of Violetta and her image also became the center of the performance. There is a famous expression by Nemirovich-Danchenko that the director must die in the actor. This fully applies to the principles of Visconti's work on this performance. "I staged La Traviata only for it alone, not for myself. I did this for the sake of serving Callas, because an artist like Callas should be served. Lila de Nobili (stage designer) and I, we changed the time of what was happening, moving the action to the end of the century, in 1875. Why? Because in the costumes of this time, Maria would look amazing. She is tall and slim; in a dress with a narrow, long bodice, crinoline and a long train, she would be the epitome of beauty. As for my directing, I tried to make it a little Duse, a little Rachel, a little Bernard. But most of all, of course, I thought about Duse" [8, p. 79].

Eleonora Duse, the famous Italian dramatic actress, was one of the best performers of "Lady of the Camellias". She created such a touching, tender, suffering and tragic image of Marguerite Gauthier that the audience, according to eyewitnesses, breathed and sobbed along with the artist. By the way, Nemirovich-Danchenko also wrote about this: "... "La Traviata" ... in Verdi is sentimental as a style. Yes, this work is sentimental, sentimental in content. In this work, the excitement of pity, sympathy for the image goes beyond a very strict attitude towards the heroine. Verdi tries to arouse sympathy and tears even by the means of music, the means that he owes to a degree of genius. This is sentimentality, but it is not sentimentalism. I myself will speak, even if it is sentimental, but Violetta must excite tears" [10, p. 163].

Therefore, in order to perform this part, in addition to a voice capable of correctly performing all the notes and virtuosos singing constructions, also real artistic charm, the ability to convey various states of mental life and, of course, a tragic temperament are required.

Since M. Callas left no memoirs and a description of her method of working on the part, we will make an attempt to analyze the audio recording of the performance and the memories of eyewitnesses of this event.

In the first act, Violetta receives guests after her illness. The party promises to be stormy, where Alfred and Violetta meet. Visually, the scene, according to the plan of Visconti and Nobili, looked superficially luxurious, the details of the decorative solution looked illusory and surreal.

Conductor Giulini recalls: "When the curtain opened, my heart began to skip a beat. I was overwhelmed by the beauty that was

in front of me. Never in my life have I seen such a stage design filled with feeling and meaning. Every detail of the unusual scenery and costumes created by Lila de Nobili made me understand that I was literally entering a different world - a world of a different reality. The illusion of art or even artificiality (after all, the theater is a world of artificiality, unnaturalness) was dissolved in the air. I felt it every time I conducted this production, and I have conducted more than 20 times over the course of two seasons. For me, there was only one reality - on the stage. What was behind me, the audience, the hall, La Scala, seemed artificial. Only what was breathing on the stage was reality, truth - it was life itself" [8, p. 79].

Stage designer Sandro Secchi describes his impressions as follows: "Visconti made us believe the truth, which he, as it were, "filtered" through theatricality. Everything in his "La Traviata" seemed to be completely true, in fact was illusory true. For most theatrical figures, Lila de Nobili was a great master of her craft and had a wonderful skill to completely crystallize the atmosphere of the performance. Her work conveys the illusion of truth, like a painting of artist with a sense and meaning of poetic detachment. She knows how to create an atmosphere that goes beyond reality. I remember the huge chandeliers in the first act, which were not there in reality - they were painted and trimmed with silk, sequins, and tulle. As soon as they lit up, they turned into a living picture. The same goes for the Chinese vases and curtains she created for this scene - there was not a single exact identical detail to the Chinese ornament on these things. But no one, looking at this, could even doubt their authenticity. The whole production had an imprint of decadence, and it was rightly conceived. Visconti and Nobili staged the specter of "belle époque" [8, p. 81].

The quoted statements very well recreate the atmosphere and actions of the main characters and the choir in the first act of the play. Now let us consider the effective line of the main character, her "grain" and the interpretation of Callas.

Since Violetta appears after an illness for the first time in the society of courtesans and bon vivants, the task of the heroine is to hide her illness or, at least, hide the seriousness of its consequences, therefore Violetta's state is upbeat and cheerful, she is in anticipation of the upcoming evening. Callas sings in a full tone, on forte, giving his voice a touch of excitement, slight frivolity and coquetry.

In the drinking song, Violetta responds to Alfred's passionate remarks strongly and passionately - she begins to like the handsome, young, and passionate man in love, and genuine passion is heard in Callas's voice. But suddenly she becomes ill, Callas utters the replicas "nulla, nulla" weakly, barely audible, lifeless, she conveys the contrasting state of Violetta, and the thought of the whole seriousness of her situation bursts in; left by the guests who have left to dance, Violetta suddenly feels so lonely that she responds to the ardent remarks of Alfred, who is nearby, in a detached way, the subtext is absolutely clear: "Who expects a real feeling from a courtesan?" To Alfred's fervent call "Di quell'amor", she tenderly laughs "Solo amastade io v'offro"; but in the final cadenza, Callas again restores her voice to its former strength, justifying the invitation of Alfred, who made a huge impression on her. Violetta-Callas spends her entire final aria in attentive recollection of his words and of himself. The beginning of the monologue "E strano" expresses surprise, almost bewilderment. Callas sings this recitative very restrainedly, every word seems to be minted from precious metal. Remembering the enthusiastic Alfred, Violetta plunges into a dreamy state: she was waiting for such love, deep and sincere. The strength of Callas's voice shifts from dreamy mezzo-forte to forte on a repetition of Alfred's love melody, the love theme "Di quell'amor", which now sounds like a love anthem. But suddenly these illusions are destroyed: what kind of love a lonely, sick courtesan living on the support of the rich can dream of? Callas conveys pain, despair, and hopelessness of such love in cadences, flying up to the top notes, as if at the limit of despair. Verdi did not write these virtuosos passages for admiring the voice; they perform a dramatic function, revealing

Violetta's conflicting feelings, her struggle with herself, forcing her to look for a painful solution. Callas conveys the existential conflict of the heroine, in which the originality and depth of feelings are manifested, the polar qualities of inner life are observed: from a frivolous, seductive courtesan to a deeply worried, strong and passionate personality. Namely in this direction - on the huge contrast of psychological states, both in the external stage position, and in the musical and intonational way, the cathartic effect necessary for the tragic opera impact is created [14].

Recalling the work on the play, Giulini wrote: "In the play, she sang and played with such ease, as if she were really Violetta, not in the theater, but at home. It was vital to our idea, to our vision of Violetta's image, because the public had to believe implicitly in everything she did. In the first act, Callas was dressed like the rest of the courtesans, there was nothing special in her plastique that would distinguish her from other courtesans; only one thing separated her from the others - some kind of mysterious aura surrounding her. This was not because the light was somehow specially directed at her or she performed some other stage actions - she had some inexplicable personal magnetism. ... I am sure that anyone who has ever seen Callas in "La Traviata" has never been able to forget her in the role, just as it is impossible to forget the beauty of Garbo in "Camellia". Everyone was excited and touched. As for her singing... Internally very deep and so tender. When the three of us went step by step in our preparation, she found new colors in her voice, new means of expression - all in accordance with the new understanding of Violetta's image. Everything was acquiring finished appearance. I can only note one thing - it was a long, exhausting, hard work, not for the sake of wanting cheap success with the public, but for a better understanding of the theater and its features of deepest expressiveness" [8, p. 80-81].

In the second act of "La Traviata", the tragic tension grows. Violetta's happiness was short; Alfred's father appears as a doomsday, forcing her to part with him. We quote the words of Giulini: "The brilliance of a selfish courtesan with her thirst for desires and entertainment, with which Callas played in the first act, turned in the second act into the quiet joy of a very touching woman in love. We were looking for this contrast of feelings during endless rehearsals. Callas used all her vocal, musical, and dramatic means of expression that she possessed to reveal the essence of Violetta's personality, which consists in her ability to give all of herself without a trace, sacrifice herself for the sake of another and give up the only thing she had left in life - her first and last love. It was incredible how many emotions and moods Callas found in this long vocal part. It was heard and I hear it again and again as she sings the phrase "Ah! Dite alla giovine"; no, she doesn't sing, rather she whispers, and how her voice fades away, suffers, withdraws into itself and at the same time fills the hall. And a picture of grief and despair rises before my eyes" [8, p. 82].

The scene with Germont is central to the opera. With his demands to part with Alfredo, Germont destroys the happy world of Violetta's illusions.

In the opening recitative, Violetta is serene and peaceful, despite the revelation of her straitened financial circumstances. Callas sings this short recitative with a bright sound, in which a slightly distant, as if contemplative intonation is heard; she gives the same emotional character to the first remarks with Germont.

A little surprised by his visit, a little frightened by his formidable rebuke, nevertheless, she is still in her own emotional world. With great enthusiasm, her voice soars to the top notes in the phrase "e Dio lo cancello": she is convinced that the past is forgotten, she has changed and has the right to her happiness with Alfred. Therefore, Violetta asks for the whole scene further, begs Germont not to separate her from Alfred, she tries to defend her love in front of this pragmatic person who cares only for his own happiness and the happiness of his family.

But Germont found her most vulnerable spot, thus stabbing Violetta right in the heart. "Ma volubile sovente e l'uom". This

phrase breaks Violetta; indeed, she forgot herself in her happiness so much that she lost her sense of reality: Alfred can leave her at any moment, because in essence she is for everyone - a courtesan, a corrupt woman who is not forgiven for the past, ignoring her desire to live a different, righteous life.

After understanding this bitter truth, Violetta stops fighting for her love and begins to slowly fade away internally. Here are the words of L. Visconti: "At this moment, Violetta seems to be dead. When she watched the table, she repeated exactly everything that we found at rehearsals - Violetta's sobs, the movements of her eyebrows, the way she dips her pen into ink, the way she holds her hand while writing, in a word, everything to the last detail. We rehearsed without singing, only against the background of orchestral music. Many in the audience sobbed when Callas conducted this scene" [8, p. 83].

In fact, the change in the actor's well-being here, in this scene, occurs in great contrasts; moreover, the difficulty lies in the fact that after Violetta's state in the phrase "Ah! Dite alla giovine", during the singing of which she is destroyed, suppressed, the performer must find and so distribute her forces in order to begin the ascent to the culmination of "Amami, Alfredo, quanto'io t'iamo". Callas develops this climax gradually, she manages to sing all the phrases before Germont's departure with a special tone of voice - from dark and weak-willed to filled with grief and sadness, sobs are heard in her voice; but she does not sob in the full sense of the word, she uses a voice color in which sobs are heard.

For Violetta, this is inner death, the end of her happiness, her love, her illusions, her life. And at this dying moment, she turns to Alfred for the last time, putting all the strength of her love into this appeal. The phrase "Amami, Alfredo, quanto'io t'iamo" is Violetta's dying oath and the performance revelation of Maria Callas. The last time the singer's voice sounds powerful and passionate. On a beautifully sung legato, Callas emphasizes every word, every sound, deliberately increases the tension of voice leading and reaches the grandiose culmination of the opera, the stage and the life of the heroine.

We would like to especially note how Callas uses diction and pauses in this scene. The word is the criterion of all means of expressiveness of dramatic artists; a musically intoned word is the criterion of all means of expressiveness of opera performers. The expressiveness of every spoken word for Callas is something taken for granted. The words of the role convey the meaning of the action, the music colors them only with emotional meaning. She makes accents on a certain word or syllable in a musical phrase only on the basis of the internal logic of bodily stage actions. In the same way, she also uses pauses that serve her to assess the situation, to react to her partner's words, to make a decision that follows from her internal monologue.

Interestingly, stops on certain notes, fermato, for Callas are not a way to show her breathing skills, but a kind of sounding musical pause: at this moment, the thought lingers, becomes larger and more significant.

The third act of "La Traviata" brings the denouement of the opera closer. The fun and bravura atmosphere of Flora's ball contrasts sharply with the state of mind of Violetta, who came to the ball with her former patron and lover, the baron. She is back where she belongs. Violetta is barely alive, the pain from the break with Alfred knocked her down, there is fog before her eyes, she does not see faces, colors, Flora, the baron. Suddenly she realizes that Alfred is here, she repeats several times the words "Che fia? Morir mi sento", in which her despair, pain, and fear are heard.

Callas sings these phrases very restrainedly, like a drawn-out groan, which makes them even sound a little doomed. Violetta begs Alfred to leave, her plea to leave the ball is a cry from the heart. The dialogue takes place at a rapid pace, in which both Violetta and Alfred are internally, and for her, such a pace produces a feeling of fear for her beloved, while for him - a

feeling of anger and jealousy. Both performers use diction phenomenally, literally minting every word, which immediately gives incredible excitement to the musical action. Alfred is driven to madness. To make the woman he loves as much pain as possible, he, having lost all control over himself, brutally insults and humiliates her, throwing her money for her services.

Exhausted, humiliated, offended, Violetta is so shocked by Alfred's act that she literally goes numb from it. Alexander Sakharof, a theater director who still remembers the legendary Sarah Bernard in the role of Marguerite Gauthier, was shocked that in the scene of Alfred's insult to Violetta, Callas played the same way as the great Bernard: she turned to stone before the audience's eyes, turning into a monument of sorrow. Appeal to Alfred – "Alfredo, Alfredo, in questo core" – Callas sings in a sick, painful voice, there is already lifelessness in it, from suffering and grief it is exhausted and faded.

Let us turn to the words of Callas herself: "I tried to give Violetta's voice a painful color, after all, she is sick, isn't she? This is a matter of breathing technique and requires a very clear sound in the throat so that both singing and pronunciation can be sustained. Critics wrote: "Callas is tired; her voice sounds tired..." but that was exactly the impression I was looking for. How can one sing Violetta in a full round voice, knowing her condition? It would be funny" [5, p. 171].

In this short phrase, Callas reveals with her inherent uncompromisingness and courage of a true artist the feeling of psychological truth, as well as artistic truth, characteristic of all great actors.

In Act IV, Callas uses this timbre technique almost throughout the entire stage action. For Violetta, the last hour has come. Lonely, forgotten by everyone, she humbly awaits death. Critic Tosi wrote about this scene: "For Violetta, life has become a world of shadows ... In every gesture of Callas, there is the breath of death. Even during a joyful meeting with Alfred, she is so tired, weak, exhausted that she can hardly move ... In the scene of death, Visconti needs all the acting genius of Callas. In the end, she resigns herself to her fate, gives Alfred the locket with her portrait and begins to pronounce the final scene. Smiling radiantly, she tells her beloved that her pain has passed, that her strength is returning to her, that a new life is awakening in her - and she dies with the words: "Oh, joy!", her huge eyes are wide open, they are insensibly frozen in front of the audience. When the curtain fell, her dead eyes were still staring into the hall, expressing a motionless emptiness. At that moment, all the spectators felt the horror and pain of Alfred" [8, p. 84].

The painful voice, due to physical weakness, expresses, in essence, the "grain" of the scene and Violetta at this moment. The tragedy of the situation is that she is still fighting for life, melting before her eyes, she is still waiting for Alfred, hope is glimmering in her, and she sincerely does not understand why fate treated her so cruelly, passionately, almost frenziedly asks God to forgive her.

Love is a great power that transforms the human soul, revealing all the best qualities of a person, his ability for self-sacrifice. The main idea of "La Traviata" lies precisely in the transmission, in recreating the power of such high love. And now it becomes clear what is the "super task" of the performers of this opera - to show the beauty of a loving person, his nobility and fortitude, despite the tragic denouement and even, in a certain sense, thanks to it.

Tragedy expression becomes a feature of Callas' interpretation, and therefore, the individual quality of the individual vocal and performing style she creates, and not only in this opera: both as a general interpretative idea associated with the creation of a holistic image of a lonely and suffering person, beautiful in her suffering - a loving woman, and as an increased tone (emotional hypertonicity) of vocal intonation, recreating the high musical-verbal-speech style of Greek tragedy, the one that served as a historical prototype for the tragic grand French opera during its formation by J. Lully.

In this regard, Callas returned to the vocal-performing operatic semantics those cathartic functions that initially determined the emergence of this genre form, and at the same time she returned the declamatory-recitative originality of vocal operatic intonation as its most indicative typological feature.

According to D. Kireev's observation [9], already by the middle of the 19th century, a circle of homogeneous phenomena was clearly outlined in the operatic recitative. Firstly, the recitative reflects the process of the hero's self-awareness more deeply, being a kind of look inside self; secondly, it acquires thematic significance and begins to play an increasingly important role in the intonation-thematic development of the opera; thirdly, it acquires the ability to actively participate in solving the highest tasks of the operatic whole: it becomes a means of revealing and unfolding the spiritual and ideological idea of the opera.

D. Kireev proposes to call such a recitative, which differs in intonational-thematic and musical-semantic content, that is, semantically organized, *reflexive*. The author equally refers to the experience of both Western European and Russian opera, but he is especially attracted by the type of musical drama, which is characterized by the strengthening of the means of creating the image of a reflective personality and the active use of the recitative-declamatory sphere [9].

The image of a reflexive personality is the creative result that Callas's interpretation leads to, and it equally applies to Verdi's heroine and to the singer herself, and is achieved by sharpening cantilena, recitative, and declamatory stylistic components, methods of vocal intonation, increasing their internal psychological expression, including through a flexible transition from one method of intonation to another, as the musical and speech style of the "great" Greek tragedy suggests [7].

The creators of the play "La Traviata" in 1955 by the theater "La Scala" managed to fully embody the main intonational ideas of the author of this work, which were equally performed by G. Verdi and M. Callas. Through the efforts of the main performer Maria Callas, her partners Giuseppe di Stefano, Ettore Bastianini, director Lucino Visconti, conductor Carlo Giulini, set designer Lila di Nobili, a performance was created, the artistic impact of which is legendary. It can be concluded that the success of this production lies in the main strength of theatrical art - in the discovery of the tragic truth of the life of the "human spirit" (K. Stanislavsky [4]).

In this performance, the dream of K. Stanislavsky came true - all the arts that make up opera art merged into a single harmonious whole: vocal, musical and stage, and the performance itself was conceived and implemented in accordance with the principles of psychological theater.

In general, the production of L. Visconti's "La Traviata" at La Scala with Maria Callas in the title role is one of the most striking, indicative for both the director and the performer, tragic approaches to the plot and figurative content of D. Verdi's opera.

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