

## EMOTIVE-AXIOLOGICAL APPROACH IN MUSICOLOGY AND MODERN THEORY OF OPERA EXPERIENCE

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**Abstract:** In the context of the art of vocal and stage performance, the issues of the influence of the musical factor on the process of impersonation of the singer-actor, the existential nature of the art of impersonation, the psychological mechanisms of understanding and appropriation of the text-consciousness of the character by the performer, the processuality of experiencing as an activity of the opera performer and character, musical stage images and forms are touched upon, along with the issues of internal and external action of the character, modality factors of vocal intonation, including the expected circumstances of the role. The syncretism of the opera text as an integral interdeterministic system of stage action meaning, which has an emotional impact on the audience and performers through all three channels of communication - visual, auditory, and verbal, makes it possible to define the opera within the framework of emotionology as a new branch of social psychology. An attempt is made to show that personal and collective emotions generated by an opera performance are decisive in a syncretic opera text.

**Keywords:** Opera emotions; opera theatre; opera poetics; opera plot; interpretation; opera image; opera melos.

### 1 Introduction

Appeal to the language of art and to the practice of artistic forms appears to be the most effective way to translate emotional experience, since the artistic language has a high degree of socialization and suggestiveness; in addition, namely in the sphere of art those images of feelings are formed that can be considered standard, those ways of experiencing that represent a necessary part of cultural semantics and, therefore, acquire the value of psychological universals.

These typical universalized experiences and, at the same time, their ability to enter the individual consciousness and become its value criteria, to enter the system of self-esteem, are addressed by emotionology as a new branch of social psychology, which has absorbed the historical ideas of studying the "emotional standards" of the past and comparing them with the present state of social consciousness.

Peter and Carol Stearns, who gave the name to this trend (1985), suggested creating a history of emotions in order to better, deeper represent the collective past of people and more successfully predict their joint future (see: [9]). In addition, emotionology, based on the name itself, is designed to generalize numerous disparate studies of emotions, to act as an interdisciplinary mechanism for combining various areas of scientific knowledge. But no matter how innovative this direction may seem, it is a continuation of a number of ideas of interpretive or semiotic anthropology, as well as those studies that concerned the deep aesthetic nature of artistic forms, art history works (including musicology), revealing the deep semantics of an artistic text (see about it: [1, 5]).

Nevertheless, today there is a need to isolate such a theory that will specialize specifically in the field of human experience (see about this: [7]), refer to the individual and typical in the nature of human feelings as a social value that provides a positive worldview and world knowledge. This article is devoted namely to substantiation of the need for such a theory.

### 2 Materials and Method

The methodological basis of the study is a comprehensive research approach, including personal, phenomenological, and essential aspects using elements of semiotic and hermeneutic methods of analysis. The research process involves the psychology of creativity and semantic aesthetics, which involves considering art as a "language of a special kind", the realm of

symbols that make up the consciousness of the individual, as well as their interpretation.

### 3 Results and Discussion

Let us start with the fact that it was the ideas of emotionology which inspired A. Zorin to recreate, on the basis of the history of individual experiences, the "emotional matrices" of Russian culture of the Catherine era, at those stages when the old stereotypes of relationships were already losing their integrity and sensual attractiveness, and new ones were just looking for their benchmarks, horizons of expectations. The author proceeds from the fact that the inner world of a person of a different culture, especially a historically remote one, can only be penetrated due to the fact that this inner world is conditioned by the collective consciousness, appears as a collective property.

Particularly important is Zorin's observation regarding theatrical art and its recipients as a kind of "emotional community" that arises on the basis of the unity of artistic texts which form their own range of emotional and emotive-linguistic patterns of behavior, relationships, and experiences.

The opera theater, as a kind of cultural-semantic emotional community, has special capabilities, since it integrates all the ways of the linguistic organization of the artistic-textual space in its conditional and real forms, uses all registers of collective consciousness, literally transforms the subject content of emotions into melodic material, provides this content with the possibility of musical objectification - sounding.

The key categories in the study of Zorin are the "symbolic image of feeling", "emotional repertoire", "chain of experiences", "integrity and originality" of national characters as an absolute value, the concepts of sensory culture [9].

In addition, he notes that the current state of collective consciousness is to a certain extent determined by the farewell to the emotional culture of romanticism, and this means an attempt to rethink the value experience of this culture, which in many respects is precisely the experience of inner emotions based on certain models of feelings - symbolic images of feelings.

The operatic tradition in this regard appeared to be especially significant and effective, based on the musical and melodic memory of the socio-historically significant stages in the formation of the emotional and sensory fabric of the collective human consciousness.

The theoretical model of the emotive-axiological approach comes to the fore in operological methods. This model provides implies the separation of the concepts of emotions, feelings, experiences, overcoming some of the limitations of traditional and updated psychological approaches to the typology of emotions (feelings) [3]. It allows pointing out the essential importance of the psychology of art in the modern interdisciplinary humanitarian continuum, especially in its refraction in the work of L. Vygotsky [8], for solving questions about the qualitative content, the specific valence of emotions and their significance in the formation of cognitive human consciousness. Its main advantage is the discovery of the opportunity to substantiate the special psychosemiotic functions of operatic poetics, including highlighting the phenomenon of operatic melos as a special subject of musicological research enriched by interdisciplinary interactions.

The substantiation of the emotive-axiological approach to the European operatic tradition required an appeal to those studies that not only highlight the problem of emotions, but, firstly, develop a modern phenomenological approach to it, and secondly, reveal the significant role of art, artistic form in solving or at least sufficient structuring of the problem. Some clues about the ability of musical intonation to surpass verbal

means of expression in the emotional objectivity can be found in works devoted to the study of musical melos [6].

The saturation of the discussion of the nature of emotional experience with musical definitions and characteristics very eloquently testifies to the need to define its qualitative aspect as the main one, and also to point out the positive value of such psychological experience. At the same time, there is a danger for researchers to get carried away with words and, instead of the semantics of emotions, study the semantics of verbal labels, emblems of emotional-sensory states, especially in cases where the inner emotions are complex, include a "conglomerate of emotions". It is important not only and not so much to correctly classify emotions but rather to single out "emotional components" - immanent components of the process of experiencing, on the quality of which its direction and course depends.

A certain analogue of the concept of "emotional particles" in L. Dorfman's study is the definitions of "qualitative knots" and "through parameters of the emotional tissue", which are related to artistic emotional representations and emotional features of works of art, since due to them some "condensation of quality" of experience arises. Dorfman admits that the temporal parameters of feeling-experience (sensory experiences) unite nodes of emotional tissue of different quality into a single whole, that is, they rise above them, perform directorial and psychological functions, contribute to the creation of a kind of "sensual plots" - sensual dramaturgy, which itself can act as an essential side of the artistic content [2, p. 24].

This "dramaturgy of experience" is also important because it expresses the possibilities of sensual mutual transitions, ambivalent states, the implicit logic of psychological existence, the formation and realization of the personality. Without even noticing it, he comes into resonance with some of the ideas of L. Vygotsky, who found in the artistic and aesthetic realization of a person his true life, as a holistic creative realization, due to which the conventionality of the artistic form is endowed with new real meanings, becomes a conductor of true reality for consciousness and the act of a thinking and understanding subject. Artistic emotions, artistic experience, and the artistic feelings that grow on their basis are endowed with all the measure of authenticity; moreover, they are able to surpass ordinary, beyond artistic conventions, experiences in their intensity and always have a positive impact on the psychological structure of the individual.

Opera melos, including the specific melodism of vocal parts in the opera, which affects the overall musical and dramatic organization of the opera work, expresses the process of creating special emotional metonyms, that is, ways of introducing emotive-cognitive meanings of the intonation-stylistic figure and implementing the "emotional repertoire" of the opera or "symbolic images of feelings" (Zorin) in the musical sound of the opera text.

For this process, indicative one is the enlargement and emotional intensification of the musical and expressive approach, the enlargement of the emotion itself - by providing it with a new aesthetic value, artistic objectivity. This artistic and functional transformation of emotion through operatic experience can also be considered as a personification - fixing a certain personal and semantic meaning to a specific musical approach that enhances the concreteness, independence of a separate intonation-melodic construction, determining its transformation into melodic thematics [1].

We especially emphasize that operatic emotion, like opera experience, is a specific artistic phenomenon, but, being perceived, acting through the operatic form (concept), it becomes an actual factor in the emotional and value reality of the human community.

Opera experience fundamentally changes the "sign", the evaluative function of an emotion, whatever it may be in everyday experience; this value transformation of the emotional

state is ensured by the different nature of artistic and aesthetic emotion, but to an even greater extent - by the three fundamental properties of operatic experience. This is:

- Familiarization with aesthetic knowledge and, through it, with the beautiful - as a human ability to achieve immortality, that is, this inner emotion is beautiful and makes it possible to experience as a wonderful relationship with the world - the formation of a cathartic emotion;
- Promotion of the feeling of love as a single emotional and cognitive basis for all other forms and methods of sensual self-realization of a person, the awakening of love resonance with the world and people and its experience as the highest holistic positive state of consciousness - the awakening of passionate emotion;
- Liberation from negative dependencies and conditioning of personal consciousness, the discovery of its creative resources and new evaluative possibilities, representing the experience of human existence at a new level, reaching the transcendental border of personal freedom - the achievement of noetic emotion.

The specific content and the leading role of vocal-performing intonation in the formation of an integral genre semantics of opera is explained by the fact that the path of the genre form of opera to its artistic independence is connected with the specification of all its artistic and communicative components, starting from the spectacular stage design and ending with the professional tasks of an opera singer, features of his position and behavior on stage.

One of the main conditions for the evolution of operatic poetics are the dynamic links between the verbal material and its musical presentation; at this, the integral "biodynamic", that is, the living stage "fabric" of the opera, was subordinate to the verbal and musical factors of the opera composition as equal in meaning, single in terms of semantic orientation, methods of representation of figurative content and linguistic objectification of meanings. However, due to the originality of the opera plot and the opera word, as well as due to the musical and compositional unity of the entire opera action, namely the musical sound - the methods of musical intonation - organize the new psychological reality of the opera action, claiming semantic self-sufficiency, absoluteness. Therefore, musical intonation becomes synonymous with the operatic language, and at the same time it reveals its semantic complexity and "attachment" to the genre conditions of opera - to the verbal and poetic text, to the visual side of the stage action, to the general laws of theatrical performance. Thus, the musical intonation in the opera must also be presented on the stage - and this is its main interpretative condition. This representation of it is a vocal performance, distributed in parts, that is, divided in time and space of the opera in connection with its heroes, becoming character- and chronotopically predetermined.

Remaining musical in terms of the main method of semantic organization, opera intonation in its vocal variety is not autonomous musical, but it incorporates those synthetic features that are inherent in the opera genre as a whole - absorbs not formally, but meaningfully and semantically, forming a special system of artistic statements, associated with the order of stage behavior and relationships of characters, and this order implies the subordination of the general, individual-group and personality-isolated plans of operatic action and language, that is, it implies special differentiation and vocal melos in terms of psychosemiotic significance.

Conceptual foundations, theoretical tendencies of operatic semasiology as a direction of contemporary opera studies are due, first of all, to the fact that, when defining the main semantic spheres of music, musicologists often use categories that indicate the genre-generic and specific division of art: epic, lyrical, dramatic, tragic, comedic, and so on. This general genre division of art, which arises sequentially - historically, turns into a synchronous semantic structure in its individual types, in particular, in the synthetic opera genre (for the unity of the

semantic and aesthetic approaches in musicology, as well as their psychological aspects, see [5-6]).

The deepening of the semantic approach to the opera genre allows noticing that in the individual composer's work, especially in the romantic era, a dialogue arises between the author's stylistic "Self" and the content of opera music, which was molded into certain compositional structures, fixed in them. The duality of the genre-style, which is implemented in the duality of the musical form, becomes an expression of the historically determined antinomy of the romantic musical language as a process of living intonation - understanding and rethinking the ways of structural-grammatical, autonomous-textual explication of the opera idea. This duality can also be defined as the interaction of the aesthetic form of music and a new compositional-structural form - in particular, the opera text, as the birth of a real musical impact from the premises of an individual-stylistic figurative interpretation, including as a transition of the normative logic of the spatial-textural coordinates of the opera genre into the performing-lively, authorial-temporal organization of the sound of the opera text.

The evolution of the opera during the period of romanticism confirms the following observation: the development of the genre, reaching the highest "point" of interstyle dialogue, leads to the birth of a new genre quality; the evolution of style - as an intra-genre dialogue - reaches such a degree of socialization, typification of stylistic approaches that equalizes the rights of the semantic "signature" of style and genre form of music. In this way, the romantic opera "equalizes in rights", harmonizes and balances both its verbal and musical components, and at the same time gives both the author's individual stylistic expression and meaning.

However, in this way new, peculiarly authorial, semantic functions appear in opera performers, since direct live intonation depends on them - the representation of the opera image; moreover, namely the vocal-performing intonation is the highest conceptual level of the opera text - bringing out those musical concepts that in their synthetic content most accurately reveal, interpret the "sensual fabric" of opera images, that is, perform the final "linguistic categorization" of the opera' figurative content. Related to this are the psychological prerequisites and conditions for operatic vocal and intonation dramaturgy; this determines the significance of the performer's personal thesaurus in the process of intonation-role creation of the operatic image.

It is no coincidence that the leading criteria for evaluating the stylistic significance of the opera school are the vocal-performing ones, and those of an individual operatic work - the established methods of correlating (interference) verbal and musical expressive planes in the general intonational content of the opera and the means of forming figurative concepts, including personified ones.

The phenomenon of understanding music is interconnected with the symbolic nature of the musical sign system; the ability to "speak out" in the language of symbols, which most closely leads to the deep content of human consciousness, makes the process of perception and understanding of music especially attractive, and especially difficult, and, finally, absolutely necessary for identifying the semantic expediency of human life [5]. This process underlies the vocal-performing interpretation of the opera image, forcing the opera vocal intonation itself to be classified as figurative-role synthetic, including as uniting the event-epic, intimate-sensual lyrical and effective-dramatic aspects of opera content.

Proceeding from this, as a subject of understanding and interpretation, the operatic image represents a certain musical and aesthetic structure as a simultaneous figure of meaning, uniting the addressee and the addresser, being realized as "an image of the world, revealed to the world, and creativity, and wonderworking" (L. Pasternak). Therefore, its creation in the process of vocal and performing interpretation is a complex psychological process that requires the singer-actor to turn on imagination, attention, activate memory and intuition, emotional

and sensory experience, as well as deep entry into the text and "mastering" the image of the character, a special artistic empathy, providing effective figurative-role intonation. Thus, the interpretative factors of opera vocal intonation are revealed, the meaning of figurative-role intonation is revealed on the basis of its interdependence with the processes of understanding - interpretation.

Operatic intonation as a semantic phenomenon is determined by several factors and levels of operatic composition. Firstly, it is based on the plot-thematic character semantics, revealing its effective side, coming in solidarity with the visual-dynamic event plan of the opera work. Its second stage manifestation is the actualization of verbal meanings and the identification of their diversity - as a new type of verbal intonation, specific namely for the operatic language, including the development of a recitative principle. The concluding, integrating and deepening figurative meanings generated by a holistic opera interpretation, the semantic plane of opera intonation is the musical one, as completely autonomous and at the same time revealing new special ways of interacting with the acting and verbal factors (conditions) of the opera form. It is provided to the greatest extent by vocal performance intonation, which, thus, becomes the semantic epicenter of operatic influence.

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