THE LOGOSPHERE OF OPERA AS A POLYSYSTEMIC ARTISTIC PHENOMENON

[a]NATALIA OSTROUKHOVA, [b]WANG ZIYANG, [c]LIU XIAOFANG, [d]DAI TIANXIANG, [e]MIAO WANG

[a-e]*A.V. Nezhdanova Odesa National Academy of Music, 63, Novoselskogo Str., 65000, Odessa, Ukraine*
email: [a]Pchela.45@i.ua, [b]83892553@qq.com, [c]55039552@QQ.com, [d]463532164@qq.com, [e]full52l@163.com

Abstract: The article examines the content and significance of the musical-textological approach in the study of opera, and sets out the basic concepts of modern opera studies related to the analysis of opera as a musical text, that is, the logosphere of opera within the synergetic approach, which sees the opera' logosphere as a polysystemic artistic phenomenon. Synthetic opera semantics is considered in the landscape of musical metaphorization.

Keywords: operatic genre; operatic logosphere; conceptual approach; musical semiosphere; operatic image; operatic interpretation; musicality; theatricality; musical theater; conditional operatic word.

1 Introduction

The relevance of the direction of opera research chosen in this article is due, firstly, to the rather powerful growth of the popularity of opera art in modern society, and secondly, to the incomplete solution to date of the problem of opera convention, as those features of artistic metaphorization that are connected with the synthetic structure and synergistic influence of the opera work, determine the originality of the operatic musical language.

A certain secret of the influence of opera art on collective and personal consciousness lies in the fact that opera is capable of creating such a metaphorical replacement of life - its illusion - that becomes more important in terms of emotional value, more attractive and effective than the factual reality; conventional opera heroes become aesthetic benchmarks of human relations for many recipients, and this creates the main paradox of music-theatre art, at the same time determining its importance as a necessary part of the existence of culture in its two main tendencies - as a culture of humanity in a person and as a culture of interpersonal communication, human subjectness in culture.

Despite the fact that there is a significant number of works devoted to the activity regularities of opera creativity [2; 3; 5; 6; 10], the question of the operatic logos, as the semantic order that is established within the opera and transmitted in the process of its action, still remains open; probably, they will remain as such in the future, due to their extreme complexity, also due to the constant renewal of opera art and its communicative conditions [4; 11]. But the fact that in the general history of the theater the special interaction of the three main factors of artistic opera action - verbal, musical, and stage-spectacle, each of which has a systematic set of forms and methods of implementation, which only together demonstrate the power of opera artistic conventions and therefore should be considered as a single logosphere of opera creativity, always remains unquestionable will help clarify their content somewhat. This logosphere functions on its own immanent metaphorical principles, that is, it is based on a variety of metaphors (visual scenic-spectacular, verbal verbal-poetic, musical-sound vocal- and instrumental-intonational), which acquire a permanent meaning and act as meaningful foci of the operatic action, i.e., grow into conceptual metaphors.

The purpose of this article is to determine the main theoretical prerequisites for the study of the logosphere of opera creativity as a polysystemic phenomenon in the light of metaphor theory and musicological symbology.

2 Method

The theoretical and methodological basis of the study is determined by the specifics of the problem being studied. The methodological basis consists of the works of authors who consider issues of the theory and history of opera, problems of interpretation of operatic text, operatic logosphere and metaphorization. Integrative and analytical-interpretive methods, as well as typological analysis, were used.

3 Results and Discussion

All authors who recognize the growing popularity of opera in the world over the last few decades also note the tendency of the public to return to the classical forms of opera art. It is interpreted by researchers as evidence of the restructuring of the value hierarchy of modern culture, which interacts with the strengthening of the need for cultural self-identification, for the preservation and development of spiritual life.

It turns out that from the sociocultural side, opera creativity is connected with the ethical tasks of society, with the direction in which the enlightening and educational life of society is carried out, as well as with international interactions, positions and experience of humanistic relations of this society, that is especially important for opera performing institutes.

The most revealing feature of modern opera creativity is its ability to enter the generalized value-psychological content, conceptualize its leading components and create an artistic resonance with them, relying on specific synthetic artistic and textual conceptual metaphors.

It should be noted that artistic thinking is basically a process of forming new cognitive connections, relations and similes. Therefore, the main prerequisites for studying metaphor as a linguistic phenomenon are the statements about its mental character (as an ontological aspect) and cognitive potential (as an epistemological aspect).

The transformation of the concept of metaphor into a basic theoretical category took place during the last decades thanks to the renewal of linguistics as a philological discipline and the involvement of the conceptual dimension in the field of literary studies. The phenomenon of conceptual metaphor becomes defining, despite its certain conceptual redundancy. Namely the connection between the metaphor and the concept, the process of conceptualization, becomes the leading one in the general theory of metaphor, contributing to its even greater expansion and strengthening of its psychological and epistemological components.

Conceptual metaphors represent an integral part of the cultural language space [7], are rooted in people's consciousness and are so familiar that they are often not recognized as metaphors.

Becoming autonomous and integrative, interdisciplinary, at the same time, the metaphorical method involves the notion of such diverse mental spaces that should intersect, interact, and require special mapping. According to G. Lakoff's observations, "...Conceptual metaphor is not a "reduced comparison", not one of the ways of embellishing speech and not even a property of words and language in general. In the view of modern cognitology, metaphor is one of the main mental operations, it is a way of knowing, structuring and explaining the environment. ... Metaphor permeates everyday life, and not only in language, but also in thinking and action. Our everyday conceptual system, the language of which we think and act, is essentially metaphorical..." [7, p. 203].

Lakoff insisted on the distinction between metaphorical expression and conceptual metaphor, stressing that "the locus of metaphor is in thought, not in language". The act of metaphorical creativity is the basis of many semantic processes - the development of synonymous means, the emergence of new meanings and their nuances, the creation of polysemy, the development of systems of terminology and emotionally expressive vocabulary. Without metaphor, there would be no semantics of "invisible worlds" (the inner life of a person), the zone of secondary predicates, that is, predicates characterizing abstract concepts.

In contrast to sequential-continuous discursive thinking, the metaphorical "mastery of the world" (mythological-linguistic) has the opposite quality: it can reduce to a point, a single focus, shorten the distance by "jumping" from one concept to another. It can also be argued that while discursive thinking is extensive, the mythological-linguistic conceptualization of reality is intensive; while the first is characterized by a quantitative parameter, for the second one the qualitative is inherent, which means subjectively meaningful, valuable. It also turns out that no matter how different the content of myth and language are, they both have the same conceptual form. This form can be briefly described as metaphorical thinking: "one must proceed from the essence and content of the metaphor if we seek to understand, on the one hand, the unity and, on the other hand, the difference of the mythological and linguistic world" [7, p. 70].

Based on the existing provisions of the theory of metaphorization, it is possible to derive criteria for the study (analysis) of artistic and metaphorical content - the technique of metaphorization (semantic conceptual transgression), based on three conditional text levels in connection with three main types of metaphors: surface language - external form (structural metaphors); semantics and syntax (orientational metaphors); directions of cognition, inversion of meanings (ontological metaphors) [8; 11].

These hierarchical levels can also be considered as heuristic mechanisms of artistic and metaphorical consciousness, in particular operatic (opera-creating) consciousness. Their unity in the conditional integrity of different types of perception and communication, visual, verbal and musical-auditory, acts as a logosphere inherent in the opera genre; the latter can also be considered as a conceptosphere, taking into account the close connection of these concepts, noted by D. Likhachev (see: [8]).

While developing the notion of the conceptosphere in relation to the national language, researchers use, along with this term, the concepts of culturosphere, semiosphere, ideosphere, and finally, logosphere, but the difference between them is not sufficiently defined. Today, in linguistics, the notion of the conceptosphere (logosphere) is studied in its various directions, among which structural-event semiotic, polylingual textological, and communicative-interpretive psychological are predominant. These directions correspond to three levels of metaphorization, which organize the content of opera work as a completed artistic and aesthetic action.

The semiotics of theatrical and stage action with its mandatory actant conditions is the main part of opera poetics. On its basis, a complex dialogue of verbal and musical expressive forms takes place in the context of synthetic operatic content. The general conditions for the creation and understanding of the opera text appeal to the life world of culture, provide "entry" into the system of everyday experience of feeling and foreboding, related to the general life context and its specific historical forms, local historical situations [9]. Therefore, opera stage semantics is "embedded" in the opera action - as something that can be presented directly, known and agreed with the knowledge about the world that is necessary for a person at the current historical moment.

Just as knowledge of artistic conventions cannot be without understanding the meaning of artistic technique, so understanding always requires interpretative-cognitive explanation, clarity and discussion. Therefore, the process of opera comprehension requires special means of visual interpretation; an important sign of the striving for an effective visual interpretation of the opera text is the stylistic choice - both as a choice of the genre-stylistic direction of opera creativity, and as a stylistic definition of the character of the stage production, including the degree of its directorial individuation, often modernization. The semantic representation of the opera content is most directly revealed in the stage production composition, which represents the director's concept of the opera, with its inherent structural metaphors. It is also connected with the involvement of verbal and musical meanings in the stage chronotopia; the verbal-musical material, to which the

"secret" symbolic concept of the opera work will obey, transfers the metaphorical content to another level - the specification of personal and emotional factors and the clarification of the course of stage communication.

Changes in the visual and spectacular side of the opera performance, which lead to the transformation of the listener of the opera into its viewer, are correlated with the verbal and poetic plan of the opera action, and this plan is refracted through the musical sound. The latter can even be perceived as a channel for the transmission of verbal and poetic content.

The generic integrity of musical theater is revealed, first of all, in a historiographical way, that is, retrospectively, since in its successive formation one form replaces another, significantly differing from the previous one and striving for an original interpretation of the components of the musical and theater genre [1]. In addition, the general history of the musical theater testifies to its constant confrontation with the dramatic theater. This confrontation leads to the emergence of many intermediate (between dramatic and musical) theatrical forms, with different advantages, with a full or partial victory of the verbal or musical principle. But it also leads to the emergence of a number of synthetic musical and dramatic forms, including those that go beyond the limits of theatrical art, lead to the development of other visual and artistic, spectacular spheres of culture (cinema, television, musicals and show programs, advertising projects, mass media, etc.). The synthesis of traditional opera poetics with new media forms becomes a new factor of visualization, spectacular presentation of the opera text.

Moreover, a characteristic feature of the opera theater functioning today is festivalization - as the organization of a special space not just for a theatrical action, a performance, but for the authors and performers of an opera performance and the mass audience/listener, for whom it is a way of leisure, to spend time together. Festive communication always becomes the main component of the festival, that is, it is a special game space in which the conditional reality of the stage action becomes a special free reality of communication. In this way, the character of a mass performance, a kind of "folk festival", a joint socio-psychological event, which turns the very time of the festival into a temporal conceptual metaphor of carnival, is communicated to opera art, and theatricalization penetrates the course of ordinary life and consciousness.

At the second level of the logosphere of opera creativity, in accordance with its genre specification, the verbal element dominates - the verbal and literary material of the opera, which is a special compositional phenomenon, has its own dramatic functions and figurative and meaningful tasks. The character of the use of the word in the opera, its choice and compositional arrangement in the text of the opera work, the degree of activity of the influence of verbal intonation on the musical one depends on the genre inclination and internal genre properties of the opera.

The path to the content of the synthetic symbol in the opera is threefold. On the one hand, it is initiated by the stage action, the plot and character context; on the other hand, it requires clarification of visual images (associations) through the perception of verbal-poetic material, which, combining with musical-sounding textual formulas, acquires new metaphorical properties, that is, finds the power, effectiveness, and authority of independent artistic concepts. This is facilitated by the direct suggestion of a musical and expressive plan, the metaphoricity of which already reaches symbolic foreign language - aimed at the multiplicity and infinity of artistic meaning.

Synthetic opera semantics is determined by the fact that musical metaphorization, as a process, overcomes the objective limitations of the word and stage action, not abandoning them, but transforming their conceptual functions in the specific musical and intonation sphere of the musical work. Thus, musical symbolic structures become new artistic realities, have both figurative metaphorical and literal musical-expressive meanings that cannot be translated into other artistic languages.

They are mostly responsible for the psychological impact of the opera text and its aesthetic idea, as well as for the general interpretive style of the opera performance.

The transition of the opera action to the musical-performance interpretation, i.e., the achievement by the opera logosphere of its musical-interpretive level, the possibilities of musical-intonational explication, contributes to a certain abstraction of musical-semantic models from sound and the creation of a new stage dramatic reality based on them for the content of the opera genre. In this way, the internal cyclicality of the operatic logos arises.

In the general semantic plan, the role of the word in opera music is determined by the fact that it can indicate existential moments, name meanings related to the essence of human life, and become an additional means of psychological influence. In this capacity, the word becomes an important element of the operatic form; in addition, it has been proven that only those meanings that are "spoken" in the word, thus becoming verbalized concepts, are permanently and firmly embedded in a person's memory.

From the semantic-representational side of opera poetics, the meaning always needs verbalization - as a way of identifying and nominating the leading storyline, the actant character model, that is, everything that can be defined and expressed with the help of words. In opera semantics, the word also becomes a means of verifying musically voiced meanings, that is, proof of the importance and truth of musical meanings, their conceptual validity.

Therefore, the study of the components of the logosphere of opera creativity allows concluding that its first level is determined by the most obvious stage-spectacle side of the opera genre - as a secular music-theatrical, addressed to important historical events and facts, constant plots - universally recognized needs of human life with its psychological realism, at the same time with orientation towards the ideal higher world.

The second level presents the verbal characteristics of the opera action with the help of generalizing descriptions - narrative characteristics, definitions of the supporting verbal constructions of the dramatic action, poetic factors of musical expression; literary indicators become a genre canon for all forms and types of opera.

The third level represents the "big" semantic circle of music as a real encyclopedia of musical and expressive forms and techniques, methods of vocal and instrumental intonation and its system-conceptual organization within an opera composition. At this level, new metaphorical fusions of musical "expressions" of combined (contaminated) types of operatic intonation arise, the means of musical expression responsible for the integrity of the entire operatic text are formed, for example leitmotivic or monothematic, monotonational dramaturgy, special emblematicness of timbres and textural techniques, etc.

4 Conclusions

The phenomenon of the opera logosphere is defined by many factors determined by the genesis and history of the genre, its stylistic modifications, but most of all - by the phenomenon of synthetic artistic thinking, which significantly strengthens the ability of the human mind to cognitive play, to metaphorization and to discover with its help the symbolic meaning of life as true one. It is addressed to those value realities of collective human experience that have acquired the status of historical universals, i.e., metatemporal purpose. Therefore, the definition of the concept of the operatic logosphere suggests a comparison, both theoretically and analytically/textologically of the following items: theatricality as a value-semantic paradigm of artistic culture; verbal rhetoric as a key feature of the opera image (expression, statement) in its specific genre synthetic form; musicality as the main conceptual property of opera interpretation.

Moreover, all these qualities of opera creativity acquire additional metaphorical saturation, since they appear and are implemented precisely as a specific operatic theatricality, a special conventional operatic word, a musical language different from all other genre varieties - a musical semiosphere.

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