THE SEMANTIC NATURE OF OPERA VOCAL PERFORMANCE INTERPRETATION: FROM THE HISTORICAL GENESIS OF THE GENRE TO MUSICAL AND STYLISTIC MEANS

A NATUREZA SEMÂNTICA DA INTERPRETAÇÃO DA PERFORMANCE VOCAL EM ÓPERA: GÊNESE HISTÓRICA E MEIOS ESTILÍSTICOS MUSICAIS

СЕМАНТИЧНА ПРИРОДА ІНТЕРПРЕТАЦІЇ ОПЕРНОГО ВОКАЛЬНОГО ВИКОНАННЯ: ВІД ІСТОРИЧНОГО ГЕНЕЗИСУ ЖАНРУ ДО МУЗИЧНО-СТИЛІСТИЧНИХ ЗАСОБІВ

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Abstract. The article represents an attempt to comprehend opera semantics through opera plot and typology of personality, based on ancient themes. It is shown that the semantic nature of the vocal-performative interpretation reflects the main aesthetic guidelines of the opera genre and its mythopoetic origins, but it is most determined by the operatic understanding of the idea of a person and bringing the image of a person to the center of an opera composition - as the highest value of the semantic world of culture and the artistic world of opera. It is proposed to consider interpretation as a unique performance system, which is a tool for performing music from different eras, as an interpretive model, that is defined as a vocal-interpretive model in relation to opera art.

Keywords: opera semantics, human image, personality typology, ancient theme, opera plot, artistic and figurative synthesis, intonation synthesis, opera cantilena, vocal and performing interpretation.

Resumo. O artigo busca compreender a semântica da ópera por meio de seus enredos e da tipologia de personalidades, com base em temas antigos. Demonstra-se que a natureza semântica da interpretação vocal-performativa reflete as principais diretrizes estéticas do gênero operístico e suas origens mitopoéticas, mas é principalmente determinada pela concepção operística da ideia de pessoa e pela centralização da imagem humana na composição operística – como o maior valor do mundo semântico da cultura e do mundo artístico da ópera. Propõe-se considerar a interpretação como um sistema de performance único, que serve como uma ferramenta para executar músicas de diferentes épocas, definida como um modelo vocal-interpretativo em relação à arte operística.

Palavras-chave: semântica operística, imagem humana, tipologia de personalidades, tema antigo, enredo operístico, síntese artística e figurativa, síntese de entonação, cantilena operística, interpretação vocal e performática

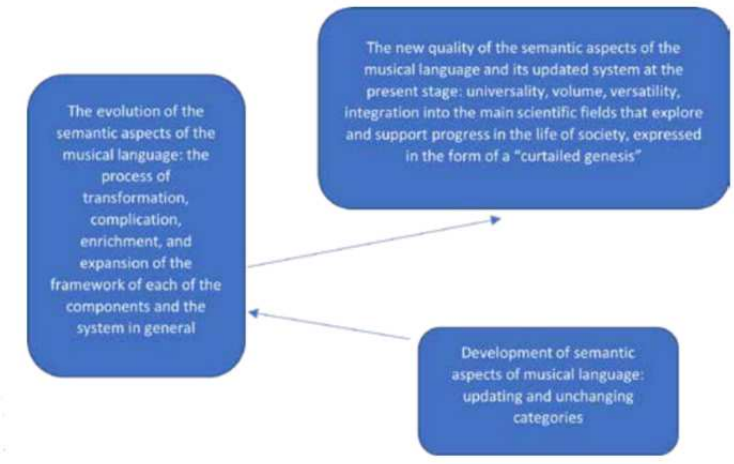
Анотація. Стаття являє собою спробу осмислення семантики опери через оперний сюжет і типологію особистості, засновану на античній тематиці. Показано, що семантичний характер вокально-виконавської інтерпретації відображає основні естетичні орієнтири оперного жанру та його міфопоетичне походження, але найбільше визначається оперним розумінням ідеї людини та привнесенням образу людини до центру оперної композиції як найвищої цінності смислового світу культури та художнього світу опери. Пропонується розглядати інтерпретацію як унікальну виконавську систему, яка є інструментом для виконання музики різних епох, як інтерпретаційну модель, тобто визначену як вокально-інтерпретаційну модель стосовно оперного мистецтва.

Ключові слова: семантика опери, образ людини, типологія особистості, антична тема, оперний сюжет, художньо-образний синтез, інтонаційний синтез, оперна кантилена, вокально-виконавська інтерпретація.

1. INTRODUCTION

The relevance of musicological problems related to the study of opera poetics is due to the growing role of opera art in the globalized cultural space, as well as the complication of artistic and communicative processes, which are fundamental for opera creativity today, especially from the performance side. At the same time, the main driving force of opera art in its immediate stage embodiment - theatrical and staged being - are the performers of opera parts, singers who create the images of the leading characters of the opera work.

Through their interpretation, the semantic potential of an opera performance is implemented, they determine the integral aesthetic purpose of the opera text and the image of a person created in the genre form of an opera (Moreno et al., 2023). In this vein, Vereshchahina-Biliavska et al. (2023), examining semantic aspects of musical language as an integrated system, focusing on their ongoing development and content complexity, suggest the conceptual vision of musical language (see Fig. 1), which is especially inherent in opera performance.



Fighure 1. *Semantic aspects of musical language in the context of modernity* (Vereshchahina-Biliavska et al., 2023)

The purpose of this article is to reveal the genre-historical and artistic-semantic foundations of operatic vocal-performance semantics, to explain the peculiarity of the operatic interpretation of the idea of a person as dependent on the artistic synthesis represented by the operatic form.

2. THEORETICAL FRAMEWORK OR LITERATURE REVIEW

The purpose of the genre form of the opera can be considered from two positions historical and semantic-typological. Already thanks to the first position, the fundamental importance of the ancient theme for this genre is revealed, which is manifested in the use of certain mythological plots, as well as in the specific interaction of poetry and music, in accordance with philosophical ideas, in particular, the ideas of harmony-kalokagatia, which come from ancient humanism.

Another position allows revealing the connection between the opera genre, as a cultural and historical phenomenon, and the phenomenon of tragedy, in its origin from the ancient theater, that is, with the preservation of some ceremonial and ritual syncretic features. From the set of ancient myths, the ancient Greek tragedy selects and develops precisely those that were connected with the awareness of man's place in being, in opposition to the will of the gods and those forces that ruled at the same time two worlds, human and divine (Bonnard, 1994a, 1994b).

This is probably what draws the attention of Renaissance-Baroque artists to it the most, in their desire to form a musical theater on a secularized basis.

When identifying the specifics of ancient tragedy, one should proceed from such an important feature of it as content duality, the presence of two ways of resolving the conflict. Determining this duality and revealing the peculiarities of each of the interpretive paths involves a comparison of the compositions and musical-poetic content of early baroque opera and classicist drama (from seria to H. Glück); the opera compositions of C. Monteverdi and H. Purcell appear quite autonomous and authorized in terms of style.

The musical culture of ancient Greece formed the first historical stage in the development of opera art in Europe. At the same time, it is the highest expression of the culture of the ancient world, so it is worth looking for the sources of the entire European artistic consciousness. Of particular interest is the stage when some principles of ancient Greek tragedy were transformed into a genre model of opera, which was most facilitated by the experience of the Florentine camerata and the type of dramma per musica performance.

According to musicologists, the ancient Greek tragedy "became a kind of model for the musical drama of the Renaissance, an ideal for Gluck's reforms, it inspired many playwrights and composers of different times" (Livanova, 1983, p. 14). The decline of ancient culture during the era of the disintegration of the slave system contributed to the successful development of Christian art, which in many respects confronted the aesthetics and musical practice of previous centuries.

Recognizing the presence of cultural connections between late antiquity and the beginning of the Middle Ages, one should, at the same time, note their fundamental difference: "Ancient art embodies love and the will to live, earthly drama, conviction in the harmony of a beautiful person. In the art of the early Middle Ages, there is a didactic denial of all the values of earthly life for the sake of reward after death, preaching of asceticism" (Livanova, 1983, p. 27)

The relationship between the Middle Ages and the Renaissance is assessed differently by art historians: some deny even the existence of a boundary between them, while others, on the contrary, tend to ignore any connections between the culture of the Renaissance and previous eras. V. Konen notes the remoteness of the phenomenon of antiquity for the musical pursuits of the Renaissance era, the secondary influence of classical examples of antiquity on the music of the Renaissance.

"The main reason for the fact that the musical culture of the Renaissance was developed in complete isolation from ancient art is the lack of artistic models that Renaissance musicians could really oppose to the ascetic Christian ideal". Based on what has been said, the development of questions regarding ancient music could be purely theoretical or quite

conditional in nature. However, Konen also recognizes the presence of points of contact with ancient culture. “As a result of the two-century development of music on the basis of national secular poetry (starting with Ars nova), a clear attraction to the melodic style and to the synthesis of music and poetry emerged” (Konen, 1975a, p. 39).

A similar opinion is expressed by T. Livanova, noting that “not only the theoretical heritage of Ancient Greece and not samples of music itself, few and scattered, but primarily progressive artistic ideas connected with the synthesis of arts in Greek tragedy, with the inextricable connection of music and poetry, in the final result, acquired significance” (Livanova, 1983, p. 24).

The creators of dramma per musica, in their desire to bring to life the spirit of ancient tragedy, perceived its syncretic character and attraction to mythological plots. And “this is the only thing that connected the mature opera of the 17th - the first half of the 18th century with the ideals of humanists” (Konen, 1971, p. 40). The type of musical and dramatic performance they created turned into another aesthetic phenomenon. The consequences of the humanists’ activities were that “the fate of all professional music in Western Europe during at least the next two centuries turned out to be decisively connected with the theater” (Konen, 1975a, p. 41).

Summarizing the above, it is possible to build a genre sequence: ancient tragedy - dramma per musica - opera. If to take into account the ephemerality, clearly transitory nature and compositional and stylistic instability of dramma per musica, opera and ancient tragedy appear very closely related.

Therefore, it is necessary to find out how the ancient theme in its broad sense influenced the opera plot and the aesthetic specificity of the genre form of the opera, in general.

3. METHODOLOGY

The study is based on the fundamental principles of musicology, vocal methodology and data from related sciences - aesthetics, history, art, cultural studies, communication theory, semiotics, structural linguistics, poetics, hermeneutics.

To analyze vocal-performing interpretations, we use the methodology of discursive studies of artistic text. The method of ascending from the abstract to the concrete was used, as well as the analytical method, the method of systematization and generalization, the method of deduction, the historical and cultural method.

4. RESULTS AND DISCUSSION

Ancient Greek tragedy combined various generic and genre-specific artistic constituents, figurative and artistic components. The theater emerged from a whole series of interdependent cultural phenomena determined by the moral and historical level of development of society, its ability to artistically master life together with existing folklore traditions. At the end of the Romantic era, F. Nietzsche expressed an opinion formulated by him in the title of his famous work “The Birth of Tragedy from the Spirit of Music”. However, the philosopher could not help but know that the theater grew, first of all, on the foundation of pagan religion, that is, its origins lead to mythological heroes and plots (Nietzsche, 2000).

The pantheon of paganism was overpopulated, and many of its deities could serve as symbols of the nascent theater. But the theater chose Dionysius from the whole host of pagan gods and began its journey with the cult “great Dionysius”. Most likely, when Nietzsche thought about the emergence of tragedy from the spirit of music, he had in mind a certain unifying role of musical sound. In fact, the religious Dionysian ecstasy, the poetry of folk tales and the dance-mimic principle could be united into a single artistic form only by music, which determined its supremacy. “Any union of different arts is not a community of equals, but forms

a kind of hierarchical system where, for the sake of the existence of the system itself, power is voluntarily given to one of the arts. At the birth of the theater, music turned out to be such a hegemon" (Gertsman, 1995, p. 179). The cult of Dionysius in the minds of the ancient Greeks embodied the living world of nature, which is constantly changing, destroying, dying, but is restored, returning to the life-giving principle. The musical design of the cult of Dionysius should have turned to sound sequences that expressed the pathos of nature's metamorphoses, leading to dithyrambic affirmations of the beauty and power of divine life.

The plot of the eulogy was originally devoted only to events related to Dionysius. An emotional melody, a stormy rhythm, a rapid dance created a unique orgiastic atmosphere of praise. The participants of the ritual action knew the general scheme of the rite: the plot, the sequence of ritual events and the dance figures that accompanied it. Everything else depended on the artistic imagination of the performers. Therefore, it is not surprising that both passive and active participants stood out from the general ensemble. The most talented took the initiative into their own hands. The choir accompanied their singing with exclamations, lines, dialogue was permissible - both singing and speech.

At the beginning of the sixth century BC, along with song-dance and conversational constructions, poems began to be gradually used in praise. Such "enriched" praise flourished in Corinth; similar events took place in Attica, where to the ancient holidays dedicated to Dionysius - the Little Dionysias - grandiose celebrations called the Great Dionysias were added. But then their content had little in common with the ritual song-dance that was once performed by all the participants in a religious ceremony. "Before the new generations there was an unprecedented spectacle in which people lived and died, loved and hated, suffered and rejoiced. Here nobility coexisted with baseness, sincerity with suspicion, happiness with regret and disappointment" (Gertsman, 1995, p. 185).

The importance of choosing Dionysius as the main "hero" of the rite, the special culturological function of the Dionysian principle forced F. Nietzsche to consider Dionysianism in an extremely broad ontological sense. In the concept of Nietzsche, the nature of the tragic, and, according to it, also the essence of ancient tragedy, is determined by the opposition of apologetic and Dionysian principles: "these two very different aspirations act side by side, often in open discord between themselves and mutually encouraging each other to more and more new and more powerful births, in order to perpetuate in them the struggle of the named opposites, ... until, finally, by a miraculous metaphysical act of the Hellenic "will", they become bound in some permanent duality and in this duality finally create something as Dionysian and Apollonian work of art - Attic tragedy" (Livanova, 1983, p. 50). Thus, according to Nietzsche, Dionysian and Apollonian principles form the original antinomy of tragedy and two main plans of its content. Nietzsche also writes about the "music of Apollo" (who, as is known according to myths, was an unsurpassed musician, citharode singer and citharist), but as one from which "the element that is mainly characteristic of Dionysian music, and at the same time for music in general - the amazing power of the tone, the same flow of melos and the world of harmony that cannot be compared with anything – carefully eliminated..." (Nietzsche, 2000, p. 60).

Nietzsche considers the chorus of an ancient Greek tragedy to be a symbol of Dionysian excitement, and the chorus is a dithyrambic one; it is the conductor of the lyrical principle. Lyrics brings closer to music: "lyrics is as dependent on the spirit of music as music itself, in its complete limitlessness, has no need for an image and concept, but only carries them next to itself... One cannot convey the world symbolism of music in any way in an exhaustive way in the word, because it is connected with the primordial contradiction and the primordial sorrow in the heart of the First One and thereby symbolizes the sphere that stands above all phenomena and precedes every phenomenon" (Nietzsche, 2000, p. 84-84).

Tragedy occurs as a mutual transition of words (poetry) – action (drama) – music (choral eulogy) or, as Nietzsche writes: "we must imagine Greek tragedy as a Dionysian chorus, which is discharged again and again by the apologetic world of images. The parts of the chorus, with which the tragedy is intertwined, thus represent ... the mother's womb of the entire so-called dialogue, that is, the collective world of the stage, the drama itself; <...>this primary basis of tragedy radiates the above-mentioned vision of drama... and because of this, it has an epic nature..." (Nietzsche, 2000, p. 97).

From these words of Nietzsche it follows that music in tragedy simultaneously contributes to both the rapprochement and the opposition of lyric and epic on the basis of dramatic action, thereby preoccupying the semantics of both. The result of such rapprochement in opera is recitative, but Nietzsche harshly criticizes it, as well as the form of Renaissance-baroque opera, considering them both non-artistic in nature (see: Nietzsche, 2000, p. 171-179). At the same time, he insists on the need for the union of lyrics, in its pure musical variety, and the epic as a clarification of the original meaning in an artificially created form, finds in this not only external artistic forces, but also internal forces of consciousness: "...in the consciousness of the human individual this basis of all existence, this Dionysian underground of the world, can and should only appear precisely to the extent that it can then be overcome with the Apollonian power that transforms, illuminates so that both of these artistic aspirations are forced, according to the law of eternal justice, to develop their forces in a strict ratio..." (Nietzsche, 2000, p. 217).

The hero of the tragedy becomes the prototype of the hero of the opera, they both combine epic and lyrical aesthetic modes; their images have a duality as simultaneous involvement in the world of Apollo and the world of Dionysus. This determines the originality of the interpretation of the idea of a person in the opera genre form, represents the basis for the further typology of opera characters that develop a humanistic understanding of a person (Rozhnova et al., 2024; Shestakova et al., 2023).

The connection with the humanist Renaissance philosophy becomes decisive for the aesthetic concept of man in opera and for the formation of the circle of those expressive techniques that allow reproducing the inner world of man. It is rightly noted that the entire history of the mentality of the last four centuries of Western civilization can be traced to the history of opera. The opera embodies and expresses something most essential, profound for the society and man of its time (Cherkashina, 1986, p. 83). It transmits the basic ideas of humanism from antiquity through the Renaissance and Baroque to the present day.

In early Italian opera, the characters of ancient myths, Apollo and Orpheus, were the allegorical embodiment of a creative personality, equal in strength to the titans of the Renaissance. The disharmony of existence imposed a special stamp of suffering on its fate (the fate of conventional operatic characters). The idea of overcoming obstacles at the cost of incredible efforts and irreversible losses is combined with the idea of restoring balance and order in the world, which defines the pathos of early opera plots (in particular, Rinuccini and Striggio). Having accomplished the feat, nevertheless, even Apollo is forced to suffer from unrequited love.

In the highest moment of happiness, Orpheus is overtaken by disaster, but divine forces save him. The exit from the conflict is marked by a hymn glorifying Harmony: a laurel wreath adorns the victor's head, and Eurydice is allowed to return to earth. The opera genre immediately develops the idea of utopia and the tendency to idealize the image of a person who exists near the divine source. Therefore, the characters of the opera pastoral are closer not to the heroes of the future opera-drama, but to ideal, fairy-tale-epic heroes. At the same time, it is difficult to overestimate the importance of the first operas on the Orphic ancient theme for the further evolution of the genre (Krechmar, 1925).

The major trends in the evolution of the genre and its figurative and aesthetic guidelines originate from early opera. According to structural features, opera compositions develop both

in the direction of a chamber opera and in the direction of a large multi-act opera, which is formed on the basis of J. Peri's "Orpheus". According to musical and stylistic features, the Orphic operatic theme dictates recitative, symphonized and song-arios types of composition, also implying two methods of dramaturgy - numbered and through, with reliance on the stage as the unit of construction of the composition.

The presence of the main typological properties of the genre in the early "Orphic" opera testifies to the artistic value and self-sufficiency of this phenomenon, while at the same time emphasizing the importance of the single tradition of Florentine-Mantuan opera, completed by C. Monteverdi's "Orpheus", which is based on such constitutive features of the genre as artistic- figurative and intonation synthesis, development of a specific opera melos (cantilena), the leading role of vocal and performing intonation, and interpretation of the image of a human personality.

Monteverdi became the founder of tragic opera poetics, opening the way from the Baroque era to classicism, which was especially contributed to by his final opera, as one of the most important masterpieces of musical theater in the musical culture of the following centuries, as a whole. "The Coronation of Poppea" "not only crowns his own creative path, but rises immeasurably above everything that was created in the opera genre before Gluck" (Konen, 1971, p. 55). Turning to the ancient plot, Monteverdi sought to portray in music real human feeling in its tragic antinomy (Konen, 1975b). And for such an interpretation of an ancient theme, he builds a rhetorical musical-poetic system in a new way, introducing authorial figures to it, i.e., organizing a synthesis of traditional and individual means of expression, embarking on the path of authorizing an operatic composition.

Several ways of using musical-rhetorical figures in Monteverdi's operas can be distinguished: the literal use of musical-rhetorical turns, with their transfer to the new expressive system of the opera; making some changes to the used figures – partial combination of the author's musical formulas with the figures of the rhetorical system; non-normative use of normative musical and rhetorical figures; creation of own expressive techniques, which do not have exact analogues in the rhetorical system, but become established author's language syntagms.

When choosing musical techniques in the opera "The Coronation of Poppea", Monteverdi was guided by the ethical significance of the characters - the general semantics of the image. There is a juxtaposition of two main figurative spheres: positive and negative. The characterization of negative heroes (Nero, Poppea, Arnalta) is often associated with the emphatically normative use of rhetorical figures. Allegorical images-symbols (Virtue, Fortune), adjacent to the negative sphere, are characterized by emphasized abstractness, in contrast to real heroes. This is achieved through the use of the most normative, stable musical and rhetorical figures figurative.

In the characterization of Poppea as a hypocrite, driven only by ambition, the technique of inconsistency between the meaning of traditional rhetorical formulas and the given emotional situation, improper exaggeration in the expression of feelings, expressed, in particular, in the emphasized imitation of known rules, is used. (For example, the catabasis figure - in the scene of Poppea's joy, which usually depicts the state of sadness, in this case indirectly accuses Poppea; the scene of Nero's declaration of love is accompanied by dissonant harmonies, etc.) (Kosyachenko, 1984).

To characterize the positive characters, Monteverdi resorts to his own original musical techniques. He uses melodic-rhythmic, textural-harmonic, polyphonic techniques to outline feelings, anchoring them to specific meanings, giving them a permanent, symbolic character, canonizing them within the limits of his author's style. For example, the harmonious juxtaposition of major and minor is a kind of play of light and shadow that reflects the struggle of good and evil thoughts, which characterizes Otto's image. The part of the tragic characters

of Otto and Octavia is marked by chromaticism, in particular, the excess of low-second intonations in Octavia's part, which is a forerunner of the future lamento aria.

Another method of embodying the tragic concept is the presence of episodes - higher moments of positive spiritual self-expression of the heroes. They are associated with such psychological climaxes, when the essence of the heroes is exposed to the limit. As an example, one can cite the scene of Octavia and the Nurse (1 d., 5 sc.) or Seneca and Pallas (1 d., 8 sc.), where, by the way, the fatal role of fate in human destinies and the perishability of earthly existence of a person are once again emphasized The nature of these episodes "suggests" the true content of the tragedy, which should contribute to overcoming the tragic outcome, even if outside the composition.

Contrasting two polarly opposing figurative spheres becomes one of the main ways of embodying the tragic antithesis that arises on the basis of the dialogization of emotional content. This "two-faceted" expressiveness of music becomes an individual feature of Purcell's style. In his theatrical works, the folk-genre sphere of art, invariably associated with the mood of fun, is clearly expressed. But even more clearly embodied in his music is the sphere of sophisticated mournful images, which has its origins in the art of English madrigalists and was reflected in Purcell's opera "Dido and Aeneas".

In this composition, two plans are intertwined: the first one is formed by a tragic psychological line, expressed by a through action; another plan reproduces the mass musical line of the dramatic performance, shading the central action. These are fantastic paintings (cave of witches), images of nature (storm), genre-comic scenes (song of sailors), etc. The strange intrusion of the folk-tale image of witches into the realm of ancient mythology brings elements of comedy or even grotesque into the epic, thereby indicating that the cause of the tragedy is rooted in the person himself. The external tragic conflict turns out to be imaginary.

The main conflict is generated by the psychological complexity of the inner world of the heroes, from there it is projected onto the external existence. The tragic line is represented in the opera by the image of Dido, the musical embodiment of which contains an appropriate set of attributive means of expression, in particular saturated with falling low-second intonations. The quintessence of mournful breath intonations is the bass theme from the final aria of the dying Dido. This is already a textbook example of basso ostinato variations, the structure of which clearly suggests the Crucifixus chorus from the B-minor Mass by J. Bach, up to the almost complete identity of the ostinate bass melody. In addition, the rhythmic pattern of the theme in the descending melodic movement makes one recall the "flagellation motif" from Bach's "Matthew Passion".

Purcell uniquely combines two ways of embodying the tragic in the opera, revealing, on the one hand, the depth of the conflict experienced by Dido, i.e., in her image walking the tragic path, and on the other hand, emphasizing the playful nature of what is happening in the external plane - in the relations between the characters.

It is enough to mention that witches dance in the arms of sailors, and there is nothing infernal in their appearance – they are everyday characters; "high" motives of tragedy are thus profaned. The sharp contrast of exalted feelings, sacred experiences and profane actions determines the uniqueness of Purcell's interpretation of the ancient myth.

The departure from the acutely tragic interpretation of the ancient theme occurs in the process of further development of the opera - namely, in the opera seria, the mandatory condition of which is a "happy ending". Even Glyuk's drama, with its sharp dramatic clashes and psychological truthfulness, depth and power of passions, offers a successful resolution of the conflict in the interpretation of the Orpheus myth. The transfer of the tragic concept in music becomes possible due to bifurcation, dialogization, showing contradictions in the unity of intonation and stylistic material. This trend in the development of operatic vocal intonation

becomes especially significant in the 19th-20th centuries, when the necessary levels of semantic constancy of the opera form have already been reached.

5. CONCLUSION

The mythopoetic basis of opera plots determines the viability of the opera genre, as it contains symbolic ambiguity of images and artistic and linguistic means, promotes the power of artistic synthesis at all levels of opera composition. Throughout the entire history of the opera genre, the key theme remains the Human as the core of the value system of the universal ontological myth.

In any opera, its central characters are exceptional individuals who exist in extraordinary situations, manifest their characters in different psychological positions and aesthetic modes, contributing to the polymorphism of the opera's semantic structure (Lappo & Soichuk, 2022). The synthesis of the main genres of literature and music is a characteristic feature of opera in all its genre modifications. However, the integrating artistic principle is the musical one, in its embodiment in the vocal-performance way, that is, in the system of interpretative means of vocal intonation, which corresponds to the general aesthetic purpose of music as "relevant-beautiful" (Gadamer, 1991).

The semantic nature of the vocal-performance interpretation reflects the main aesthetic guidelines of the opera genre and its mythopoetic origins, but most of all it is determined by the operatic understanding of the idea of man and bringing the image of man to the center of the opera composition - as the highest value of the semantic world of culture and the artistic world of opera.

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