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THE CONFLICT OF EMOTION AND DUTY IN THE INTONATION DRAMA LES DANAIDES BY A. SALIERI

The research defines the peculiarities of embodiment of the conflict of emotion and duty in the intonation drama of Les Danaides by A. Salieri. With the purpose to cover the topic, the author uses the structural-functional method, intended for the study of compositional-dramatic aspect of the opera of the Italian composer, whose artistic works unreasonably had been fallen into oblivion. The study of the opera Les Danaides, which ranges among the masterpieces of the ingenious Master, helps to make the following conclusion – the Salieri's invention is prophetic for the future opera history. The main theme is based on the conflict of emotion and duty. The main idea of the central core of meaning of the opera is developed. It consists in antagonism of two antinomic mentality systems, one of which is formed by incompatible with the idea of duty revenge, barbarity, cruelty, oath-breaking, when the other one – self-giving love within marriage, having a value of sacred duty. Originality of interpretation of the conflict of emotion and duty consists in identification of self-giving love with duty. Solution to the main conflict of the age of Enlightenment shows: A. Salieri predicted its romantic interpretation, where emotions dominate duty, seems like love wins the rule of fate. The study shows that the composer not only embodied progressive interpretations of the genre developed by Gluck who had already finished his career and Mozart rising fast to the opera Olympus but predicted the future opera innovations. In the 80th of the XVIII century, A. Salieri as well as V.A. Mozart succeeded the ideas of Gluck reform. But he did not so much imitate him as interpreted the innovative achievements of his predecessor and brought out his individuality. Relationship between heroic and lyric dramas of Salieri's opera helps to reveal the main conflict of the age of Enlightenment – collision of the ideal and the fatal. The study of peculiarities of the development of the conflict of emotion and duty in the intonation drama Les Danaides and finding of intonemas-symbols thanks to which the semantization of opera drama takes place (in particular intonema of fate, emotional trembling, fury and bond of love) promote the determination of historic role of A. Salieri in the process of the development of not only music drama of the age of Enlightenment but of future opera.

Keywords: intonema, the ideal, the fatal, symbols, the drama.

Лю Бін, аспірантка Харківської державної академії культури

Конфлікт почуття та обов'язку в інтонаційній драматургії опери А. Сальєрі «Данаїди»

Встановлено особливості втілення конфлікту почуття та обов'язку в інтонаційній драматургії опери А. Сальєрі «Данаїди». З метою розкриття теми дослідження використаний структурно-функціональний метод аналізу, призначений для вивчення композиційно-драматургічних основ опери італійського композитора, творча спадщина якого довгий період часу безпідставно перебувала в забутті. Аналіз опери «Данаїди», що відноситься до числа шедеврів геніального Майстра, сприяє обґрунтуванню висновку щодо того, що відкриття А. Сальєрі є пророчими в історії опери майбутнього. Головний зміст твору оснований на розкритті конфлікту почуття та обов'язку. Розкрито сутність центральної теми опери, сутність якої полягає у протидії двох антиномічних систем світосприйняття, одну з яких утворюють несумісні з ідеєю обов'язку помста, варварство, жорстокість, порушення клятви, тоді як іншу – жертвна любов у шлюбі, яка набуває значення святого обов'язку. Своєрідність інтерпретації конфлікту почуття і обов'язку полягає в ідентифікації жертвовної любові із обов'язком. Рішення головного кон-

флікту доби Просвітництва свідчить: А. Сальєрі передбачив його романтичне трактування, згідно з яким почуття панує над обов'язком, подібне до того, як любов перемагає владу фатуму. Аналіз показав, що композитор не тільки втілює прогресивні трактування жанру, які сформувалися в творчості К. В. Глюка, чия кар'єра вже була завершена, і В. А. Моцарта, який стрімко виходив до верховин оперного Олімпу, а й передбачив оперні новації майбутнього. А. Сальєрі, як і В. А. Моцарт, в 80-ті роки XVIII століття, успадкував ідеї глюківської реформи. Однак виступив не стільки у ролі скромного наслідувача, скільки творчо переломив новаторські здобутки попередника та розкрив власну художню індивідуальність. Взаємодія драм героїко-трагічного і ліричного змісту в опері А. Сальєрі сприяє розкриттю визначального конфлікту століття Просвітництва – зіткнення ідеального та фатального. Вивчення особливостей розгортання конфлікту почуття та обов'язку в інтонаційній драматургії «Данаїди», знаходження інтонаційно-символів, завдяки яким відбувається семантизація оперної драматургії (зокрема, інтонаційно-символів фатуму, душевного тремтіння, ярості, любовних зв'язків) сприяє встановленню історичної ролі А. Сальєрі в процесі розвитку не тільки музичної драми епохи Просвітництва, а й опери майбутнього.

Ключові слова: інтонація, ідеальне, фатальне, символи, драматургія.

Лю Бинь, аспірантка Харківської державної академії культури

Конфликт чувства и долга в интонационной драматургии оперы А. Сальери «Данаиды»

Установлены особенности воплощения конфликта чувства и долга в интонационной драматургии оперы А. Сальери «Данаиды». С целью раскрытия темы исследования использован структурно-функциональный метод анализа, предназначенный для изучения композиционно-драматургических основ оперы итальянского композитора, творческое наследие которого долгий период времени безосновательно находилось в забвении. Анализ оперы «Данаиды», которая относится к числу шедевров гениального Мастера, способствует обоснованному выводу – открытие А. Сальери является пророческим в истории оперы будущего. Главное содержание произведения основано на раскрытии конфликта чувства и долга. Раскрыта сущность центральной темы оперы, сущность которой заключается в противодействии двух антимимических систем мировосприятия, одну из которых образуют несовместимые с идеей долга месть, варварство, жестокость, нарушение клятвы, тогда как другая – жертвенная любовь в браке, принявшая значение святой обязанности. Своеобразие интерпретации конфликта чувства и долга заключается в идентификации жертвенной любви с обязанностью. Решение главного конфликта эпохи Просвещения свидетельствует: А. Сальери предсказал его романтическую трактовку, согласно которой чувства господствуют над обязанностью, вроде того, как любовь побеждает власть рока. Анализ показал, что композитор не только воплотил прогрессивные трактовки жанра, которые сформировались в творчестве К. В. Глюка, чья карьера уже была завершена, и В. А. Моцарта, стремительно восходящего к вершинам оперного Олимпа, но и предсказал оперные новации будущего. А. Сальери как и В. А. Моцарт в 80-е годы XVIII века унаследовал идеи глюківської реформи. Однак виступив не стільки у ролі скромного подражателя, скільки творчески переломил новаторські досягнення предшественника і розкрив свою індивідуальність. Взаємодія драм героїко-героїчного і ліричного змісту в опері А. Сальєрі сприяє розкриттю визначального конфлікту століття Просвітництва – зіткнення ідеального і фатального. Вивчення особливостей розвитку конфлікту почуття і долгу в інтонаційній драматургії «Данаїди», знаходження інтонаційно-символів, завдяки яким відбувається семантизація оперної драматургії (в частині, інтонаційно-символів рока, душевної дрожи, ярості, любовних зв'язків) сприяє встановленню історичної ролі А. Сальєрі в процесі розвитку не тільки музичної драми епохи Просвітництва, а й опери майбутнього.

Ключевые слова: интонация, идеальное, фатальное, символы, драматургия.

The rationale for the study. The study of the operatic works by A. Salieri is one of the most topical tasks of the musical science of today. The tragic fate of the legacy of the outstanding composer of the last third of the 18th century, whose works had played a highly important historic and artistic role in the context of the formation of the ideals of the era, being an example of perfection for his great contemporaries and descendants, was defined by the lack of attention of scholars and artists for a long time. Putting the historical record with regard to the personality and works of A. Salieri straight is associated with the problematic study of the works penned by him. The works of significant historic and artistic potential still remaining unrevealed and out of demand both in music science and performing art include Les Danaïdes, which, according to M. Dietz, became “one of Salieri’s best operas, on a par with Tarare” [5, 230 – 231]. Written in 1784 based on the libretto by an associate of Gluck’s opera reform Ranieride’ Calzabigi, originally intended for “Chevalier Gluck”, the opera by W.A. Mozart’s rival was an example of the interaction of the reformist concept of “the Knight of the Golden Spur Order” (in Les Danaïdes, as Ye. Braudo points out, Antonio Salieri showed himself “a totally worthy student of Gluck” [1, 105]) and those insights into the world of the opera to come that its author had had. One of the groundbreaking insights is the interaction of the genre features of heroic-tragic and lyrical drama embodied on the scale of French lyrical tragedy. The interaction of heroic-tragic and lyrical drama in A. Salieri’s opera contributes to the elaboration of the key conflict of the Age of Enlightenment – that of emotion and duty. The study of the peculiarities of the development of the conflict emotion and duty in the intonation drama of Les Danaïdes contributes to establishing the historic role of A. Salieri in the formation process of not only the opera of the Age of Enlightenment, but also the opera to come, which is also a topical task of modern music science.

The purpose of the study is to reveal the peculiarities of the embodiment of the conflict of emotion and duty in the intonation drama of Les Danaïdes by A. Salieri.

The object of the study is the intonation drama of Les Danaïdes by A. Salieri.

The subject of the study is the conflict of emotion and duty in the intonation drama Les Danaïdes by A. Salieri.

The distinctive feature of the drama of *Les Danaïdes* by A. Salieri, written on the model of French lyrical tragedy, is the interaction of the genre features of heroic-tragic and lyrical drama types. The depth of the mutual penetration of the genre features specified is evidenced, in particular, by the fact that such characters as Hypermnestre and Lyncée represent the lyrical and heroic-tragic genre spheres of opera to a greater or lesser extent. At the same time, the dominating role in this couple in terms of participation in the development of the conflict of emotion and duty belongs to Hypermnestre, whereas the passive function mostly belongs to Lyncée. The father of the Danaïds, King Danaüs, is also immediately involved in the development of the conflict of emotion and duty: his belonging to the unfolding of the conflict of emotion and duty is indisputable from the very beginning of the opera (the scene of the oath to Juno from Act 1), in the scenes of the spiritual battle with Hypermnestre, who defends the idea of friendship between feuding kings and prevents the slaughter of Lyncée, to whom she swore an oath of marital fidelity.

The intonation drama of *Les Danaïdes* by A. Salieri is symbolized and semanticized.

The interaction of the traditional features inherent in the operatic exposition of the idyllic action and the prototypes of the upcoming tragedy that interrupt its unfolding is characteristic of Scene 1 of Act 1.

The set design of Scene 1 of Act 1 is distinguished by the classical picture for idyllic action: a clear morning, a seascape, Juno's temple, at whose gates the Danaïds marrying the sons of Aegyptus swear the oath of chastity and peace (which they are going to break soon).

The triumphal and solemn orchestral overture of the sacra scene (fanfare intonations, a dotted rhythm and the genre features of a march-hymn) precede the choir scene of the oath of the sons of Aegyptus and the daughters of Danaüs. The significance of Danaüs' address to Juno, who is called by the Danaïds' father to witness the oath (recitativo-secco D-dur) is emphasized by the composer with the pausation of the orchestra: the hero's words play a fateful role in the elaboration of the opera's concept. The heroic ascendant step in the tutti orchestra along Es-dur in octave dubbing evidences the pro-Beethoven take on the tonality of the *Sinfonia Eroica*. The genre features of the dialogue of agreement in the oath of Danaüs and Lyncée are expressed both on the verbal (calls to Juno, the patroness of marital duties) and intonation level (the descendant fourth in Danaüs' part seems to be "mirrored" in Lyncée's answering replica, where it is represented as a descendant step). The flair darkens in the second section of the scene, when those involved in the action, while calling Juno to witness, describe the visitations that are to affect them in case of oath-breaking (the prototype of the final picture of vengeance). It is here that the first vision of hell in the opera emerges (the intonations of doom – recitations in one sound, rage, the musical symbols of the "horrible" including the movement along the sounds of diminished harmonies), forestalling the tragic outcome. Thus, the principle of invasion of tragic premonitions is established as one of the fundamental ones in the intonation drama of the opera.

The sections of Scene I are based on the principle of fundamental contrast. The pictures, the first of which vividly portrays "a day of peace" and the following – the imaginary vengeance awaiting oath-breakers (the "darkening" of the flair), are contrasted on the basis of the assembly drama method: the lack of a linking construction confers a surprise effect to the development stages of action in Picture 1 (which matches the peculiarities of development of the operatic plot). The picture of "a happy day" (I section, *Allegro vivace*) is replaced by a vision of the Day of Wrath (II section).

The principles of intonation drama used by A. Salieri in Scene 1 of Act 1 include the rapid transition from one affect to another: from heroic idyll through lyrical climax to the fatal premonition and the return to the original state. As a result, another principle of intonation drama, the arched structure of the scene, reveals its significance.

A. Salieri, overcoming the conventions of the number structure of opera, resorts to the continuous organization of the course of action in the scene based on the method of operatic symphonic style. "Les Danaïdes," L. Kirilina points out, "have a feature usually lacking in both Italian and French composers of the 18th century, which they could not teach Gluck either: symphonic thinking, the ability to create a large whole not from small fragments or elaborate and completed numbers, but rather from the natural development of thematic and harmonic material. Gluck was raised by the masters of the baroque age. Salieri as a composer is significantly closer to the Viennese classics: he has a good command of the sonata form and is able to create dynamic numbers and scenes, using the principle of continuous development (developing rather than beading short sections)." [2, 64]

Scene 1 of Act 1 is the prototype of the development of the whole action of the opera: from the oath of friendship and love to fatal vengeance, which allows interpreting it as a kind of prologue.

The operatic drama of "Les Danaïdes" by A. Salieri is distinguished by the semanticization of the intonation process. The key intonation ideas embodying the heroic and the glorifying include quart and quint steps, dotted rhythm, ascendant movement along the sounds of the major triad; recitations in one sound, steps along the sounds of diminished harmonies, the "rage passages" symbolizing the fatal sphere, the intonations of sighs and steps into the sixth related to the embodiment of the lyrical principle interacting with the lamentation style.

The III Section of Scene 1 (*maestoso*), which is based on the return of the light, glorifying wedding images, is also contrasted with the previous section on the principle of fundamental contrast, based on the assembly drama method. The choral address to Hymen returns the action to the atmosphere of heroic idyll characteristic of the start of the action. The most important intonation signs of the "O come from heaven, quiet Hymen" choral scene are: the theme – the catabasis symbolizing the patronage of the god of love

bonds, recitations in one sound symbolizing the “peace law” uniting hearts, the ascendant movement along the sounds of the six four chord. Such is the appearance of such principle of intonation drama as reintonation-based re-semanticization, when the intonation image, while retaining its fundamental features, changes its expressive nature by transforming to an extent.

One of the manifestations of the sharp alternation principle in Scene I of Act 1 is the timbre contrast of the choral mass, the orchestral tutti and solo vocal passages. For instance, the choral address to Hymen is surrounded by tutti passages.

The fourth and final section of Scene 1 of Act 1 is a series of monologues following each other – those of Plancippe (sister to Hypermnestre) and Danaüs. The theme of Plancippe’s monologue about tender love opening Section 4 is developed continuously throughout the section. It should be defined as the “love bond theme”. The theme is an interaction of several intonemas. One of them is a derivative from the “O Come Hymen” choral catabasis, the second one, an ascendant step into the major sixth as an embodiment of the lyrical principle, performs the continuity function, uniting two developments of Hymen’s catabasis (the second being a tone higher than the first one, which means greater insistence emerging when the address is pronounced for the second time).

As for the monologue of Danaüs closing Scene 1, being based on symbolic intonemes is also characteristic of it. Danaüs’ monologue implements the principle of the intonation and dramatic process that distinguishes Scene 1 on the whole: the transition from the bright images of love to the threatening premonitions of the deadly outcome. Danaüs’ monologue consists of two parts. In the first of its parts, gloomy orchestral “replicas” (the ascendant step to the augmented fourth in the bass part and to the eleventh in the string part) interrupt the deceitful salutes of the cruel father addressed to the marrying couples. The orchestra’s incursions in section 1 of Danaüs’ monologue represent the image of the “sudden blow” being prepared by the revenge-hungry oath-breaker king. In this way, the composer exposes the culpable king’s pseudo-greeting words as lies, laying bare his true intentions, unknown to anyone thus far. The penetration of the traits of psychologization in Danaüs’ image corresponding to the type of the operatic villain is also important. While profiling Danaüs, A. Saliericomes across as a prophet of the development of the opera to come: the psychologization of the images of evil-bearers is, as a rule, associated with the Romantic period in the genre’s history.

As for the second part, closing the I Scene of Act 1 in Danaüs’ monologue, the sense images foreboding the tragic outcome appear there not only in its intonation sphere, but also in its verbal sequence. These include the symbolic words death, blow and fate, introduce dint of the verbal text of the opera for the first time, as well as the presage phrase full of tragic symbolic sense: “at any moment can the fatal boat carry off without return; none of us know what kind of fate the Parca is going to prepare for them one day.” Combined with the recitations in one sound dominating the orchestral and vocal parts (the intonation symbol of doom), the orchestral tremolos symbolizing the flutter of the soul (gaining the meaning of the symbols of gods’ wrath descending upon the oath-breakers further on), Danaüs’ words about the suddenness of death and the fatal blow in his monologue closing Scene 1 gain the meaning of a secret presentiment of a tragic outcome. The monologue of Danaüs feature the names of gods not mentioned in the opera before – those of Bacchus (in part 1) and Parca (in part 2). The symbolism of the image name of Bacchus is ambiguous in the operatic drama of Les Danaïdes. The attribute associated with it, wine (in Act 3 of the opera) is going to turn to blood in Hypermnestre’s eyes, symbolizing the future transformation of joy into sorrow, the sea of blood to be spilled by Danaüs, drunk on revenge (idéefix), mad with overindulgence and insensible to pity. This means that not only the immediate connections between the scenes of the opera, but also the indirect ones, working at significant distances, play an important role in A. Salieri’s opera. As a true composer-dramatist, A. Salieri does not leave a single detail, whose significance is sometimes revealed gradually, subtly (as, for instance, is the case for the scene where wine turns to blood), unattended. As for Parca’s name, its introduction signifies the entry of the “power of fate” into effect, which is to unite all the characters of the opera in its fatal pre determinacy. Thus, the overall logic of Scene1 of Act 1, from intoxication with joy to the presentiment of a tragic outcome, reflected in the structure of Danaüs’ monologue, is also embodied in the nominal drama of the opera.

Scene 1 ends in a fatal omen of an unknown outcome, which was, nevertheless, expected by the treacherous Danaüs. The interaction of the actual course of events and the secret portent of the future tragic outcome lend a certain duality, semantic ambiguousness, a kind of two-worldness, whose manifestations, as a rule, correspond to the beginning of Romanticism in the history of music, to the action.

The overall patterns of the structure of Scene 1 of Act 1 allow drawing a conclusion concerning the role of the principle of contrast between the ideal (the oath of peace and love) and tragic, fatal spheres. The ideal and the tragic are contrasted based on the patterns of the assembly drama principle. For instance, the idea of a “sudden blow”, light being displaced by dark, which is leading in the arrangement of the content of the whole opera, is asserted in the drama of Scene 1 of Act 1. The principle of contrast between light and dark formed in Scene 1 of Act 1 is going to become recurrent, uniting the course of the musical drama of the whole opera. At the same time, as the action unfolds, the shine of the light is becoming more and more occasional, whereas the incursions of the dark – more and more massive.

Scene 2 opens with the recitative and love duo of Lyncée and Hypermnestre. The intonation drama of the recitative and the duo (agreement) is based on the intoneme of love bond resulting from the association of the lyrical with Hymen’s patronage (the descendant steps in the characters’ parts gained the meaning

of the intonation symbol of love). The commonality of the lyrical principle uniting Scene 1 and the beginning of Scene 2 is evidenced not only by intonation commonality, but also by verbal one ("blessed, happy bond"). The abundance of descendant steps symbolizing the images of love and tenderness may be interpreted as Hymen's blessing accompanying the characters. Alongside with the recurring role of the intoneme symbolizing the love bond, features of arc drama that allow rendering a kind of unity to scenes, events and feelings remote in time and space by building complex, conflicting connections between them form. Unlike the public "oath of love and peace" opening the opera, the love recitative and duo of Lyncée and Hypermnestre gains the meaning of an oath of loyalty sworn by a married couple to each other in private, calling God to witness (the final section). The oath of chastity correlates with the beginning of the action of Picture 1 as its brief reminiscence subjected to lyricization. The orchestral tremolo conveys the inquietude seizing the characters. The occasional semantic images of fear, presentiment of an unknown threat deceitfulness of happiness are associated with the introduction of the echoes of the theme of doom into Lyncée's part. Such inter action of hope of happiness in the verbal text and the fatal intonation in the vocal part renders a certain duality: the characters' minds bank on happiness, their hearts foreboding disaster. The combination of the features of an accompanied recitative and secco recitative appears in the orchestra at the moment, when presentiments come to the fore. A. Salieri is an outstanding dramatist and reformist. The fragment whose organization is based on the opposition of semantic images – those of the father's hate and the children's mutual love – plays an important role in the formation of the content of the recitative and the love duo. In this way, a Shakespearean motive making it possible to trace semantic connections of *Les Danaïdes* with *Romeo and Juliet* is formed in A. Salieri's opera.

At the end of the love duo the intonema of the heroic drive (steps to the ascendant fourth) is also introduced alongside with the intonema of love bond, the recitations in one sound evidencing the fatal power of the oath sworn by the lovers.

The inseparable unity of the intonemas of oath, doom, love bond and flutter of the soul (inquietude) allows drawing a conclusion that the marriage ties gain the meaning of fate uniting them to the characters in love. In the brief choral epilogue closing Scene 1, the theme of love bond is magnified 4-fold, which allows drawing a conclusion concerning the power of the love uniting the married couple.

So, Act 1 is a 2-partrack, where Scene 1 is organized around the unanimous oath of "love and peace", Scene 2 being based on the oath of love given by Lyncée and Hypermnestre to each other. The intonema of the love bond, Hymen consecrating the bond of the lovers, plays an important unifying role.

In Act 2, two worldview clash, one of which is subordinate to the idea of revenge, the other being subordinate to the defense of love. Scene 1 opening Act 2 comes across as a kind of a shadow reflection of the radiant content of Scene 1 of Act 1. The dark dungeon, the incarnation of horror, a realm of revenge and death ruled by Nemesis, is represented in the Adagio orchestral landscape opening Scene 1 of Act 2. Against this backdrop, Danaüs reveals the secret he had previously concealed to his daughters, the true reason behind the concluded nuptials interpreted by him as a condition of an insidious retaliation for the grooms and their father Aegyptus. Intonemas accompanying the fatal predeterminacy of the action of the opera penetrate the music of the opera – those of infernal whirlwinds, passages of rage. Danaüs' monologue, which is a story of Aegyptus' crime, merges into the oath sworn by Danaüs' daughters to Nemesis – the witness and patron to the horrible revenge.

Only Hypermnestre, who engages into a spiritual battle with Danaüs requiring his daughter to follow his orders, comes across here as a keeper of love, true to the oath given to Hymen (Scene 2 of Act 2). Hypermnestre is to solve the most complicated problem of choice that distinguishes operatic drama and Romantic opera as well. The character has to choose between her devotion to her father and her love for her husband. The pathos of the spiritual battle between the father and the daughter stems to a great extent from the spirit of the Age of Enlightenment seeking the measure where emotion and duty may be correlated. A distinctive embodiment of this idea of Enlightenment is represented, in particular, by the following phrase of Hypermnestre: "Should I love crime in order to love you?" A similar opposition of emotion and duty would be presented in Mozart's *Idomeneus* and in Verdi's *Aida* further on. The problem of choosing between duty and love becomes one of the leading ideas in the arrangement of the concept of A. Salieri's opera. As M. Muginshtein points out while talking about *Les Danaïdes* by A. Salieri, "The traditional conflict of a daughter's duty and a woman's feeling is transformed into the global problem of crime and punishment." [4, 182 – 183]

The impossibility of severing them is peculiar to the solution of the problem of choosing between feeling and duty in A. Salieri's opera: the character has to give her heart to the one of her two loved ones duty orders. It is here that Gluck's theme of self-sacrifice in the name of love is developed for the first time in the opera.

The role of the orchestra is minimized in the scene of the father's and daughter's spiritual battle, being reduced to long orchestral drones. Only short entries of the intonema of doom invade the parts of the conflict dialog. During the reply of Hypermnestre, who is defending love in her battle with her father, the orchestra "awakes" (at the word heaven, which is called to witness by the female character). The "introduction" of the tutti orchestra in this context should be perceived as a kind of "author's emphasis": the gods and the composer himself as well, turn out to be on Hypermnestre's side. The subsequent minimization of the role of the orchestral part is due to the switch of attention to the vocal presentation of the verbal text, not a single word of which is to be drowned by the orchestra. According to the laws of musical drama that established themselves in the operatic reform of C.W. Gluck, music should contribute to the development of drama rather

than play the primary role in the arrangement of drama, diminishing its significance. Developing the reformist tradition of his predecessor, A. Salieri moves the word to the forefront in the scene of the spiritual battle of Hypermnestre and Danaüs.

The most important stage of the formation of the drama of love and doom is the trio of Hypermnestre, Lyncée and Danaüs introduced right after the choral scene of Act 3, where love reinforced with Hymen's bond and "the purple of wine" is glorified. In the mold of dramatic fracture, the trio is interrupted by the picture of Hypermnestre's horrible vision: the goblet of wine given to her by her spouse seems to be filled with blood to her ("Horribly, this bloody goblet resembles the blood of a murderous festivity to my embarrassed spirit..."). The intoneme of rage (correlated to the theme of Danaüs' revenge) developed in the orchestra accompanies the scene of the horrible transformation which allows detecting an interpretation of traits of "Cassandra complex" in the development process of Hypermnestre's image: the character's tragic presentiments are not met with understanding and support in her company. Only the questions of Lyncée, who doubts the love of his beloved, and Danaüs' reproaches ("you may not confirm your sacred obligation") are a kind of "reply" to Hypermnestre's horrible vision. In this scene, an extremely important stage of the drama of Hypermnestre's alienation from the company previously close to her, her father and sisters, takes place: the walks of life of Lyncée's loyal wife and the Danaids, who have chosen the path of oath-breaking, part from now on. The importance of the scene of the horrible vision as a portent of the tragic outcome of the operatic action is evidenced by its background music: only orchestral drones accompany the characters' replicas, making sure that the verbal text is pronounced as clearly as possible.

The lyrical arioso of Lyncée ("Give me your heart and your trustback"), who is begging his beloved wife to return her feeling, seeking the ways to return the seemingly lost agreement, are of a reminiscent nature. The intonation drama of Lyncée's arioso is based on the intoneme of the love bond, which is associated with the image of Hymen consecrating the marital union. The intonema of the love bond is developed not only in the vocal part but also in the orchestra, whose role in the formation of the opera's intonation drama becomes significant once again.

The arioso of the mental commotion of Hypermnestre, who is in the center of the conflict between Danaüs and Lyncée, reveals the character's agonizing torments. The problem of choosing between her father and her spouse, a daughter's obedience and spousal love, is cruel torture to her. The abundance of descending steps in the vocal part, both conjunct and abrupt ones, the movement along the sounds of the diminished sixth and the rhythmic pulsation in the orchestra convey the mental strain seizing the character. Hypermnestre's arioso gains the meaning of a vocal lacrimoso where the character's sobs can be heard.

The idea of the struggle between emotion and duty in Hypermnestre's soul is emphasized in the opera's drama by the placement of her arioso in Act 3 of *Les Danaïdes*: the lacrimoso of the conflict-tortured character is surrounded by the solo utterances of Lyncée, who is begging for the return of love (the embodiment of emotion), and Danaüs, who demands that his daughter get a hold of herself and get rid of the "incomprehensible whim" in the name of observing the duty of obedience to her father.

The theme of struggle between emotion and duty is developed further in Act 4 of the opera. Two ideas of the sense of life clash here: the ruthlessness of revenge, represented by Danaüs, and the self-sacrifice of love, embodied by the image of Hypermnestre.

In terms of structure, Hypermnestre's extended monologue (Act 4, Scene 2) is a sequence of recitative and prayer aria addressed to gods in the hope of saving her spouse at the cost of eternal separation from him. The symbolism of lacrimoso shaped in Act 3 is developed further in Hypermnestre's monologue. New aspects of Hypermnestre's attitude towards her father are shaped in the Adagio recitative. In his daughter's eyes he is a cruel barbarian insensible to pity. The establishment of the daughter's negative attitude towards the father's desire for revenge evidences the fact that Hypermnestre has made her choice: it is not with her father, not with the harsh duty of revenge preached by him that his daughter casts in her lot with from now on. After making a painful choice between emotion and duty, she remains on the side of the unlucky Lyncée, unjustly condemned to death by the pitiless father. The features of figurativeness introduced by A. Salieri in the part of the orchestra play an important expressive role. At the words "the barbarian is on the run, enraged", the theme of running that co-opts the features of the intoneme of rage is introduced into the orchestra. The intonema of love in Hypermnestre's recitative accompanies her decision to sacrifice the joy of being with her beloved to his rescue at the cost of eternal separation ("he may leave me forever"). The leitmotif of the flutter of the soul (at the words "we should part ways"), appeal to gods (steps into wide distances) and the intonema of mystery (in the orchestra's part) – all of this evidences the semantization of intonation drama in Hypermnestre's scene. After making the decision to save her spouse, Danaüs' daughter addresses gods with a prayer (*Andante Agitato*), hoping for their help in the execution of her plan.

The prayer aria concludes Hypermnestre's monologue. Its intonation drama is based on the opposition of the intonemas of doom, love and heroic drive. The inconsistency of the feelings raging in the soul of the character, who has decided to sacrifice her happiness in the name of her beloved's rescue, is evidenced by the polyphonic development of contrasting themes-ideas in the mold of non-recurring contrast. For instance, the descendant chromatic step is developed twice, surrounded by leaps into the ascend ant and descendant eighth, in the orchestral introduction in the part of the low strings, symbolizing the idea of fatal resignation, whereas one of the variants of the intoneme of love is developed in the clarinet's part. The vocal

part is also based on the contrast between the images of fatal predestination and the feeling of love. The descendant steps forming the basis for the intonation symbols of love sickness are interrupted by a recitation in one sound embodying the idea of doom. The ascendant steps into the perfect fifth in the oboe's part, symbolizing the idea of heroic drive, are supplemented by the intoneme of the flutter of the soul in the parts of the violins and violas, whereas conjunct descendant steps symbolizing inescapability are developed in the part of the suffering character (at the words "Remove my beloved from this palace"). The polyphony of meanings, the multiplicity of images in the intonation drama of Hypermnestre's prayer conveys the state of the emotional confusion the character is experiencing. The introduction of descendant movement along the sounds of the diminished triad in the character's part, symbolizing the tragedy of separation she is experiencing, is supplemented by the sigh-based cello solo, which symbolizes the tender feelings Lyncée's unlucky wife has ("in the name of my tenderness...do separate us forever"). An extraordinarily important role in the formation of the tragic content of the Prayer is played by the principle of non-recurrent contrast during the repetition of the phrase "Remove my beloved from this palace." The shrill-sounding steps along the sounds of the ascendant augmented triad and its inversions in the oboe's part, the intonema of the flutter of the soul (orchestral strings) and the theme of fatal predestination (in Hypermnestre's part) developed vertically are aimed at conveying the idea of abnegation that becomes dominating in the development of the image of Lyncée's loving and courageous wife from now on. The basic musical semantic images in the Coda of the Prayer (Largetto) are the symbolism of the lacrimoso in the orchestra (the tied staccato of the woodwinds) and the semantics of doom in the character's part represented in several variants. The introduction of the intonema of tenderness into the vocal party (previously developed in the cello solo party) determines the composer's task, which is to "decipher" the feeling that has driven the character to sacrifice the happiness of love in the name of saving her beloved. This feeling is the inescapable tenderness filling Hypermnestre's soul.

Scene 3 of Act 4 is the dialog of Lyncée's and Hypermnestre's disconnect. Lyncée, unaware of the trouble threatening him, faults Hypermnestre for growing cold for him, violating her oaths of loyalty and wishing to get rid of him. The intonema of rage, previously accompanying the anger of Danaüs, the intonema of the oath of love and loyalty (from Act 1 – the nuptials) and entries of the intonema of doom penetrate the part of the angry Lyncée. The formation of an idea new to operatic drama – that of superfluity of the love the characters feel, resulting in the superfluity of the pain caused by the separation – is significant in this dialog between Lyncée and Hypermnestre. Thus, the motif of inseparability of love and pain penetrates operatic drama, which evidences the penetration of the features of Expressionist musical drama into 18th century opera.

Hypermnestre comes across as a true accuser of the "insidious tyrant", her father, in Scene 1 of Act 5 (the monologue of the strayed character). The aria following the recitative is a kind of a "judgment of conviction" passed by the daughter for her "barbarian father". Its three-section structure is based on the threefold repetition of the verbal text, whereas its musical drama is an implementation of the method of crescendoing: Hypermnestre's accusations become more and more ardent.

Scene 2 of Act 5 is the duo of Danaüs' and Hypermnestre's disconnect, a clash of characters, the first of them embodying the idea of revenge, and the second – that of suffering, compassion and courageous resistance. Here Danaüs has neglected the last opportunity given to him to mollify his anger, thus avoiding the bloody outcome – the horrible murder of Aegyptus' sons and the fatality of the eternal torture in Tartar to which both the "barbarian father" himself and the daughters that have broken their marital oath to follow him are going to be subjected.

The subsequent scenes of the opera are stages of the horrible outcome – the horrible, lawless execution of Aegyptus' sons performed by the pitiless Danaüs and his daughters who have forgotten their marital duty, followed by the picture of the eternal torture in Tartar to which the culpable royal father and the Danaids are condemned. Thus, the idea of duty in the arrangement of the key conflict of the opera has triumphed in its final, where the supreme forces have arranged everything back to order. Revenge, barbarity, cruelty were punished as in compatible with the idea of duty, as a result of its violation, whereas the feeling of sacrificial love whose bearers were Hypermnestre and Lyncée, triumphed. Such a solution of the conflict between emotion and duty evidences that A. Salieri foresaw its Romantic interpretation, according to which emotion triumphs over duty, just like love defeats doom.

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ТЕОРЕТИКО-МЕТОДОЛОГІЧНІ ПІДХОДИ ДО РОЗУМІННЯ ЕТНОДИЗАЙНУ НА СУЧАСНОМУ ЕТАПІ КУЛЬТУРОТВОРЧОСТІ

Мета роботи. Статтю присвячено обґрунтуванню вагомості ролі етномистецьких українських традицій у стильових вирішеннях об'єктів дизайну, розгляду специфіки етнотворчості в контексті культурних практик, а також визначенню його основних дефініцій. **Методологія** дослідження полягає у застосуванні історико-мистецтвознавчого, соціокультурного та системно-структурного методів, які розкривають вплив декоративно-ужиткового мистецтва на формування етнотворчості, відображають культурні етапи розвитку суспільства та забезпечують аналіз етнотворчості як синтезу культурних практик, етномистецьких традицій і художньо-проектної творчості. **Наукова новизна роботи.** Етнотворчість у широкому розумінні розглядається в трьох значеннях: як задум, як творчий метод і як діяльність, оскільки художньо-проектна творчість на засадах етнотворчості виступає як система культурно-естетичних зв'язків, значно розширює вміння творчо мислити, забезпечує професійну компетентність і культурний розвиток особистості. **Висновки.** Осмислення етнотворчості підходу в художньо-проектній творчості зумовлено прагненням до збереження національно-культурної ідентичності, необхідністю репрезентації української культурної спадщини у сучасному світовому просторі. Дизайн в Україні базується на естетичних принципах декоративно-ужиткового мистецтва, трансформованих для концептуальних вирішень в етнотворчості, який повинен стати основним культуротворчим елементом у змісті вищої мистецької освіти.

Ключові слова: етномистецькі традиції, етнотворчість, теоретико-методологічні підходи, культурні практики.

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Теоретико-методологічні підходи до розуміння етнотворчості на сучасному етапі культуротворчості

Цель работы. Статья посвящена обоснованию важной роли этнохудожественных традиций в стилизованных решениях объектов дизайна, рассмотрению этнохудожественности в контексте культурных практик, а также определению его основных дефиниций. **Методология** исследования состоит в использовании историко-искусствоведческого, социокультурного и системно-структурного методов, которые раскрывают влияние декоративно-прикладного искусства на формирование этнохудожественности, отражают культурные этапы развития общества и обеспечивают анализ этнохудожественности как синтеза культурных практик, этнохудожественных традиций и художественно-проектного творчества. **Научная новизна работы.** Этнотворчість у широкому розумінні розглядається в трьох значеннях: як задум, як творчий метод і як діяльність, оскільки художньо-проектна творчість на засадах етнотворчості виступає як система культурно-естетичних зв'язків, значно розширює вміння творчо мислити, забезпечує професійну компетентність і культурний розвиток особистості. **Выводы.** Осмысление этнохудожественности подхода в художественно-проектном творчестве вызвано желанием сохранения национально-культурной идентичности, необходимостью репрезентации украинского культурного наследия в современном мировом пространстве. Дизайн в Украине базируется на эстетических принципах декоративно-прикладного искусства, трансформированных для концептуальных решений в этнохудожественности, который должен стать основным культуротворческим элементом в содержании высшего художественного образования.

Ключевые слова: этнохудожественные традиции, этнохудожественность, культурные практики.

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Theoretical-methodological approaches to understanding of ethnodesign in the modern period of culture creativity

The purpose of the study. The study determines the important role of Ukrainian ethnic art traditions in the style solutions of the design objects. The author researches special features of ethno-design in the context of cultural practices and defines its concept. **Methodology of the research.** The following are the main methods of the study: historical and art, social-cultural and system-structural. They reveal the influence of the decorative art on ethno-design development, show cultural stages of the society development and help to study ethno-design as a synthesis of cultural practices.