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Libretto and the Literary Source: the Transformation of Semantic Structure (the Example of the Violetta Image in the Opera *La Traviata* by Giuseppe Verdi)

The article is devoted to the study of the lexical component of the image of "*La Dame aux Camélias*" and its transformation from Marguerite in the French literary source by Alexandre Dumas-son to Violetta in the Italian libretto by Francesco Maria Piave written for Giuseppe Verdi's opera La Traviata. For the first time, a comparative analysis of the linguistic aspect of the two heroines' images is carried out. The introduction indicates the research field of librettology as a branch of modern musicology and the issues of transforming the text of a literary work when embodied in synthetic genres. In the main section, the semantic accents are arranged differently due to the selection and linguistic analysis of the floristic and animalistic symbolism of the original source and the libretto of the opera, the definition of the motifs of madness, fun, suffering, faith, remorse, organized around the main character. The authors *come* to the conclusion that the image of the main character is transformed from the very beginning, at the libretto level, following not only F. Piave's will, but also, most likely, according to the main idea of the composer, who worked closely with the librettist. The article uses general scientific comparative and descriptive methods, methods of analysis and induction, as well as a systematic method. Attention is paid to semantic, morphological, grammatical aspects and to the search for stylistic techniques and visual-expressive means as well.

Keywords: La Dame aux Camélias, Alexandre Dumas-son, Giuseppe Verdi, La Traviata, Francesco Maria Piave.

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Либретто и литературный первоисточник: трансформация смысловой структуры (на примере образа Виолетты в опере Дж. Верди «Травиата»)

Статья посвящена исследованию лексической составляющей образа «Дамы с камелиями» и его трансформации от Маргариты во французском литературном первоисточнике Александра Дюма-сына к Виолетте в итальянском либретто Франческо Марии Пьяве к опере Джузеппе Верди «Травиата». Впервые проводится сравнительно-сопоставительный анализ лингвистического аспекта образов двух героинь. Во введении указывается исследовательское поле либреттологии как раздела современного музыкознания, вопросы преобразования текста литературного произведения при воплощении в синтетических жанрах. В основном разделе через выделение и лингвистический анализ флористической и анималистической символики первоисточника и либретто оперы, определение мотивов безумия, веселья, страдания, веры, раскаяния, организованных вокруг главной героини, прослеживается новая расстановка смысловых акцентов. Авторы приходят к выводу, что уже на уровне либретто образ главной героини трансформируется, следуя не только воле Ф. Пьяве, но и, скорее всего, согласно главной идее композитора, который тесно сотрудничал с либреттистом. В статье используются общенаучные сравнительный и описательный методы, методы анализа и индукции, а также системный метод; уделяется внимание семантическому, морфологическому, грамматическому аспектам, а также поиску стилистических приемов и изобразительно-выразительных средств.

Ключевые слова: Дама с камелиями, Александр Дюма-сын, Джузеппе Верди, Травиата, Франческо Пьяве.

An important component of modern musicology is librettology, a discipline that studies operatic librettos, which includes analysis of the ratio of an opera's verbal and musical facets, the role of the libretto in the history of culture, and so on. One of the problems for those studying librettology is defining the relationship between the libretto and the literary source.

The plot of a non-dramatic literary work will inevitably undergo adjustments, when staged in the theatre or when embodied in other forms of art (opera, ballet, cinema, etc.). As a rule, while the principal storyline is maintained, the secondary storylines are reduced; on occasion, the original source is changed completely.

There are few examples of librettos that exactly reproduce the text of the original source or make only minor changes. These are primarily operas based on drama works such as *The Stone Guest*[1] by A.S. Dargomyzhsky and *Mozart and Salieri* by N.A. Rimsky-

Korsakov, both based on plays in A. Pushkin's *Little Tragedies*; *Pelléas and Mélisande* by Claude Debussy, based on the eponymous play by Maurice Maeterlinck; and S*alome* by Richard Strauss, based on the drama by Oscar Wilde.

But most often, only the plot and the general composition of the literary source are borrowed for the libretto, whereas the character's age and motivations and the very concept of the work may change. And even if the main storyline of the literary source is preserved in the libretto, semantic accents can be placed in a different way [2] – especially when the language changes, for example, from French to Italian.

To illustrate this concept, the paper will examine one of the most popular characters created for opera – the character of Violetta in Giuseppe Verdi's *La traviata* – and compare it to its literary prototype, Marguerite, as found in the novel and play *La Dame aux Camélias* by Alexandre Dumas (son).

The play *La Dame aux Camélias* was the primary source for the opera. Presented on the stage of Théâtre du Vaudeville in 1852 in Paris, it was a brilliant debut[2] for Dumas and could not fail to attract the attention of Verdi, who was also in Paris at that time.

Writing the libretto under Verdi's direction, Piave created a much smaller script for the opera compared that of the play, but he left the main plot line – the drama of Violetta and Alfredo – almost unchanged. Thus, he placed the tragic fate of the main character and the transformation of her spiritual world in the center of the opera. When transcribing the French original into the Italian libretto, new lexical and semantic constructions appeared in the text of the opera, which this study will examine in greater detail.

The main characters of *La Dame aux Camélias* – Marguerite and Armand – appear in the Italian libretto as Violetta and Alfredo. Dumas chooses a "flower" name for his heroine as a way of emphasizing the important dramatic role that flowers play in the novel. The famous French courtesan Marie Duplessis served as the prototype for Dumas' character Marguerite Gaultier. Part of her fame arose from her habit of never appearing in public without a bouquet of camellias. However, due to her illness, Duplessis could not tolerate the scent of other flowers. At the same time, camellias acted as a secret signal for potential lovers. White flowers meant that Duplessis was free that evening and open to amorous proposals, while red ones meant that she was busy [4, 136].

The name "Marguerite" can be translated from French into both a proper name and as the name for the flower known as the chamomile, or daisy. Cette courtisane, qui avait fait dépenser en bouquets plus d'argent qu'il n'en faudrait pour faire vivre dans la joie une famille entière, s'asseyait quelquefois sur la pelouse, pendant une heure, pour examiner la simple fleur dont elle portait le nom[3] [6, 203].

Piave also develops the "flower" idea in his libretto. *Violetta* means *violet* in Italian. Perhaps, the choice of such a name was associated with the symbolism of spring, modesty and, according to some stories, the death of girls [5, 59]. Moreover, in French, the word *violette*, apart from its main meaning *violet*, also has the colloquial meaning of "humble," which can be correlated with one of the heroine's characteristics given by Dumas: Charme, *douceur*, expansion, Marguerite avait tout[4] [6, 153].

In addition, in Dumas's novel, Marguerite writes in her diary about the awakening of *spring* and about *meekness*: Je suis sortie hier de ma voiture. Il faisait un temps magnifique… On eût dit le premier sourire du *printemps*… Je n'avais jamais soupçonné dans un rayon de soleil tout ce que j'y ai trouvé hier de joie, de *douceur* et de consolation[5] [6, 296]. Similarly, the violet eye color of Duplessis is emphasized in her biography [4, 134].

Flowers are one of the key dramatic markers of the plot of both the novel and the opera. The scene when the courtesan gives the hero a flower is a kind of boundary in the heroine's life before and after meeting the young man.

In the novel, alluding to the color of the bouquet [4, 136], Marguerite thereby makes Armand her dearie one: Et quand vous reverrai-je? Dis-je en la pressant dans mes bras. – Quand ce camélia changera de couleur[6] [6, 119]. In the Italian libretto, Violetta also points out the color change to Alfredo: Prendete questo fiore per riportarlo ... quando sarà appassito[7] [1, 62]. The participle *appassito* is often translated as *withered*. In this regard, Piave provides some semantic expansion: the wilting of the flower gives Alfredo hope for a future meeting, and it also anticipates some development in the heroine's soul, as her attitude towards love is changing. Before this scene, the Italian libretto quotes Violetta, who compares dried flowers with the completion of love: L'amore è un fiore che nasce e muore, ne più si può goder[8] [1, 37].

At the end of the libretto Piave introduces another "floral" image – namely wilting roses, identifying them with Violetta's life coming to an end: Addio del passato bei sogni ridenti, le *rose* del volto già sono *pallenti*[9] [1, 263].

Perhaps Piave "picked up" the image of the rose for the final scene from Dumas, who introduces the adjective *rose* (which in French means *pink*) homonymous to the noun *rose* (a flower) when describing the deceased Marguerite, recalling the heroine's lifetime complexion: Les longs cheveux noirs et secs étaient collés sur les tempes et volaient un peu les cavités vertes des joues, et cependant je reconnaissais dans ce visage le visage blanc, *rose* et joyeux que j'avais vu souvent[10] [6, 69].

In addition to floristic symbolism, two other important parts of the plot for both the novel and the libretto are the motifs of madness and fun.

In the novel, both Armand and Marguerite speak of their love as madness: … mon idée de vivre tout à fait avec elle. C'était de la folie[11] [6, 260]; C'est peut-être la folie, mais je l'aime![12] [6, 200].

The motif of madness is also found in Piave's libretto. At the beginning of the opera, Violetta proclaims that to live without entertainment and pleasures is equal to madness: Tutto è follia nel mondo ciò che non è piacer[13] [1, 31]. Describing the scene of the declaration of love, Violetta says: *Si folleggiava*. The choice of the verb is interesting. In Italian the verb *folleggiare* has a double meaning, and this phrase can be translated either as *We were mad*, or as *We had fun*. Obviously, conversations about love for Violetta are similar to madness. Moreover, the choice of a verb with a double meaning shows that love for her is both entertainment, and madness.

The novel also contains the root word *fun* (in French *gai*) many times, but this word and its cognates usually characterize the courtesans' lifestyle, as evidenced, for example, by the remark of the gardener at the grave of Marguerite: "...il paraît que c'était une *gaillarde*"[14] [6, 57].

It is noteworthy that Marguerite's attitude to the "fun life" changes throughout the story. At first the fun for her is an opportunity to become lost and to forget herself: On rit, on but et l'on mangea beaucoup… la *gaiété* était descendue aux dernières limites… Un moment, j'avais voulu m'étourdir, faire mon cœur et ma pensée indifférents au spectacle que j'avais sous les yeux et prendre ma part de cette *gaiété* qui semblait un des mets du repas; mais, peu à peu… j'étais devenu presque triste… Cependant cette *gaiété*, cette façon de parler et de boire, qui me paraissaient chez les autres convives les résultats de la débauche, de l'habitude ou de

la force, me semblaient chez Marguerite un besoin d'oublier[15] [6, 106].

Furthermore, as Marguerite gives up secular pleasures, the *fun*-concept words in the meaning of *carefree* to characterize the former life of the courtesan are used with increased frequency. Dumas strengthens the effect of Marguerite's isolation from her former friends by placing her on the other side of the *fun*, outside the window: … derrière les rideaux de ma fenêtre, j'ai regardé passer cette vie de Paris avec laquelle je crois bien avoir tout à fait rompu. Quelques visages de connaissance sont passés dans la rue, rapides, joyeux, insouciants[16] [6, 293].

Finally, in the auction scene after the death of Marguerite, there is the impression of a full stop – the author uses a combination of the above words to characterize the cynical and soulless representatives of her past life: ... tout le monde était d'une *gaiété folle*… parmi toutes celles qui se trouvaient là, beaucoup avaient connu la morte, et ne paraissaient pas s'en souvenir[17] [6, 33].

Thus, Dumas often uses *fun*-concept words next to *madness*-concept ones, while Piave introduces the verb *folleggiare*, which incorporates both meanings, sometimes even reinforcing them with the word *gioia* (which means *fun*, *gaiety*) used nearby: Sempre *libera* degg'io *folleggiare* di *gioia* in *gioia*… sempre *lieta* ne' ritrovi, a diletti sempre nuovi del *volare* il mio pensier[18] [1, 91]. We consider it possible to draw an associative link between the motif of *fluttering* (*volare*) and the image of *butterfly* emphasized in the libretto by one of the characteristics given to the heroine by Dumas: Cette femme avait des étonnements d'enfant pour les moindres choses. Il y avaient des jours où elle courait dans le jardin, comme une fille de dix ans, après un papillon ou une demoiselle[19] [6, 203].

The heroine also receives her characterization through her attitude towards herself. There is a clear difference in Dumas and Piave's texts. When reading the novel, it becomes obvious that Marguerite is a self-confident, rather mercantile, sometimes vulgar, and businesslike woman. She mocks Armand in the open when meeting him, and subsequently puts forward clear requirements for a potential partner: ... je veux être libre de faire ce que bon me semblera, sans vous donner le moindre détail sur ma vie. Il y a longtemps que je cherche un amant jeune, sans volonté, amoureux sans défiance, aimé sans droits... Si je me décide à prendre un nouveau amant maintenant, je veux qu'il ait trois qualités bien rares, qu'il soit confiant, soumis et discret[20] [6, 119].

However, in the libretto, attention is drawn to Violetta's reaction to the news of Alfredo's feelings for her, or rather her words: ... nulla son io per lui[21] [1, 19]. That is, Violetta sincerely considers herself a "fallen" woman (in relation to the name of the opera – *La Traviata,* which means "a fallen woman"), unworthy of sincere, true love. As for the novel, it also contains the word *nothing*, but it is Armand who considers himself nothing as compared to Marguerite: Il est vrai que je ne vous suis rien[22] [6, 110].

Despite the above characterization of Marguerite, Dumas gives the heroine the ability to sacrifice herself, emphasizing her original innocence: ...on reconnaissait dans cette fille la vierge qu'un rien avait faite courtisane, et la courtisane dont un rien eût fait la vierge la plus amoureuse et la plus pure[23] [6, 102].

Piave develops the image of Violetta as the sufferer, but he gives her portrait a more exalted character and the aura of Christian martyrdom. The librettist introduces the antonymous word-combination *croce e delizia*, which can be found repeatedly throughout the opera. In Italian *croce* literally means *cross* or *crucifixion*, while figuratively it denotes *cross, punishment,* or *torment*.

The heroine must bear her cross as payment for her former way of life. As for *delizia*, it means *joy, delight,* and *pleasure* and, in the authors' opinion, this word is indicative of Violetta's carefree way of life, – as opposed to just carnal pleasure – which she gave up for love. On the other hand, the interpretation of *delizia* as divine love is also possible: A me, fanciulla, un candido e trepido desire, quest'effigio dolcissimo signor dell'avvenire, quando ne' cieli il raggio di sua belta vedea, e tutta me pascea di quell divino error. Sentia che amore è palpito dell'universo intero misterioso, misterioso, altero, *croce e delizia*, *croce e delizia*, *delizia* al cor[24] [1, 87].

Violetta takes the path of purification through repentance and faith in true love: Or amo Alfredo, e dio lo cancellò col pentimento mio![25] [1, 118]. Parting with her beloved is akin to physical torture: Ch'io mi separi da Alfredo! Ah, il supplizio è si spietato, che a morir preferirò[26] [1, 123]. Piave uses the noun *supplizio*, which means not only *torture*, but also *corporal punishment.* Violetta travels the path of purification and rebirth from a "fallen" woman to a sacrificial woman. And, after having taken this path from joy and pleasure, through the cross, to suffering and repentance, she comes to humility and peace: ...della Traviata sorridi al desio, a lei, deh perdona, tu accogliela, o Dio![27] [1, 264].

From the linguistic point of view, a comparative structural and typological analysis of the two characters' images reveals that one should not talk about a fundamental modification, but about a certain transformation of the image – from Marguerite to Violetta. The changes concern such aspects of the artistic image as nomination, floristic (roses) and animalistic (butterfly) symbolism, and motif organization of the plot around the heroines (motifs of madness, fun, suffering, faith, remorse). Thus, though Piave follows the French original by Dumas rather accurately, his semantic accents, which find their representation in lexical and semantic constructions, lead to an original, "author's" vision of *La Traviata*. Libretto is the basis for the opera, but it does not transmit the ideas of the artwork independently. An integral piece of art is born only while combining libretto and music. Thus, the composer's ideas are transmitted through the music.

NOTES

[1] Hereinafter the words are italicized by the authors.

[2] Before that, one-act comedy in verse *La Dame aux perles* and the comedy *Le Bijoux de la reine* were staged. Also the lyrical scene *Atala* was written. However, *La Dame aux Camélias* became the first multi-act play presented on stage.

[3] This courtesan, who made them spend more money on bouquets than was necessary for the carefree life of a whole family, sometimes sat on the lawn for an hour, looking at the simple flower bearing her name (hereinafter the translation is made by the authors).

[4] Marguerite was full of charm, *meekness*, responsiveness.

[5] Yesterday I was leaving in a carriage. It was wonderful weather ... One might have thought that this was the first smile of *spring* ... I never suspected that in one sunbeam one can find so much joy, *meekness*, consolation.

[6] And when will I see you again? I asked holding her in my arms. – When the camellia becomes a different color.

[7] Take this flower to return it when it fades.

[8] Love is a flower that is born and dies and one can no longer enjoy it.

[9] Farewell to the past, beautiful, cheerful dreams, *roses* have already *faded*.

[10] Long, dry black hair stuck to her temples and slightly covered the green hollow cheeks, and yet I recognized in this face the white-*pink*,

cheerful face that I had seen so often.

11 ...my plan to live exclusively with her. It was *crazy.*

12 Maybe it's *crazy*, but I love him!

13 Everything that is not a pleasure is *madness* in the world.

14 ...she was, apparently, of *cheerful* behaviour.

15 We laughed, drank and ate a lot ... the *fun* crossed all bounds ... There was a minute when I wanted to forget, not to think about what was happening, and take part in the general *fun*, which seemed to be included in the dinner menu, but little by little ... I became sad ... While this *gaiety*, this manner of talking and drinking in others, seemed to come from their licentiousness, habit and excess energy, in Marguerite they gave the impression of a need to forget herself.

16 Through the curtains on the windows I saw the Parisian life, which I had already done away with. Some acquaintances of mine have passed – they were fast, *cheerful*, carefree.

17 ...everyone was in *insane fun*… among those who were there, many knew the deceased, but apparently, did not remember her.

18 Always free to go *mad*, from *fun* to *fun* ... always *cheerful* at meetings, all my thoughts always *flit* around new pleasures.

19 This woman, like a child, was happy about every trivial thing. There were days when she ran around the garden like a ten-year-old girl chasing a *butterfly* or a *dragonfly.*

20 I want to be free in my actions and will never report to you in anything. For a long time I have been looking for a lover, a young, submissive, selflessly in love, demanding nothing but my love ... I decide to take a new lover, provided that he has three rare qualities: credulity, obedience and modesty.

21 I am nothing for him.

22 I know that I am nothing for you.

23 She was seen as a virginal girl, whom an insignificant chance made a courtesan, and a courtesan, whom an insignificant chance could turn into the most loving, purest woman.

24 In me, simple-minded, this dear gentleman from the future embodied a bright and quivering desire when I saw a ray of his beauty in the sky. And he filled all of me with this divine mistake. I heard that love flutters in the whole universe, in the whole mysterious universe, mysterious, generous, *cross and pleasure*, *cross and pleasure*, *pleasure* in my heart.

25 Now I love Alfredo, and only God will cancel it with my repentance!

26 Leave Alfredo! Ah, this torture is merciless, I would rather die.

27 O Lord, smile at the desire of *La Traviata* (fallen), forgive her, accept her!

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