

# The artistic and communicative dimension of opera in modern musicological discourse

Svitlana Osadcha <sup>1\*</sup>, Xue Zhang <sup>2</sup>, Junyi Wang <sup>3</sup>, Chengjing Wang <sup>4</sup>, Yi Zhao <sup>5</sup>,  
Ziyang Wang <sup>6</sup>

<sup>1</sup>Head of the Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: svetikvick@gmail.com

ORCID Id: 0000-0002-0037-0787

<sup>2</sup>Applicant, Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: 411234696@qq.com

ORCID Id: 0009-0000-6978-6900

<sup>3</sup>Applicant, Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: vantsu@i.ua

ORCID Id: 0009-0009-0524-4956

<sup>4</sup>Applicant, Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: ChengjingWangmusic@163.com

ORCID Id: 0009-0007-5664-8876

<sup>5</sup>Applicant, Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: 174030250@qq.com

ORCID Id: 0009-0000-1247-296X

<sup>6</sup>Applicant, Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: 601828569@qq.com

ORCID Id: 0009-0009-5065-5973

\*Corresponding Author

Svitlana Osadcha

<sup>1</sup>Head of the Department of Music History and Musical Ethnography, A.V.  
Nezhdanova Odesa National Academy of Music, Odesa, Ukraine

Email Id: svetikvick@gmail.com

ORCID Id: 0000-0002-0037-0787

**Abstract:** The article examines artistic and communicative dimension of opera in the context of modern musicological discourse. Opera is interpreted as a multi-level communicative system, within which musical,

verbal, scenic, and socio-cultural components interact. The relevance of the study is due to the transformations of the modern cultural environment, development of information and communication technologies, and the formation of new models of artistic reception, which contribute to the expansion of functional capabilities of opera and its integration into the global cultural space. The aim of the study is a comprehensive understanding of opera as a specific form of artistic communication and the identification of its informational and semiotic, intonation-semantic and socio-cultural mechanisms. The work uses an interdisciplinary approach that combines hermeneutic, semiotic, structural-functional, and socio-cultural methods of analysis. This methodology allows considering a musical text as a special type of information code, which is implemented in the process of performing interpretation and perception. Particular attention is paid to the analysis of the role of intonation semantics, musical and theatrical dramaturgy, and performance practices as the main mechanisms of artistic meaning-making. It is shown that opera art functions as a space of dialogical interaction between the author, performer, and listener, in which the transmission of cultural memory and the formation of collective emotional and value experience are carried out. As a result of the study, comprehension of opera as a model of artistic communication that combines traditional cultural forms with modern information processes is substantiated. It is proved that the modern functioning of opera art is associated with the formation of new communicative strategies and the expansion of the receptive space, which contributes to the preservation of its relevance in the conditions of globalized culture -

**Keywords:** opera art, artistic communication, musical text, intonation semantics, cultural memory, semiotics of music, performance interpretation.

## Introduction

In modern humanitarian knowledge, the problem of communication increasingly appears as one of the basic methodological categories that determines the ways of existence of culture and the mechanisms of functioning of art. Within the framework of this approach, the artistic text is considered not only as the result of creative activity, but as a complex system of meanings transmission, which combines informational, emotional, and axiological components. Opera art is especially indicative in this regard, which, due to its synthetic nature, combines musical, verbal, and stage levels of communication, forming a multidimensional space of artistic interaction.

The relevance of studying the artistic and communicative dimension of opera is due to the profound transformations of the modern cultural environment associated with the development of digital technologies, globalization processes and changing models of artistic reception. In the 21st century, opera art is increasingly functioning in a multimedia space, which contributes to the expansion of communicative act' boundaries and shaping of global audience phenomenon. Under these conditions, opera appears not only as a traditional musical and theatrical genre, but also as a complex communicative system capable of adapting to new information environments (Ciobanu & Comendant, 2026).

An important aspect of modern musicological discourse is the understanding of musical text as a sign structure that functions in the system of cultural memory and interpretative practices. In this context, the study of intonation semantics, performance interpretation, as well as musical and dramaturgical mechanisms through which artistic communication between the composer, performer, and listener is carried out is of particular importance. Opera turns out to be a unique environment in which various sign systems are integrated into a single structure of meaning-making.

Modern approaches to the analysis of operatic art involve the use of interdisciplinary methodology that combines provisions of musicology, semiotics, cultural studies, and communication theory. This approach allows considering opera as a polycommunicative phenomenon, within which the artistic text functions as a form of information code, realized in the process of performing interpretation and reception (Ding & Haris, 2025).

Thus, the study of artistic and communicative dimension of opera art is aimed at deepening ideas

about the nature of the musical text, the mechanisms of artistic content formation and the role of opera as one of the leading phenomena of modern cultural communication.

## 2. opera and culture: tradition and innovation

The relevance of addressing the artistic and communicative dimension of opera art is due to the profound transformations within contemporary cultural space, in which both the ways of functioning of art and the mechanisms of its perception are experiencing change. In the 21st century, communication acquires the status of not only a tool for transmitting content, but also a basic principle for organizing cultural processes, which is especially noticeable in the musical and theatrical sphere. Opera, as a synthetic art form that combines music, words, stage action, and visual images, acts in this context as a unique polycommunicative phenomenon, capable of accumulating different types of meanings and transmitting them in a complex system of interaction “composer - performer - director – viewer”.

The modern stage of cultural development is characterized by strengthening of the role of media, digital technologies and global communication networks, which leads to the formation of new models of artistic reception. Opera is increasingly integrated into these processes: live streaming, digital archives, and multimedia productions are changing the very nature of the communicative act, expanding its boundaries from the local theatrical space to a global audience. This necessitates a rethinking of opera not only as a genre, but as a complex communicative system operating in a multidimensional information environment. The “3e Scène”, the Paris Opera 3rd stage, a fully digital creative platform, described in the study by Passebois et al. (2019) appears as a good illustration of the new paradigm (see Fig. 1). The 3e Scène is unique in the performing arts since it includes a new stage of development and broadcasting in addition to the two current stages (opéra Garnier and opéra Bastille). This is a free digital platform for artistic creation and exploration. All of the artworks are influenced by the Paris Opera universe (sometimes in subtle ways) and were created by artists from a variety of disciplines. The 3e Scène enables Paris Opera to reach new communities and new audiences. It is “a virtual stage to answer digital changes” (Passebois et al., 2019).

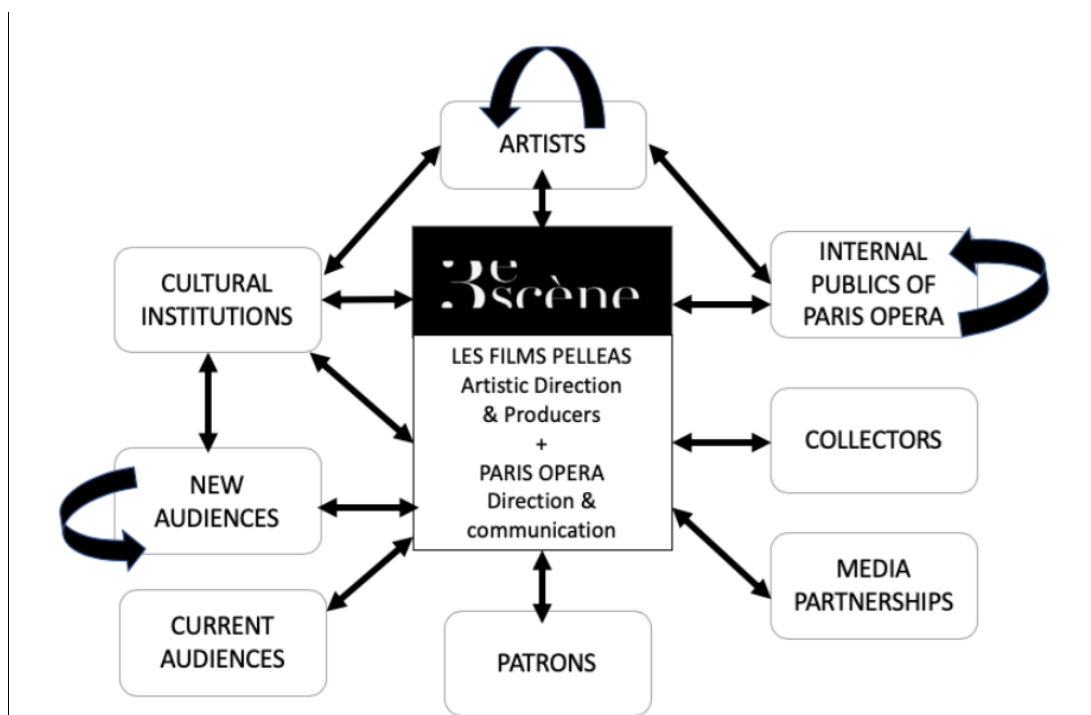
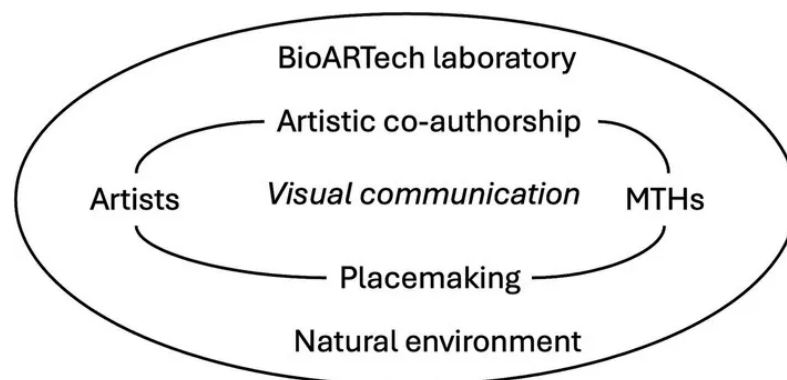


Figure 1: The 3e Scène concept as a hub

Source: Passebois et al. (2019)

The problem of the interaction between tradition and innovation is of particular importance. On the one hand, opera remains deeply rooted in cultural and historical experience, representing stable artistic models, symbolism and aesthetic norms; on the other hand, it is constantly updated under the influence of modern socio-cultural challenges. This creates a tense field of dialogue between the past and the present, in which communication acts as a mechanism for adapting traditional forms to new conditions of perception. Thus, the study of artistic and communicative aspect of opera enables identifying the patterns of this transformation and determining ways to preserve the genre' semantic integrity.

The anthropological component of the problem is no less important. In modern society, where a fragmentation of cultural experience and a decrease in the level of deep artistic perception are observed, opera retains the potential for shaping a holistic emotional and intellectual interaction between the work and the recipient. Its communicative nature is associated not only with the transmission of information, but also with the formation of empathy, compassion, as well as moral and ethical guidelines. In this sense, opera appears as a space of spiritual communication, where universal human values are actualized. Miettinen and Sarantou (2025) demonstrate the possibilities of new forms of opera communication, integrating "more-than-humans (MTHs), which can be visualised, given a voice, and recognized as active collaborators in societal systems. The authors illustrate it on the example of BioART Laboratory at the University of Lapland.



**Figure 2: BioART Laboratory representing the idea of placemaking and performing in a natural environment and through embodied experience.**

Source: Miettinen and Sarantou (2025)

The relevance of the study is also enhanced by the interdisciplinary nature of issues. Analyzing opera art in the communicative dimension requires the involvement of approaches from philosophy, cultural studies, semiotics, psychology, and musicology itself. Such a synthetic approach not only allows understanding more deeply the nature of the opera text as a sign system, but also revealing the mechanisms of its functioning in the modern cultural environment.

Therefore, the study of artistic and communicative dimension of opera art is timely and necessary, since it is aimed at understanding the role of opera in the conditions of globalized culture, identifying new forms of its interaction with the audience and determining its place in the system of modern cultural values.

The purpose of this study is a comprehensive understanding of opera art as a specific form of artistic communication in the context of modern musicological discourse, which involves identifying informational-semiotic, intonation-semantic, and socio-cultural mechanisms of the functioning of opera as a synthetic genre. Within the framework of the set goal, special attention is paid to the analysis of

the interaction of musical, verbal, and scenic components as a single system of meaning-making, as well as to the study of the role of the opera house as an institutional mediator between cultural tradition and modern receptive space. An important task is also to clarify the specifics of the transformation of communicative models of opera art in the context of globalization and the development of modern media communications.

### **3 methodological framework**

The scientific novelty of the study lies in the expansion of opera musicological interpretation by considering it not only as a genre-stylistic or historical-theoretical phenomenon, but as a multi-level communicative system, in which informational, semiotic, and axiological aspects of cultural experience are integrated. The work proposes an approach to the interpretation of a musical text as a form of a specific information code, which is implemented in the process of performance interpretation and reception, and also substantiates the position on opera as a model of artistic communication, capable of combining individual emotional experience with collective forms of cultural memory. The novelty also includes the emphasis on the relationship between traditional forms of operatic art and modern informational and communicative transformations, which allows considering opera as a dynamic phenomenon open to new forms of existence.

The methodological basis of the study is a complex of interdisciplinary approaches that combine the positions of musicology, semiotics, cultural studies, and communication theory. The use of hermeneutic method ensures interpretation of musical text as an open system of meanings that are actualized in the process of interaction between the author, performer, and listener. The semiotic approach allows considering the opera as a multi-level symbolic space in which different codes interact - musical, verbal, stage. Structural and functional analysis is aimed at identifying the internal regularities of the organization of the opera whole, in particular the relationships between dramaturgy, intonation logic, and performance practices. The socio-cultural approach ensures understanding of the opera as an institutional phenomenon that functions in the conditions of historical variability of cultural norms and values, as well as in the context of modern media communication processes.

### **4. communicative processes and forms in opera: contemporary paradigms**

Communication processes, which in modern humanitarian knowledge are increasingly interpreted as a universal principle of organizing cultural existence, appear not only as a tool for transmitting information, but as a fundamental mechanism for the formation, translation and transformation of meanings that determine the very structure of cultural experience in its historical dynamics. In this sense, communication is not a phenomenon external to culture, but its immanent property, thanks to which both cognition of the world and its symbolic mastery occur, which is especially clearly manifested in the field of musical art, where meaning creation is carried out through an intonation-organized sound process. It is through communication mechanisms that cultural memory is formed, a system of values is constructed, and individual and collective identity is built, which allows considering them as one of the key factors in the evolution of artistic forms (Habermas, 2015a; McClary, 2000).

At the same time, understanding the diversity of communicative forms that function in the field of culture, as well as identifying their cause-and-effect relationships, is impossible without taking into account those axiological grounds that determine the nature and direction of these processes. Values and value orientations, being internal regulators of cultural activity, act as a kind of "semantic matrices" that determine the ways of organizing artistic material, including musical text as a specific form of intonation-semantic communication. In the musicological aspect, this means that any musical work, and especially such a complex synthetic genre as opera, should be considered not only as a structurally organized sound system, but as a carrier of a certain value content that is realized in the process of its

performance and perception (Kramer, 2011; Lotman, 1977).

Any communicative phenomenon of culture, regardless of its genre or stylistic affiliation, always contains an evaluative component, which can be explicated in both an open and an implicit form. In the case of musical art, this component acquires particular complexity, since it is realized not through direct designation, but through a system of intonation, harmonic, rhythmic and timbre relations that form a specific musical semantics. That is why communication in music, and in particular in opera, should be considered as a process of multi-level encoding and decoding of meanings, in which various subjects of the cultural process participate - the composer, the performer, and the listener, - each of whom makes their own contribution to the formation of artistic meaning (Cook, 1998).

The historical experience of musical culture convincingly demonstrates that the communication models underlying its functioning are not static, but undergo constant transformation, which is associated with both the internal processes of art development and broader socio-cultural changes. In this context, opera is particularly indicative, since it implies a gradual transition from unidirectional forms of communication, focused on the transmission of the author's intention, to more complex, dialogic models that involve active participation of the recipient in meaning-making process. Such an evolution is accompanied by a complication of the musical and dramaturgical structure, an increase in the role of performing interpretation, and an expansion of the spectrum of expressive means (Abbate, 1991).

The organic connection between culture and communicative systems that arise in the process of its development is one of the central problems of modern humanities, which is also reflected in musicological studies. Naqvi et al. (2026) As emphasized by Y. Lotman, the transfer of models and terms of communication theory to the sphere of culture allows us to consider art as a special type of symbolic activity, in which each text functions in interaction with other texts, forming a complex semiotic system (Lotman, 1977). In this context, opera appears as a polyphonic text, where different levels of symbolicity - musical, verbal, scenic - interact, creating a multidimensional space of meanings.

Addressing the history of the term "communication" allows revealing its ambiguity and conceptual flexibility, which makes it a productive tool for the analysis of artistic processes. At the same time, modern theories of the information society, in particular the concepts of Bell and Toffler, expand its content, including not only the processes of message exchange, but also complex information structures that determine the functioning of culture as a whole. In this aspect, music can be considered as a specific form of information that is transmitted not in verbal, but in intonation-sound form, which determines its special ability to influence the emotional-affective sphere of a person (Bell, 1976; Toffler, 1980).

Of particular importance for understanding the communicative nature of culture is the concept of communicative action by Habermas – in it, communication is viewed as a process aimed at achieving mutual understanding. Transferring this concept to the sphere of musical art allows interpreting opera as a form of artistic discourse in which mutual understanding is achieved not through logical argumentation, but through an intonation-organized sound form that appeals to the emotional and intellectual experience of the listener. In this case, the criteria of intelligibility, correctness, and truthfulness can be correlated with the categories of musical expressiveness, stylistic adequacy, and artistic persuasiveness (Habermas, 2015a).

Thus, communication in musical art, and in particular in opera, appears as a complex multi-level process that combines intonation-semantic, structural-dramaturgical and socio-cultural aspects. Its analysis requires the involvement of interdisciplinary approaches that allow taking into account both the internal logic of the musical text and the external conditions of its functioning, which together opens

up new prospects for an in-depth understanding of the role of opera in the modern cultural space (Taruskin, 1995).

In different historical eras and within different cultural systems, moral norms that regulate the behavior of an individual take on variable forms; however, despite this external multiplicity and contextual conditioning, there is no doubt that at each stage of cultural development, humanity produces specific models of ethical regulation aimed at affirming the ideals of integrity, honesty, and responsibility. In this regard, morality can be understood as a kind of axiological coordinate system oriented towards the idea of unity, which, in turn, is implemented through the ethical principles of mutual recognition of communication subjects, since, as it is emphasized, "the reality of a person is affirmed in the process of his recognition by Others, but at the same time the Other turns out to be recognized by me", which transfers the problem of unity from the plane of normative universalization to the sphere of dialogical interaction based on the acceptance of otherness (Habermas, 2015b).

At the same time, if we consider human activity in the paradigm of the so-called strategic action, it becomes obvious that it is dominated by an orientation towards achieving individual success, which, being conditioned by the subject's desire for self-preservation and realization of his own interests in a competitive environment, often leads to the reduction of ethical dimension of communication to a power confrontation, in which "one force is defined and limited by another force," and the categories of truth and justice lose their regulatory function (Habermas, 2015b). Such an opposition of communicative and strategic action acquires particular significance in the field of artistic culture, in particular musical art, where the problem of the ratio of individual expression and collective meaning appears as one of the central ones.

In the modern humanitarian discourse, a whole series of communicative paradigms were formed, developed within the framework of philosophy, cultural studies, sociology, and art history, and they are united by the understanding of communication as a fundamental characteristic of social existence. In this context, the position of Didier is indicative, who defines "knowledge of the other" as a key problem of the philosophy of communication, thereby focusing on the dialogical nature of any process of meaning-making (Didier, 1994). Transferring this approach to the musicological plane allows considering musical art, and in particular opera, as a form of specific "intonational dialogue", in which the interaction between the composer, performer, and listener is carried out through a system of sound signs.

A special place in the theory of communication belongs to the concept of Karl Jaspers, who interprets communication as "life with others", which is implemented in various forms of coexistence and encompasses not only interpersonal relationships, but also the interaction of a person with the cultural environment and his own inner world (Jaspers, 1971). His three-level model of communication, which includes the utilitarian, normative-legal and spiritual levels, allows interpreting artistic communication as a higher form of interaction in which the individual realizes himself as part of a holistic cultural system. In the musicological aspect, this position acquires special importance, since a musical work, being included in a historical and cultural context, functions as a form of spiritual communication that goes beyond the immediate utilitarian meaning.

At the same time, Jaspers emphasizes that none of the outlined levels of communication exhausts the integrity of human existence, since the deepest level is associated with the phenomenon of existence, which involves a special type of communicative experience based on the authentic self-disclosure of the subject. In this sense, artistic communication, in particular in music, can be considered as a specific form of existential dialogue, in which the intonational structure of the work acts as a means of expressing inner experience.

The hermeneutic approach developed by Gadamer allows deepening the understanding of communication as a process of interpretation, which is inextricably linked with the historicity of human experience. According to his concept, understanding is always carried out within the framework of “active history”, which determines the horizons of perception and limits the spectrum of possible interpretations, while at the same time opening up space for their rethinking (Gadamer, 1989). In the context of musicology, this means that the perception of a musical work, and especially opera, is always mediated by cultural traditions, stylistic norms, and the individual experience of the listener, which determines the ambiguity of its semantic reading.

Gadamer also emphasizes the need to form a certain “communicative system”, which assumes the presence of agreed rules of interpretation that ensure the possibility of dialogue. In the field of musical art, this can be correlated with the concept of a performing tradition, which, being historically variable, at the same time performs the function of stabilizing meaning, creating conditions for its adequate perception. In this case, the ability to “conversation” as a metaphor for communication acquires special importance, which in the musical context can be interpreted as the interaction of intonation structures that form a specific “language” of music.

Thus, communication in culture, and in particular in musical art, appears as a universal mechanism for the accumulation, preservation, and transmission of knowledge, experience, and values, which is implemented through a system of symbolic forms, among which the musical text occupies a special place. Despite the variety of approaches to the definition of the concept of “communication”, its presence is implicit or explicit in most humanitarian studies, which allows speaking about the communicative nature of any cultural phenomenon. In this sense, music, and especially opera as a synthetic genre, can be considered as a complex communicative system, which combines intonation-semantic, dramaturgical, and socio-cultural levels of meaning formation (Gadamer, 1989).

Information, being one of the basic categories of modern communication theory, appears not only as a tool for transmitting messages, but also as a fundamental condition for the existence of any social system, since no form of social life can function outside the processes of exchanging knowledge, meanings, assessments, and culturally significant codes. That is why it is advisable to consider information not in a narrow technocratic sense, but as a key element of cognitive, social, and cultural activity, which, on the one hand, provides a reflection of reality, and on the other - contributes to its conceptual development and practical transformation. Existent objectively, that is, independently of a separate subject of knowledge, it, however, is actualized only in the process of cognitive activity itself, acquiring a specific cultural and historical meaning (Ingraham et al., 2015).

In this context, any human activity can be interpreted as an information-oriented process, the internal logic of which is determined by the nature of the circulation, selection, interpretation, and translation of knowledge. Thus, information processes in society not only accompany communication, but, in fact, constitute its substantive basis, since namely through them the transfer of existing knowledge occurs, its inclusion in the sphere of collective experience and its further functioning in culture. Particularly important in this regard is the position according to which information is not the totality of all existing knowledge of humanity, but only that part of it that is used for orientation, management, active action, as well as for maintaining, improving, and developing systems of various levels of organization (Radu-Giurgiu, 2022). Thus, information is not a passive composition of information, but a dynamic resource of cultural and social regulation.

From the point of view of musicology, this thesis acquires special importance, since musical culture, in particular in its complex synthetic genre forms, not only produces artistic texts, but also functions as a specific system of accumulation and transmission of socially significant information,

which is encoded in intonation structures, genre models, style formulas, dramaturgical principles, and performing traditions. In other words, musical art should be understood not only as a sphere of aesthetic experience, but also as a special type of semiotically organized information process, within which sound matter turns into a carrier of historical memory, cultural meanings, and axiological attitudes.

That is why the commonality of culture and information is determined not by external analogy, but by the internal interdependence of their existence. Cultural processes are implemented through information mechanisms, while information itself acquires historical and social significance only within the framework of culture. The effective functioning of culture is possible only if there are systems for collecting, processing, storing, and disseminating information about both the external environment in which this culture exists and its own internal structures. In this aspect, culture, like information, exhibits the properties of a complex semiotic system, which is characterized by symbolicity, textuality, multilevelness, and the ability to self-reflect. That is why in modern humanitarian knowledge, culture is increasingly thought of not only as a set of artifacts, symbols or values, but also as a continuous information process that unfolds in diachrony and synchrony (Hutcheon, 2012).

At the same time, despite the deep affinity of information and culture, there are also fundamental differences between them, which are manifested at the level of ways of understanding the world and dominant vectors of development. While information tends to scientific and technical rationalization, to formalization and operationalization, culture is based primarily on philosophical and aesthetic mechanisms of understanding existence, on the development of meanings and values that cannot be reduced to purely technical usefulness. However, it is at the point of interaction of these two principles that new synthetic forms of cultural existence arise, in which the information and artistic functions do not oppose each other, but enter into a productive dialogue. This is especially clearly manifested in the sphere of musical culture, which is both a form of preserving meanings and a channel for their artistic reproduction.

In such a perspective, culture can be imagined as a kind of information fund that accumulates the entire volume of knowledge, symbolic codes, and artistic models that society possesses at a certain stage of its development. The same part of this fund, which is actively functioning at a specific historical moment, is transmitted, interpreted, and used by participants in the cultural process, appears as an information flow. The distinction between these two concepts is of fundamental importance, since it allows realizing the difference between accumulated cultural experience and actualized knowledge, between the potential and actually operating semiosphere of culture. In musicology, such a distinction is especially productive when it comes to the relationship between historical musical heritage and its modern performing, theatrical or receptive existence.

### **5. dialogueness and synergy of opera**

It is quite natural that different types of culture demonstrate different orientations: some tend towards autocommunication, that is, towards internal self-reproduction and self-interpretation, while others are built around the model of receiving truth from outside, in the form of a message, impulse, influence. Namely this dominant tendency largely determines the nature of the cultural self-portrait that each culture creates about itself, often mythologizing its own principles and giving them a normative status. Such models influence cultural texts, although they do not completely coincide with them: sometimes they are a generalization of deep structural patterns, and sometimes their ideological opposite. Cultures oriented towards communication are usually characterized by increased dynamism, openness to the production of new texts, and a rapid increase in knowledge; it is in this sense that European musical culture, including opera art of the 19th–21st centuries, can be considered a classic

example of a communicatively expansive cultural system, which Matamala and Orero (2022) characterize as “opera co-creation”.

Particularly indicative in this regard is the art of opera, which, despite its genetic proximity to dramatic theater, throughout its history has persistently developed its own models of artistic autonomy, building a specific type of musical and theatrical communication in which words and music do not simply coexist, but mutually redefine each other. Namely this dialogical interaction of verbal and musical principles, which functions as a form of artistic convention, constitutes one of the main constants of operatic poetics. Opera does not duplicate dramatic life, but creates its aesthetically sublime, intonation-mediated model, where the illusion of life turns out to be more intense, emotionally convincing, and often ontologically more significant than empirical reality itself. This is precisely the paradox of musical theater: it does not simply reflect life, but artistically condenses its meanings (Nyman, 2023).

It follows that opera as a derivative, but at the same time independent phenomenon of the musical and theatrical tradition is based on the inseparable unity of the musical and theatrical components of the action, and this unity is not mechanical, but organic and structure-creating. In addition, opera art is always in direct connection with the historical past, with cultural memory, tradition, and external influences, which are transformed within the genre into new artistic qualities. Opera dramaturgy, as a rule, concentrates attention around the central character, whose inner world - his psychological states, affective impulses, moral conflicts - becomes the core of the development of the musical and stage event. In the musicological aspect, this means that opera forms a special type of artistic time, in which the psychological, event, and musical-structural unfold simultaneously.

That is why the opera house occupies an exceptionally important place in the musical-historical process, acquiring the significance of one of the most powerful socio-cultural institutional mechanisms, capable of influencing both the formation of value-semantic dominants of culture and the transformation of personal consciousness. Its fundamental orientation towards the listener and the audience determines the problem of demand, which, in turn, directly affects the repertoire policy of theaters, the typology of production strategies and the general nature of the genre functioning in the modern cultural space. In the age of high-tech media communications, this problem acquires a new scale, since the phenomenon of a “global audience” arises, for which opera ceases to be a local form of elite consumption and turns into a transnational communicative product. This, in turn, creates new quantitative and qualitative criteria for evaluating opera art, changing its internal hierarchy and receptive models.

It is no coincidence that many researchers of the modern musical and theatrical tradition noted the growth of opera popularity in recent decades, as well as the return of public interest in classical forms of opera and certain aspects of traditional musical theater. This trend can be interpreted not only as a repertoire or institutional phenomenon, but as a symptom of a broader restructuring of the value hierarchy of culture, in which the human need for cultural self-identification, for restoring the connection with historical memory and for preserving the spiritual depth of artistic experience is increasing. In this sense, opera is not an archaic relic, but, on the contrary, an actual form of complex cultural communication (Osadcha et al., 2023).

Thus, from a socio-cultural point of view, modern opera art is most closely connected with the moral topos of society, with the direction of its educational and enlightening development, as well as with intercultural and interethnic interactions, which is especially significant in the context of training performing vocal personnel. Namely opera, as a synthetic art form, most fully represents the interdependence of aesthetic, ethical, and communicative principles.

The European musical and theatrical tradition and the opera genre as its concentrated expression appear to be one of the most complex artistic phenomena precisely because in the opera, on the one hand, its theatrical nature with the entire system of conventions is extremely prominently represented, and on the other hand, it "lives with experiences", "lives through experiences" and makes its main subject the human ability to sympathize, that is, the ability of empathic empathy. Opera heroes, in the limited time space of the performance, manage to experience life not only as their own fate, but also as a model of universal human existence, bringing the dramatic situation to a borderline, existentially acute completeness.

The concentration of the opera action around the hero naturally encourages understanding the very category of the theatrical hero, who in the conditions of musical theater becomes not only an object of observation, but also a means of self-knowledge of a person belonging to a certain historical era. Within the framework of theatrical aesthetics, the path to a real person was carried out, as is known, by two main vectors: through the reduction of the "high" hero or, conversely, through the elevation of the earthly, everyday beginning. In the opera, the hero turns out to be not only the bearer of individual psychology, but also the conductor of the main idea of the work, the 'spokesman' for the "truth of life" and, in the extreme sense, the embodiment of a higher moral order. That is why, having acquired genre certainty, opera rose to the level of not only an aesthetically but also a socially significant genre, which became one with the leading forms of other arts in the reflection of man, his fate and his moral test.

## 6. conclusion

Thus, the analysis conducted allows concluding that the informational and communicative dimension of culture is not a peripheral, but a system-forming level of its existence, since it is through the mechanisms of production, preservation, transmission, and interpretation of information that the historical continuity of cultural experience, its internal structure and ability to self-renew are ensured. Information in this context appears not only as a set of information or a tool for social interaction, but as a universal form of organizing cultural knowledge, which manifests itself in various types of sign systems, among which art, and in particular music, occupies a special place. That is why culture can be understood as a complex informational and semiotic integrity, within which the artistic text functions as a specific way of encoding and transmitting meanings.

Within this approach, musical culture appears not only as a sphere of aesthetic production, but also as a special type of communicative practice, where information acquires intonation-figurative form, and meaning is implemented through the interaction of sound structure, genre model, performing interpretation, and receptive experience. This gives grounds to consider musical art as one of the most complex forms of cultural communication, in which the information function does not oppose the aesthetic one, but organically enters it as an internal structural component. It follows that a musical work, being an artistic phenomenon, at the same time acts as a carrier of socio-cultural memory, axiological guidelines, and models of collective experience.

Particularly indicative in this regard is the art of opera, which, due to its synthetic nature, concentrates several communicative levels at once: musical, verbal, theatrical-visual, dramatic, and socially-receptive. Namely in opera the ability of culture to complex multi-channel transmission of meanings is most clearly manifested, where music does not accompany the stage action, but becomes its internal semantic energy, a means of psychological concretization, affective intensification, and artistic generalization. Opera, thus, appears not only as a genre of musical theater, but as a special model of cultural communication, in which intonation logic, verbal structure, and stage convention form a single field of meaning-making.

It is also fundamentally important that opera, while maintaining a genetic connection with dramatic theater, at the same time historically builds its own autonomous artistic language, based on the inseparability of musical and theatrical components. Namely this unity determines its specific communicative power: opera not only reflects life conflicts, but also transforms them into artistically organized models of existential, moral, and emotional experience. In this sense, the opera hero acts not just as a character in the plot, but as a bearer of generalized anthropological content, through which the fundamental questions of human existence are revealed - freedom, responsibility, sacrifice, love, death, moral choice. That is why opera retains the status of one of the most influential genres in the representation of man and his fate.

An important result of the analysis is also the realization that the modern functioning of opera cannot be explained exclusively within the framework of a historical-stylistic or genre approach. In the 21st century, opera is increasingly emerging as a socio-cultural institution directly involved in global information and communication processes. The formation of a "global audience", the development of digital media, new forms of broadcasting and representation of musical and theatrical performance change not only the conditions for the perception of opera, but also the criteria for its artistic evaluation, repertoire policy, and communicative effectiveness. This means that modern opera functions simultaneously as a carrier of tradition and as a dynamic form of cultural adaptation to new historical conditions.

At the same time, the growth of interest in classical opera forms and the return of attention to the traditions of musical theater indicate deeper processes associated with the transformation of the value hierarchy of modern culture. In a situation of fragmentation of experience, intense information pressure and crisis of long-standing semantic models, namely opera is able to offer a person a special type of artistic experience, which combines historical memory, emotional depth, spiritual tension, and a collective form of empathy. This is its unfading relevance: it not only represents the cultural past, but also actively participates in the formation of the modern personality, its moral and aesthetic horizon.

Thus, opera art should be considered as one of the most complex and at the same time representative forms of artistic communication, in which informational, semiotic, aesthetic, psychological, and socio-cultural factors interact. Its nature is determined not only by the synthesis of arts, but also by the ability to multi-level meaning-making, to combine historical memory and current reception, to translate individual experience into the space of universal human experience. This is what gives grounds to consider opera not as a peripheral genre formation, but as one of the central phenomena of the European cultural tradition, in which the relationships between information, communication, culture, and artistic image are most concentrated.

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