

telpu, kurā veidojās ne tikai estētiskais, bet arī politiskais un kritiskais diskurss, kas vērsti pret Eiropas aristokrātijas statusu, primāri pret tās privilēģijām un nenozīmīgo lomu nācīgas ekonomiskās attīstības politikā.

Kastrētais operasolists – antīko varoņu lomu interprets –, pētnieces Martas Feldmenas ieskatā, kļuva par upuri Apgaismības diskursa politiskajam virzienam, kas operindustriju ierāva diskusijās par aristokrātiju, nāciju un valsti pirmsrevolucionārajā Eiropā (Feldman 2008: 181). Vēl viens būtisks apdraudējums kastrātu mākslai bija Apgaismības pārstāvju kritiskā attieksme pret dzimtes, balss un opertēlu identitātes neviennozīmību un dzimtes identitātes hibrīdformu, kas, viņuprāt, raksturoja *opera seria* un bija uzskatāma par pretfabisku gan estētiskā, gan politiskā aspektā (Feldman 2009: 181). Visbeidzot, *opera seria* kritika atspoguļo vienu no galvenajām opermākslas attīstības tendencēm 18. gadsimtā – opera bija politiskā diskursa telpa, politikas dienas kārtības ietvars, būtiska *dalībniece* politiskajās debatēs, ko veidoja libretisti un komponisti, valdnieki un plašs skatītāju loks.

OPERA SERIA AND CRITICS OF THE EUROPEAN ARISTOCRACY WITHIN THE 18th CENTURY ENLIGHTENMENT CULTURE

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Summary

The article deals with the issue of the critical discourse of the Enlightenment in the development of Italian opera seria in the *Ancien Régime* culture.

The major question reflected upon in the article is as follows – how to interpret opera seria as a cultural text of late 18th century society? The concept of the article is mainly shaped by the anthropological theoretical frame, the interpretive turn, which analyses arts as a social frame of collective discourses (a concept proposed by Clifford Geertz in the 1970s). Thus opera seria, according to various researchers, can be analysed as a space for collective identities and images of a society.

As such, opera seria had been reflected upon long before it became the topic of musicological analysis. Already in the last quarter of the 18th century, opera seria had been depicted as a frame for social mobility, for political hierarchy, including changes in the strict order of feudal court society. In his famous novel *Dangerous Liaisons*, published in 1782, the French officer and writer Pierre Choderlos de Laclos, suggested that the opera as a house and as a performance serves as the communication space for the cultural and economic elite, the nobility of the ancient French regime – the young girl, Cecile, who recently left the convent,

describes her private conversation with a friend of the family during the performance.

Theoreticians of the 18th century, both French and Italian, including count Francesco Algarotti, Denis Diderot, Jean-Jacques Rousseau and Ranieri de' Calzabigi, had reflected on the need to reform Italian opera in terms of Enlightenment aesthetic discourses on nature and naturalness in arts and in acting. Verisimilitude in operatic art was linked to the broader discourse on nature in various political areas, including natural law, human rights and personal freedom as natural and not established by divine power or royal authority.

One of the examples of the debates on verisimilitude in Italian opera seria is the Pan-European discussion on the nature and image of the castrato opera singer, who was often called by his more appealing name 'il musico'. Martha Feldman, researcher of opera seria in the 18th century, stressed the dual nature of the il musico – his body constitution and his voice were essential elements of the Baroque culture on the stage and in everyday aristocratic life, including the uncertain gender connotation (is he a man or is he a mixture of male body and female or child's voice?). Thus contemporary gender analysis in musicology helps to create an interdisciplinary discourse on the castrato phenomenon within the history of opera seria criticism. The paper presented various scientific versions of the modern analysis of the aristocratic culture under attack by the Enlightenment critics who in fact used the music critics to address political and social issues of the fading feudal society. The castrato as a symbol of opera seria had been proclaimed an unnatural and transgressive body which does not correspond to the ideal of the concept of natural feminine and masculine identities and a body which cannot fit into the new concept of a natural, middle class family, which is made up of a pater familiae, a reproductive body who holds supreme power over the family. As Baroque aesthetics began to fade, giving the way to Classicism in politics and arts, including republican ideas, il musico was doomed to be under attack by the new paradigm of the approaching French revolution. The article suggests the history of castrato can be analysed within political discourse and the magic of the voice can be looked upon as the battlefield of the political ideas of the late 18th century.

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Literatūra un citi avoti

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