



## METADATA

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### Abstract

According to a common view, what is important in art is emotion. Emotion should refer, on the one hand, to the artist and, on the other hand, to the effect of his work on the receivers. In our culture, however, the arts communicate through convention, and emotion becomes part of the structure. Emotion is constructed in literature and other arts with words and/or embodied modes of expression—that is, within artistic languages. These invite responses from a reader, a spectator, or a listener, although artistic creation and its reception vary considerably between art forms. A written text that engages a reader's subjective feeling and imagination is quite different to that of a music event bringing together a large listening audience, or a dancing one. So, an artwork

itself can 'embody' emotion. The aim of this study is to present ways of articulation of emotional power of art music, painting, and opera in our culture by means of theories and examples. The first chapter presents and analyses ways through which we perceive the arts, especially music, to communicate with emotion. The second chapter aims to present aesthetic theories and works which favored the emotional power of music and painting (movements of baroque, romanticism, and expressionism). The aim of the third chapter is to offer cultural readings in relation to the two opposing poles of emotions as they appear in opera, namely, the emotions of love, especially in the era of them reaching a climax (romantic era), and those in relation to human conflict (war).

