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Pragmatics of musical instruments as a sound image of cultural symbols

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Abstract

The pragmatics of musical instruments in the language of culture and art can be considered as a system that has several levels that are described in this paper. The first level is imitative. The invention of musical instruments, as already mentioned, is largely associated with an attempt to overcome the natural limitations of the human body. Creation of various musical instruments, such as imitation of the sound of animals, birds, female and male voices, etc. Therefore, in the musical score, composers used the timbre of one or another instrument as a sign-sign of a phenomenon, i.e. a bird, a stream, etc. The second level is interpretation. The musical instrument in the context of the artistic text of the work acquires an additional interpretation, connotation, as a sign-symbol, as a sign-sign included in the cultural field of meanings, having not only artistic and aesthetic, but also socially determined, axiological meaning. The third level is a cultural one. A musical instrument, its timbre can be interpreted as a certain phenomenon, a lexeme of the language of the culture of an era, or one of its directions, which determines its originality and uniqueness in the context of the development of culture as a whole.

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Keywords

Musical instrument, lexeme, sound image, symbol of culture, culture.

Introduction

Each era has its own system of pragmatic attributions of the language of artistic culture, which determine its uniqueness and, at the same time, its connection with previous cultures. Along with verbal and non-verbal signs, there are means for the materialization of spiritual narratives, which acquire a "sign-communicative function" [Kagan, 1996, 269], and moreover, it begins to be interpreted as a certain pragmatic code in the text of a work of art, or in the context of diverse cultural readings [Mel'nikova, 2009, 2011]. Among such means that have developed into a system that determines a certain expressiveness, artistic imagery of the language of musical culture and art, include musical instruments. As scientists note in studies related to the languages of culture and art: "culture needs a variety of languages precisely because its information content is multilaterally rich ... and needs adequate means of implementation" [Kagan, 1996, 270].

In domestic science, scientists – art historians, cultural scientists, musicologists – devoted a sufficient number of works to the problem of both pragmatics and the semantics of the musical language and art in general: Aranovsky M.G., Asafiev B.V., Denisov A.V., Kagan M.S., Mazel L.A., Makhlina S.T., Medushevsky V.V., Nazaikinsky E.V., Kholopova V.N., Tsuker A.M. and others. Particular attention of scientists was focused on the aspects of the significance of the elements of the musical language as a means of communication between the composer-performer-listener. However, the issue of pragmatics of musical instruments in the context of the language of culture and art has not been given sufficient systematic scientific attention.

Main part

Let's consider various aspects of this issue. Significant is the imitative context of using the timbre of a musical instrument, "which comes to the fore as one of the most important expressive ... means" [Litvinova, 2011, 5]. For example, the sound of a number of instruments imitates the singing of birds (for example, flute, flute, etc.), the voices of animals, female and male. The interpretation of high female voices often acquired the features of a sign-sign of a cheerful bird's hubbub (K. Zhaneken "Birdsong"). A well-known work by the Soviet composer S. Prokofiev for children is the symphonic fairy tale "Peter and the Wolf" a vivid example of the use of musical instrument timbres as signs -signs of birds, cats, ducks [Lesovichenko, 2012], etc.

Over time, musical instruments acquire a pragmatic meaning in the history of culture and can be embedded in the text of a work of art as a lexeme, an element in combination with which others acquire a new meaning, "messages designed for interpretation" [Kagan, 1996, 279]. This type of interpretation of the image of a musical instrument, "dialogical", "suggesting refinement ... enrichment" (M.S. Kagan) is very typical for painting, for example, by Dutch artists of the 17th century.

For Dutch painting of the 17th century, the theme of music becomes very significant, presented in

a variety of scenes from lyrical to comic, from portraits to everyday scenes. One of the first music historians of the Enlightenment I. Forkel even “spoke about the identity of music and painting” [Kagan, 2018, 8-9]. Artists such as Gerard Terborch, Gabriel Metsu, Kaspar Netscher, Pieter de Hooch took music seriously, and therefore they did not allow jokes, interpretations that went beyond the depicted in the paintings. The younger generation of Dutch painters, such as Jan Vermeer, Jan Steen, Frans Hals, on the contrary, sought to depict cheerful episodes of life, sometimes of a very frivolous nature, in picturesque musical scenes. Along with the various attributes of music as a form of art and part of everyday culture, the instruments, of course, had a semiotic (in this case, pragmatic) interpretation, “a symbolic and didactic interpretation, in which the depicted instruments served as transformers of the plot subtext, were elements of emblematic teaching, moralizing” [Dmitrieva, 2017]. The artists depicted the lute quite a lot. The image, most often of a lady with a lute, has become a frequent plot of Dutch painters, for example, by Jan Vermeer. Among his paintings are "At the matchmaker", "A glass of wine" and others. A lute is a sign-symbol of love yearning, a lute with a broken string is a sign-symbol of vanity, the frailty of being. Flute also became a sign-symbol of an erotic plan. If the picture simultaneously depicted lutes, violins and wind instruments, then this was interpreted as the personification of intemperance and idleness. In a number of paintings by prominent Dutch artists, the image of several musicians playing instruments, such as lute, viole da gamba, or harpsichord, virginale could be regarded as a sign-symbol of love consent, or in the absence of some participants behind the instruments – a sign-symbol of separation, or vice versa “invitations to a duet”, “expectations”. The interpretation of the image of a musical instrument is no less significant than the interpretation of its timbre, which acts as a sign-sign, for example, of love longing, etc. It is known that the saxophone has become a sign-symbol of jazz, “everyone who wrote about jazz constantly mentioned the “excited” or “sobbing” saxophone” [Collier, 1984, 173]. Its image is an iconic sign of this musical direction, however, its sound has a double interpretation: the sound image of jazz, that is, the sign-symbol and the sign-sign of love yearning in music [Kozlov, 2001, 21], which only confirms the statement of the philosopher and researcher of the language of culture S.T. Makhlina: “The ambiguity of each of the expressive means of art has a dual nature” [Makhlina, 1995, 8].

If in painting the image of musical instruments often becomes a sign-symbol, then in understanding the language of the culture of the era, the timbre of an instrument, for example, the lute as one of the most popular musical instruments of the Renaissance, actually becomes a sign-sign of culture, acquires a cultural context.

The pragmatics of appearance and internal content – the timbre of musical instruments can be considered as a certain phenomenon, a lexeme of the language of culture. The appearance of an image or sound as a lexeme in the text of a work of art becomes a sign of an entire era, or a trend in culture. “And a person who perceives a literary text ... takes on those values that lie outside the boundaries of the artistic text proper” [Allakhverdov, 2001, 95]. For example, the depiction of musicians playing harps on the frescoes of the Egyptian pyramids [Berlev, 1972, 115] informs us that there were stringed plucked instruments in this culture. A significant number of their images allows us to conclude that they were significant for this culture and had both sacred and secular uses. Thus, numerous images of harps became an occasion to hear the Egyptian musical culture in the originality of the sound of the harp, which was the reason, for example, that in the scene of the priests in the opera "Aida" the Italian composer G. Verdi instructs exactly 2 harps to accompany the choir of priests [Solovtsova, 10981, 290-291]. In this case, the timbre and the use of these instruments in the musical text transforms them into a sign of the Egyptian musical culture.

The sphere of European musical culture is characterized, for example, by the violin and, in general,

a group of bowed strings, piano, organ, harpsichord. The timbre, which becomes a sign-sign, including culture, art of a certain era. For example, the sound of the piano – XIX century, harpsichord and organ – XVII-XVIII centuries. If we consider the 20th century from this point of view, then the sound image of the culture of this era is associated with electronic musical instruments that are significant for it [Kostyuk, Muzalevskaya, Yastremskii, 2021, 79-80] – an electric guitar and a synthesizer, which, along with the above connotations, are, especially an electric guitar, a sign-symbol of rock music [Kozlov, 2001, 21-22], that is, a direction of mass musical culture.

Conclusion

Thus, the pragmatics of musical instruments in the language of culture and art can be considered as a system that has several levels:

The first level, imitative. The invention of musical instruments, as already mentioned, is largely associated with an attempt to overcome the natural limitations of the human body. Creation of various musical instruments – imitation of the sound of animals, birds, female and male voices, etc. Therefore, in the musical score, composers used the timbre of one or another instrument as a sign-sign of a phenomenon – a bird, a stream, etc.;

The second level is interpretation. The musical instrument in the context of the artistic text of the work acquires an additional interpretation, connotation, as a sign-symbol, as a sign-sign included in the cultural field of meanings, having not only artistic and aesthetic, but also socially determined, axiological meaning.

The third level, cultural. A musical instrument, its timbre can be interpreted as a certain phenomenon, a lexeme of the language of the culture of an era, or one of its directions, which determines its originality and uniqueness in the context of the development of culture as a whole.

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Прагматика музыкальных инструментов как звукообраза символов культуры

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Аннотация

Прагматика музыкальных инструментов в языке культуры и искусства может рассматриваться как система, имеющая несколько уровней. Первый уровень, подражательный. Изобретение музыкальных инструментов во многом связано с попыткой преодолеть естественные ограничения человеческого организма. Создание различных музыкальных инструментов – имитация звука животных, птиц, женских и мужских голосов и так далее. Поэтому в партитуре композиторы использовали тембр того или иного инструмента как знак-признак явления – птицы, ручей и др. Второй уровень – интерпретация. Музыкальный инструмент в контексте художественного текста произведения приобретает дополнительную интерпретацию, коннотацию, как знак-символ, как знак-знак, входящий в культурное поле смыслов, имеющий не только художественно-эстетическое, но и социально детерминированное значение, а также аксиологический смысл. Третий уровень, культурный. Музыкальный инструмент, его тембр можно интерпретировать как определенное явление, лексему языка культуры эпохи или одного из ее направлений, что определяет его своеобразие и неповторимость в контексте развития культуры в целом.

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Ключевые слова

Музыкальный инструмент, лексема, звукообраз, символ культуры, культура.

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