

MUSICAL PHRASEOLOGY AND LINGUISTIC IDENTITY (AS EXEMPLIFIED BY THE DISCOURSE OF A.N. SKRYABIN AND CLAUD DEBUSSY)

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ABSTRACT

The article is dedicated to the description of the ways of modeling the linguistic identity on the basis of studying the musical phraseology and its role in the musical view of the world. On the basis of the level-approach the elements of the linguistic identity of the Russian composer A. N. Skryabin and the French musician C. Debussy are considered. By investigation of the lingvocultural character types of the professions of art the integrative approach seems to be the most promising one. This approach includes the study of the cultural aspect of their speech behavior in combination with the linguistic approach including description of the communications behavior of bearers of either elite or mass linguistic culture, characteristics of people from the perspective of their communicative competence, analysis of the creative and standard linguistic consciousness.

Key words: linguistic identity, phraseology, linguistic world image, linguistic culture, ideology, psycho-emotiveness, subject-matter, ethnicity

1. INTRODUCTION

Within the last decades the fundamental transformations take place in Russia in all areas of the social and individual activities. The new statehood demands raising a human being of a new kind, creation of the optimal conditions for comprehensive formation and development of a creative professional personality.

The linguistic manifestations of a personality as fundamentals of the individual identity repeatedly became the subjects of study by the liberal arts and linguistic sciences [1; 2]. Along with that, due to the complexity and ambiguity of the "linguistic identity" phenomena itself still there is no comprehensive research of a musician's linguistic identity, in particular, that of the key personalities of the music world A. N. Skryabin and C. Debussy.

2. PROCEDURE

In order to distinguish the typological representatives of verbalization of the typological features of the linguistic identities of A. N. Skryabin and C. Debussy we have used the analysis pattern including the seme-connotative manifestation of the linguistic units. The present classification reflects the following stages of a statement interpretation:

1. distinguishing the core (integral) seme.
2. reconstruction of the connotative background of the statement [3; 4].
3. identification projection.

3. MAIN PART

The study of the linguistic identity of the artists reflecting the key features of the collective national identity is not complete without regard to the psychological features since the typological type and human character to a large extent determine its cultural preferences which is also embodied in its linguistic consciousness [5].

The terminological view of the world including the musical one is an integral part of the linguistic world image of any lingvo-cultural community. According to S. G. Ter-Minasova, the world around a person is represented in the three forms: *actual (real)* image of the world, *cultural* (or conceptual) image of the world, *linguistic image of the world*, and the linguistic world image in its turn reflects the reality by means of the cultural world image [6].

The present-day approaches to the study of established collocations distinguish by diversity and wealth of techniques for observation and experimenting. One of the recent terms introduced to the science is the term “*phraseme*” which is defined as “fixed combination of words with an integral and figurative meaning that is not directly derived from the total of meanings of its lexical components” [7, 15].

The contemporary cognitive sciences (psycholinguistics, neurophysiology, etc.) to which also the cognitive linguistics belongs investigate the phraseological ways of thinking in order to determine the specific nature of the cognitive mechanisms. In this regard the lingvo-pragmatical approach to the study of correlation between music and language may be considered as a promising one from the perspective of lingvo-semiotics and role of the musician’s linguistic identity in formation of the metaphoric image of the world [8; 9; 10]. The representatives of the cognitive paradigm and interpretative analysis also consider it necessary to take into account the interrelation of the linguistic and music structures for the linguistic identity modeling [11; 12; 13].

The musical image of the world is a lingvo-cultural universal; however, the methods of its actualization in different languages usually don’t match. Thus, the phenomena under consideration may be assigned the following definition: *a historically established and dynamically developing within the frameworks of a particular linguistic culture concepts of music reflected in the structures of the national language and phraseology.*

The musical image of the world reflecting the musical area is structured with regard to the specifics of the following phraseological units (PU) of the national language: *ideological, psycho-emotive, topical, ethnic-cultural.* On the basis of these components one may simulate the linguistic image of a musician, actually, his linguistic identity. Let’s imagine each of the levels of functioning of the linguistic identity under consideration.

Ideological.

The given level refers to the system of ideas, concepts, opinions characterizing the views of the reality in regard to which a musician positions himself. For example, of the favorite expressions of A. N. Skryabin “*a new sensation*” by means of which he emphasizes and seems to call for searching imaging of a new kind, for technological innovations, prescience of the new historical ways of the humankind development concerning perception of the music art both from the individual and collective perspective (dissonant structures, chromatic keys, new harmony functions [14]. The phraseology of C. Debussy mostly reflects his esthetic values as the most prominent and consistent representative of impressionism in the music: “*There is no point to fight against the everyday routine – it is too terrible and at the same time amazing in its own way. Situations when the characters try to secure their secret or their triviality from it will always be false. Just note how far the beauty of the Ibsen’s theatre is the exclusion «...» «humble lambs», «dead waters», «overlapped scrolls of the mad sea»* [15, 140].

Psycho-emotive.

This level reflects the personal parameters of the musicians’ communications behavior from the perspective of the emotional parameters of phraseology used. Thus, at A. N. Skryabin we find the following emotive expressions: «*Satan is the yeasts of the Universe*», «*I am all desire, all burst but desire is not torturous to me – it is my element, my happiness, it lives inside of me along with the confidence in the success*» [16]. The phrasemics of C. Debussy also has a fair amount of the emotive expressions: «*...Whatever it takes, we shall save the magic contained in the music. The music may contain it in itself to a greater extent than any other kind of art. As the god Pan joined the seven pipes of syrinx at first he imitated only the melancholically plangent note of a toad complaining under the moon rays. Later he competed with the bird-singing. Probably, since then the birds had enriched their repertory...*» [ibid.].

Topical.

The given level demonstrates the prevailing topic groups of the PU in the musicians’ speech manifestations. It should be noted that the subject of the Skryabin’s speech is often dedicated to the study of symbols, literature correlations of the pieces of music, the idea of absolute freedom, even if it is not always possible to speak of the wealth of PU: «*If the world is my creation then the issue of learning the world comes to the issue of learning the free creating – how do I create or before this – what does it mean what I create? What is the process of creating by me?* » [17, 67]. In the discourse of C. Debussy the topic elements reflecting the impressionistic motives prevail: «*One should seek for discipline in freedom and not in the rules of the obsolete philosophy suitable for weaklings. It makes*

no point to listen to anyone's advice except for the hints of the wind flying by and telling us the story of the world» [15].

Ethnic-cultural.

Each outstanding musician is one of the most prominent representatives of the linguistic community he belongs to. The ethnic-cultural features of phraseology of the musical image of the world are determined by the frequency of use of the idiomatic fund of the national language, statements about the national values, day-to-day realities, stereotypes, etc.: A. N. Skryabin: «*My personality is reflected in millions of the other personalities as the sun in the splashes of water... They need to be united, these splashes, a personality needs to be put together – this is the mission of the Art. This will give birth to a united conciliar identity» [18]. C. Debussy: «The French spirit always stays clear and epic»; «*I want to work not so much for myself but rather to provide an evidence, even the slightest one: If there had been thirty million of boches – the French idea could not have been destroyed, even if one had tried to deaden it before destroying it*»; «French musician Claud Debussy» [19].*

It is known that the phraseological image of the world appears as the whole of knowledge of the world, first of all, at the level of commonplace consciousness that is why it represents the “naïve image of the world”. At the same time it is characterized by: *universality, anthropocentrism, expressivity [20; 21].*

4. SUMMARY

Therefore, the musical phraseological image of the world is a complex multi-level unity the analysis of which allows distinguishing the worldview system of not only a personality but that of the linguistic culture as well. The linguistic identity of the musical leaders may feature the relevant number of the phraseological manifestations for revealing the characterological features of an individual, the methods of realization of which are implemented in the musical discourse as a communicative phenomenon.

5. CONCLUSIONS

The term “linguistic identity” represents the national identity to its fullest extent and includes the psychological, social, ethic and other components reflected in the national language, discourse and communications behavior of the representatives of the lingvo-cultural community.

The phraseological units being the linguistic universals fulfill various functions: expressive-emotional, logical, pragmatic. The modern research paradigm the subject of which is the PU distinguishes by the pluri-disciplinarity of approaches among which the discourse-cognitive and phraseographic ones are distinguished. The musical phrasemics is not an exclusion therefrom and features the relevant set of properties for the study of specific mature of the phraseological thinking of a professional (musical) linguistic identity.

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