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The Problem of Linguistic Analysis of Musical Metaphors at Lessons of Russian as a Foreign Language

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Abstract

The main object of practical training in Russian as a foreign language at an advanced stage is to teach students to apply theoretical knowledge in practice, for a more complete understanding of various texts. Along with this, an important problem is the process of interpreting and systematizing of metaphors. In article within an anthropocentric paradigm, the mental bases of human activity are considered. In particular, features of perception and interpretation of musical sounding of professional musicians in the critiques devoted to the description of music in operas. The purpose of research to explore the specificity of the sign marking musical images by music critics, and attempt to classify and describe them. The theory of a conceptual metaphor and metaphorical modeling acts as a methodology. The carried-out analysis allowed revealing three main models: Music – the world of artifacts (subjects), Music is the world of the person, Music is the world of the nature. The main objectives of authors of these articles to convey the meaning of operas, to make "an intersemiotics translation", i.e., to describe feelings from perception of music, by resources of a natural language.

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1. Introduction

This article proposes a methodology of analysis of texts devoted to the description of metaphorical modeling of musical sound by the material of critical articles on the lessons of Russian as a foreign language. Music is an integral part of the culture of any people, it is a language understood in all corners of the globe. Music has a specific sound imagery: is an intangible object that cannot be touched or seen but can be taken on an emotional and sensual level.

2. Methodology

Students should start the linguistic analysis with a theoretical justification of the selected methodology, basic concepts. Modern linguistics aims to study language reflect of the different types of sensory perception, representing the deepest layers of mentality. Current research in the field of cognitive science (Velichkovskij, 1982; Rjabceva, 2005; Solso, 2002) show that human cognition has a complex structure, in particular, it is noted that knowledge (experience) of the obtained perceptual, when the perception of reality, differ greatly from the knowledge gained discourse through language and cultural matrix (Rjabceva, 2005). In linguistics, there is a problem of studying of specificity of the symbolic marking of different types of knowledge in a language system. While studying the ways of signification perceptual knowledge of the language, it is necessary to take into account the following issues. On the one hand, the perception is primary for the person in relation to the analytical processes, including processes of semiosis, and therefore should determine the choice of the sign in communication. However, on the other – have already been implemented semiotic consolidation of perceptual knowledge in language structures affects cognitive organization of perception, as is included in the semiotic system not only language, but also culture. Lotman writes that language, in its real functioning "is poured in more general system of culture, makes with it difficult whole" (Lotman, 2000). Culture creates specific area, which, being simultaneously some knowledge, semantic, semiotic education, at the same time, is the environment of human existence, the space of semiotic activity. "Discourse" becomes relevant notion in view of the diversity and complexity of such activities, it is understood as a socio-cultural interaction, and marked semiotic (Rezanova, 2011). The language system in its composition reflects both types of knowledge: being tied to a physical reality by linguistic and cultural sign, a marker of perceptual knowledge is included in the general dynamic discursive processes of semiosis and transformed for the expression of intentional situational meanings. Linguistic marking of a particular discursive area in the set of all meanings, arising from it, is referred to as "discursive picture of the world" or "dynamic movable system of meanings that is generated in a coordinated communicative actions senders and recipients in accordance with the system of their values and interests and are included in social practices" (Lotman, 2000).

It is accepted to allocate three significant types of perception, which are most consistently marked verbally: visual, auditory and kinesthetic. In this paper, we refer to methods of language conceptualization of ancient semiotic activity, based on auditory perception, and musical art due to a number of reasons: 1) the sound is a phenomenon closely related with human existence in the world, as correlated with the dynamics of the world; 2) basic communication system is a natural language, by which the consciousness of man awakens, and then implements in the form of speech; 3) almost in all cultures sound art – music precedes the visual art, and the art field, as a rule, is evenly divided between the arts, representing correlated with the most important types of perception. The sound reality is actively marked in language, and sound to pos – soundscape, usually well differentiated. Linguistic and, in particular, the lexical marking of the sound actually is studied adequately. Research of vocabulary with sound semantics has been repeatedly made in domestic linguistics towards a systemic-structural (Sheljakin, 1962; Tihonov, 1967; Vasil'ev, 1981; Karunc, 1982, Paducheva, 2004.); typological (Rahilina, 2010); psycholinguistic (Voronin, 1983; Ruzin, 1993; Shljahova, 1991, 2009; Verzhinina, 2013); and cognitive (Mishankina, 2002, 2003, 2005) approaches. The linguistic reflection of the musical sound – is a more complex phenomenon than pure auditory perception, since music is a piece of semiosphere, and natural language. Lotman noted that the translation of the meanings of semiotic systems, which differ on the basis of discrete/continuous, such as the linguistic and musical system, there is the problem of correlation of plans for the maintenance of such systems, and their translation is impossible (Lotman, 2000). However, this issue is far from settled and actively discussed (Brazgovskaja, 2014). Note, however, that natural language, being, of course, a discrete system, but as a primary modeling system has a mechanism to overcome the discreteness level of the semantic continuum of signs, such as, in particular, can be attributed to the metaphorical tools. Researching of these mechanisms is possible in the framework of a cognitive

approach (Kamysheva, 2008). In this case, the metaphor is understood as a conceptual mechanism underlying mental model, based on analogy, and allow you to comprehend some of the conceptual areas based on the knowledge of others. Because conceptual metaphor belongs to the cognitive sphere, its implementation in the language is designated as a metaphorical model that combines a system of speech representant – language (embodied in the language system) or text metaphors. Thus, conceptual metaphor receives expression in language, discourse, text in the form of a coherent system of metaphorical expressions. Researches of metaphoric representation of musical sound (Kamysheva, 2014; Lakoff & Dzhonson, 2004; Zheleznyakova, 2014) show that it is a metaphor allows you to transfer music meanings. We believe that the study of linguistic recorded in dictionaries of the metaphorical meanings of lexical units allows to identify common modes of transmission of ideas about musical sound, and the analysis of evaluative, emotive, symbolic meanings that are transmitted to the linguistic metaphor, allows to determine the ratio of native speakers to musical sound in the Russian language picture of the world. When describing their feelings on the perception of music, people often draw to metaphor, because his perceptual experience is closely linked to thinking, and a metaphor is one of the main ways of world modelling.

3. Results and discussion

The next stage is the selection of the sample and its analysis. They should clearly set a goal of research. The purpose of the study is to describe the metaphorical modeling of musical sound by the material of critical articles in which there is a description of music (operas, Beethoven's "Fidelio", Bizet's "Seekers of pearls", Wagner's "Götterdämmerung", Bizet's "Carmen", Borodin's "Prince Igor", Wagner's "Siegfried", Wagner's "das Rheingold", author – Druskin M. S. and operas of Berlioz's "Damnation de Faust", Bellini's "the Capulets and the Montagues", Bellini's "Pirate", Bellini's "Puritani", Bellini's "La Sonnambula", Boito "Mefistofele", Opera of Wagner's "Rienzi", Weber's "Oberon", by A. K. Koenigsberg). Musical sound acts as a target domain of metaphorical conceptualization. According to Small academic dictionary (Evgen'eva, 2005) "Opera is a musical-dramatic work, combining instrumental music with vocal and intended for performance in a theatre". Consequently, opera combines three main parts: the word, dramatic action and music. The music in the Opera is the main carrier of the action, in contrast to the drama theatre, where it has only a service function. The authors of critical articles, describing the music, are the subjects of metalinguistic interpretation. They verbally transmit the sensations of music perception. Thus, they carry "an intersemiotics translation» of the language of the auditory images in verbal language. In this case, you should talk about synesthesia metaphor. As a result of research it was revealed that the majority of textual metaphors of critical essays are presented by adjectives, verbal metaphorical units much less in spite of the fact that music — this dynamic phenomenon, and it is usually transmitted by verbal forms. We believe that the predominance of nominal metaphors suggests that music is treated as a static object. Comparative analysis of texts Druskin and Koenigsberg shows that most of the metaphorical models is common. We consider, it is connected with that Druskin was the research supervisor Koenigsberg, had an impact on vision of the object of the student.

The analysis allowed to identify three main models:

1. "Music is a world of artifacts (objects)".
2. "Music is a world of man".
3. "Music is a world of nature".

The most productive within the discourse of music critics we see the first metaphorical model. We believe this is due to standard of anthropomorphic perception of the world. Music is seen as a material object, having certain characteristics and properties. It has a certain form, which may remain unchanged, with rough edges, with protrusions *угловатая мелодия, рельефная мелодия*, to have a rounded-curved outside surface *выпуклый контраст заложен в дуге*, to be insufficient or poorly trimmed *грубоват озвучит*, to possess artless, sophisticated, simple form *простая мелодия, безыскусная кантилена*, or can be changed *ритм ковки*. This item can have a size, always great: *величавые фразы, weight: легкие рулады певицы и тяжеловесные аккорды*. It can be characterized from the point of view of illumination: *светлая мелодия, просветленная ария, reflectivity: ясная мелодия, блеск оркестра, ослепляет блеском звучания, яркая мелодия, прозрачное оркестровое сопровождение, the structure and the substance from which it is made*: the transfer is based on the properties of the metal: *Вагнер вводит в состав оркестра 18 наковален, чеканный ритм*, plastic: *мелодии впечатляют пластичностью*, air: *воздушное дуэтино*, could have easily flammable structure

зажигательным ритмом, to be firm, dense to the touch *жестко звучащая тема*. The subject can be characterized from the viewpoint of the applied pattern: *узорчатые рулады певицы, орнаментированная мелодия*, ability to move: decelerate *колышущемся вальсовом ритме*, exactly, leisurely, measured *плавная мелодия*, and in one, unchanging rhythm *однообразный ритм*. Also the music is comprehended as an object space can have a greater length than one of the three dimensions – length, width, height *протяженные мелодии, развернутые музыкальные эпизоды, отдаленная песня, ария возвышенная*, have no end *безысходно скорбная тема*, and have front-back plan *на том же фоне звучит диалог, на фоне движения в оркестре*. Music can be seen as an object that is inside any space or person: *задушевная колыбельная, глубокая печаль слышится в ариозо, затаенное звучание*. Music may be realized as a separate subject. The most frequent data transfer is based on a comparison of music with the vessel, wherein the vessel is always full of different feelings and emotions: *мелодия, полная грусти, тревоги, восторженно, искреннего горячего чувства, внутреннего ликования, скрытого драматизма*, physical energy, abilities *полная насмешки грозной силы, жизни света, величия мелодия*. Conceptualization of music can be carried out because of similarity with a sharp of object: *проникновенные фразы, колкая тема*. As well as music, as a subject, it has integrity, but it can be destroyed. Thus, it is possible to speak about the destruction of the subject: *звучание голосов проникнуто, дуэт пронизан, прерывистые фразы оркестра, отрывистые вокальные реплики, изломанная тема*. Second in frequency, the image is an image of the painting, paintings, art object: *мелодия, отмеченная тонкой красотой и изяществом, кантилены редкой красоты, изысканная красота мелодий, кантилена щедро украшенная, глубокой выразительностью отмечен хор, мелодии впечатляют красотой, ария – многогранный портрет, пейзажные образы, симфоническая картина, музыкальная картина*. It should be noted that for this model we could include the images that accompany this kind of creativity. For example, music is seen as a picture frame *сцена обрамлена хором*, like dyes *тонкие оркестровые краски, оркестровая звукопись*, based on ability to commit, imposing shadow, making darker in tone *напев оттеняет*. Another object of reality, the basis for the conceptualization of music is the text: music, as the text consists of phrases *оркестровые фразы, мужественно-суровые фразы*, can have text selection *акцентированная тема, мелодия подчеркивается*, has the theme *музыкальная, звучащая, стонущая, скорбная, напевная, безмятежная тема*, has the form of a document *музыкальная характеристика и песни певучей мелодией*. Also we can distinguish several small groups, which, in turn, are understood as separate objects actually: dance *песня напоминает размашистую заливчатскую пляску*, the building *дуэт, построенный*, the item fresh, preserving their quality *свежесть мелодики*, a subject that has miraculous properties *звучит волшебно, оживляется мелодией*.

Metaphors that relate to the model of "Music is the world of man" are based on the notions of man. In this case, music is considered by critic, as a subject with a certain character traits of the hero, performing this Aria. Critic use as a basis the characteristics of the hero presented in the libretto *эксальтированно-восторженные мелодии, энергичная, волевая и суровая мелодия, беззаботный напев, энергичный, мужественный марш, музыка с бесшабашным, разгульным характером, строгая по характеру музыка, ласковая колыбельная, неумолимый ритм, мелодия меланхоличная, благородная ария*. The same applies to the emotional characteristics of the person: *выразительная, мелодия, безысходно скорбная тема гобоя, печальная кантилена, бодрая, жизнерадостная песня, неистовый аккомпанемент, в ариозо выражена тоска и тревожные предчувствия, ликующие мелодии, жалобно звучит песня, страдания звучат, стонущая тема*. Music can be described as a subject with a certain shape, spatial location, appearance: *музыка отличается возвышенным складом, музыка развивается, мощь оркестра, тяжеловесные, «неуклюжие» аккорды*. As an actor, music has certain human functions: perform various actions by hands: *аккомпанемент передаёт, дуэт выдержан, сдержанная музыка, инструменты подхватывают, увлекательная кантилена*, by legs *оркестровое вступление, медленно, словно с трудом, подымается вверх стонущая тема, хор вторгается, дуэтно следует*. In addition, music can have a permanent or temporary properties *тема лежит, неумолчно звучит, приглушенный аккомпанемент, оркестр молчит, различные инструменты перекликаются*. Music, as a subject of active actions can perform certain social roles, to have a certain status and position in society: music companion *сопровождаемая музыкой, оркестром, арфами*, hero *богатырский музыкальный образ*, soloist *солирующая скрипка*, creator, author *скрипка создает*, artist *музыка обрисовывает, оркестр, аккорды, баллада, ария мелодия рисуют, оркестровое вступление живописует*,

owner, master *музыка приобретает*, beggar *мелодии лишены*, slave *пленительная мелодия*, tormentor *издевательского ариозо*, free being *отрешенные фразы*, being separately from others, with no relatives *одинокое звучит*.

The least productive we see a model "Music is a world of nature". Metaphorical models in this group are based on the perceptions of the natural elements of water, rivers, vibrational, uncontrollable movement of the water surface *бурный аккомпанемент, звучат взволнованно*, or directional movement: *голоса сливаются, широко и свободно льется мелодия*. Moreover, metaphors can be based on the idea of the atmospheric phenomena of thunder *слышен энергичный призыв бога грома, storm*, accompanied by strong winds, often with rain or snow *слышатся отзвуки грозных бурь*. In addition, musical sound is conceptualized as the night *мрачное звучание, хор, музыке присущ сумрачный колорит*.

4. Conclusion

At the finishing stage, students must draw conclusions. Therefore, we see that music is a part of human consciousness and culture. The analysis of linguistic means used by the authors of critical articles, has allowed us to establish that they aim to convey the meaning of the Opera. They act as translators, making "an inter semiotics translation", i.e. they describe musical meanings, and their perceptions of music perception, by natural language resources. Therefore, synesthesia metaphor allows them to appeal to the sensual experience of the person and to view more information about the world, objects and phenomena of the surrounding reality and of man's place in it. Musical skills and performing skills of the performers do not play a major role for the critics, but whole of a musical work, as a holistic text acts as the object of evaluation of music critics. Moreover, types of musical sound are as parts of this text.

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