

## SEMIOTICS OF KYRGYZ MUSIC

## СЕМИОТИКА КЫРГЫЗСКОЙ МУЗЫКИ

**Аннотациясы:** Макалa кыргыз музыкасын семиотикалык өңүттөн изилдейт. Кыргыз музыкасына вербалдуу жана невербалдуу белгилери бар татаал лингвистикалык жана семиотикалык системасы мүнөздүү. Вербалдуу белги аллитерация, ассонанс, метафора, анафора, синтаксистик параллелдүү конструкция сыяктуу стилистикалык каражаттардан турат. Невербалдуу белги паралингвистикалык, символикалык жана просодикалык сигналдардан турат.

Кыргыз ырлары жакынкы жана алыскы ыкма менен сунушталат. Дискурстун негизги катышуучулары болуп, угуучу, аткаруучу жана обончу эсептелет. Кыргыз ырларынын максаты- угуучуга обончунун негизги оюн жеткирүү, дискурстун лингвистикалык-семиотикалык каражаттарын тандоо. Обончунун ойлору биринчиден угуучунун социалдык абалына жана баалуулук ориентациясына багытталган. Кыргыз ырлары улуттук жана салттык баалуулуктарды конкреттүү образдар аркылуу, жашоосу жана дүйнө таанымы аркылуу чагылдырылат.

**Негизги сөздөр:** семиотика, катышуучулар, музыкалдуу, суйуу, каада- салттын баалуулугу, жашоо ыңгайы, дүйнөнү оздоштуруу.

**Аннотация:** Статья посвящена анализу кыргызской музыки с семиотической точки зрения. Кыргызские песни характеризуются сложной лингво-семиотической системой, которая включает в себя вербальные (стилистические приемы, такие как аллитерация, рифма, метафора, анафора, синтаксические параллельные конструкции и т.д.) и невербальные знаки (паралингвистические, символические и звуковые сигналы).

Кыргызскую песню можно представить двумя способами: в прямом и дистантном способом. Основными участниками песенного дискурса являются слушатель, исполнитель и автор песни. Целью кыргызских песен является оказание влияния на слушателя, передача слушателю намерений автора, которое требует выбора лингво-семиотических средств дискурса. Намерения автора, в свою очередь, направлены на создание социальных позиций и ценностных ориентаций слушателя. Кыргызские песни отражают национальные и традиционные ценности через конкретные образы, образ жизни и самобытности мировосприятия.

**Ключевые слова:** семиотика, устные и невербальные признаки, участники, музыкальный, любовь, национальные и традиционные ценности, конкретные образы, образ жизни, восприятие мира.

**Abstract:** The paper analyses the Kyrgyz music from the semiotic perspective. Kyrgyz songs are characterized by their complex linguistic and semiotic system which includes verbal and non-verbal signs. Verbal signs include various stylistic devices such as alliteration, assonance, metaphor, anaphors, syntactic parallel constructions, etc. Non-verbal signs include paralinguistic, symbolic and prosodic signals.

A Kyrgyz song can be presented in two ways: face-to-face and distant ways. The major participants of song discourse are listener, performer and author of the song. The aim of Kyrgyz song is to make an influence on the listener, to transfer the author's intention to the listener which demands the choice of linguistic and semiotic means of discourse. The author's intentions, in its turn, are aimed at establishing social positions and valued orientation of the listener. Kyrgyz songs reflect national and traditional values through specific images, lifestyle and originality of the world perception

**Key words:** semiotics, verbal and non-verbal signs, participants, musical love, national and traditional values, specific images, lifestyle, world perception.

Musical semiotics is quickly establishing itself in the 21st century as an independent discipline, along with historical musicology. The growing

importance of this field of investigation concerning itself both with theory and analysis can be explained in the light of different developments. The changing

of our musical understanding plays an important role. Since music became a product of technical reproduction, pieces of different historical periods are more readily accessible to us as listeners, and the musical experience of the past is continuously being recreated by new interpretations, which update the “meaning” of individual works and musical styles.

I can't but mention the Finnish musicologist, Eero Tarasti (Tarasti 2002: v), whose contribution to musical semiotics is vivid and great. He was the first to give the definition of musical semiotics in the preface to the book *Signs of Music: A Guide to Musical Semiotics*. The book contains a commented history of musical semiotics, an overview of new topics and areas of semiotic research being carried out by Tarasti himself and other authors, as well as some practical applications. By reading this book, one follows the process of emergence, development and diversification of a new discourse about music as a sign and as a communicative practice. The book consists of three parts. In the three chapters of the first part – “Music as a Sign” – Tarasti presents the foundations and perspectives of musical semiotics. It begins with two important references, the linguistics of the Swiss Ferdinand de Saussure (1857-1913) and the philosophy of the American Charles S. Peirce (1839-1914). Saussure developed a theory of language as a sign system whereby signs are to be understood as the relationship between signifier (sound) and signified (sense). In the phenomenology of Peirce, the sign is designated as a *representamen* which stands in relation to both an *object* and an *interpretant*. According to Peirce, signs can represent everything that we perceive and imagine. Linguistics and structuralism shaped by the linguistics and semiotics of Peirce dominated the first steps of the research on music and signs in Europe and North America, which are commented upon in the first chapter. Lithuanian linguist A. J. Greimas (1917-1992) at the beginning strongly influenced Tarasti's musical semiotics. An interesting part of this chapter concerns the question of the understanding / misunderstanding of musical signs. Tarasti postulates fourteen theses about processes of musical understanding in order to clarify the manifest relation between music and sign. In the second chapter, Tarasti analyzes the development of music from the Renaissance to contemporary music from a semiotic perspective. The music of the Classical and Romantic eras receives special attention here, as is also the case in Tarasti's *Theory of Musical*

*Semiotics*. Most examples come from the music of Beethoven, Wagner, Chopin, Mahler, Scriabin, Schumann, Berlioz, and other Romantic composers – and of course, also from the works of Sibelius, the most well-known Finnish composer. Tarasti also shows how semiotic approaches are to be found in the thinking of traditional music scholars like the Austrian Heinrich Schenker (1868-1935), the Swiss Ernst Kurth (1886-1946), the German Hugo Riemann (1849-1919) and the Russian Boris V. Asafiev (1884-1948). He outlines the connections between historical musicology and semiotics and shows clearly how and why the question of musical meaning became so important. Finally, the chapter presents an historical overview of the current tendencies and issues of musical semiotics in the world, including references to authors and recent publications. After presenting the main lines and perspectives of the research field musical semiotics in the first part of *Signs of Music*, Eero Tarasti elaborates on some topics of his own semiotic thinking in the second and third parts. In the second part, he raises and analyses some aesthetic questions from a semiotic point of view. The semiotic investigations move through a subtle network of conceptions and references to classic authors of musicology, philosophers or artists. Tarasti is convincing not only through the connections he makes between different approaches and scientific domains, but also through the commented examples from the music of Beethoven, Sibelius, Chopin, Strauss, Wagner, Mozart, Webern, Stravinsky, etc. But musical semiotics does not deal exclusively with aesthetic subjects and analysis of works from the past. The third part of the book treats aspects of musical and social practice. An entire chapter is dedicated to the voice, dealing with subjects including the meaning of the individual voice as a sign of existence, the function of orality in music, singing as social and national identity, and the voice in relationship to genre and education.

As it was mentioned semiotics of music in general, and semiotics of Kyrgyz music in particular, is very topical today. Kyrgyz songs are characterized by their complicated linguo-semiotic system that includes verbal and non-verbal signs.

Verbal signs include various stylistic devices such as alliteration, assonance, metaphor, anaphors, syntactic parallel constructions, etc.

Non-verbal signs include paralinguistic, symbolic, toponymy, color and audio signs, etc. Paralinguistic signs include mimes, gestures. They

can be divided into phatic, appealing, signs for attracting audience's attention, greeting, warm-up setting, thanking, hit-set, roll-call/ singing along, saying goodbye, etc. Toponymic signals include names of clubs, stadiums or any other places where concerts take place: Philharmony named after Satylganov, Sports Palace named after Kojomkul, Ala Too Club, etc. Color signals include various floodlight projectors, footlights, different colors that also some semiotic meaning depending on the songs. As for symbolic signs, they may include national clothes, dress-up, threads, togs, trags, rags, thugs. If it is a popular modern song representing teenagers' lifestyle, then there may be jeans jacket, jeans, T-shirt, sneakers, leather bicker jacket, waistcoat, pants, mittens, loose long hair or tail.

Kyrgyz song can be presented in two ways: face-to-face and distant ways. The major participants of song discourse are listener, performer and author of the song. The aim of Kyrgyz songs is to make an influence on the listener, to transfer the author's intention to the listener which demands choosing linguo-semiotic means of discourse. Author's intentions, in its turn, are aimed at establishing social positions and valued orientation of the listener. Kyrgyz songs reflect national and traditional values through specific images, lifestyle and originality of world perception.

Below there is a Kyrgyz national song and it's semiotic analysis. I will not provide non-verbal signals of the song that are constituents of linguo-semiotic system. The focus will be made on verbal signs in the song.

**Алтынчы куну кечинде Composer: R.Abddykadirov.**

*Ал мезгил менин эсимде,  
Али да сонун сезимге.  
Ар дайым күтүп барчумун,  
Алтынчы куну кечинде.  
Сүйүү оту жанса көзүндө,  
Сүйүнүч түрчү өзүмдө.  
Сабактан бошоп сырдаштык,  
Алтынчы куну кечинде.  
Чырдашпай келип чечимге,  
Чыгарбай сырды эч кимге.  
Аттестат алдын сөз бердин,  
Анда да Алтынчы куну кечинде.*

*Эртелеп барсам бешимде,  
Экзамен бүткөн мезгилде.  
Ашыкпа дедин, той болот,  
Анда да Алтынчы куну кечинде.*

This is an old Kyrgyz song. It is a nostalgic song about school years. The boy fell in love with the classmate and he was recalling every detail in their school years starting from their junior classes till the years of their leaving school and up to their marriage life. When they were schoolchildren they used to meet each other on Saturday evenings. This was really pure, innocent, virgin love. Unforgettable days that was very dear for both of them!

In order to show that atmosphere, their feelings, pure love, the author of the song used a number of stylistic devices.

The repetition of the phrase *Алтынчы куну кечинде (on Saturday evening)* shows how both of them looked forwarding to this day, and how this event was important for them. The song is rich in alliteration "м", "к", "ч", "д", "т", assonance "ө", "ү", "е", etc. that have some semiotic meaning. The author of the song used a number of metaphors to show his feelings, his love: *Сүйүү оту жанса көзүндө, etc.* By using the phrase *Аттестат алдын сөз бердин, Анда да Алтынчы куну кечинде*, the author wanted to underline that they finally left school and became adult and can be together in terms of getting married. I can't but mention poetic meter and rhyme used in the song. The author used trochee and tail rhyme in the song.

To summarize, I wanted to say that currently Kyrgyz musical semiotics is being studied. And I do believe that it's study will contribute to the study of semiotics in Kyrgyz language in particular, and in Kyrgyz culture, literature, philosophy, etc. on the whole.

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