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REPRESENTATION OF MUSICAL CULTURE IN TEXTS ON SUFI MUSIC: STRUCTURAL AND SEMANTIC ANALYSIS

This study is relevant to search of approaches for conversion of full-text documents into electronic form. Obviously, a full text is a set of informational messages, facts, events and so on. In our view, it requires a certain structuring and defining of potential search characteristics as soon as bibliographic, systematic and subject characteristics give only a general idea of the content of the documents' texts. Let's consider this on the example of music.

We made some attempts to structurally present musical culture of the Western world through texts¹. Let's consider the example of structuring texts on Sufi music as an alternative to western music.

Musical culture of any society is, of course, a complex, hierarchical phenomenon. Partially it represents itself in verbal writings that describe various aspects of music. A variety of aspects includes the structure of the described phenomena, objects, subjects, functions, processes, characteristics, evaluations, time and spatial coordinates, etc.

The issue of studying Sufi music in particular is complicated by several factors. Firstly, music in Sufism is used as part of spiritual practice that was unsufficiently investigated by reason of privacy and secrecy of Sufi orders. Secondly, Sufi music is an integral part of Eastern musical tradition, and the latter significantly differs from the European music, especially in terms of structure of a musical composition and in its performance characteristics (rather often the author acts as a performer, and part of the work is created during

1 Tupchiienko-Kadyrova Л. Г. Співвідношення понять «музична інформація» та «музичний документ» // *Бібліотекознавство. Документознавство. Інформологія.* – 2004. – № 4. – С. 24–25;

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performance- improvisation). Thirdly, existing verbal texts (philosophical, musicological) have been not sufficiently investigated in terms of European musicology theory. Fourth, in the eastern European space it is much more difficult to find records of traditional oriental music, which is also poorly investigated.

In this article we will try to outline some of the approaches for studying verbal works on Sufi music – and namely, we will try to apply a structural approach with definition (predominantly) of semantic relations. Previously, we used structural analysis for information on certain phenomena that were contained in publications (on religion and value structure in psychological model of the world and on hypertexts²) and for handwritten official and personal letters³.

It stands to mention the following. Yu. M. Lotman identified several specific issues of studying music as an art form: it and other forms of arts can be regarded from the standpoint of a common language, and vice versa, we may consider music as a specific form of art with its special language. In addition, for describing such complex systems as art, it deems necessary to use a corresponding complex hierarchical system of information representation which could convey a whole system of author's ideas of the investigated world, the idea and structure of the author's work, or idea and structure of a phenomenon, and its place among other phenomena [1]. Matrix of the system representation (MSR), which is filled with the results of semantic processing of natural texts may serve as such a system [2]. But our method of structuring the document information differs than semantic processing of natural texts. We distinguish structural elements as characteristics for searching the whole document and/or separate fragments of its text (but not structuring every word in ev-

2 Тупчиенко-Кадырова Л.Г. Об одном подходе к пониманию гипертекстовых систем // НТИ. – Сер. 1. – 1998. – № 5. – С. 12–16; Tupchiienko-Kadyrova L.G. Understanding hypertext systems // Scientific and technical information processing. – 1998. - Vol. 25. – № 3. – P. 1–7.

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3 Тупчиенко-Кадырова Л. Г. Структурний аналіз інформаційної складової офіційних листів // Рукописна та книжкова спадщина України : археогр. дослідження унікальних арх. та бібл. фондів. – К., 2010. – Вип. 14. – С. 358–376; Tupchiienko-Kadyrova L.G. A structural analysis of informative constituent of official letters // is the Handwritten and book inheritance of Ukraine : archeography research of unique arcival and library funds. – Kyiv, 2010. – Issu 14. – P. 358–376.

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ery sentence). These fragments may be facts, events, information about people and creative works (including their evaluation and characteristics), and emotional attitude to events and to people and more.

It is known that semiotics examines the properties of signs and sign systems, and these properties are revealed in relationships. We distinguish between typical relationships (TR): pragmatic (relationships of the author or the reader to the described text), semantic (they describe and disclose the contents of text fragments, i.e. relationships of a sign and its conceptual meaning), syntax (they determine the place each fragment in the text, i.e., relations between a sign and a sign, between a sign and a text) [2, p. 30–31].

For verbal works we define the following specific TRs. Pragmatic – "belonging to the author," "lyricist", "in the opinion." They allow collecting into systems of information presentation various opinions and views on the same object or subject by different authors. As is well known, TR "lyricist" is conveyed through a bibliographic description of the source (in the reference list), so in this article, this TR is not specifically defined.

We did not consider syntactic TRs.

Among the semantic TRs the following are known the best: "whole-part", "gender-type", "subject", "definition", "objective", "functions", "means", "elements", "form", "time", "place (territory, geographic region)", "formative elements", and others. In addition, V. Medushevskiy highlighted the following TRs in European music: "who", "for what", "about what", "what and in what way one thinks about the world by means of music"; "who" – that's subject-object relationships, "for what" – content, purpose of creating, performing and listening; "about what" and "what" form the subject, imaginative essence of music, "in what way" - ontological, psychological, physical processes [3].

Next we are going to consider a verbal texts (fragments) and define relevant TRs. At the end text fragments (in most cases this is just one sentence fragment) are marked in parentheses by "TR" and the specific type (s) of relations defined by us. But sometimes after certain sentence clause – short fragments of the text that verbally coincide with TR, in parentheses we only state its presence and verbal designations are not repeated. Sometimes one text fragment has several TRs, which are listed and separated by commas. For convenience purposes we highlight TRs in bold.

The system of Sufi music has several levels of hierarchy; at this musical forms and compositions are positioned at lower levels. In this study, we are going to consider only the three upper levels of MSR.

At the upper level of the system hierarchy Sufi music is regarded as a type or part of larger systems. Without doubt, Sufi music is a part of Sufism. Sufism is a religious philosophy that influenced the spiritual world of the East. By definition of the Hindu philosopher, poet and musician, a representative of Persian-Indian branch of Sufism, Imrat Inayat Khan (**TR subject**), it is a religious philosophy of love, harmony and beauty (**TR definition**). The term "Sufi" means "pure" ("i.e. pure from adversity and contradictions") [4, p. 9] (**TR translation of the term**). The aim of Sufism – "to open a human soul until the beauty of the universe gives it capability to reach perfection, and to become an embodiment of divine harmony in as much as it's possible" [ibid, p. 57], that is, perfection and manifestation of the divine (**TR aim**). Sufism, by his own definition, can be called "spirit of Islam" (**TR component of Islam, TR definition**), "pure essence of all religions and philosophies" (**TR part – whole, TR definition**) [ibid, p. 58].

Sufi music is also included into such systems as: art, music, oriental music, and others. In general the subject of high art is the transformation of the soul, its "climb" to the heights of world understanding [3, p. 23] (**TR subject**). Sufis regarded music as the highest of arts [4] (**TR definition, TR evaluation**).

Sufis used music in a particular ceremony, as part of a ritual (**TR whole – part**). It is known that all Sufis are united by the common goal – the mystical cognition of God, union with Truth (**TR objective**); it is achieved by going through a number of stages (maquams) and states of mind (Hal) (**TR means of achievement**); it is usually achieved by halvat (long secluded meditation practice) and sama – "blissful hearing, a kind collective meditation", that is cult with music usage [5] (**TR ways of goal achievement**). Sufi path (Tarikh) gives the ability to govern feelings and guide them for the aim of reaching the Truth (**TR output**). As a result of it a Sufi gets constantly renewable religious experience [6] (**TR output**). Sama' consists of zykr – mystical event that includes commemoration and glorification of names and epithets of Allah [5, p. 310]), singing poetry to the accompaniment of musical instruments and finally, the Dance (Raks) and jumps for relieving emotional stress [ibid] (**TR components**).

Next we are going to consider the subject-object types of relationships. To music subjects we assign the following: the one who creates, the one who performs and the one who listens. In all probability creator of music cannot be regarded as a composer in the European sense of the word, because a piece of music of this type cannot be estimated either as a composition or an improvisation, it deems necessary to seek new terms for these trends combination [6]. Moreover, in the Eastern tradition music creator usually acts as its performer. For sama' ceremonies singers and musicians were often invited and hired outside of Sufi community, from the laity [7, p. 206].

It may be necessary to identify such a TR as a "collective creator," because during centuries subjects of music and philosophy of Sufism established in general certain canons, traditions of professional oriental music. Strong impact of music becomes evident from a legend about king Daud, well-known in the East. His singing put to end physical activities of people: they could not eat, sleep, they could only listen. But Iblis (the devil) took place close to Daud, and he also began to sing, and people who were deprived of spiritual hearing and could listen only in a sensual way, remained with the latter [5]. In this case we can trace **TR: impact** of music, music subjects (creator-performer and listener), **objects of impact** of music (spiritual and sensual spheres) and, accordingly, two **trends or types** of music (high-spiritual and low-sensual). Any person, for whom music is an object, should keep in mind the following: "only the most gifted people can understand real music" [4, p. 77] (**TR characteristic of the subject**). This conclusion gives indication to not yet discovered potentials of music and human perfection.

As **object of perception (TR)** of traditional classical music (East) serves the content of the performed piece, that includes aesthetics, form, texture and talent of improvisation and interpretation, and the latter is transmitted through performer's energy. [5] As a result, depending on the scale of "feedback" between performer's talent and listener's concentration, there can be achieved an elevated spiritual state, higher than with emotional perception of music (**TR interaction of subjects: of the performer and the listener, TR process, TR process output**). For Sufi music object – that's an apperceived mystical image of God, and similar state is also achieved as a result of such perception [ibid] (**TR object, TR output**).

Type of relations "whole – part" defines Sufi music as the center of three super systems: Sufism (philosophy, cult, etc.), art of ghazel (a genre of poetry), music [6].

The most widespread types of relationships are the following: "when" (**TR of time, time period**), "where" (**TR of location**: place-area, geographic region, **place of implementing TR processes**: architectural structure). In this case, they are defined in the following way: Sama' were held in places of settlements and religious activities of Sufis: (a) in the so-called Hanakas – monasteries (they emerged on the edge of IX–X centuries in eastern part of the Muslim world – in Khorasan and Transoxiana, then they widely spread to western Iran, Iraq, Syria, Egypt, India. Starting with the XVIth century they were replaced in significance by (b) Tekkes – Turkish Sufi communities that proliferated in the Maghreb) [7, p 272–273], (c) in zawiyahs (they appeared before XII, and were most common in North Africa and Andalusia, they exist nowadays and have something in common with Christian monasteries) [7, p. 72], (d) in ribats – fortifications, home to armed fighters for the faith (originated in beginning of XIth century in Iran, and have spread throughout the Muslim world. In the Maghreb in the later Middle Ages ribat became synonymous to zawiyah, and they are still in existence) [7, p. 198].

At the next hierarchy level – the **macro level**, we regard Sufi music as a system, its objective, types, component parts, and so on.

According to the **definition (TR)** by I. Khan, music for Sufi – is "food for the soul" (Giesa-and-Ruh), its **purpose (TR)** is to elevate the soul to the highest spiritual spheres: musical vibrations neutralize the effects of physical and mental vibrations and in this way elevate the soul (**TR processes**). Music is a favorite means in Sufi practice for spiritual development achievement (**TR means and TR characteristic "favorite"**) [4]. Music can be an inciting factor for developing mystical psychological states [6] (**TR object action or effect**).

I. Khan distinguishes between five types of Sufi music (**TR gender-type**). 1) Taraba – artistic music that encourages movement. 2) Raga – scientific music, affecting intelligence. 3) Kul – emotional music that gives rise to different feelings. 4) Nyda – inspired music, music in visions. 5) Saut – heavenly music, music "in distraction". It is through music that Sufis often reach a specific goal – Ecstasy (**TR objective**) - vadzhad, one of the five stages of it. 1) Vadzhad of dervishes - causes rhythmic body movements. 2) Vadzhad of sensual souls – gives rise to subtle feelings. 3) Vadzhad of religious people – brings the body and mind into a state of exaltation. 4) Vadzhad of Saints – immerses the soul into a state of deep peace and tranquility. 5) Vadzhad of prophets – in it the soul drowns in Divinity. This highest state of the soul is called Sadratal-Mantega [4] (**TR types, TR subjects**). In another division one can distinguish between short ecstasy (more often) and permanent, which is experienced by a perfect listener (**TR types, TR characteristics**) [6].

Subject-object relationships, subjects' characteristics and requirements to them are presented in the following way. Having full understanding of the force of music impact, Sufis, on one hand, warned against singing, which could cause physical addiction instead of spiritual delight (**TR influence, objects of influence, requirements to subjects**), and on the other hand, selected (**TR processes**) poetical and music texts (selection and distribution served as a criteria of high skills of a musician (**TR characteristic of a subject**), or specially created them according to specific criteria. As to the listener – for Sufi the most important was his inner state, his attitude, and the degree of his spiritual development which defined his capability of achieving a state of divinity in the process of hearing [ibid] (**TR subject**

characteristics).

In Islam it was never forbidden to sing, though for a long time there were held discussion on allowing usage of musical instruments [5, p. 314] (**TR components** of music, **TR means of performance** (instruments)). In ancient times Hindus believed that music consists of three arts: singing – First, Performance – Second, dance – Third (**TR components**) [8, p. 147]. In Sufi music such **means of performance (TR)** are singing and playing musical instruments.

Rhythm and melody can also be named as structural parts of Sufi music (**TR components**). Their characteristics and types are considered with more detail at lower levels. Genres (types) of oriental music include Iranian dastgah, Azerbaijani muqam and destgah, Arabic maquam, Uzbek and Tajik maquom, Indian raga, Uyгур muqam (**TR types or genres**). In construction their form is similar to the scheme of going up the Sufi path with a gradual convergence of registers and fixation in each of them [6] (**TR analogy**).

At the next **mini-level**, it deems necessary to consider each genre of Eastern (including Sufi) music, and views of the artist and / or author of the publication separately. We are going to address only several issues.

The basis of the composition (TR), of, for example, Mugham, constitute declamatory recitative parts (shobat and gusheha) and non-declamatory parts: rhythmic songs (tesnifs), instrumental pieces (renga) (**TR components**). **The main formative functions (TR)** are performed by shobat and gusheha that determine the strict sequence of parts and the scheme of movement in tonal and spatial spheres depending on the main preset maquam (rast, mahur, Chargah, etc.) (**TR purpose or objectives**). To **elements (TR)** of maquam structure we refer the following: tone, scale, melodic patterns, register-spatial levels and textures. Syntactical units, parts and sections and dramatic composition serve as structural links between them [ibid].

In Iranian dastgah tunes, for example, bear such names as: rosary, light breeze, similar to moon, bell, white, favorite, etc. [9, p. 123] (**TR types- names**). As to the relations between melody and rhythm it is interesting to note that a musician performs the same melody rhythmically in different ways, showing great ingenuity with it (**TR interrelation**), and melody is usually rich in ornamentation (**TR characteristics**) [9, p. 160–162].

Means of implementation (TR) of Sufi music are compositional canons, criteria for music selection for performance, as well as main categories. For example, one of the **bases for (TR) development** in the Azerbaijani destgah is created by emotional and structural contrast between declamatory and non-declamatory parts, and the last allows to reduce some tension caused by the intense sounding of the first, replacing the psychological concentration by physiological movements of a Dance (**TR of purpose or objective, TR of performance means**). The first are based on the free rhythm (it is connected with spiritual sphere), and the latter – on the organized, bodily rhythm, connected with physical movements (**TR types of rhythm, TR characteristic**). Semantically it is split into **two genre types (TR)** – high and low [6].

Type of relations "analogy" represents the scheme of maquam's form as similar to stairs, and these stairs are connected with philosophically conditioned feeling of love through **TR "form of expression"**. Maquam as a genre, which is based on declamatory parts of destgah (**TR base of maquam, genre**), is comprehended as agile musical form (**TR of maquam definition**), **objective of motion (TR)** – intensification of tension, reaching ec-

stasy and return to the previous state. Dramatic development is achieved through interaction between Hal (process, something changeable) and maquam (structure, something unchangeable), (here it is defined **TR "development basis"**). Maquam is identified as a structure, and Hal – as a process. Maquam defines artistic principles (Canon), that organize at the micro and macro levels elements of the above mentioned structure [6] (**TR defines, TR organizer**).

In canon it is defined, for example, the principle of maquam dramatic development by means of ahval changing [ibid] (**TR principle of development, means of development**). Central tones **concentrate (TR process)** sound-altitude space successively around each of them (**TR aim**). Maquam has no theme-tunes and their development in the European understanding of it (**TR characteristic, TR don't have**). Certain defined melodic parameters of the structure are fixed as small melodic "returns" in the final phrases of gusheha [ibid] (**TR of location**). The so-called "ornamental presentation of the material" **resulting from (TR)** constant variability of morphological and syntactic structure parameters contributes to its development (**TR means of development**) [ibid, p 330]. Climax (**TR means of development**) plays a certain role in maquam development, and it is **achieved** by such **means (TR)** as: expanding sounding range and concentration in the upper range of the scale, by expansion of audio phrases and diminution of pauses between them.

Transition to deeper levels of consideration requires structuring of music pieces which is beyond the scope of our article.

So, at certain levels of the hierarchy of studying information on Sufi music we identified the following TRs. At the top level: subject, its characteristics, definition, translation of the term, component(s), part – whole, trends or types, object, evaluation, means of achievement, objective, means of gaining the objective, outcome, impact, object of influence, object of perception, process, result of the process, interaction of subjects, time, place of location or implementation of processes.

At the macro-level the following TRs are defined: subjects, their characteristics, requirements for subjects, definition, analogy, gender-species, types or genres, components, purpose, processes, object actions or impact on it, means, means of implementation, characteristics.

At the mini- level the following TRs are defined: basics of composition, components, elements, analogy, form of expression, base, purpose of movement, main function, formative principles, basis of development, principle of development, objective or task, types-names, types, genres, interrelations, characteristics, means of implementation or performance, or achieving the aim, concentration process, process: have/don't have, location.

Thus, structural and semantic analysis of verbal texts allows us to define their most important characteristics, and TRs as elements of structure. This simplified model makes it possible to compare the notion of Sufi music with other similar phenomena - with Western music and other art forms. But its own MSR should be developed for each of them. In addition, selected TRs can be used as search attributes for electronic catalogs and full text databases.

In the future, it may be possible to compare the notion of music (at different times) in various Sufi orders, Sufi music with Eastern music in general, with European spiritual music and music in general, with jazz as an art of improvisation. In addition, study of musical texts for Sufi music pieces can also be regarded as an interesting line for future research.

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