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The Word and Music: a Creative Synthesis in Prose and Poetry

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Abstract. James Joyce paid a great significance to the musical nature of books. Prose and poetry of the writer is an experiment with the language. Joyce's works are studied in terms of their musicality.

Keywords: *James Joyce, alliteration, assonance, onomatopoeia, music*

The development of modern language, literature and arts gives rise to new phenomena and methods for their methodological analysis. In a globalized contemporary culture interdisciplinary works occupy an increasingly important place considering the need for a deeper understanding of the syncretic nature of art that is fully manifested in the context of the theory of interaction between different kinds of arts. Arts differ in their "building material", and the structure of the artistic language, but in every epoch, they create an ensemble, which is characterized by joint vector of motion, joint patterns and intentions of both on the epistemological, the aesthetic and artistic levels. Without this, the very notion of the artistic process, which covers and in a certain sense brings together all the arts, would be impossible.

Intermediality belongs to interdisciplinary strategies in particular Comparative, Poststructuralist and Semiotic, and is usually considered in the context of interaction/synthesis of the arts. The scientists determined that the basis of intermediality is semiotic connection: one artistic code is first interpreted by another and later their correlation occurs on the semantic level.

In most studies, it is suggested that the writer uses organically in his/her own creative work the means of other arts, if he/she has Pictorial, Musical or other artistic talents. Genuine and sometimes unexpected, intermedial relationships arise in prose and poetry where sign systems of different kinds of art in particular literature, art, architecture, music, theatre, photography, etc. effectively interact, creating original construct, the specificity of which can be investigated by means of intermediality.

Interdisciplinary Studies are considered at the intersection of the Humanities, Philology, Art History, Philosophy and Cultural Studies. The first works dedicated to the study of literature in the system of arts, were the studies of foreign (Oscar Walzel, Arnold Hauser, Oswald Spengler, Jens Schröter, Mykhailo Alekseyev), and Ukrainian literary theorists (Dmytro Nalyvayko, Ivan Franko, Irina Hanheldiyeva, Kira Shakhova). Explorations of recent years are mainly focused on the idea of intermedial context of fiction, and the proposed methodological apparatus gives the scientists a better understanding of a number of cultural phenomena, the ultimate goal of which is to understand the "language of culture" of a particular historical time.

The term "intermediality" was first proposed in 1983 by the German literary critic O. Hansen-Löve in the article "The problem of correlation of verbal and visual arts on the example of Russian modernism" [3]. The scientist gave a description of the two notions – "intertextuality" and "intermediality".

The phenomenon of intermediality is the capacity of interpretation of a literary work not only with literary tools, but its enrichment with art terminology. In a narrow sense, intermediality is the presence in the work of art of imaginative structures that contain information about other art form that can be transmitted also with the help of words, and any other art form element (sound, colour, volume, etc.). More generally intermediality is the creation of integral field of artistic space in the culture system.

With the appearance of the term "intermediality" and its evolution different approaches arise to its study and disclosure of the essence.

An important contribution to the development of the theory of interaction of arts made Calvin S. Brown in his work "Music and Literature. Comparison of the Arts" in 1948. The author examined the common and distinctive features of music and literature, since the emergence of the arts. He claimed that the basis of literature is a compromise; it has a structure that performs intellectual function and brings the reader some information, while complying with the model of a literary work. For instrumental music, however, the foundation is its structure, which only affects the mood of the listener. Literature was trying to create an "absolute poetry" that would be conceptually similar to absolute music, when with the help of words it could be possible to create sounds. According to the scientist, music and literature continue to develop in two directions: music – in search of a compromise between form and its presentation and literature – in creation of a perfect form [1].

Steven Paul Scher, a renowned researcher in the field of connection of music and literature in the book "Stories about literature and music" (1967-2004), highlights the possibility of combining musical and literary research achievements in the study of music and literature in general on the basis of modern literary theory and interpretation.

In traditional classification of Fine Arts music and literature are common types of Arts as they are auditory, temporal and dynamic. Steven Paul Scher announces another common feature of these two arts, "music and literature is an activity that must be performed; they create things for further performance (the scene that needs to be fixed, or a book that should be read, the processes that need to be decoded)" [6, s. 182]. The scientist introduces the concept of "verbal music", referring to a work of poetry, in which there is an imitation of music with the help of words. This term is the most literary of all musical and literary phenomena. The theorist finds three types of connection of music and literature: 1) Literature in Music (programme music); 2) Music and Literature (vocal music); 3) Music in Literature (verbal music, musical struc-

tures and techniques that can be used in a literary work, verbal music) [6].

At the end of the twentieth century, Werner Wolf complemented a classification of Steven Paul Scher, becoming as a result one of the main theorists of intermedial correlations.

“Media is the message” [5]. Modern Literary Theoretical works manifest expressive interest to intermediality in prose and poetry. The aim of the present article is to investigate intermedial strategies in James Joyce's prose and poetry and the effect of these strategies on the form and content of his literary works.

Musical and verbal art originally were in a syncretic unity – probably that is why symbiosis has become the most organic state for them. Over time these arts gradually separated, forming their own immanent laws, principles and forms. It is impossible to say exactly when there was a division of the arts – it was a long and non-linear process. But it is clear that since the final delimitation the arts begin their mutual attraction. The desire somehow to bring their art to the art of music – “to return the word to music” – becomes an obsession for many poets and writers.

Mutual influence of music and literature that existed in various forms for many centuries, has acquired particular character in the second half of the XX century. On the one hand, composers actively are moving toward literature, borrowing from it separate techniques as well as concepts: many works become “musical analysis” of a particular literary text, balancing on the verge of the word and the music; on the other hand, writers adopt methods of composers, creating novels, short stories and poems in the form of “Fugue”, “Sonata”, “Double variation”.

I will try to identify a few main reasons. The most obvious, lying on the surface, the sign of “musicality” of speech is its own sound, and phonetic side. Therefore, it is symptomatic that in those periods when the music attracted poets, the acoustic aspect of the word – its onomatopoeic and alliterative potencies – with particular force came to the fore. In such cases, it was the impression that the poet affected the listener not so much by the meaning of the word, often vague and inaccurate, but rather by emotionally evocative sounds as if “by music” of the verse.

The close relationship between James Joyce, one of the central literary figures of the second half of the XX century, and music has long been recognized by his biographers, critics, and readers. If he had not become a writer, there was a very good chance that James Joyce would have made a great name for himself by pursuing a career as a vocal performer. He shared the stage with the great opera singer and recital artist, John McCormack in 1904. After he had established himself as an author, he inexhaustibly promoted the singing career of John Sullivan, his fellow Irishman and tenor.

Joyce, like his father, was both an excellent singer, with a sweet tenor voice, and an accomplished pianist with an encyclopaedic mastery of music of every type and genre, and tremendous knowledge of world literature. Musicality of his texts is unprecedented. The increased attention to the sound of the text was evident long before his experiments with the word in his major works.

As a writer, Joyce incorporated music into all his works in increasingly complicated ways, especially in “Chamber Music”, “Dubliners”, “A Portrait of the Artist”,

“Ulysses”, and “Finnegans Wake”. Studying his use of music is not only a wonderfully entertaining way to make the works more immediate and accessible but helps our understanding of Joyce.

The poems of “Chamber Music” are not just song lyrics waiting to be set to music. Reading them aloud, one can readily perceive from their sensibility and diction that they are a type of music in and of themselves. Music – is the element that fills each his poem, fills the universe, is born every minute of blows of the wind, wave's motion, and his fingers are running over the keys, an invisible harp sounds:

Strings in the earth and air
Make music sweet,
Strings by the river where
The willows meet.

There is music along the river
For love wanders there
Pale flowers upon the mantle
Dark leaves on his hair.

All softly playing,
With head to music bent,
And fingers straying
Upon an instrument [CM].

On the phonetic-morphological level, when creating a sound picture, James Joyce frequently uses such devices as alliteration, assonance, and onomatopoeia. Onomatopoeia is the creation of words that imitate natural sounds. Assonance is the use of words that have the same or very similar vowel sounds near one another. Alliteration – repetition of consonant sounds in two or more neighbouring words or syllables.

James Joyce fills the words with melody and rhythm. A rich and varied palette of sounds is opened to an attentive reader – listener. To transmit auditory impressions of his heroes James Joyce invents a large number of onomatopoeic words. Flop, slop, slap – sea waves strike the coastal cliffs; schlepp – is the sound of the tides; seesoo, hrss, rsseeiss oooos – rustles grass on the shore. Poulaphouca Poulaphouca Phoucaphouca Phoucaphouca – the sound of a waterfall is represented; zrads, zrads – the sound of fireworks, etc.

Together with unique musical arrangement of text and parallelism of emotion and rhythm, the “capacity” of a single word (“pregnant word”) is characteristic for James Joyce's poetry and prose. Musical source, of course, organizes and Joycean word creation: process of continuous production of more and more new words. Joyce creates a language by its own rules. For Joyce musicality of “unknown words” was obvious and declared goal. On his latest novel, he said, “the musical aspect of the book – is an excuse for its extraordinary complexity” [4].

Gilles Deleuze describes the invention of a new kind of language, a kind of foreign language within a language: “A great writer is always like a foreigner in the language in which he expresses himself, even if this is his native tongue. At the limit, he draws his strength from a mute and unknown minority that belongs only to him. He is a foreigner in his own language: he does not mix another language with his own language; he carves out a non-preexistent foreign language within his own language. He

makes the language itself scream, stutter, stammer, or murmur” [2, p. 109-110].

Joycean famous one hundred-letter words are vivid examples: “The fall (bababadalgharaghtakamminarronnkonbronntonnerronntuonnthunntrovarrhounaw nskawntoo-hoohoordenenthurnuk!)”. So, with this neologism, consisting of hundred consonants and vowels, James Joyce conveys how the protagonist falls [FW].

In his novel “A Portrait of the Artist as a Young Man” Joyce seeks to convey certain impressions of the character, making the entire line not of the words but of sounds:

Tralala lala,
Tralala tralaladdy,
Tralala lala,
Tralala lala [P].

Music accompanies almost all the important events in the life of the protagonist of the novel.

Music in “Dubliners” – a collection of short stories – plays a relatively peripheral role in the action of the narratives. But even here the reader can see in embryonic form the technique that Joyce was to develop later on of introducing certain, deliberately chosen songs integrally into his fiction, using the music to advance or comment on the dramatic action. In “Dubliners”, this device is used to particularly good effect in the final story, “The Dead”.

The last paragraph of the story is couched in intense, swooning, highly figurative prose:

“A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little grate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead” [D].

The most remarkable, the most pressing feature of this paragraph is, perhaps, repetition. In particular, the word ‘falling’ occurs seven times: falling obliquely, falling, falling softly, softly falling, falling, falling faintly, faintly falling. This verbal repetition produces a mesmeric sense of descent, sleep, fading and death. What Joyce appears to be evoking here, through figurative effects of language – repetition, alliteration, assonance and sibilance, syntactic inversion or chiasmus (‘falling faintly, faintly falling’) – is a fading out, a falling off, of language itself.

The top of masterly handling of the language Joyce reached in “Finnegans Wake”, which he wrote for seventeen years. Word fascinated him with its sound, and sometimes in isolation from meaning. But the main thing – it had an independent value. Here the sense of rhythm and musical mastery of linguistic structures pass to a new stage of development. The language of the novel is based on puns and paronomasia and is permeated with the game on the similarity among the different words or meaningfully different values of a single word.

“Anna Livia” was the most favourite episode of Joyce. He repeatedly pointed out the success of this passage in his letters. The episode is written in the form of a dialogue between two women, washing in the river, who, when the night comes turn into the trees and stone. The river is called Anna Liffey. Some of the words in the beginning of the episode – are hybrids composed of Danish and British roots. “Anna Livia” is an extensive onomatopoeia.

Musical aspect of the book – is an excuse for its extraordinary complexity. “Lord knows what my prose means”, Joyce notes in a 1934 letter to his daughter Lucia, referring to his “work-in-progress”, “Finnegans Wake”. “In a word, it is pleasing to the ear. And your drawings are pleasing to the eye. That is enough, it seems to me” [4].

Indeed, the experience is enhanced especially when you listen to a record read by the author of the episode: strikes extraordinary musicality of text that may not notice the eye, but that certainly will catch the ear:

“Well, arundgiron in a waveney lyne aringarouma she pattered and swung and sidled, dribbling her boulder through narrowa mosses, the diliskydrear on our drier side and the vilde vetchvine agin us, curara here, careero there, not knowing which medway or weser to strike it, edereider, making chattahoochee all to her ein chichiu, like Santa Claus at the cree of the pale and puny, nistling to hear for their tiny hearties, her arms encircling Isolabella, then running with Romas and Reims, on like a lech to be off like a dart, then bathing Dirty Hans' spatters with spittle, with a Christmas box apiece for aisch and iveryone of her childer, the birthday gifts they dreamt they gabe her, the spoiled she fleetly laid at our door! On the matt, by the porch and inunder the cellar. The rivulets ran afloat to see, the glasha-boys, the pollynooties. Out of the paunschaup on to the pyre. And they all about her, juvenile leads and ingenuinas, from the slime of their slums and artesaned Wellings, rickets and riots, like the Smyly boys at their vicereine's levee. Vivi vienne, little Annchen! Viel Anna, high life! Sing us a sula, O, susuria! Ausone sidulcis! Hasn't she tambre!” [FW].

Conscious “shading” of the meaning of the text in “Finnegans Wake” approximates this novel to the music when the meanings of words recede into the background; the role of audio side inevitably increases.

By suggesting that “Finnegans Wake’s” “pleasure” derives from sound, however, Joyce seems to be favouring the emotional and visceral impact of his writing over the structural and literary conventions focused upon by critics. That this emotional emphasis is linked with the sound of Joyce's prose is striking, considering that writing is predominantly a textual medium. What this suggests is that sound should not be considered merely a supplement to the narrative, plot, and themes of this work, but rather it should be considered as one of the primary means through for which Joyce intended his novel to be understood. From the 101-letter thunder word on the book's opening page to the final lines of the “Anna Livia” chapter (I.8), through which Joyce attempts to render in prose the sounds of a river merging with the ocean, sound's function in “Finnegans Wake” is communicative: it conveys information from figure to figure and from text to reader [7].

Joyce included into the episode more than 500 names of different rivers with the aim to saturate Liffey “with voices” of all its creeks and tributary streams, and along

with the voices of all the rivers of the earth, the prototype of which it was supposed to serve in the text.

He managed to convey the rustling of water in the shallows, the lapping of waves, billowing by the wind, gurgling springs, rapid sound of the waterfall. He wove into the voice of the river and the echo of human voices, the chatter of two washerwomen, washing clothes and this joint music intermarry them, merged into one sound of the river life and human life, indicating their common destiny.

On a par with the desire to elevate the language of "Finnegans Wake" to the common language of the human imagery, springing from the unconscious archetypes of culture, musicality of the text was another way of forming a "universal" language understandable to all mankind.

Joyce lived at a time when the attention of a whole generation of philosophers and writers were drawn to the secret depths of meaning of the word. That's partly why he considered the art of the word to be the highest of the arts.

Joyce's creative work calls for scrutiny not only because he is the most outstanding Irish writer of the XX century, but also due to the fact that the study of his art makes possible to understand better modern art in general, and essence of formal experiments of its representatives.

In my further research of modern British writers, A.S. Byatt in particular, I will use intermedial analysis as well.

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Короткова Л.В. Слово и музыка: креативный синтез в прозе и поэзии

Аннотация: Джеймс Джойс уделял большое значение музыкальной природе книг. Проза и поэзия писателя являются экспериментом с языком. Работы Джойса изучаются с точки зрения их музыкальности.

Ключевые слова: Джеймс Джойс, аллитерация, ассонанс, звукоподражание, музыка