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**THE PHENOMENON OF MUSIC  
IN LITERATURE  
(MUSIC IN THE METAMORPHOSES  
OF GOOD AND EVIL – ON DANIEL  
PASTIRČAK’S “CHINTET”)**

Olha Bench<sup>1ab</sup>, Eva Dolinska<sup>2a</sup>

<sup>1</sup>*PhD in Art History, Professor,  
ORCID: 0000-0002-3998-3062,  
e-mail: olgabench@bigmir.net;*

<sup>2</sup>*Doctor of Education;*

<sup>a</sup>*Catholic University in Ruzomberok,  
1, Hrabovska Str., Ruzomberok, 03401, Slovakia;*

<sup>b</sup>*Kyiv Academy of Arts,  
10, Heroiv Stalinhrada Str., Kyiv, 04210, Ukraine*

The purpose of the article is to explore different literary interpretations (poetry and prose) from the point of view of the relationship between literature and music, the perception of musical phenomena as a possible means of interpretation and the use of such phenomena in teaching practice.

Musical culture is an extremely complex phenomenon, in which aesthetic, psychological, social, communicative and other areas are intertwined. This versatility is associated with the special parameters of the impact of its background – music.

The interaction of literature and music can be traced not only in the audio space of the former, but also in the use of various musical images, instruments, terminology, and musical rhythm in the artistic text.

Scientific novelty consists in revealing various forms of musical imagery in D. Pastirčak’s poetic works.

The following research methods were applied – cultural-historical (to consider the genesis of musicality in D. Pastirčak’s works), a theoretical method of analysis, procedural-structural, generalizing.

Conclusions. It is proved that musical motives play an important role in building dynamic development and inner completeness, in revealing ideological and thematic content, serve as an expression of author’s intentions, are a kind of catalyst in expressing the ideas of the author, stimulate the reader’s perception. So, the works by D. Pastirčak (in particular, the story “Chintet”) contain music that embraces peculiar characters and meaning. A deep analysis of such musical sounds makes it possible to identify various forms of musical imagery in the poetic world of the author.

*Keywords:* music; literature; rhythm; variations.

### Introduction

Music differs from all other arts because it is not a reflection of phenomena or, more precisely, adequate objectivity, but rather a reflection of the human will itself, providing the physical in this world with the metaphysical, providing all individual phenomena with the thing-in-itself (Schopenhauer, 1998, p. 214, In Novák, 2005, p. 34). Music can thus become a bridge between the body and the soul, between the earthly world and the transcendental environment of higher spiritual value. Music can also apply as a metaphor because it has the potential to convey abstract thoughts; music can also function as a symbol because it is impossible to explain it unequivocally as it does not signify anything concrete or tangible, only presenting a reality that cannot be captured in any other way (Jarociński, 1989, p. 35; Novák, 2005, p. 38).

R. Novák (2005, p. 35–36) claims that music, in the case of the such a spiritually oriented personality of a prose writer Daniel Pastirčák undoubtedly is, can also perform the function of “a subconsciously acknowledged synonym of spiritual being in this world, detachment from the outer layers of things, and search for their inner essence”. Similarly, Daniel Pastirčák states that “music reaches directly for content and the content of life is not in the factuality of things but rather in their quality – music does not know a forest, only a dark forest; it does not know dusk, only a dreamy dusk. Music is the inner being of things and their relationships, which is why music is present wherever art is present. After all, art is a discovery of the inner being of things and actions.” (Pastirčák, 2001, p. 97). The presence of music as a component of the motif-based structure of a work of art creates passages through which the unreal, the abstract, the magical, and the mystical seep into texts: “Music is the air of the spirit. It is everywhere. Around us and within us.” (p. 20).

Discussing the multiple meanings of the word music and its function in a literary work of art indicates that, besides “higher” dimensions in life, the writer sees music as the basic stimulus of metaphor and its integration into artistic texts “reveals unconventional analogies among the phenomena outside the self or between the outer world and the inner experience” (Jarociński, 1989, p. 36; Novák, 2005, p. 38). Besides using music to express the inner life of characters, the author sees music as an expression of searching for one’s purpose in life: “Albert turned to face the girls, – do you see the paths? – and the girls nodded. – They’re like the grooves of a vinyl record, hiding the music of the world. There is a song for everyone in it. A different song for everyone, a song everyone can call their own.” (p. 25).

### The purpose of the article

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### Presentation of the main material

In the text, music undergoes various metamorphoses:

1. Music as an expression of the miracle of creation: “She felt as a newly born idea, as a word being uttered, as a music emerging from silence” (p. 234). 2. Music as a path to fellowship: “The sound of the oboe was not the only thing Debby could hear. ... The tones were coming out by themselves; she was playing lightly and joyfully as though she were tossing stalks of grass into a massive river, letting them drift away towards the sea. The tufts of grass parted at her feet and a narrow path emerged, meandering towards an unknown land” (p. 235). The passage above suggests an analogy between the words “song”, “word”, and “path”. Figuratively speaking, the word path relates to human life in general, while life was created through the Word (cf. Pastirčák, 2001) or song: “Debby did not need to look for tones anymore: they were released from within by themselves. She wasn’t creating a song, the song was creating her” (p. 29). At the same time, the pitch of the tones represents vertical pathways; while the time, which manifests itself through flowing, beats, or rhythms based on various speeds, represents horizontal pathways. The space of the literary work is structured in the same way.

3. Music as an expression of the absolute truth and mystery of life; the most essential symbol of spiritual reality; the deepest and irreplaceable form of expressing the human desire for eternity: “The Universe-lambkin, – she whispered, suddenly hearing music. Yes, music, the music they began playing imprecisely, poorly, and awkwardly with Philip and Dora somewhere at the beginning of their journey through “Chintet”. But here, the music came across as complete in its astounding majesty” (p. 233).

#### *Rhythmical sequences in “Chintet”*

Rhythm is most frequently defined as a regular (intentional) alternation (arrangement) of certain (homogeneous) elements in time (at certain symmetrical intervals). More or less regular alternation (or “clustering”) of certain units can also be found in language (with a specific aesthetic function in the language of art, where phonic elements are intentionally repeated). However, regularity is only one, albeit dominant, pole of the essence of rhythm. The other pole is constituted by a change in regularity – a form of refreshment or relaxation. It is, therefore, equally important for any perception of rhythm that there are breaking points of rhythmical movement – places in which rhythmical regularity is broken or “disrupted” (Mistik, 1969, p. 336–338; Sabol, 1969; 1977b, p. 5, Sabol – Zimmerman, 2002, p. 81–82).

Things that are cyclical in nature (days, seasons) is rhythmical at the same time: they are based on incessant repetition, the only precondition being that humans do not interfere applying their artificial arrangements. The idea of the story, i.e. the flow of time and motifs recurring cyclically, emerged as early as in the culture of Ancient Greece.

Ancient Egyptians used to divide the day into smaller periods by means of water clocks. In the course of history, many instruments have been used, in addition to the modern watch, with the sole intention of splitting up the day regularly. Apart from these efforts, people have made efforts to approach music in terms of measurability, too. In comparison to musical utterances (the pronunciation of syllables), a more natural unit of measurement was sought so that this form of expression could be divided into smaller units as though it were a literary text. According to a Greek-Gregorian theory, rhythm emerged as a sequence of tempo series. This development (from Gregorian imprecision to rhythmical regularity) can also be seen in the prose written by Daniel Pastirčák.

Rhythm can occur in prose under certain circumstances, namely through the repetition of words, clauses in a complex sentence, motifs, etc. For instance, a particularly strong rhythmical motive can be evoked by “galloping horses” (p. 141). Admittedly, it is not just a matter of the acoustic facet, but also the semantic aspect of this expression: it has an acoustic effect as well as a beating meaning. Hearing it behind his back, Damian is scared; at the same time, the passage creates an acoustic prelude to the subsequent image of a black horse and its black rider, whose face is “shadowed and invisible” (p. 141).

Similar to Gregorian melodies, the rippling and moving character of the prose is based on the sequences and alternations of moods and motifs of varying structure, which give rise to a free and natural musical expression. It is both harmonic and highly expressive. On the other hand, rhythmical sequences such as these can manifest themselves as an effort to express the incommunicable or explain the inexplicable. In places, the reader has the feeling that, as privileged elements of the expressive communication in Daniel Pastirčák’s artistic style, music and singing are part of a virtual reality. In *Chintet*, thoughts are clad in appropriate dramatic elements as well as imagery, which applies to the story both spatially and temporally – the present, the past, and the future are included, which analogically indicates man’s (in this case, children’s) quest in relative time. “The future, existing in man’s consciousness as a conflict between the planned goal and the actual result, creates the need of a life strategy that changes time-as-a-destroyer to time-as-a-constructor” (Ingarden, In: Godár, 1991, p. 36): “Meanwhile, the snow started melting. (Damian already noticed this during the investigation). The ice in the fountain and the snow in the square suddenly turned into water. A small river was streaming down the square; thin streamlets were trickling from the roofs of the houses; heavy drops were coming down the windows of the hackney carriage. The little waves spreading playfully over the cobbles were drying off right in front of the boys’ eyes. Coltsfoots were sprouting from the crevices in the cobbles. The whole square suddenly turned dry, awash with sunlight, and full of spring” (p. 71). Every element related to time seems to carry symbolic energy. The concluding passage of the fairytale is figuratively captured through autumn: “Damian realised for the first time that summer had stopped breathing in this lost country and autumn had crept into the woods” (p. 300).

In his text, the author portrays two worlds – our world, manifesting itself in space and time, and another world, located outside space and time, where time flows by otherworldly rules. One of these worlds is mirrored in the other; they identify and verify each other in truth and good as well as in lies and evil. The other world can be referred to as a world of essence, that is to say, an essential world. The essence manifests itself in our time-and-space world as a ratio or comparison between the smaller and the larger. This ratio is a bridge between the world of time and space and the world of essence (Weinreb, 1995, p. 54). The author explains (in the words of Damian’s great grandfather) their continuity by means of a fairytale that is capable of removing the barrier between the spiritual and the material spheres, between reality and dreams. The fairytale represents a sort of prototype of reality, a mirror image based on a view of how the world works, a simplified image of an abstraction: “fairytales are shadows of the spiritual worlds that tower over us up in the sky. The worlds are too high for the eyes of the living to see them, but their pearly shadows are reflected on the surface of our inner characters in the form of fairytales. They are woven into the dreams of the living as indistinct signs. No, good fairytales are never made up. When you are in the middle of a fairytale, you are much closer to reality than when you are only floating through the empty time of the outer world.” (p. 59). In this connexion, D. Teplan (2007, p. 93) points out that “D. Pastirčák’s work displays a dislocation that, quite conversely, points from the primary fiction (the natural world) to the secondary fiction (the supernatural world). More precisely, “*Chintet*” shows how children’s play in “the physically possible world” turns into a concrete and “physically impossible world”,” which is a reflection of the real world in many ways. It can be stated in accordance with V. Godár (1991, p. 42–43) that “the creation of a world model and the phenomenon of its modelling – based on intelligibility as a quality defining the relationship between man and the world, transferring an endless spectrum of phenomena in a comprehensible form using logical operations – are the main intellectual activity of human beings. Human beings strive to create a simple and clear worldview within themselves, using adequate ways; they do not indulge in this only to gain the upper hand over the world they live in, but also to try to replace, at least to some extent, this world with an image they have created. This image and its materialization function as the focal point of man’s spiritual life, a source of peace and certainty which cannot be found in the confining and dizzying whirl of his or her own life”. This, too, is one of the possible views of the author’s need to “construct” a supernatural world that, rather than existing right from the start, “is created as an illusory game or a figment of imagination originating in a child character (Debby)” (Teplan, 2007, p. 90).

The style and stream of thoughts of the author indicate that the present world is constantly in motion and endlessly original and perfect, individualizing in the author’s thought which is transformed into the text. The text is always ready for detours, leaps from one image to another, loss of the plot and its rediscovery. In the

circumstances, speed and tempo manifest themselves as the protagonist of the situation, accompanying the rhythm emerging from the regular repetition of two essential antitheses of the work: life and death, good and evil. These are (or can be) interpreted as opposites but they belong together and form a unity. Crossing the boundaries of reality in his text, the author suggests that one side of things does not constitute reality because the world is based on dualism (Weinreb, 1995, p. 112). It is music that builds a bridge between the motif of death and the motif of life, or separates the two motifs; on other occasions, it functions as an instrument for expressing the transfer from life to death. Various relationships of theses and antitheses, the odd strange shade of their syntheses, assumptions, and the return to the primary idea (the creation of man) enriched by experience – all of these processes, either understood individually or together, manifest themselves in the musical syntax. It follows from the above that considerable parallels can be drawn between music and prose. Such an analogy can also be considered with respect to mental processes in any form – from strict logical thinking to a free stream of consciousness.

For instance, musical language and peculiarly rhythmical waves can be observed in the passage on the creation of man as an idea on divine canvas: “–unbelievable! – it felt as though he was looking into a diamond. The planes of light were breaking and overlapping. Moss-green, aquamarine, and golden tones blended in the depths of the flake with violet-grey chords. Damian spotted movement in the places where the colours blended into the deepest of shades. It took him a while before he realized that, word by word, sentence by sentence, some sort of writing was slowly emerging. The text grew larger. When the surface of the snowflake was all covered in text from edge to edge, another layer started emerging; when that layer was full as well, another one appeared, then another one, and another. Damian found himself watching a multilayered record of writings, signs and codes emerge right in front of his eyes. He could make out none of it, though. Still, he understood the text. An amazingly detailed image was emerging in his head. He could see a tree, or rather just an idea of a tree; he could see in all of its times, in all of its forms, a tree both on the outside and on the inside, its history from the first sprout, the first plant with leaves at pink dawn at the beginning of all time, to the last decaying root at purple dusk at the very end.” (p. 140). In contrast to a thought in the form of a proposition, an image has the potential to connect a thought with an emotion into one whole. An image stimulates adequate feelings – pleasure, joy, desire, awe, disgust, fear, anxiety, repulsion, horror – but, at the same time, it can also convey an encoded thought. This unity of feeling and reason determines the essential purpose of the symbols and metaphors. The thought of man’s creation later manifests itself more concretely in the passage where Dora transforms from an old woman into a little girl: “she was rising from the clay, carried by the wave of the thought that was flowing into her from the depths of the eye over the cascades of joyful energy. She felt like a newly born thought, like a word that is being uttered, like music rising from silence.” (p. 234).

The music of this passage and the previous one is an expression of spontaneous harmony (accord) with the world; it is an expression of natural harmony that man is part of. To listen to such music built on the primary power of attraction is to study the stability of the world. The author emphasises the inevitable, everyday movement from surface to depth, from periphery to centre. That is to say, from one’s own self as a banal episode to one’s authentic self, which spreads like a fan over time, although it exists outside time. Pastirčák views the mystery of man’s creation as follows: “Man can see and renew his authentic self only in the mirror of the divine, ever present you (cf. Psalm 169: “God, you have studied me and you know me. You know if I am sitting down or getting up. You know my intention in advance. Lord, you know what I want to say before I utter the words.”)” (Pastirčák, 2006).

Put in music terminology, “word by word” (the word is a unit of rhythm and music) as in “beat by beat”, “sentence by sentence” as in “chord by chord” (the sentence is a harmony of several words, similarly to the way the chord is a harmony of several tones), an apparent parallel can be seen between a text resembling an orchestral composition and music proper. What is more, the expression ‘multilayered record’ calls for a discussion of the word that has developed, particularly in Western music, both horizontally and vertically, which means that we can listen to several voices at the same time (Butor, 1997, p. 94). Combining vertical and horizontal repetitions of words results in various types of polyphonic variants (canons or fugues). On the other hand, Weinreb (1995, p. 92) stresses that the word comes from another world, one that is more centered and essential. “In the beginning there was the Word, and the Word was with God... And the Word became a body...,” says John in his gospel. The Hebrew word with the meaning of ‘body’ has the same letters as the root of the word for ‘message’. The body is a message; therefore, the message is in the body. In his artistic text, D. Pastirčák manages to capture the quality of a human being that is God’s message for this world in its individuality and originality, which hides the greatness and perfection of God’s life-creating thought. The author emphasizes the word as a creative act: “I was created by the Word, but I consist of words. Not just



God's Logos, but also the words of the people who were here before me..." (Pastirčák, 2001, p. 95). What we should seek in every form of living matter is the thought that constitutes its essence. By bridging the Word with the word in his text, the author underscores multidimensional space, relative time, and multilayered language that the story of "Chintet" is told in. Schönberg's (In: Godár, 1991, p. 42) words seem to be quite apt in this connexion: "A work of art is a labyrinth in which the initiated find the way in and out at any given point, although no Ariadne's thread is guiding them. The narrower and windier the corridors get, the more certain are the initiated of all the ways to the destination. If there were wrong ways in art, they would still show the right way to the initiated, because even the sharpest turn leads them in the right direction". The space and its labyrinthine world in Pastirčák's text takes various forms (cave, sea – its bottom and its surface, lake, desert, land, plain, etc.) and the decoding of one's personal mission and life's purpose (in the abstract sense of the word) is the fate of all the characters on their quest through time. Music resounds in this labyrinth as though it were Ariadne's thread and the musical phenomenon is employed by the author "with the sole intention of redressing the balance in things, primarily between man and time" (Stravinskij, In: Godár, 1991, p. 43).

The similarity between the fugue and "Chintet" manifests itself primarily through the metamorphoses of the individual themes and motifs, which the author uses to show how his characters are related to the past (Damian's grandfather), how they experience the present, and how they are oriented towards the future. With his text that is close to music, the author gives expression to the past as well as the future stages of the development of the human self. The universe and Earth, freedom and dependence, consciousness, dreams, and oblivion overlap with one another: the ear can hear tones as well as the things that speak to us from beyond perceptible tones as if they were laws. If we were to demonstrate the compositional similarity between the fugue and the passage in which the author describes man's creation, it would probably look as follows: A motif is heard, as though it were rising from a primordial nebula – a primordial motif. It assumes a solid shape, flows, goes back, and changes. Through new metamorphoses, it is lifted to a new, higher level. Condensation and overlapping is heard, new themes are incarnated. The original theme assumes additional layers, followed by differentiation; the motif gets more and more individuality and character; it slowly finds the way back to itself when, suddenly, a new theme is heard, a new world is born. No more is man just an echo, resonance, imprint; the birth of individuality begins in man. The antithesis is heard; since it became very once, it can never disappear. Series of tones developing in various ways can be heard. Only human beings can consciously leave the universe behind, extract themselves, or think their way deep into it. Man's individuality asserts itself against the primordial motif. After a number of metamorphoses, the primordial motif resounds again to summon man back.

The fugue is a composition of revelation in which the inexpressible can be heard by means of a sensual-temporal language (Cibulka, 1981, p. 118).

In "Chintet", the author makes room for such canonical variants using echoes: "*Prestaňte... estaňte... estaňte... Musímesaz... toho... ho... ho... vylízať spolu... olu... olu... Opatrne... trne... trne... pokračujme... čujme... este... este... v ceste... este... este... (s. 31).*" [Stop it... opit... opit... Wemustget... et... et... outofhere... ere... ere... together... er... er... Careful... ful... ful... Let'sgeton... on... on... withoutourjourney... ney... ney...] (p. 31). "*Ssstände vyššie... ssstände vyššie... ssstände vyššie..., šepkala hlava*" [Alwways higheer, alwwways higheer... alwwways higheeer..., whispered the head] (p. 99). Besides rhythm, which creates regular beats, the horizontal multiplication of words into sounds significantly emphasizes the key words in sentences and even gives rise to new words – by means of an unusual sound instrumentation, new marked styles are created (trne [thorns], čujme [let's listen]). Similarly to the way music is "a sequence and succession of tones and combinations of tones, organized in such a way as to create a pleasant effect and be comprehensible for the human capacity to perceive, so that these perceptions can influence the hidden parts of our emotional sphere and this influence allows us to live in the land of our dreams, or the hell we dream of" (Vojtěch, 1960, In: Novák, 2005, p. 11), Pastirčák's poetics are based on an acoustic microstructure within which sound and intonation motifs are created (often non-verbally). The type of prose in which the characteristic dynamism of the musical language employed amplifies the effect comes across as significant and apt. In addition, the author uses this acoustic "toy" to intensify the description of other temporal-spatial dimensions (the echo in the stone labyrinth) that the children enter.

Silence is another significant element of musicality. Expressive silence as an essential part of music is projected also in D. Pastirčák's prose. On the one hand, it is a symbol of the capacity to accept music as the world's vitality; on the other hand, musicality becomes a symbol of the capacity to give expression to one's own inner music, which can ultimately exist one form only, that is to say, in its own negation – in silence: "She was surrounded by vast and clear silence. A silence with no colour, sound, movement, or volume" (p. 234).

In another passage, silence anticipates evil and the children's fear of the unknown: "The wind eased off as suddenly as it had broken out. The roar changed into a quiet cry, only to fall into numb silence. In the silence, a dark mass started growing out of the depths of the abyss" (p. 31).

In the text under scrutiny, silence as a musical phenomenon seems to be a significant, non-verbal style that structures its composition. The motif of silence shows that there is little room for silence in today's world; people go a long way to find it, feeling they have lost it, along with their essence and existential structure. This phenomenon is presented in the text through a lack of acoustic expression; in other words, this "expressedness" is to be perceived as an attribute that is presented through the marked absence of sound as a material vehicle of silence (Ruščák, 2005, p. 43).

Indicated either explicitly or implicitly, there are three epic planes in "Chintet": the plane of outer reality (actual – imaginary world); the plane of characters (children – adults; the real – the fictitious); and the plane of the story (sounds (music) – silence). This structural regularity seems to be the counterpoint to the disharmony in the stratification of elements on the individual epic planes (tension – de-tension, harmony – disharmony) (Koli, 2003, p. 55). The narration in "Chintet" is multi-layered, albeit interconnected, so the theme does not play a major role in the prose; it creates a framework that is often overshadowed by narrative detours. What the author strives to make sure is that all the individual "trifles" of contemporary human experience, which often get little attention, come across as striking.

#### *Function of musical instruments in prose*

Another source of acoustic echoes is represented by musical instruments. The sound of this or that musical instrument in prose has the potential to say more than can be said using ten words, to give expression to the author's most secret of feelings, to enrich the text with colours, to intensify moods, or to describe the nature of an environment or character.

M. Butor (1997, p. 90–93) makes an interesting claim in connexion with musical instruments: "*In the life of an individual, musical instruments and singing play a certain role. There have always been times, various occasions, in which a specific type of music was needed, specific types of instruments were used, and a specific type of text was read. Many instruments represent something of a translation of voices into the existing instrumental world; it has to be added that this instrumental world has existed ever since the beginning because music comes from voices as much as from noise. What is more, in modern reproductions of old music, some of the parts that are sung are replaced with instrumental sounds due to sound clarity.*"

M. Butor understands musical instruments as an imitation of voices, even as a replacement for voices, and ascribes a certain expressive value to them. For D. Pastirčák, musical instruments are part of the story, perhaps even an explication of certain nuances of the inner lives of the characters as well as his own world. The selection of musical instruments in the analysed work is not random: oboe, violin, harp, drum, and piano. The quintet includes string instruments and drums as an expression of the variety in the human community and everyone's individual role in it. The author uses various musical instruments to bring various images of the universe closer to Earth: "The tones changed into words: first, the lips made a clear (flute, piano, or other) tone; the tone gradually changed into a word; the word turned into a tone and merged with the silence of the night. The words made no sense, though:

- ...shortly..., – said the piano tone with a high-pitched female voice.
- ...op, op, tinue, tinue..., – barked the hoarse dog-like voice of the bass (it could only be made by the French horn).
- ...like oxyge..., – squealed a mouse-like voice from the flute tone.
- ...the best..., – said the piano.
- ...you bring..., – answered the flute.
- ...can't hear..., – barked the French horn.
- ...everything..., – replied the piano again, this time more strictly.
- ...also in us..., – said the flute.

From time to time, the tympan was heard in-between the voices like the beat of a huge heart.

- ...bite to pieces..., – said the piano.
- ...is translucent..., – thought the flute.
- ...for everyone..., – complained the piano.
- I've heard a conversation just like that, in fact, – murmured Debby. One part of the conversation was surfacing in this world, while the other part remained hidden in another world, veiled by music" (p. 163).

Every musical instrument in "Chintet" is portrayed by means of its sound and mood rather than a description of its appearance. Through this interesting fictitious dialogue, D. Pastirčák reveals the mystery of life and

the universe. It is a noteworthy example of artistic text instrumentation by all means. The author details the utterances of every instrument in this verbal orchestra and offers a worldview via the musical code expressed through words. However, music can be heard behind every word – music that is not pathetic (frightening in places), with a clear spiritual organisation, not linear, tone next to tone, but hierarchical, where everything is in its fixed place and rushes forward in its polyphonic organisation. In the course of listening, the physical is backgrounded and earthly time is cancelled. What remains is the universe of tones that keeps on returning to its essence. However, it can still be understood and grasped in its incessant metamorphoses.

The sounds and colours of the individual instruments have the ability to mould the emotional scales of man's life.

The *flute* brings joy, sun, shine, freshness, and carelessness, but it can also evoke an atmosphere of melancholy and dusk, typical of the autumn of life. The *piano* brings joy and the sound of trickling water. The *French horn* can take us to a romantic forest.

In this sequence of sounds, the world is introduced through a list of various instruments (e.g. piano, flute, French horn) or the solo sound of a specific instrument. Pastirčák's literary text often tightly connects musical instruments with the flow of human life, instruments being part of its development, stagnation, or individuality: "In fact, I have been unable to get out of there for almost two years now, – explained Debby to Albrecht. However, I try to play, I end up playing the same melody and cannot move by a single tone, look, – she lifted her oboe to her mouth. A long, clear tone spread all over the countryside, as majestic and clear as the light from an angel's eye. Another one followed, then another. Debby played with her eyes closed as though she were dying, as though she were falling into living, supernatural sleep, as though she were disappearing with every tone she played, as though she were feeding every tone with her own life" (p. 310). Although Debby finds her "instrument" (p. 302), she cannot find any happiness "playing on her own". Later, she finds it (when she joins Dora) when she joins "an orchestra" (projection of light), which she becomes part of thanks to Tom, who invites her using his violin: "Tom approached her, put the violin into his mouth and bit. A swarm of colourful lights poured into the falling leaves" (p. 301). Only the violin, with its mysterious and magical sound, its strong expressive value as well as its tangible freedom of expression – these are the attributes of the violin, is metaphorically capable of giving expression to the deepest of human movements and the intensity of experiencing the moment (Novák, 2005, p. 119).

The characters are enclosed in a space circumscribed by musical instruments, that is to say, a fictitious instrumental body or quintet that both polarises and harmonises the attributes of all of its "instruments". Each instrument plays its score and represents a personification of each character's life journey: "The musicians were each playing a different instrument, each of them by their own rhythm, their own melody. The autumnal valley was quickly brimming with the music of the flame orchestra" (p. 310).

Using various musical instruments, D. Pastirčák "instruments" the metaphor of human existence with its horizons – life and death. Different from each other in terms of shape and sound, the harp and the drum are in a counterpoint relationship, but they also form an arc that connects the two poles. In D. Pastirčák's prose, the connection of the harp with the drum as symbols of life and death becomes an invariable (cf. Damian's river, p. 33). Whenever Dora and Philip lose sight of the two instruments, their lives seem to have no direction or sense: "It was revealed that the harp and the drum are the instruments Philip and Dora had lost at the bottom of the cave lake. Not losing any more time, they set out in the direction Dora suggested" (p. 309).

It seems that musical instruments constitute the essence of the whole prose. Natural associations between the characters and the instruments go without saying, making it possible for them to reflect the world and its polarities. A similar thing happens in music: an instrument either intensifies the power of the word that is sung or spoken or mediates the expression of human emotions "wordlessly": "The boy – with only a white coat over his naked body – walked round the table, sat down on the topmost stair, and began playing his wooden flute. He played quietly and his song spread through the omnipresent silence with difficulty and much effort" (p. 118). With its slim shape, the flute represents tenderness as well as anxiety, which is why it is most suitable in portraying the essence of the underworld.

Similarly, to literary texts, music does not aim solely to increase comprehensibility. On the contrary, it plays with it, intensifies it, clarifies some things, and leaves other things unclear on purpose.

#### *Variations on the theme of water*

"The word variation is an appropriated form of the Latin expression *variatio*. The closest equivalent would be – alteration. This is the sense in which the term is used in literary theory and practice, but quite naturally in other spheres of human activity, too. From the viewpoint of music, a variation is a musical piece based on a varying basic theme" (Šaling – Ivanová-Šalingová – Maníková, 1997, p. 1272). From the viewpoint of literary studies and poetics, variation is defined in The Comprehensive Dictionary of Foreign Words as an

artistic alteration of a work of art, theme, poem, or motif, whereby the ideological side of the work is preserved; alternatively, it involves a repetition of altered or modified motifs with a partial semantic shift. The meaning of the word variation can also be understood directly, not with dictionary exactness” (Režná, 1999, p. 106), e.g. variation as an alteration of motifs and the inner worlds of characters.

The essentials of all musical variants and the invariant structure types of musical language are based on repetition in terms of the basic musical language of the work of art. Repetition can either be identical or contain changes. The interplay of repetitions, in addition to their succession and generation in certain moments, creates a rhythm as well as a refrain-like and song-like atmosphere in D. Pastirčák’s text under scrutiny, which is caused by a repetition of motifs (esp. those of water, fire, and earth) or whole sequences (e.g. the creation of humankind).

D. Pastirčák increases the intensity of his literary text by means of musical as well as special-visual and dramatic elements, such as the elements. The elements are always present in people’s imagination as a parallel human life. The well-known archetypal set of four elements, indestructible even in the age of postmodernity, can be found in “Chintet”, although, admittedly, not all of the elements participate in the dramatization of the work equally. Earth, clay, and stone are too static, leaving the reader’s dramatic and dynamic association at rest. The element of air (evoking poetic images more than anything else) is immaterial, transparent, shapeless, therefore defying depiction (Červenka et al., 2005, p. 546), is made visible in Pastirčák’s text through all kinds of sensual perceptions that it can be filled with: “The air was full of scents blending with one another, heat and chill replaced one another over and over, and the voices of the turning world weaved into unbelievably spread-out chords” (p. 86). Of all the elements, subconsciously stirring human imagination even today, the most dominant element in Pastirčák’s literary text, besides fire, is *water*, which varies intratextually and intertextually (cf. Damian’s river, p. 20, 45). It is one of the elementary symbols with an ambivalent meaning because it invigorates and fertilises on the one hand, and brings floods and destruction on the other (as a universal cosmic symbol, water signifies life, death, and purification). Many myths about the creation of the universe incorporate water as a primordial stream of all life that also has connexions with the underworld (Biederman, 1992, p. 335).

The magical juice from the apples the children drink at the beginning of “Chintet” causes reality to change into an artificial world, a peculiar theatrical stage set that corresponds to the “individualisation” of the process of creation – the descent of the soul to the beginning of the birth of humankind, to the ark, to the underworld of history (Jung, In: Červenka et al., 2005, p. 154). It is a return to the primordial essence, beginning, source of innocence (cf. Genesis), indicated by the mother-ferrywoman: “All of them felt the desire of a child’s body to return to the womb, to the soul’s sleep, to sweet unconscious” (p. 35). The ferrywoman takes the children across the frozen lake to the other side: “The boat entered a sort of gate. Similar gates were growing out of the lake like the stones of petrified trees with interwoven crowns. A stony web of tracks could be seen up beyond the gates. When Debbie realised what sort of height they had fell from, she shuddered. The topmost branches of the boat tree caught the edge of the bell hanging from the top of the gate. A ringing sound could be heard and the light changed all of a sudden. The red line smouldering in the leaves started burning with a yellow flame. Brightened by another light, the ferrywoman changed, too” (p. 35). “The boat entered another stone gate. The branches made the bell ring again. A ringing sound could be heard and the yellow light of the tree went out and changed back to its original dark glow” (p. 38). The rocking sound of the bell (as well as that of the boat) is very attractive because it is horrifying in its open dynamics and expresses anxiety about an undefined space that the children got into. Their journey into the underworld is noteworthy as well; first, from the bottom up, later in the opposite direction. This move seems to indicate an analogy and synchronisation with the movement of the rocking bell. Bottomless chasms, depths and heights almost anticipate an entry of peculiar characters, strange animals, and man animals that can suggest new ways of personality development (Jung, In: Červenka et al., 2005, p. 176). One of the companions on this journey is light, which can change the appearance of a figure – against the background of the overall darkness of the potential fictitious world, the figure is temporarily “lit”, “exposed” either to the reader’s attention or their contemplation (white light signifying the Eternal Light). The other entities seem to remain on the edge of light and darkness: “Little lights were floating over some sort of plain wrinkled with paths. In the end, the little lights aligned along one of them. A gate appeared at the end of the flame alley, with Jonathan sitting on the back of a rocking horse in the centre of gate” (p. 103).

The author creates a universal metaphor of the universe as a space held together by the element of water, which is unlimited, monumental, and never-ending. At the same time, he evokes a supernatural space of the mythic past. D. Pastirčák varies the motif of water perfectly, placing it in various semantic fields, e.g.:



Water as a source of knowledge: – Brook, my brook! – cried Damian. Water splashed all over his face. He filled his palms with it and took a drink. Suddenly, a word (a totally incomprehensible word) appeared in his mind by itself, forcing itself onto his tongue.

– Chintet! – cried Damian, surprised by what he was saying. A dispersed light penetrated the darkness (p. 150). Water becomes a space for life in its light and dark forms, which help Damian make out light.

The dark water as an anticipation of evil: “It’s there, – he whispered to himself and entered dark water. He took a deep breath, immersed, and broke the crown loose from among the slippery boulders. When he came ashore, he put the crown on his head. The world went dark all of a sudden. A pair of blood-red eyes and torch flames appeared in the darkness. Damian could hear the rattling sound of weapons and spotted huge dark figures in the twilight” (p. 112). The crown represents the symbol of power. Its influence changes Damian’s view of the world as well as his hierarchy of values, because of his desire to rule and the pleasure it brings, as well as his anxiety and fear of bad ruling.

Water as an object of changing a state to express the flow of time: “Meanwhile, the snow started melting. The ice in the fountain and the snow in the square suddenly turned into water.” (p. 71).

Water as a mirror of the past: “– The face of a boy appeared in the depths beneath me. First, I thought it was my son’s face, then (the deeper I got, the more it was apparent) it started reminding me of my own face.” (p. 96).

Water as a symbol of death: “It’s as cold as death! – shouted Mark. – Death, death, death..., – echoed in Damian’s head. – Death, yes, Mark is right. Stepping into that water would mean certain death.” (p. 99).

Water as a boundary between life and death: “A faint light was shining from the depths of the pale skin. – Such a familiar face, so close... Granddad! – whispered Damian. – Great grandfather... is it you?... can you see me or are you sleeping immersed in death? – My little Damian, child, – when the old man spoke, the face in the water did not move. It seemed that the sound of his voice was coming from a great distance” (p. 299).

The logical sequence of events in the development of this dramatic storyline, or the relationship between Damian and his grandfather, is as follows: water, dialogue, farewell, death. Water indicates death, but it also has purifying effects, and helps establish the final reconciliation of the characters with one another. This dynamic element has the ability to conceal things and beings that have become part of the past, “dematerialise” the body, turn the concrete into the abstract, make a character’s status unproblematic, and alleviate the uncertainty this or that character is in. Water is Alpha and Omega; its waves are the origin and the end of everything; it represents the journey home. These waves bring alleviation from things, from the unbearable character of “the solid state” of the world, from all consequences of this state, from its structures, its unmovable mass, from its solid laws. Rivers and brooks flow similarly to the life of human beings who make progress down the stream as well as in their individual moves (Michaux, 1991, p. 101).

“Chintet” cannot be captured in terms of similes or allegories illustrating some ethical or spiritual principles. Instead, “Chintet” is a secondary world of images and symbols that we can enter to contemplate the mysteries of our primordial world in its entirety, including its positive and negative aspects, without the need of reducing or eliminating the spiritual dimensions. The formation of spirituality is inevitable in people’s lives. Without it, the human being loses their identity as a human being along with its mental equilibrium, which is why D. Pastirčák chooses to provide answers, in the form of biblical words, to the questions that people have asked for centuries. Society is likened to an orchestra that can play its symphony well only when each person in it presents the uniqueness and originality of the score they are playing. That is the unquestionable spiritual message and meaning of the literary text under scrutiny.

### Conclusions

The genesis of musicality as a general aesthetic category has been shifted by the return of artistic thinking to syncretism of different creative spheres through the union of their expressive potentials. Intensification of this process cannot be separated from the content; there have been attempts in psychologism to extend the content from the associative to the metaphorical principles of the reality presentation. The development of *symphonic method* may be considered the key moment of such understanding of the interaction between words and music. The elements of symphonic development influenced the progress of fiction too. The potential of symphonic music, which involves a complex of emotional processes as inseparable parts of life, has become unusually attractive for writers.

The penetration of musical expressive elements and compositional principles into the “belles-lettres” context was similar to the impact of literature on the programmed music development. While the alliance between the programmed music and words mainly tended to the story specification of genre content and its enhancement by

the informational potential, the musical qualities in fiction triggered the opposite process: a gradual retreat from the concrete descriptive nature of the painting's characteristics, from spatially and temporally plain story and from the traditional logical plot structuring.

The author depicts the spiritual universe through acoustic, colourful, and literary images that are essential to his figurative language. In Pastirčák's view, music seems to be the most perfect of all arts, seen as one of the main sources of inspiration for writing: "For me, every writing begins with some sort of music. Music gives birth to images, thoughts, metaphors, visions; all of this is born out of music and intensified by it... I write and paint because I cannot compose music" (D. Pastirčák, 2001, p. 94). Despite this claim, it can be stated that the author has managed to compose a number of short and suggestive tunes in his texts. The tones they are made of are not written in the stave, but they can be heard when the individual stories are perceived with care. D. Pastirčák's works contain music that embraces peculiar characters and meanings. What is more, an analysis of such musical sounds can shed some light on the miscellaneous forms of musical imagery in the author's poetic world.

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**ФЕНОМЕН МУЗИКИ В ЛІТЕРАТУРІ  
(МУЗИКА В МЕТАМОРФОЗАХ ДОБРА  
І ЗЛА В ОПОВІДАННІ «ЧІНТЕТ»  
ДАНИЕЛЯ ПАСТИРЧАКА)**

Бенч Ольга Григорівна<sup>1ab</sup>, Єва Долінська<sup>2a</sup>

<sup>1</sup>Кандидат мистецтвознавства, професор;

<sup>2</sup>Доктор педагогічних наук;

<sup>a</sup>Католицький університет в Ружомберку,

Ружомберк, Словаччина

<sup>b</sup>Київська Академія мистецтв, Київ, Україна

Мета статті. Дослідити різні літературні інтерпретації (поезії і прози) з точки зору взаємин літератури та музики, сприйняття музичних явищ як можливого засобу інтерпретації та використання таких явищ в педагогічній практиці.

Музична культура є надзвичайно складним утворенням, в якому переплітаються естетичне, психологічне, соціальне, комунікативне та інші напрями. Ця багатогранність пов'язана з особливими параметрами впливу її основи – музики.

Взаємодія літератури та музики прослідковується не лише в звуковому просторі першої, а й у використанні в художньому тексті різноманітних музичних образів, інструментів, термінології, музичного ритму.

Наукова новизна полягає у виявленні різних форми музичної образності в поетичній творчості Д. Пастирчака.

Застосовано такі методи дослідження – культурно-історичний (для розгляду генезису музичності у творчості Д. Пастирчака), теоретичний метод аналізу, процесуально-структурний, узагальнюючий.

Висновки. Доведено, що музичні мотиви відіграють важливу роль у побудові динамічного розвитку та внутрішньої завершеності, в розкритті ідейно-тематичного змісту, слугують виразом авторських інтенцій, є своєрідним каталізатором у вираженні ідей автора, стимулюють сприйняття читача. Отже, твори Д. Пастирчака (зокрема оповідання “Чинтет”) містять музику, яка охоплює своєрідні характери й значення. Глибокий аналіз таких музичних звуків дає змогу виявити різні форми музичної образності в поетичному світі автора.

*Ключові слова:* музика; література; ритм; варіації.

**ФЕНОМЕН МУЗЫКИ В ЛИТЕРАТУРЕ  
(МУЗЫКА В МЕТАМОРФОЗАХ ДОБРА  
И ЗЛА В РАССКАЗЕ «ЧИНТЕТ»  
ДАНИЕЛЯ ПАСТИРЧАКА)**

Бенч Ольга Григорьевна<sup>1ab</sup>, Ева Долинская<sup>2a</sup>

<sup>1</sup>Кандидат искусствоведения, профессор;

<sup>2</sup>Доктор педагогических наук;

<sup>a</sup>Католический университет в Ружомберке,

Ружомберк, Словакия

<sup>b</sup>Киевская Академия искусств, Киев, Украина

Цель статьи. Исследовать разные литературные интерпретации (поэзии и прозы) с точки зрения взаимоотношений литературы и музыки, восприятия музыкальных явлений как возможного средства интерпретации и использования таких явлений в педагогической практике.

Музыкальная культура является чрезвычайно сложным образованием, в котором переплетаются эстетическое, психологическое, социальное, коммуникативное и другие направления. Эта многогранность связана с особыми параметрами воздействия ее основы – музыки.

Взаимодействие литературы и музыки прослеживается не только в звуковом пространстве первой, но и в использовании в художественном тексте различных музыкальных образов, инструментов, терминологии, музыкального ритма.

Научная новизна заключается в выявлении различных форм музыкальной образности в поэтическом творчестве Д. Пастирчака.

Применены следующие методы исследования – культурно-исторический (для рассмотрения генезиса музыкальности в творчестве Д. Пастирчака), теоретический метод анализа, процессуально-структурный, обобщающий.

Выводы. Доказано, что музыкальные мотивы играют важную роль в построении динамичного развития и внутренней завершенности, в раскрытии и идейно-тематического содержания, служат выражением авторских интенций, являются своеобразным каталізатором в выражении идей автора, стимулируют восприятие читателя. Итак, произведения Д. Пастирчака (в частности рассказ “Чинтет”) содержат музыку, которая охватывает своеобразные характеры и значение. Глубокий анализ таких музыкальных звуков дает возможность выявить различные формы музыкальной образности в поэтическом мире автора.

*Ключевые слова:* музыка; литература; ритм; вариации.