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**MUSICAL THEMES  
IN LITERATURE  
FOR CHILDREN  
AND YOUTH**

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The purpose of the article is to explore the musical themes that are part of the complex of components used in literary works for a more expressive emotional understanding of the written text. Music is commonly referred to as an art of direct and strong emotional effects, a mirror of the soul, or an unmediated language of feelings. When the emotional effect of a deep and complex musical piece of art is juxtaposed with the mental experiences emerging as a result of life's circumstances, there are a number of surprising phenomena to be encountered. The research methodology. A complex approach to material plays a crucial role in our research in the emotional expression of music and language, particularly in the function of music in literature. The novelty of the article is to identify the complex components of the emotional effects of a literary work through music. Conclusions. It is proved that similarly to speech, music is composed to be heard. What is more, an understanding of the emotional expression of a written text – when read silently – relies on auditory and vocal experience. We are aware of the fact that emotion is not, as a rule, carried over by a single component of music, such as the melody by itself, rhythm and tempo by themselves, dynamics by themselves, or just the quality of sound by itself. Expressive information in words and music is a matter of the whole context and as such is carried by a complex of components. Therefore, rather than seeing them in isolation, our research defines such components in their literary context. We model our own emotions, which in turn become an important part of our emotional life. However, we do not model them on the basis of fabricated constructs or schemes, but rather on the basis of the codes that convey them in real life, i.e. linguistic and musical sounds.

*Keywords:* fairy tale; rhythm; song; harmony; disharmony

### Introduction

Daniela Hivešová-Šilanová belongs to a group of poets who, led by Vojtech Mihálik, formed around the weekly magazine *Nové Slovo* [The New Word] in the 1970s. Rich in motifs, her debut *Tanečnica* [The Dancer] (1974) showed affiliations with music and visual art. Her intimate lyrics were published in the collections entitled *Uprostred koncertu* [In the Middle of a Concert] (1976), *Pohyb bez teba* [Movement without You] (1979), and *Z údolia nežnej líšky* [From the Valley of a Tender Fox] (1980). In her collections *Priveľa miesta* [Too Much Room] (1981), *Okamih optimizmu* [A Moment of Optimism] (1985), *Cigánske leto* [Romany Summer] (1989), *Na počkanie* [While You Wait] (2000), the author elaborated on the social and reflexive dimensions of her poetic utterances (Stanislavová, 1995, p. 118).

The author appeared on the literary scene in the 1990s with her original fairy tales (*Chlapec s čajkou – Zuzanine motýle* [A boy with a seagull – Susan's butterflies], 1994; *Vtáčatko koráločka* [Birdlet Beadlet], 1996) falling into the category of symbolic fairy tales, which “incline towards imagination and metaphors and penetrate into the issues of ethics and humanity of the contemporary world” (Marčok, 2004, p. 405). The collection of fairy tales entitled *Vtáčatko koráločka - Čirikloro Mirikloro* [Birdlet Beadlet – Čirikloro Mirikloro] is “a projection of her personal and professional interests in the Romany ethnic group” (Stanislavová, 1995, p. 118) and, in the author's own words, “an invitation for mutual familiarisation and friendship” (1996, p. 163) between Slovak and Romany children. Their world is described by the author as a triangle whose tips represent the song, the dance, and the rhythm.

Z. Stanislavová (1995, p. 118) says that both the aesthetic and ethical archetype of the folk fantastic tale and the approaches of modern fairy tales serve as a genre framework of authentic authorial narration about the origin of the Romany, their social status, way of life, and peculiarities of their hierarchy of values: “In

the old days, in a poor Romany hamlet in a far-away land, there lived the mother Godyaveri with her daughter Terňi. They were not the only poor people, though. The whole hamlet lived in poverty, far away from all other villages, far away from the nearest town” (Těžké srdce [Heavy heart], 1996, p. 46). One of the invariant genealogical features of Hivešová-Šilanová’s epic prose is its past character, which is caused by the fact that the events described are set in the past with respect to the time of the actual narration. In the text quoted above, this temporal aspect plays an important role and has its external expression, because narrative activities (“talks”) refer to the past (Rakús, 1995, p. 104): the fairy-tale introduction is a transparent signal of fiction, which is bound to be captured even by the kind of reader who does not consider artistic literature to be fictitious (Rakús, 1995, p. 105). At the same time, however, it also indicates, besides the indefinite temporal and spacial location, what fairy tales and music share, namely a specific kind of static continuity in the form of repetition or even repetition of the same elements in constantly changing circumstances. What we have particularly in mind is the three-stage gradation as a result of the genre- and theme-related essence of prosaic texts. In a juxtaposition of the subject matter and the theme, the motif of music is clearly a thematic, fictitious and literary phenomenon (Rakús, 1995, p. 105). However, A. F. Losev (2006) claims that, in contrast to the past character of fairy-tale introductions, musical time is neither a form nor a kind of the flow of musical events or phenomena, because such events and phenomena exist in their purest ontological essence. Musical time organises all broken and scattered pieces of being into a whole, unifying their spacial and individual beings with the unity and integrity of their being. This, too, is one of the reasons why music is endowed with a predicate that establishes links with the eternal and the infinite.

### Music in fairy tales, a fairy tale in music

Hivešová-Šilanová’s body of work is rich in symbolic intentions and values. In Starobinský’s (1970, p. 193-195, In: Pechar, 2002, p. 25) view there is no imagination which movement would be determined by affective and ethical vectors, one that would not be either positively or negatively oriented by relationships to a certain social specification, which is why any depiction of the imaginary world of music has to be combined with an immersion into the imaginative power within the human context that it originates in the author’s choice of words, images, verbal and musical-structural mechanisms, and compositional techniques in fairy tales are peculiar to the laws of the mental and physical life of the Romany and their mental formations. Music is symptomatic of the Romany’ character, music and singing being an inseparable part of their life philosophy and existence. Music changes people, altering their nature. This is a wisdom that is age-long, new, and eternal at the same time. This is where the most real and the most exact knowledge of new possibilities dwells. As though underneath the ordinary, limited human “self”, the music builds another, limitless, eternal and true “self”, which is both of the past and of the future (Losev, 2006, p. 69). This is why the content of music materialises in terms of form, rhythm, meter, and tonality in Hivešová-Šilanová’s prose. It is a logical component of the materialisation of her fairy-tale stories set in the Romany community. Even though music is a realm of melodies and absurdity and speaks of the unspeakable, in the fairy tales written by the said author music functions as a natural element revealing the peculiarity of Romany life and the undiscovered, strange, and mysterious aspects of their everyday experience. After all, as early as in the fifteenth century, the Romany were desirable at princely courts as musicians, their most frequent musical instruments being zitherns citoles and violins. Violins and their magic sound dominate in Hivešová-Šilanová’s fairy tales, their sound symbolising human behaviour and the act of playing the violin itself can express things that words cannot convey (Novák, 2005, p. 118). The sound of the violin is instrumental in the author’s metaphor of life and death, making pain and sacrifice two pillars of Romany children’s world. The sound of this ancient instrument can resound in the fairy tales *Vtáčatko Koráločka* [Birdlet Beadlet] on various levels. The violin from a golden comb (*O Kalebale* [About Kalebala]) is a metaphor of the Romany’ spiritual wealth dwelling in the ability to play a musical instrument. In *Deti Slnka* [Children of the Sun], a more joyful manifestation of such an ability is associated with spring, summer, and autumn, whilst sadder manifestations are related to winter. It can, therefore, be stated that the author views the world of nature and music via the instrumental character of the violin as two different expressions of the same thing, the violin being a mediating element in the analogy between the two worlds. Synecdochically expressed through the violin, music represents an expression of the inner world of the character, a language without words and a cure-all for sorrow. Although wordless, the language of music achieves its effect despite the fact that a musical instrument only accompanies it. Little Lavutaris thus “communicates” with the Sun only by means of his violin: “He wanted to cry very much, but then he remembered his grand dad, who was called Baro Lavutaris – Great Violinist, because he could play the violin beautifully. He remembered him say: “A Romany

never cries like a small boy. He never cries ordinary tears and sobs. A Romany cries through his violin. This is the cry that the hardest heart can hear” (p. 22). The violin in this text performs the function of a language of communication, capable of expressing the character’s deepest feelings, feelings that Lavutaris did not want to express through tears. In her fairy tales, the author apparently chooses the intimacy of her instrumental cast on purpose, because that is what evokes the portrait of a small boy’s intimate confession, whose ideas transcend the personal and become timeless. In addition, the violin serves as a subject of triple gradation in the mentioned fairy tale: “However, Mráz-Fad’in lived on top of the other hill. He breathed towards Lavutaris and his black hair turned into silver frost. He breathed again, the violin turned into a piece of ice, and the fiddle turned into an icicle. He breathed one last time and Lavutaris’ fingers went so numb he could hardly hold his instrument” (p. 22). The whole text of the fairy tale shows two platforms of “sound”: an embodiment of life and the joy of playing, but also deeper tones caused by sorrow and nostalgia. These correspond to the deepest tones of the harmony, the basic bass in which the lowest layers of objective reality materialise, conveying the most negative experiences. In order to make the harmony complete, the lowest basic tone has to be accompanied by higher tones. These manifest themselves through the high tones of the violin. Music thus clings to the words spoken in the fairy tale and co-creates the story.

The song in *Vtáčatko Koráločka* [Birdlet Beadlet] focuses on the unreal, an escape from reality. However, from the position of the subject, it feels like the most actual reality springing from the “freedom” and fantasy of the unreal sphere, from the fact that it houses deformation and hyperbole and that the unreal is the source of intensity replacing the indescribable power of experience and the illusion of the depth of emotions penetrating into characters (Rakús, 1995, p. 79). M. Riffaterre (1983, p. 113, In: Pechar, 2002, p. 155) pays attention to “double signs”, i.e. the word is situated in the intersection of two sequences of semantic or formal associations. The word song, i.e. its synaesthetic vision, gives rise to a disproportion between the unrepeatable, concrete and plastic uniqueness of “vision” (a longing for home) and its identical present in a character’s inner experience (usually one small hero who sacrifices himself in his quest for happiness for the sake of others) as well as in the perception of other participants. The song is associated with the Sun, because the Sun is a synecdoche of the Romany’ home: “The Sun is our mother and father” (Where little Šukardžili lives..., p. 25). The home of the Romany is incarnated in the song: “The Romany have their home in the song” (ibidem, p. 27). We can see an interesting spacial projection of prose emerging: a spiral formed by home, quest, and singing. This spiral manifests itself as something that is essential to every melody – a departure from the basic tone in various directions, both harmonic and dissonant. However, there is always a return to the basic tone: the variety of ways suggests various obstacles in human life, the goal being harmony and the basic tone. The infinity of possible melodies corresponds to the infinity of nature, the endless variety of individuals and fates. Every melody hides the mystery of one human life (Schopenhauer, 1994, p. 66).

The great dynamic scope of acoustic and dramatic amplitudes in the songs, monumental rises and falls, show that the lyrically gentle areas in the prose have their counterparts in the form of dramatic areas expressing the deep tragedy of the characters. Immersing deep into the human psyche, the author deconstructs the local roots of the characters, as a result of which the songs affect a man in the most universal sense of the word.

The relationships between the emotional expression in the fairy tales and the songs can be captured as follows:

Table 1.

Relationships between the emotional expression in the fairy tales and the songs

FACTOR	DEGREE	EMOTIONAL EXPRESSION	FAIRY TALE
<b>Articulation</b>	staccato	Cheerfulness, intensity, energy, activity, fear, anger	<b>About Olinka and her Songs</b>
	legato	Celebration, melancholy, softness, delicacy, sorrow	<b>Children of the Sun</b>
<b>Harmony</b>	simple / constant	Happiness, cheerfulness, elegance, peace, dreaming, dignity, gravity, celebration, majesty	<b>About Kalebala</b>
	complex / dissonant	Excitement, agitation, energy, sorrow, unpleasantness	<b>The Ring Heavy Heart</b>

<b>Melodic range</b>	wide	Caprice, pleasantness, unrest, fear, happiness	<b>The Red Tomato</b>
	narrow	Dignity, melancholy, sentimentality, peace, delicacy, triumph, sorrow	<b>The Best Violinist</b>
<b>Direction of melody</b>	rising	Dignity, balance, tension, happiness	<b>Christmas The Ring</b>
	falling	Excitement, elegance, energy, sorrow	<b>Heavy Heart</b>
<b>Tonality</b>	mol	Sadness, sorrow, dreaminess, dignity, tension, repulsion, anger	(all songs)
	tonal	Happiness, peace	<b>Birdlet Beadlet</b>
	atonal	Anger	<b>The Singing Little Flower</b>
	chromatics	Sadness, anger	<b>Children and Non-Love</b>
<b>Tone pitch</b>	high	Elegance, composedness, happiness, cheerfulness, dreaminess, sentimentality, urgency, triumph, excitement, surprise, anger, fear, activity	<b>The Broken Saucer The Black Shoes Birdlet Beadlet</b>
	low	Sadness, melancholy, energy, dignity, gravity, celebration, peace	<b>Ňil and Aj</b>
<b>Pitch changes</b>	small	Repulsion, anger, fear	<b>Barobar and the Magic Fire</b>
	great	Happiness, pleasantness, activity, surprise	<b>The Singing Little Flower</b>
<b>Rhythm</b>	regular	Happiness, satisfaction, gravity, dignity, peace, majesty	<b>Christmas</b>
	irregular	Unrest	<b>Children and Non-Love</b>
<b>Tempo</b>	quick	Excitation, unrest, triumph, happiness, satisfaction, cheerfulness, merriment, elegance, mischief, caprice, disrespect, energy, pleasantness, activity	<b>The Black Shoes</b>
	slow	Composedness, peace, dreaminess, desire, sentimentality, dignity, gravity, celebration, sorrow, repulsion, peace, delicacy	<b>The Starlet</b>

The author creates her rhythmical patterns through word repetition, using wither the same words or words of the same number of syllables. The rhythm thus performs multiple functions. In the fairy tale *The Little Devils*, the line “Hej, hop a hip, hip, hejál!” [“Hey, hop and hip, hip, hey!”] (p. 64) is repeated three times. The author tries to capture the little devils’ dance and create a triple gradation. In other places, a rhythmical insertion is used to anticipate a tragedy: “Lul – lu – lu – li – li – li – d’i – d’i – d’i” (*The Singing Little Flower*, p. 135). Sometimes the rhythm is created through figure repetition, e.g. anaphora: “Ani pomoc, ani lieky, ani jedlo.” [“No help, no medicine, no food.”] (*Children and Non-Love*, p. 94), where the author emphasises the importance of each word and points out some negative aspects of reality. If music is “a simultaneity and a sequence of tones and tone combinations that are put in such an order as to create a pleasant effect and be comprehensible when perceived, so these impressions can contain hidden elements of our emotional sphere, and this influence allows us to live in the land of our dreams, be it a land of dreams come true or hell”.

(Vojtěch, 1960, In: Novák, 2005, p. 11), then Šilanová's poetics rest on the acoustic microstructure that made from (often non-verbally) acoustic-intonational motifs. The idea of the prose in which the characteristic dynamism of musical language amplifies the overall effect becomes particularly poignant.

On the other hand, there are changes of tempo-rhythm, which Daniela Hivešová-Šilanová uses in order to avoid fatigue on the part of the reader. What is more, rhythmical asymmetry is characteristic of certain musical genres (e.g. Gregorian chant), where an uneven bar can be observed. Musical irregularity applicable in literature is dependent on the following special factors:

1. enlargement, extension (often as an echo, repetition, etc.), making the sentence longer by extending one of its parts (half of it or even the whole sentence), e.g. *Ruže, agáty, púpavy, plesnivce, fialky, pivónie, margaréty... "Krásne! Krásne a voňavé!"* [*Roses, acacias, dandelions, edelweisses, violets, paeonies, ox daisies... "Beautiful! Beautiful and sweet-smelling!"*] (The Singing Little Flower, p. 134).

2. reduction, shortening a sentence in the context of a previous irregularity, e.g. *"Naučíš nás nové pesničky?" pýtali sa kvetu vtáci. "Naučím," odpovedal im a spieval, spieval... ["Will you teach us new songs?" the birds asked the flower. "I will," he said and started singing, singing..."]* (The Singing Little Flower, p. 135).

3. sequences and order (comprehensible also purely in the musical sense), often making sentences and time periods longer by elaborating on one and the same motif (idea) in a rising or falling manner, e.g. *"Čo je to? Ani kvet, ani vták!" "Naozaj zaujímavý exemplár!" zajasal vedec. "Ani vták, ani kvet!..."* ["What is it? Neither a flower nor a bird!" "Such an interesting sample!"] (The Singing Little Flower, p. 135-6).

4. elision (omission) is sometimes present instead of the final bar and functions the beginning of the next sentence, e.g. *"Jiv – Sneh, Fad'in – Mráz a Brišind – Dážď"* [*Jiv – Snow, Fad'in – Frost, and Brišind – Rain.*] (Nil and Aj, p. 142).

Harmony and disharmony in a literary text primarily concern the sensual sphere, whilst in music, it is more a matter of the nature of sound. Disharmonious dissonant chords can be heard when characters in the fairy tales are going through states of unrest, excitement, great life hazard, or when the story is drawing to its close. A disharmony of sounds emerging through event enumeration – the destruction of flowers in *The Singing Little Flower* – brings about the first indications of a positive twist, that is to say, a shift towards harmony. This dramatic sequence makes room for what can be called "a dance of voices" (the lines said by the girls, man, scientist, musician, linguist, p. 136), which "ripples the text" (Butor, 1997, p. 95) both in terms of both melody and colour. The author achieves this through her alternation between interrogative, exclamatory, imperative, and declarative sentences. Speech in a narrower sense of the word is undoubtedly a kind of sound, and it is this acoustic aspect that we can focus our attention to. Appearing in the fairy tales contained in *Birdlet Beardlet*, it can be observed in passages where the author explicitly emphasises her characters' voice pitch, the way it rises and falls, the way it turns up and down, depending on various mental states the characters are in: "The children's voices grew shaky and their singing was weaker and weaker. Suddenly, they could hear another voice joining them. Sweet and familiar. They soon realised it was their mummy singing along. She loved her kids very much and felt they were in danger. Soft and lulling, her voice as resounding all over the town, all over the country. The servants were petrified, unable to move their whips, unable to move at all. They turned into spiky thistles" (Children and Non-Love, p. 96). In this passage, the author uses music for emotional intensification. The passage is oriented deeply inwards and built on a gradation arc, apparently clear, transparent, intense, and balanced in terms of colours, rhythm, and acoustic "chunks". The prose thus approaches musical forms and structures in its architecture. Daniela Hivešová-Šilanová manages to capture the inner, microscopic life that we can only see in chemical solutions or the process of filtering light. In addition, there is a clear indication of a musical climax, combined with the polyphonic form referred to as the canon, which is based on a gradual addition of voices. In the same fairy tale, the author employs a musical anticlimax: "Wherever their tears fell on the ground, thistles and weeds withered and died, and a new flower, grass leaf, or tree bud sprung up. The children's footsteps were leaving a whole meadow of flowers behind. With every tear the children shed, a new crack appeared in the highest fence in town. The cracks grew wider and wider and the big grey walls started tumbling down. The wealthy, high-rise houses were falling and, spellbound by Mistress Nakamlipen, all the bad people were running towards the unknown" (p. 98). Polyphony teaches a new kind of literature. Each of the characters Šilanová creates has its own peculiar style, different from that of the narrator, but contains in itself a much wider aesthetic entity than the thing we usually call *style*.

Daniela Hivešová-Šilanová's texts speak to us through their distinctive music because, in her dialogues and accompanying speeches, she manages to capture elements with a distinctive tone that is realised as allegro, andante, or presto. It is these expressions or phrases that create her characters and their lives. Using short sentences evoking dance music, the author anticipates simple and easily obtainable happiness: "She would not fall asleep. She went out of the hut and watched the town's glittering colours in the distance. Music from the town

could be heard as far as the hamlet. Different from the songs she knew. A hundred times more beautiful than the songs her mum and the rest of the Romany's sang. She could not resist Terňa. She started running towards the town. Just to see it once! At least for a short while..." (Heavy Heart, p. 47).

"Pika did not even breathe. Perhaps a new pair of shoes? Golden ones? Or red patent shoes? Granny was unwrapping the present slowly" (The Black Shoes, p. 84). By contrast, the allegro maestoso in the longer sentences and longer detours signifies higher, nobler desires for a more distant goal and its fulfilment: "She thought her daughter had come home and, through a lovely song, spoke to her from behind the huts... But she called her name in vain, she looked for her in vain. Terňa was nowhere to be found in the hamlet. When, at last, right near the edge of the hamlet, where Terňa's voice was heard loudest, she parted the leaves of grass under a rose bush and saw Terňa's heavy heart lying on the ground..." (Heavy Heart, p. 51). Since the songs – or what might be called *fabula plot bunches* – are composed in the minor, sad key, they reveal to the reader what states of mind the characters in the prose are in. When describing her characters' tragic moods, the author proceeds objectively by looking at their misfortune through descriptions of their mood or capturing their states of mind affected by suffering. Their personal tragedies show human poverty, the reign of coincidence and error, and the triumph of evil. But, similarly to the way the seventh needs its basic chord, every evil needs its counterpart, that is to say, i. e. nobility. In her fairy tales, the author portrays the widest range of social and psychological types. They are people who create systems of values around them, ultimately creating a whole world of moral principles. Although Daniela Hivešová-Šilanová's fairy tales are unique and irreplaceable, there is still something they share – a desire to see the psychological, social, and philosophical essence of human existence.

Daniela Hivešová-Šilanová expresses this desire through an adagio, which speaks of great and noble efforts that is scornful of petty happiness (Schopenhauer, 1994, p. 53-55), e.g. Children and Non-Love. In this tale, an adagio combined with the minor key results in an expression of the most terrible pain. Conversely, if an indication of dance music is combined with the minor key (The Black Shoes), we can speak of reaching the goal for the price of personal pain (due to an unattainable dream) and effort, but such happiness is only personal, not for the benefit of the whole society.

Expressive silence... as part of both speech and, of course, literature and music play a role of unmatched importance in the 20<sup>th</sup> century, in a world of noise and chaos. In her artistic texts, Daniela Hivešová-Šilanová often makes use of aposiopesis, which allows the percipient to guess what is happening inside the character (embarrassment, sadness, happiness) or becomes a channel for leaving reality behind and entering the world of dreams and fantasy: "To the very end of the song, where we try and find out how the story continued. We can also slide down the straw into the fairy-tale sparkling lemonade and swim, and swim..." (About Olinka and her Songs, p. 5).

The theme of music in the prosaic works of Daniela Hivešová-Šilanová is present in various modifications typical for the fugue (augmentation, permutation, transposition, etc.). Sometimes an expressive theme is associated with a sharp rhythm. By putting emphasis on the dance and rhythm components, the author amplifies her characters' (the Romany's) happiness with the scents of nature, fire, and the flavour of life. In Black Shoes, the author captures a little dancer's (Pika) desire for a new pair of shoes. However, her dream of a pair of golden shoes with high heels is unattainable for her. She gets a pair of black shoes, but she is not happy with them, even despite the fact that the shoes are magical, having the ability to dance. The author weaves dance and dance-related rhythmicity into the texture of the whole fairy tale: "Snap, snap, snap," she snapped her fingers. "Thump, thump, thump," she thumped her foot in a black shoe. Suddenly, dove wings appeared in her palms and she started flapping her hands as though she wanted to fly away! "Thump, thump, trip, trip, tap, tap," Pika jumped up and down in her big black shoes. She could feel them lift her off the ground as though they were two little invisible clouds – memories of her granny Phuri Daj" (p. 86).

The epic space of this fairy tale takes the form of a circle that can be perceived as a shape representing a spiritual or physical place. The author places her characters into the circle, thus expressing the relationship between their inner and outer worlds: "Granny was thumping in a circle as though she were dancing around a fire, crooning an old Romany song Pika had never heard in her life. There was no fire in the kitchen, and still, Pike could feel the room had become somewhat warmer" (p. 84).

"Look, Pika is dancing around the fire now, the wood crackling and the fire tongues turning the shoes red..." (p. 86). This musical time-space associates the characters' spiritual life with their element the way it has often been illustrated in many texts written by mystics and philosophers. In this mini-sujet story line, music is manifested as the most intimate and adequate expression of the element of spiritual life, in its difference from the living biological matter of the whole life process on the one hand, and purely spiritual materialisations on the other.

Daniela Hivešová-Šilanová does not only enrich contemporary literature for children by giving shape to various stimuli of the acoustic universe (music, sounds, noises), one that materialises on the horizon of the author's fairy tales, but also points out some of the more negative aspects of contemporary life: non-love, betrayal, death, pain.

#### Euphony of lyrics (*The Bell Imp*)

Daniela Hivešová-Šilanová makes use of the absolute importance of musicality as a privileged form of communication in art and tries to integrate it into her poetry through various musical forms. It is possible to draw similarities between her collection *The Bell Imp* and instrumental programme music, in which the "whimsicality" of structure and its atypical nature makes the reader immerse themselves into the work of art.

Realising the specificity of Šilanová's poetry renders the comparative analysis of musical and other forms of art language not only extremely useful, but also transforms it into an instrument of exploring various relationships between them. That said, manifestations of structural plainness in poetic language (which is not traditionally associated with genres typical of music, e.g. rondo or sonnet, where it worked from the very beginning) can be made enriched with typical and reliable support in musical language, such as structural invariants (e.g. refrain, rondeau, song, variety, etc.). In actual texts, repetitions create various motifs, associations, and elements that create an image of a character and its way of thinking. The author retains her typically tense and flexible narrative intonation.

This way, a special sound or attribute is produced – musicality as the result of conscious or subconscious obedience of the rules of musical syntax and an association of "obertones" of musical meaning with "the basic sensual tone" of a given work of art. The author shapes her musicality of poetry by means of musical approaches typical of various music genres. In the poems in the said collection, there is a certain amount of thematic identity, similarity, contrast (an elephant – a bell imp), repetition, and variation. If these motifs and themes are observed in this way, however, their repetitions and metamorphoses suggest musical forms, as a result of which the work of art proceeds in stages from primary folklore (song) to elaborate and professional music forms.

The essence of all musical variants and invariant structure types of musical language is repetition by means of the basic musical language of the musical work of art. Repetition can either be complete or appear with certain alterations. The interplay of repetitions, their order, emergence in certain moments, a difference of content, and their number and quality (from exact repetitions to mere indications of the primary source) creates a rhythm based on their relationships. They often determine this or that variant, especially as far as its structure and internal processes are concerned. There are many types of repetitions creating refrain-like or song-like characteristics in Daniela Hivešová-Šilanová's poetry:

**Rondo** is a musical form of several parts in which the main idea is repeated several times. This musical form, as well as the song form version, which manifests itself in poetry primarily through the use of refrains, can be compared to the note score:

#### RONDO

The second song in *The Bell Imp*

Buďte s nami chvíľu malí!	[Be as little as we are for a while!]
Čoho by ste sa tu báli!	[There's nothing to be afraid of here!]
Pre každého je tu miesto,	[There is room for everyone,]
zastavte sa u nás cestou!	[Why don't you stop off and see us on your way!]
Zmenši sa len na kratučko,	[Get small for a little while,]
mamka, dedko,	[Mummy, grandad]
babka s vnučkou,	[Grandmum and her granddaughter]
chvíľu budeme spolu malí,	[We will be little together for a while]
aby ste sa s nami hrali!	[so that you can play with us!]
Pomknite sa trošička,	[Move over a wee bit,]
hneď máme dost' miestečka!	[See, there's plenty of room!]
Buďte s nami chvíľu malí!	[Be as little as we are for a while!]
Čoho by ste sa tu báli?	[There's nothing to be afraid of here!]
Malí vidia často zblízka,	[The little ones can often see closely]
čo sa vidieť dá len z nízka,	[What can only be seen from the bottom]
čo nevidia veľkí z výšky,	[What the tall can't see from their height]
zabudli na všetky skrýšky...	[They've forgotten where all the little hideouts are...] (p. 24)

The structure of the poem is based on a clever and suggestive repetition of the couplet *Buďte s nami chvíľu malí! / Čoho by ste sa tu báli?* [*Be as little as we are for a while! / There's nothing to be afraid of here!*]

(or variations thereof), on a wealth of harmonious, similarly-sounding rhymes, and on resounding alliteration and wordplay. This perfect music of speech combined with the ripple of rhythm symbolically reflects playfulness and a challenge for adults, prompting them to forget their worries for a while and enter the world of children again. Through the repetition of the refrain, the challenge is both emphasised and gradually intensified.

R. Jakobson points out that the similarity of sounds in poetry is always associated with that of meanings. He stresses the fact that however impressive the emphasis on repetition, the acoustic thread cannot be limited to numerical mechanisms. J. Mukařovský, who deals with “numerical mechanisms” in his Aesthetic study, tries to show the principle of musicality in poetry. In accordance with O. Zich (1928), he understands this form of musicality to be a musical quality emerging from a cluster of sounds based on certain rules, which are understood intuitively. More than anything else, Daniela Hivešová-Šílanová is fascinated by poetry and music as acoustic phenomena, i.e. by the possibility of “making sounds” by means of words, which is why it is possible to consider her poems highly “acoustic”, i.e. making intentional use of all the potential of sound material within the limits of the linguistic code. Elementary sounds create an onomatopoeia of the word level or enter various relationships with lexical meanings; subsequently, words created in such a way participate in the acoustic structure of word groups, verses, stanzas, and the whole poem, although they are also related to the semantic context of the poem, collection, or Daniela Hivešová-Šílanová’s poetics as such. For the sake of transparency, the following list sums up all the approaches that the poet makes use of in her texts:

- a) on the level of sound microstructure – repetition (euphony, alliteration, assonance), sound semantisation;
- b) on the level of words and word groups – repetition (anaphora), variation (paronomasia, tautology, onomatopoeia);
- c) on the level of verses – repetition (refrain), variation (refrain, gradual variation on the level of individual verses and couplets, gradual variation on the level of individual stanzas);
- d) on the level of the whole text – polyphony of themes (Novák, 2005, p. 110).

In the context of this discussion, what is noticeable is the onomatopoeic function of sound concordance, whereby coloured sounds evoke an emotional atmosphere. For instance, the word *uspávanka* (lullaby) itself, appearing in the title of the poem *Uspávanka Zvončekovej mamičky pre malú Spink* (*The Bell Imp’s Mummy’s Lullaby for Little Spink*) evokes a very intimate atmosphere shared by a mother and her baby. It was not surely coincidental that the author chose this genre as a specific form of musical communication, as the lullaby is the most frequent form that children come into contact with from a very early age. The subsequent interplay of sound and word (a great number of diminutives) and the overall atmosphere evoked by piano intensity meets the criteria of a lullaby and also emphasises its unique character among the poems in the collection, similarly to the way the lullaby differs from other forms of music. The author also seems to have noticed the fact that the linguistic component of the lullaby is not crucial, this musical genre being primarily typical for its musical simplicity. Besides, lullabies in all cultures display a downward melodic line (which is shown in the poem graphically), slow tempo, and frequent repetitions. All of these features correspond to the heightened emotional expression (Franěk, 2005, p. 140):

<i>Ešte ani zvonit’ nevie.</i>	[He cannot even ring.]
<i>Zvoní len, ako keď padá perie,</i>	[He only rings the way feathers fall,]
<i>keď vám v spánku poduška</i>	[when, in sleep, the pillow]
<i>spink,</i>	[slee,]
<i>spink,</i>	[slee,]
<i>spink,</i>	[slee,]
<i>spinká</i>	[sleeps]
<i>do uška...</i> (p. 45)	[into your ear...]

The author puts semantic emphasis on a certain word through the repetition of a sound or a group of sounds characteristic of this word (e.g. the poem A rehearsal of artistic carillons: Cink cinká, Link linká / Brinky, brinkinká, Klinky, klinká, / Dzing dzinká, Spink spinká... [Chink-chinking, link-linking / brink-brinking, clink-clinking / dink-dinking, spink-spinking...] p. 53). In this poem, the author conjures up flowing acoustic vibrations, which demonstrates her musician-like approach to composing poetry. This brings us to the issue of the score. The musician primarily appeals to the ear, but turns to the eye as well. Similarly to the way musicians compose their texts or “literature”, Daniela Hivešová-Šílanová uses words that play a crucial role and get transformed into signs that open up possibilities of creating musical effects. Through her score, the author reaches the acoustic orchestration of the poem. Seeing the text as a score results in a new concept of literature, which allows the reader to see more possibilities of perception, e.g. the possibility of going back, pause in certain passages; the text becomes a score and reading becomes spacial exploration (Butor, 1997, pp. 94-95).

The collection *The Bell Imp* is thus based on a clever play of sound and word, the poems included taking a form that is perhaps less “elegant”, but all the more inventive. It is the kind of poetry that turns the reader’s attention “to the sound” rather than “to the meaning” (what is emphasised here in addition to music itself is that music, as opposed to speech, is full of meaning even if it does not signify anything; cf. Faltin, 1991, p. 50). The acoustic aspect is a structural and architectonic element of the poems.

It follows from the above that music is the essence of poetry and acoustic and musical level of the verse is its dominant factor. It is interesting to study the array of images in the poems included in the collection *The Bell Imp*; after all, words such as song, orchestra, triangle, carillon, dulcimer, all of which are frequently used in the collection, are metaphors taken over from the sphere of music. Emphasis is placed on “the multitude of lateral relationships among the observed images: ‘The topic is nothing but the sum, or a rather perspective rendition, of various forms of modulation’ (Richard, 1961, p. 28, In: Pechar, 2002, p. 26). The musicality of language is explained by means of what Mukařovský (In: Pechar, 2002) terms non-motive, i.e. linguistic, hyperboles and personifications. Putting emphasis on the semantic ratio between two semantic wholes in the poem *What the Little Glass Says*, Daniela Hiveřová-Šilanová makes use of onomatopoeia as a recognisable similarity to Chinese names: *Prichádza k nám Cink a Link, /vedľa spieva Cink C’cink, / broskyňová Link C’cink, / čerešňová Mi-Ci Link. / Maľujú si vejárik / spolu s nimi Cin-Cing Ling...* [*Clink and Chink are coming, / Clink Cli-Clink is singing, / the peachy Chink Cli-Clink, / the strawberry Mi-Tsi Chink. / They’re painting a fan, / side by side with Clin-Cling-Ling*] (s. 77). Especially through the last two expressions, the author corroborates Jakobson’s claim (1995, p. 99, In: Pechar, 2002, p. 134) that “the phoneme which appears only once, though in a key word and appropriate place, can assume a special meaning against a contrasting background” and creates what might be called the final chord of the whole group of four verses:

<i>Tvoje zúbky, cink-cink, cinknú o sklíčko,</i>	[Your little teeth, clink-clink, clink against the glass,]
<i>cink-link, cink-link,</i>	[clink-clink, clink-clink,]
<i>cinkneš vo mne lyžičkou,</i>	[you’ll clink inside me with a spoon]
<i>rozoznie sa v Poháriku</i>	[and you’ll hear it echo in the Glass]
<i>moja celkom maličká</i>	[my tiny, little]
<i>čajíková hudbička... (s. 78)</i>	[little tea music]

The connection between the euphonic effect and the semantic harmony of the word is particularly interesting in those places where repetitions of single words or groups of words are created. The occurrence of sound- and word-related repetitions in the poems contained in the collection *The Bell Imp* is considerable. Perhaps rather than to attract the reader’s attention, the author intended to employ these acoustic figures as effects ensuing naturally from spontaneously discovered linguistic options, bringing them as close as possible to musical sounds. The acoustic facet is highlighted also in the syntactic alterations of repetition, e.g. *orchester je celý svet* [the orchestra is the whole world] (p. 65) and *celý svet je orchester* [the whole world is an orchestra] (p. 81), which is actually a paraphrase of M. Butora’s (1997, p. 95) idea: “To me, the world manifests itself through sounds, the text has been rippled”.

The poet also achieves musicality in places where she uses repetitions of the same sound group at the beginning of her words: “We’ve still got the babies – Bim, Bam, Bom!” (p. 68). In J. Mukařovský’s (In: Pechar, 2002, p. 136) view, “sound sequences is not given in texts as an objective fact, the sort of thing that could be identified through a mechanical combination of identical sounds (or sound groups), but only as a mere tendency towards a regularity in the sound structure, only partially manifested, and identifying such a phenomenon has to rely on our aesthetic experience”.

### Conclusion

In accordance with Z. Stanislavová (1995, p. 118), it can be stated that “music, present in the author’s first book (In the Middle of a Concert, 1976) as a thematic element and later, in the second book (Movement Without You, 1979), also as a compositional and conceptual principle, is employed in the collection of poems *The Bell Imp* (2001) as an integral part of its theme, imagery, expression, and rhythm. In terms of expression and meaning, the structure of the work is built on the use of auditory effects associated with bells and their sound. Imaginary bell imps and their friendly life saturated by music represent a personified world of joy, kindness, and happiness, which is home of goodness and tolerance. The sounds of a bell and musicality are an important part of the wordplay as well as the poetic and nonsensical passages in the collection”.

Daniela Hiveřová-Šilanová’s fairy tales display three evident tendencies, which form the essence of assimilating musical patterns into a literary text:

1. the use of music as a symbol and object of portraying – e.g. in the fairy tale *The Singing Little Flower*, where music is a symbol of life, beauty, and a gift for other people, but also a dimension for detecting bad intentions in those who want to use the Singing Little Flower for their own benefit: “I may be able to turn it into a magical cure and become famous and rich” (pharmacist, p. 136).

2. the use of music as a principle of portraying – the presentation of a semantic situation and space by means of simulating and assimilating constructive musical features – e.g. the fairy tale *About Olinka and her Songs*, where the author tries to find out what the cause of the emergence of a song is, that is to say, to answer the questions of what was there before and “what came next” (p. 5).

3. the assimilation of music into prose – through explicitly musical motifs in the form of songs which are fundamental to the fabula plot a “define its character and the mood tonality of fairy tales” (Stanislavová, 1998, p. 72). Z. Stanislavová further states (1995, p. 118) that “the musical notation and the Romany-Slovak mutation of song fragments is part of fairy-tale sujets plots, which develop the story line indicated in the songs into dramatic conflicts and finish the story lines, or reconstruct what the origin might have been. The emotionally ambivalent moodiness of the stories accepts the contrast between the melancholically minor key of Romany songs and their frequently humorous content”. The songs have an emotive impact on the storyline “amplitude” and influence the nature and emotions of the characters significantly.

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*Artist in the kindergarten – interpretation of art work in pre-primary education.*

*Umelci v materskej škole – interpretácia umeleckého diela v predprimárnom vzdelávaní*

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### МУЗИЧНІ ТЕМИ В ЛІТЕРАТУРІ ДЛЯ ДІТЕЙ І МОЛОДІ

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Мета статті – дослідити музичні теми, які входять до комплексу складників, які використовуються в літературних творах для більш виразного емоційного сприйняття написаного тексту. Музику прийнято називати мистецтвом прямих і сильних емоційних впливів, дзеркалом душі чи безпосередньою мовою почуттів. Коли емоційний ефект глибокого і складного музичного твору зіставлений з душевними переживаннями, що з'являються внаслідок життєвих обставин, виникає ряд дивних явищ. Методологія дослідження. В ході дослідження було використано комплексний підхід до аналізу матеріалу, що відіграє вирішальну роль в дослідженні емоційного вираження музики та мови, особливо функції музики в літературі. Новизна статті полягає у виявленні комплексу складників емоційного забарвлення літературного твору за допомогою музики. Висновки. Доведено, що, так само, як і мовлення, музика створюється, щоб бути почутою. Більше того, розуміння емоційного забарвлення написаного тексту – коли він читається мовчки – покладається на вокально-слуховий досвід. Ми усвідомлюємо той факт, що емоційне забарвлення, як правило, не переносяться одним єдиним компонентом музики, самими тільки мелодією, ритмом і темпом, динамікою або просто якістю звучання. Інформація, яка виражається в словах і музиці – це питання всього контексту і як така містить комплекс складників. Тому замість того, щоб бачити їх ізольовано, у дослідженні дані компоненти визначені в межах їх літературного контексту. Ми моделюємо власні емоції, які, у свою чергу, стають важливою частиною нашого емоційного життя. Однак ми не моделюємо їх на основі готових конструкцій чи схем, а скоріше на основі кодів, які передають їх у реальному житті, такі як мова та музичні звуки.

*Ключові слова:* казка; ритм; пісня; гармонія; дисгармонія

### МУЗЫКАЛЬНЫЕ ТЕМЫ В ЛИТЕРАТУРЕ ДЛЯ ДЕТЕЙ И МОЛОДЕЖИ

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Цель статьи – исследовать музыкальные темы, которые входят в комплекс составляющих, используемые в литературных произведениях для более выразительного эмоционального восприятия написанного текста. Музыку принято называть искусством прямого и сильного эмоционального воздействия, зеркалом души или непосредственным языком чувств. Когда эмоциональный эффект глубокого и сложного музыкального произведения искусств сопоставляется с ментальным опытом, возникающим в результате жизненных обстоятельств, появляется ряд неожиданных явлений. Методология исследования. В ходе исследования был использован комплексный подход к анализу материала, который играет решающую роль в исследовании эмоционального выражения музыки и речи, особенно функции музыки в литературе. Новизна статьи заключается в выявлении комплекса составляющих эмоциональной окраски литературного произведения с помощью музыки. Выводы. Доказано, что подобно речи, музыку сочиняют для того, чтобы ее можно было услышать. Более того, понимание эмоционального выражения письменного текста – когда его читают молча – зависит от слухового и вокального опыта. Мы осознаем тот факт, что эмоции, как правило, не передаются отдельным компонентом музыки, собственно только мелодией, ритмом и темпом, динамикой или просто качеством звука. Информация, которая выражается в словах и музыке, является предметом всего контекста и, как таковая, представлена комплексом компонентов. Поэтому, вместо того, чтобы рассматривать их отдельно, наше исследование определило такие компонент в рамках их литературного контекста. Мы моделируем наши собственные эмоции, которые, в свою очередь, становятся важной частью нашей эмоциональной жизни. Однако мы не моделируем их на основе готовых конструкций или схем, а скорее на основе кодов, которые передают их в реальной жизни, т.е. языковые и музыкальные звуки.

*Ключевые слова:* сказка; ритм; песня; гармония; дисгармония