

Variations of Musical Narration in Georgian Modernistic Novel

Abstract: From the beginning of the 20th century great changes were found on Georgian prose. Exactly at this time special attention was drawn to musicality. The number of little genre writings increased in Georgian literature, where plenty of entered lyrical flows stipulate melodiousness typical to verse. One of the determinative units of modernistic prose is music. As it is known romanticists paid special attention to music and even formed it as certain support to their work. Prose and poetry merged with each other in the writing of modernists, for example in the writings of Wild, Baudelaire, Joyce, Wolfe and others, thus there were found completely new views of narration.

Key words: Modernistic Novel, Musical Narration, Georgian Literature

From the beginning of the 20th century great changes were found on Georgian prose. Exactly at this time special attention was drawn to musicality. The number of little genre writings increased in Georgian literature, where plenty of entered lyrical flows stipulate melodiousness typical to verse. One of the determinative units of modernistic prose is music. As it is known romanticists paid special attention to music and even formed it as certain support to their work. Prose and poetry merged with each other in the writing of modernists, for example in the writings of Wild, Baudelaire, Joyce, Wolfe and others, thus there were found completely new views of narration.

As it is known the modernists have brought new structure of words. They founded principles characterized to the line of verse in prose. Authors of Georgian modernistic novels paid great attention to the rhythm of prose. Generally, from the 10s of the 20th century the number of experiments increased in Georgian prose aiming mergence of prose and poetry. According to the standpoint of K. Jung at the time of analyzing the work of art there was to be considered music as archetype of human collective non-consciousness. Study of musical archetypes was especially activated at the time of analyzing new art, as there were found more and abundant materials than in the literature of former centuries. Writers of the 20th century paid special attention to irrational, non-conscious that even conditioned great entrance of music in creative procedure. Andrew Beli, whose writing is structured on musical principles (for example, of his prosaic “symphonies” and novel “Petersburg”) was writing that the music is a window from were the most important waves of eternity are flowing into us. In Georgian modernistic novels (Grigol Robakidze’s “Snake’s Skin”, Demna Shengelaia’s “Sanavardo”, Konstantine Gamsakhurdia’s “Dionisius Smile”) the music also is shown as a power that determined the new vision of world, he even showed unfamiliar potentials of word. This added special tint to novels.

In these novels musical motives are shown as powerful down-flows stipulating author’s narration and life-style of the tempers of characters. Music “helps” to creator in clearing up both cognition of personal being and generally in the understanding conformity to law of cosmos. Music is in excess in those episodes of these novels, where is shown irrational world. Pursuant to the opinion of Schopenhauer, music used to express not phenomenon, but essence of phenomenon, itself the will of world. Poetical and musical languages of Demna Shengelaia, Grigol Robakidze and Konstantine Gamsakhurdia are of special importance and original, they are both alike and even differ from each other. In Georgian modernistic novels are found archetypes of Georgian polyphonic music – in reflected in variation treatment of the same theme.

Stephane Mallarme considered that in language there was a verse everywhere, were existed a rhythm if not considering announcements posted on poles or typed on the final pages of the newspapers. “You will find out a verse in so called prose, even perfect that may have thousand kinds of rhythmic drawings. To tell the truth, there does not at all exist a prose. There is only such a kind of alphabet and by mergence of its signs is always made a verse – more or less energetic or languorous”. The best proof of these words is “Snake’s Skin”. Verses included in the novel make sudden musical effects (expressed both in graphical form and rhythmically rigged with more appropriate orderliness

for verse. Out of those verses some of them have a form of sonnet). Archibald is “listening” to bare gaps of Persia as music. Eternity here is provided by “subjects” – specific and visible. But subject at the same time are melodies reflecting eternity. Here rational and irrational are so merged that there is no visible a limit. Among them person “Swings” and in general feels life in indivisibility of death and life. This way enters the music of fields and its listening will draw the novel’s character nearer to the world origins. This music is material and spiritual substance that can not be understood that excitement means review of deep spiritual layers. As though music deepens significance of modernistic novels.

“Snake’s Skin” represents tour both in physical and spiritual world. And in it the guide is inexpressible “music” sharing to that one and whole itself even character and reader always interpreted as a basis of visible and invisible. Music also favors the reader in the apprehension of the essence of text.

As though narration in modernistic novel is separated from that time and space, where action takes place and characters “move” and has a self-sufficient value. As if is closed in itself. At this time narration is distinguished by the excess of lyrical flow. The structure of Konstantine Gamsakhurdia’s “Dionisius Smile“ is erected under musical principle. Narration has a form of hymns in novel and completely “covers” the character, for example hymns to wine, hymns to trees, preaching to fishes and others. The rhythm directly enters in “Dionisius Smile“, at this time the text becomes overemotional, but sometimes the rhythm is dead.

The fact on similarity of prose to verse is especially greatly felt when authors apply graphical form of verse at the time of narration. For example, some episodes of Demna Shengelaia’s “Sanavardo” are written in the form of verse. The theme treated in the first part is developed in the second and this parts, finally is felt that the lost calmness is to be regenerated. Development of the topic of novel once more emphasizes existence of internal not only substantial, but rhythmic order.

There are lots of possibilities on the variation of rhythm in prose. According to his/her style the writer chooses some of them and thus expresses his/her individuality. Virginia Wolf used to write that modern novel had more common to poetry, as primarily reflected not the relations of persons, but dialogues carried in solitude with herself. Georgian modernistic novels include lots of dialogues carried in solitude with herself. Thirst of maximal perfect conformity of form and idea stipulates inclusion of musical elements in narration even in Georgian modernistic novels. Not only separate episodes are found poetical in these novels, but entire artistic system, as these episodes make united musical composition.

In fact many secrets are shown in these novels influencing the writer exactly through new method of narration. This method first of all considers diverse variations of the synthesis of prose of poetry. Here philosophical and religious issues often have aesthetic value through poetical meditations. Music in these novels is shown as their internal backbone considering firmness of narration. In such polyphony where are equally included macro and micro-cosmos, eternity and transience, human and divine, characters of modernistic novel find a way in the labyrinths of secret world together with a writer in order to have answered questions.

In The Georgian modernistic novels the musical narration is revealed as a new mastery, a different level of art, which determines the form of artistic text. There is an opinion, that artistic creativity is a peculiar kind of game. Game elements are in all three above-mentioned novel. First of all, it seems in the style of narrated and in the the composition of artistic system. For example, the epigraph of "Sanavardo" can be considered as some kind of musical and semantic tone of novel and that artistic games, that is represented. This can be considered as cryptogram, which is easy to understand for Georgian readers, because they know the well-known Georgian text literature, from which this fragment is given. And for those readers for whom this work is unknown, we mean "Torture of Shushaniki" by Jacob Tsuraveli, epigraph will become clear idea after all understanding the essence of the novel. There are association replacement or interchange in the Georgian modernistic novels. Sometimes, at first sight, quite unexpectedly one episode followed by another episode. This association connection is often ironical and causes the feeling of expectations. In a certain sense some kind of carnival feeling also appeared such an episodes. This represents a devaluation of values. This demonstrates that the society no longer appreciates the old, traditional values and has a pseudo cultural attitudes. There are close to each other often meet both tragic and

comic episodes in novels, or including ironical echo, which strengthens the feeling of tragicomedy of life and, In this way, the reader is relieved from unpleasant tension.

It is known that European culture was based on two traditions, very different from each other stylistic system. One of them is linked to Homer's epic, the second one is related to the Bible. Homer' style means the complete description of subject and events, narrative clarity. The second style is different. One episode is often separated from others. The rest is the shadow of another episode. The story is narrated fragmentary. This kind of artistic work contains a lot of symbol, which needs understanding. Artistic work requires appropriate method of interpretation. These two stylistic system it assimilated with each other in Georgian modern novel.

The Writers are using musical elements of games in all three novels in order to define, on the one hand, the the character of personage, on the other hand, the epoch, society, human relations, To paint the preceding time and the eternal spirit of mankind. There is crossing to each other philosophical, physiological, lyrical, religious and the intellectual streams in Georgian modernistic novels, and by this way, the novel entirely and its narrative becomes very interesting, because methods of artistic game are attractive, original, impressive, diverse, innovative.

References:

Robakidze 1989: Robakidze Gr. „The Snake's Skin“, Tbilisi, Publishing-House „Merani“, 1989 (in Georgian)

Shengelaia: Shengelaia D. „sanavardo“ (in Georgian) Tbilisi, Publishing-House „Sabchota Saqartvelo“, 1983 (in Georgian)

Gamsaxurdia 1992: Gamsaxurdia K., „Dionysus Smile“, Tbilisi, Publishing-House „Didostati“. 1992 (in Georgian)

Woolf 1988: Woolf V., Essays, Tbilisi, Publishing-House „Nakaduli“, 1988 (in Georgian)