

DETERMINATIONS IN LANGUAGES OF MUSICAL AND LITERARY SPECIFIC

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Motto:

„Music begins where the power of the word ends” – R. Wagner

Abstract. *The literary and musical language constitute means of direct communication or indirect and they appeal to the human thought and feeling. In the current material we propose to set individual reports and determining of the specific elements of the two arts. In the case of both languages there are likenesses owed to their common elements (height, length, intensity, timbre) but there are also differences through the specific of content and form. The content and form are indispensable to any art, and the value of creation under the aspect of an artistic message, moral-educational consists mainly from the dialect unity of the two defining elements. In the spoken, sang, theater language there has to be meaning and significance, because the meaning explains the direction of expressiveness, from simple to complex, and the significance is a translation of the meaning at different levels. The spoken language has a relatively simple structure, thus that all the human beings used it since childhood because of their born qualities, while the musical one is known and expressed a little later and it evolves gradually, from an elementary to a complex one, walking the path from skill to talent, or at least from an inferior stage of understanding and interpretation to a superior one, conscious one. In music the stretch and complexity of sounds of much higher than in the case of speaking, but at the same time, the significance of word in the face of sound is much more stabile. Word is the expression of thought, and music is an interiorized form of thought, because the emotion made by music solicits this cognitive psychic process. Music and text complete each other in expressing human thoughts and feelings, because in the creation process, interpretation and reception they stimulate from an intellectual-affectionate point of view the entire human capacity.*

Keywords: *literary language, musical language, artistic message, specific of the arts, articulate sound, musical sound, artistic sound, communication, expressing experiences.*

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1. GENERAL CONSIDERATIONS ABOUT THE NATURE OF THE MUSICAL AND LITERARY LANGUAGES

The issue of individual and determining reports of the specific elements of the two arts has troubled over the ages important names from culture and art, both being means of direct or indirect communication, with an appeal to the human thought and feeling. The importance or determining role of one over the other is seen differently, depending on the person (receiver), time, means and purpose. Vasile Alecsandri said: "My verses have sounded over the Romanian people only after they were put into the music of Alexandru Flechtenmacher", and George Călinescu said that "Music resides within the ability of sound to dig up within any person the predisposition to pose questions and to answer them, to take a stand in the face of life". Since at the same time for the spoken language and the sang one, sound is the basic element, which has common features (height, length, intensity and timbre), of course we recognize the same force of the message in literature.

Just from the few quotes previously shown, it is enough to understand the power and importance of music in communication, in expressing human feelings, as it is with literature through its specific language. According to the Hegelian theory, taken by the musician Dimitrie Cuclin, music represents life itself, within its entire complexity, being able to show feelings of an ample diversity (starting from depressing, sad to the most joyful, happy ones). This ability of music intensifies in the presence of the word(text) that makes whole the understanding, it enlightens the message.

2. COMMON ELEMENTS BETWEEN THE TWO ARTISTICALLY LANGUAGES

Music serves all men – more or less – regardless of the stage of their social, cultural development (primitive - evolved, untrained – trained). This statement refers to the measure at which the subject is aware of the content and form of the work of art. The value of creation under the aspect of the artistic message moral – educational consists mainly from the dialectical unity between the content and form, from where the conclusions that they are indispensable to any art form. "No content without form and no form without content" - said Teodorina Capșa. Even if, in the creating process the artist uses some established patterns of form (for example – Sonatas as form, the classical tripartite concert), it doesn't mean that only the form is sufficient in the transmitting of the artistic message, because it is necessary to have a content of ideas, that in turn may be different, but put in a pattern. The importance of this dialectical unity between content and form was brought forth by Georg W.F.Heghel, who said: "The content of music is its form itself".

Throughout history the role of literary language was proven, expressed through: sound, word, sentence, phrase, intonation, in highlighting a certain content of a message. George Enescu highlighted that: "From joining word with music came to be and will come to be divine works, undying".

Word is the expressing of thought, and music is an internalized form of thought, an emotion made by music makes the subject to start asking questions and to answer them, therefore to think. Thus, music is a part of the human sensitivity and thought. The ability of the creator (creating thought) implies logic and coherence, sensitivity and will, talent, work. Music and text complete each other in expressing human thoughts and feelings, because in the creation process, interpretation and reception it stimulates from an affectionate intellectual point of view the entire human capacity. From the common features of the musical language and of the spoken one we mention a few: they both have at the basis a succession of sounds represented by the human voice or by the instruments, with different height, length, intensity, and timbre; they both have a so called “double articulation” having a beginning and an end in interpretation (and in pronunciation). The only difference is that, in music the stretch and complexity of the sounds is much higher than in speaking (saying words, sentences, phrases), but at the same time, the significance of the word over the sound (music) is a lot more practical. Regarding the social function of the musical language and of the spoken one we conclude the spoken language uses individual and detailed expressions of information that comes from the surrounding or from science, when as the musical language uses almost exclusively for expressing inner states. Even if both have as a common element sound with its qualities, the word uses in expression only the human voice, when the sound sang may be played by the human voice or by a musical instrument (as a physical source).

3. DIFFERENCES OF SPECIFIC IN COMMUNICATION THROUGH MUSICAL AND SPOKEN LANGUAGE

Going into more detail regarding the issue of differences between the spoken and sang sound, we conclude that in the spoken language the height is approximate, as in the sang language it is absolute. To the support of this statement comes the argument of the differentiation between the male and female voices that are arranged naturally at a distance from the perfect Octave, as in the spoken language the voices are considered approximately equal. From a structural point of view, any spoken word is the same for all, having the same expression, while a sang sound in the vocal practice or instrumental is different depending on the vocal or instrumental source, on the voice or instrument category. For this reason, for their differentiation, in the case of written music there are used special symbols (stave, keys, notes, alterations, shades). In principle speaking is antiphonal, linear, while the singing may be homophonous, harmonically, polyphonically. If in spoken language more persons would randomly overlap with different texts and entrances, with the desire to communicate the same message, we would assist to a meaningless sound crowding, while in music overlapping is practiced (simultaneous singing) of voices or instruments with identical or different melodic lines, with polyphonic or counterpoint entrance and course, without altering the sense of the message transmitted by the creator, and furthermore, these interpretative, noted in scores, contribute to the increasing of the efficiency in transmitting the artistic message.

We understand, that these means of interpretation may increase the efficiency of sending a content. Thus, these means of polyphonically interpretation, through overlapping of two or more voices, with different speeches, or in instrumental interpretation, orchestral, bring variations, diversification, that don't stop, but on the contrary may highlight the communicating of the message. From this point of view, we conclude that, while the message

transmitted verbally is monadic, linear, sang the one may have a sound diversity, using means, tonalities, successions, alterations and other specific elements. And from the point of view of duration – as a common element – between the spoken and sang language, there are differences, because the spoken sounds may be: short, medium, long, having an interpretative limitation that may explain the differences between the differencing language of people, nations, while, those from music, being far more varied, may express a larger diversity of feelings, states, artistic messages common to social individuals and groups. At the same time, if the timbre of the spoken language is not necessarily tied to the content, in the case of the musical language, it is varied and mandatory directly connected to the artistic content and message.

The accent and intensity, in vocal and instrumental interpretation, are much more varied than the spoken ones and with this; the ability to impress the auditory and to communicate details about the content is much more varied, more complex. A musical sound may be played from *ffff* to *pppp*, also the accents may be varied and noted differently. Also in the spoken language accent has its importance, because, it helps to differentiate the specifically in talking. For example, in Hungarian and Czech the accent mandatory falls on the first syllable of the word, while in Romanian the strong, intermediary and weak accents don't have a fixed position, generalized, being set differently depending on the word and its meaning.

Looking in comparison between the similarities and differences from the spoken and sang language, we didn't attempt to prove the superiority of one over the other, but only to mark what is specific to each other in expressing the abilities of communication and expression.

4. FINAL CONSIDERATIONS REGARDING THE DETERMINING OF THE TWO ARTS

Concluding from this brief parallel comparison, we can stat that the spoken language has a relatively simple structure, which the normal person gets acquainted with from a young age, because of the born qualities, while the musical one is known and expressed a little later and evolves gradually, from an elementary to a complex one, more precise, walking the path from skill to talent or at least from an inferior stage of understanding and interpretation to a complex one, conscious one. In order to come to know, to interpret a concert, it implies the understanding, learning of many specific data, organizational data of the musical language. In this context, we have to admit this feature of the musical language as being similar in diversity with the one expressed in the theater art, which besides the word contains sounds, syllables of a certain height, duration, intensity and timbre, adds gesture, mimicry, scenically movement and other specific elements, used to the purpose of transmitting a content, a socially-morally content, artistic.

In the spoken language, sang, theater, there has to be a meaning and significance, because, the meaning explains the direction of the expression and expressiveness, from simple to complex, from a language to another, from a dialect to another, from one person to another, and the significance is a translation of the meaning on different levels. Common to the two (meaning and significance) would be the enunciation, as a successions of different sounds – spoken or sang – held over time. If in those previously shown we stated that the spoken

language is through excellence monody, and the sang one is monody, polyphony, harmonic, we might add the fact that, in the case of the musical one, with the passing of time were added new ways of expressivity, creation and interpretation that are more and more ample. This situation is not necessarily unique to the monody spoken language and linear conservatory. It limits to the sounds, syllables, words, sentences, phrases, to a conservatory morphology and syntax, static in specific. For example, normally, a spoken phrase may last seconds, while a sang one may last for minutes at a time. We underline thus that, in the cases of both languages there are similarities owed to their common elements (height, length, intensity, timbre) but also to the differences through their specific of content and form. Like in the case of the other arts, the two indispensable elements remain the primary means of communication, of expressing certain content, some messages, they serve the local uses, moral, spiritual of man.

The cultures of nations and nationalities differentiate depending on the degree of openness towards communication through speech, singing as a specific. Through the spoken language, communication is made more individually or collectively directly, exteriorized and less interiorized, while in the case of the musical language, communication may have many direct versions (vocal, instrumental, interior, exterior), and in this case, the effectiveness of communication may be increased. The improvisation in speaking is much more present than in singing, where it appears like a composition procedure and not necessarily as a condition of expressing the desired message. We add the fact that as the literary message is less changeable in time, the musical one is always leaned toward new ways of expressiveness. Thus it is explained the appearance of new styles, current such as: impressionism, expressionism, serialism. The text may influence by inspiring the music, and it in turn may motivate and determine the message of the text. The spoken language as well as sang the one have an own determining morphology and syntax, they have specific content and form. In practice the spoken language may be independent from sang the one, while the latter – most of the times – is generated by a text that may present it as a whole, selective or suggestive.

In conclusion, the literary and musical language acts on the thought and human feeling separately or together through their specific. They are indispensable means for the communication, of expressing a multitude of feelings, experiences; they are a part of the social, moral and esthetic life of man from the past, present and future.

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