



ORIGINAL RESEARCH PAPER

English

AUDIO APPEAL OF LITERATURE

KEY WORDS:

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Music can have many psychological impacts and meanings for people at different periods of their development. It can be a mother's lullaby, an artist's exploration and expressions, a performer's dream and profession, a listener's passion and leisure, a social setting's ambience and a signifier of ritual. Music is a resource of considerable intellectual, artistic, cultural, technological, and economical breadth and depth. People who love both fiction and music might waffle Hamlet-like about whether to enjoy a book or some tunes in their free time. But there's a way to combine both!

Music is so much a part of our lives that its presence in literature can help readers relate to fictional situations and characters. Also, characters who love music are often creative people (as is the case with real-life music lovers), and creative people tend to be quite interesting.

Thea Kronborg becomes a renowned opera singer in Cather's book (one of that author's best), while Renee Nere is a music-hall performer trying to live an independent life in Colette's poignant novel. An important *High Fidelity* setting is a record store owned by Rob Fleming, who discusses music with his employees- when not visiting former girlfriends! In Perrotta's book, Dave Raymond is a wedding-band guitarist who gets engaged to a New Jersey woman but becomes torn about marrying her after meeting a New York City poet. The cast of the compelling *Freedom* includes indie rocker Richard, whose obnoxious charisma is attractive to the Patty character who ends up marrying Richard's college roommate- nice guy Walter Berglund.

Then there are novels in which music is mentioned even if it's not the major theme. Jane Austen's classic *Pride and Prejudice* features this quote-in- part line: "A woman must have a thorough knowledge of music..." James Baldwin's searing *Go Tell It on the Mountain* includes a scene in which teen John Grimes unenthusiastically listens to lively church music- not feeling the religious calling he's supposedly destined for.

Indian music comes up periodically in Jhumpa Lahiri's *The Namesake* novel about an important family. Audrey Niffenegger's *The Time Traveler's Wife* has scenes in Chicago punk-rock clubs that make readers want to dust off their 30-year-old Clash albums. Barbara Kingsolver's recent *Flight Behaviour* is more about climate change than music, but that absorbing book features a great house party at which Dellarobia Turnbow's friend Dovey cranks up tunes so skillfully that the usually low-key biologist Ovid Byron moonwalks a la Michael Jackson.

Ragtime great Scott Joplin is referenced in E.L Doctorow's *Ragtime* (no surprise given that novel's title). Rap music, classical music and "oldies but goldies" make their aural appearances in Terry McMillan's *Waiting to Exhale*, Lute music, organ music and music books get their cameos in Amy Tan's *The Joy Luck Club*.

Music and poetry have, of course, been regarded as sister arts since antiquity. However, over the past few decades, an increasing amount of attention has been paid to aesthetic and cultural interactions between literature and music, and the value of each other's disciplines has been immensely enhanced by the way in

which critical theory has provided new methodologies for musicology and strengthened music's value for literature.

If we see the poetry of Pre Raphaelites, they are filled with the musical quality. The poems of Swinburne or Christina Rossetti may be taken as examples.

The elements of style in literature, with special reference to English literature, are inseparable parts of music. Rhyme and rhythm are basically the elements of music which make a piece of literature far more appealing and impressive. To support the view point, we can quote the lines of William Wordsworth in the *Daffodils*, where in a very rhythmical way he says-

*Then my heart with pleasure fills
And dances with the daffodils.*

Or, in The Rime of Ancient Mariner, where S.T Coleridge says-
*The fair breeze blew, the white foam flew
The furrow followed free
We were the first that ever burst
Into the silent sea.*

The works of literature are made musical by the writers through the repetition of same sounding words or rhyme scheme at the end of lines and so on.

Thus, literature and music go side by side. The plays of William Shakespeare have large number of songs in them sung by the characters. It would be the best way to conclude the paper with the words of Shakespeare himself-

*"The man that hath no music in himself,
Nor is moved with the concord of sweet songs,
Is fir for treasons, stratagems and spoils"*

References:

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