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# Universal “Music” in the Prose of the Postmodern Era

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**Abstract:** The article focuses on the prose works of several modern writers (Paola Capriolo, Chuck Palahniuk, Olga Tokarchuk, Andrei Lyubka, Goran Tribuson, Roman Kofman). All these works are united by the image of the musician and the motive of listening to the music. Thus, the music in the article is considered as an universal. First of all - problems of life and death, the main values of life, the opposition “sacred - infernal”. The purpose of the article is to investigate how the era of postmodern influenced the author's concept of music. In each of the works the form of the narrative is subjective. As a rule, the reader gets acquainted with the act of self-reflection of the personage who is looking for a way out of the mazes of everyday life. Therefore, the impression of an author's absence is created. However, the picture of the personage's inner life at the moment of experiencing his encounter with music helps to understand what the author's conception of the world is like. In each of the works - the tragic idea of the world as chaos, the unpredictability of reality dominates, so death is perceived as liberation. And on the boundary between “here” and “there”, “life” and “death” the person is accompanied by music. The authors of the article draw on such categories of narratology as the “point of view”, the “subject plan”, “elf-reflection”, as well as on analysis of the structure of the discourse and the structure of the narrative in it.

**Keywords:** *postmodern era, universal, subject plan, self-reflection, point of view, structure of the narrative, motive, modern prose.*

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## 1. Introduction

### *1.1. The degree of study of the issue of universals in modern science*

The category “universal” has a long history. It is believed that it was introduced into scientific use by the Roman statesman, philosopher-neoplatonist, theorist of music Boethius (Shevtsov, 2010, p. 122). Most often, modern researchers of culture refer to this category, talking about “cultural universals”. Getting to the cultural researchers, as, for example, A. Gurevich, solving the problem of reconstruction of the “spiritual universum of people of other eras and cultures”, “mental installations, general orientations and habits of consciousness” (1984, p. 9), a set of categories forming the picture of the world”, which he indicates as a “coordinate grid imposed on a living, pulsating and changing reality” (Gurevich, 1984, p. 11). V. Zinchenko writes about the place of studying the ratio of mentality and its language expression in the process of knowledge of the National Cultural World (2017, p. 159). In the center of attention of an academician V. Stepin there are worldview universals, which he defines as «categories that accumulate historically accumulated social experience and in the system of which a person of a certain culture appreciates, comprehends and worries the world, reduces the integrity of all the reality phenomena in the sphere of experiment” (2011, p. 61). Philologists have operated on this category recently, from the last decade of the twentieth century. This caused a number of contradictions. For example, R. Mnikh writes that the universals in Russian literature were often understood “not as specific categories whose conceptual status would be ensured by their functioning in the system of culture, but as predicates with the topics characteristic of Russian literature, motives, plots, and not only literary, but also historical or social” (2019, p. 58). A. Faustov considers universals as “relatively stable constellations” in the construction of structural-semantic connections inside the text (Faustov, 2019, p. 24). Thus, as we see, the question of the object of study is still unsolved: these are literary universals or universals in the literature.

One of the main delimiters of their positions is the object of research - “literary universals” or “universals in literature”. So, in particular, the American scientist Patrick Hogan, considered “a pioneer and the most authoritative representative of the theory of literary universals” (Lozinskaya, 2007, p.128), attributes to them a variety of techniques, terms of form and content, which have a general literary, and therefore universal character: symbolization, imagery, assonance, circular structure of the text (“for example, foreshadowing and plot circularity, that is, beginning and ending a

plot in the same place or situation or in closely analogous places or situations, often with the repetition of specific phrases concerning those places or situations”) (Colm, 1997, p.229). Universals, he notes, can be mandatory and secondary, but in any case, they are a kind of standards even in a situation when the poet explicitly chooses something else (Colm, 1997, p.230). A similar point of view is shared by E. V. Lozinskaya, who refers to universals as “characteristics (properties, relationships, structures) of works of the same type (for example, narratives) that are found in genetically unrelated and not in direct contact with each other texts” (2007, p. 128-129). As for the “universals in literature”, here we are talking about timeless, substantial values, to the comprehension of which the author of a work of art addresses. According to N. Volodina, universals in literature can be considered “mythological, archetypal, eternal images and motives, actualized by world literature” (2010, p.17).

In our article we use the category “universal” in this second meaning, that is, we will talk about universals in literature. The purpose of the article is to determine what the characters of literary works of modern authors think about music, and on the basis of this to study the concept of music embodied in these works in order, ultimately, to establish the main components of the universal “music” in literature at the present stage.

### ***1.2. Music as an object of reflection***

The problem of music, its terrestrial/extraterrestrial origin is traditional for fiction. Comprehending the semantics of musical images in a specific work of art, the researchers rely on the works of literary scholars or theorists, historians of music and philosophers. Since our article deals with works in which the experience of music puts a person in front of solving ontological problems, for us the statements of those scholars who have muddled about music in a direct connection with such categories as “non-being”, “spiritual reality” were of particular importance. “Transcendental” and so on. It was in the sense that A. F. Losev wrote about music. In the articles “Music as a subject of logic”, “Two perceptions of the world from impressions after “La Traviata””, “Essay on music”, works devoted to the tetralogy of Richard Wagner, the philosopher consistently substantiated his understanding of the substantive basis of music as a search “behind everything visible and audible” “Unknown depths”, the understanding that “disappearing into the darkness, we merge with Everything” (Losev, 1995, p. 313).

In the philosophical aspect, the literary work (“Mozart and Salieri” by A. Pushkin) due to E.Sintsov’s “Mozart and Salieri”: music created by

death" (2006), is considered it in the aspect of the motive of "conjugation of death and creativity." In his opinion, "small tragedies" "make up a rather consistent artistic study by Pushkin's problems of creative deaths, its attempts to create something great and grandiose" (allocated by the author who is cited) (Sintsov, 2006, p. 260).

The solution of the postmodern problem in a modern popular music is a pivotal topic of the article by I. Matseva and O. Jurkina «Postmodern methods in popular music of the beginning of the XXIst century" (2019). In the center of their attention - elements of the postmodern discourse in the samples of modern popular music used by the musicians techniques: interregist, meta-field, simulacre, deconstruction, S-code, mash-up, remake, cases of intertextual reference. Postmodernism in music is considered by these authors as a "new stage of evolution, stage that flows under the mass culture sign that creates its own art and nominates its authors in the first ranks" (Matseva & Jurkina, 2019, p. 197).

Reflections on music in the same, substantial way, we find in the book "Music - its influence throughout the ages" by the British performer, composer and thinker Cyril Meir Scott (1991), who wrote that it was created by mudane masters in order to make people experience something with the help of sound what they are not allowed to see (Scott, 1991), the American philosopher, cultural scientist Susanne Katherina Longer, in whose opinion the sign of music is a symbol, and it can be defined as a myth within us (2000). The famous Ukrainian philosopher and aesthetic V. K. Sukhantseva calls music a locator of the Universe, "perceiving and recreating those hidden and deep essences of the Universe that cannot be given to a man directly, without mediation" (2000, p.20).

While researching on the semantics of musical images in literature, most frequently, the authors deal with the Romanticism epoch, because the representatives of it, for instance, V. G. Wackenroder saw in music "the ultimate manifestation of the spirit" (Dmitriyev, 1980, p. 80). Music was close to E. T. W. Hoffmann (1987), because it gave the opportunity to go beyond the experience of specific feelings into the space of the inexpressible. It is no coincidence that he put above all the music of Mozart, who turned his listeners to the "superhuman, miraculous, living in the depths of the soul", and Beethoven, whose music gave rise to "longing for infinity" (Hoffman, 1987, 138-139). But not only the romantics. Werner Wolf states that "multiplicity of subjects in musico-literary studies may be welcomed as an amazing richness" (2009), and this, obviously, gives the scientists a plenty of aspects of this kind of interaction to emphasize and analyze. At any stage in the development of literature, the presence of musical images and themes

in a work makes it possible to understand which spiritual problems are leading for the author, and how he solves them. Our task is to determine what is dominant in the experience and understanding of music in the literature of the beginning of the III millennium, Postmodern era. As Umberto Eco implied "we must find the place in the world, where all the characters exist and determine our behavior in the way we take them as the model of our own life and the life of the others" (2016, p. 21). In our opinion the relations with music and music code may turn out to be significant in the epoch of intertextuality and intermediality.

### **1.3. Methods**

Considering that we will be interested in the process of processing the heroes of the experiences of themselves or those who are watching, music, we rely on the cognitive literary studies strategy, one of the newest branches of philology. The central objects of attention in this new paradigm of scientific search are cognitive and communicative functions (Kubryakova, 2004, p. 16), categorization, conceptualization and identification processes. Justifying the productivity of a cognitive approach to the phenomena of literature, T. Bovsunivskaya (2010) calls among its distinctive characteristics of interdisciplination, the focus is on the disclosure of the dead text elements (which frees researchers from the despotism of ideology), the ability to disclose the structure of artistic thinking without excessive structure acentrism, lack of installation on the formation of completed theoretical schemes, as what is the fact that the cognitive literary criticism does not pay the attention to individual unstable artificial phenomena" (Bovsunivskaya, 2010, pp. 170-171).

We also appeal to the method of narratology exploring, according to V. Tyupa, the "communicative nature of the text-forming development of events" (2001, p.5), when we study the subject's work plan, the ways of expressing the point of view of the characters, that is, stop at the narrative modality. By the way, one of the problems solved within the framework of this area is the relationship between classical music and narrative. And if, for example, Linda Hutcheon and Michael Hutcheon do not see the grounds in opposing literary and musical texts (perhaps because the object of their attention is opera: "In short, A staged opera production is a form of mediation of two dramatic texts, parallel in its semiotic complexity to that provided by the narrator in fiction" (2005, pp. 441-442) as narratives, F. E. Maus (2005) shows a careful position when he writes about classical instrumental music and narrative. And the grounds for recognizing the "cleanliness" of instrumental music are: the collapse of the form of the past

time, a subject-predicate structure, the possibility of telling story through the name of objects, characters, attribution of actions and their characteristics (Maus, 2005, p. 468). But, on the other hand, a narrator is possible in instrumental music. One example is Schubert's music, which is the example of Everett Maus (2005, p. 471), especially if it comes to connecting the repasts of the poetic and music language (from this example, *Fantastic Symphony* by Hector Berlioz, he starts his article). Third method which we were applied in the study of literary works of different authors - typological. It gave us the opportunity to establish the relationship between works at the level of the place and the role of the "music" universal.

## **2. Postmodern Background. Peculiarities and Values**

According to the theorist and representative of the postmodernism Umberto Eco "we never deal with pure subjects" (2020, p. 162), any detail is important during the study of postmodern text. The article substantiates the conclusion about a direct connection between the nature of the experience of the characters of a piece of music and the state of the contemporary world for their authors (the predominance of creative or destructive principles at one stage or another in the development of society). Evidently, "Postmodern art is both self-reflexive and "worldly"" (Merrill, 1988, p. 5), that, actually, influences the research. As the dominant of postmodern literature, the article indicates the strengthening in a person the feeling of loneliness, doom to non-existence (even "the postmodern apocalypse in man-made" (Slocombe, 2003, p. 170), the tragedy of breaking out of the system of family, intimate, social ties. In fact, "each individual is shaping himself/herself in a different order, according to own choice" (Sheeba, 2017, pp. 187-188), this point is quite an important one as it is fair equally both for the writers and for the readers of the postmodern period. Moreover, it must be stressed that "the concept of absolute truth does not exist" (Farhan, 2019). Hence - the emphasis on the perception of music as a renunciation of mundane values and reconciliation with death, on the timeless meaning of music as a revelation, bringing the heroes of works of modern authors closer to the irrational, spiritual comprehension of universal, substantial laws, as well as their place in the world - as an individual in a general system of phenomena and relations, which is clear due to "the concept of postmodernism with its proliferation" (Stierstorfer, 2003, p. 256).

### 3. Music in the Postmodern Literature as a Universal

Our research is dedicated to the postmodern period and it must be noted that in general “the contemporary world came to be seen as ephemeral, lacking in depth, and without solid moral, social and cultural foundations” (Padley, 2006, p. 179). In those works of postmodern prose writers that have become the object of our attention in the article, the subjective form of the presentation of events prevails - on behalf of the character (s). It is rather clear as “means of understanding the self, one’s capacities and incapacities, one’s achievements and problems, one’s transformations and stabilities - all are required by the culture and may be used in the ways that might enhance human welfare” (Gergen, 1994, p. 415), that is why characters in our case are basic and pivotal. This helps to judge how they perceive what is happening, what cognitive processes take place in them and what values they choose. Nevertheless, understanding that in postmodern pattern “there is no way of knowing reality as it really is” (Fedosova, 2015, p. 79), still some aspects of the characters can help to construct the image of the literary personality-character of the postmodern. Including - what is their understanding of music. In a number of these works, the universal “music” is set already at the paratextual level [“Lullaby” by Chuck Palahniuk (2007), “Your glance, Cio-Cio-San” by Andrei Lyubka (2018), “Pastoral Symphony, or How I Lived Under the Germans” by Roman Kofman (2011), “Chopin's Heart” Olga Tokarchuk (2020)]. So, already from the title of Paola Capriolo's (2013) novel “The Silent Pianist” it is clear that in the center of the work is the music performer, to whom the lines of destinies of all the other characters are drawn.

At first sight, Paola Capriolo's (2013) novel “The Silent Pianist” is permeated with polyphony. The concept of “polyphony” is quite applicable to it in the same sense in which it was used by M. M. Bakhtin, referring to the presence in the work of a multitude of consciousnesses that interact. One of the main reasons for dividing it into parts (there are forty-one in the novel) is the change in the subject of the narration, the character in whose perception the appearance of the pianist is given, as well as the transition from one storyline to the next. For the most part, the subjects of the story are the patients of the psychiatric clinic, its head physician, as well as several people who recall their meetings with the mysterious pianist. There is no “voice” and “gaze” of only one character - that very silent pianist who is the center of the entire work. His voice is the music he plays. It is it that attracts all the voices in the novel, and therefore the work, with all its polyphony, is

monocentric. His center is not even a pianist, but the music he performs (“symbolic disguise”, Eco, 2020, p. 133).

Since the action in Paola Carpool’s novel is centered in a psychiatric clinic, one of the problems that finds an artistic solution in it is whether music can heal a person.

The statement of this problem is directly related to such a phenomenon as culture-centrism. Some researchers see in it the imperative of “the survival of society and a man” (Popov, 2005, p. 51). Others emphasize that culture is only a “semantic arsenal” (Yarkova, 2020, p.211), from which a person chooses for himself the meaning of existence. And hence - the way out to study the nature of writers' solution of the problem of the place of art in the life of society.

At some point, the reader of Paola Capriolo's novel has a hope that the pianist will cure his listeners of a mental pain. The head physician is seriously considering the possibility of its therapeutic effect on patients. Considerable attention is paid to his reflections on music. This is obvious on a formal level: almost a third of the novel (twelve chapters out of forty, if you count the last one and a half pages as part of the epilogue) conveys his understanding of what is happening. The initial indifference to music as a “frivolous thing” (Capriolo, 2013, p.23) dissipates after the first evening of the pianist's playing. And immediately the presentiment of danger from it is combined with the experience of pleasure. At some stage, he comes to the idea that “music is the science of the soul”. And, although, it is fundamentally different from psychiatry, he hopes that since music “obeys the same strict laws” as psychiatry, it will help him find the key to the ailments of his patients if he unravels its secret (Capriolo, 2013, p.133). Ultimately, however, the chief physician discovers that the music “does not so much heal the mental wounds of the sick as it reveals a frightening similarity between” those who are considered normal people and insane. Finally, he is convinced of the possibility of a harmful effect of music on the psyche, watching an old man Rosenthal. And the question of where the music leads - to suffering or getting rid of it, remains insoluble for the head physician.

### ***3.1. The plot motive of the character's meeting with the unknowable and the place of the universal “music” in its development***

Since music, on the one hand, is the creation of a person (its composer, performer), and at the same time it is revealed that a person is not subject to what happens to him during its sounding, the question naturally arises, with which of the sides of the opposition “sacred - infernal” it is

connected. The motive of the music of the “other world” is not new for world of literature. An article by R.N. Poddubnaya “The modernity of the Classics. Selected Works” (2015) is dedicated to the study of its place in the literary works by L. Tik, I. Turgenev, A. Chekhov, D. Merezhkovsky. In them, she writes, “the ringing melody” is “an invariable foreshadowing of a person's contact with a miracle,” and the “other world” itself “also sounds either divinely captivating or disharmoniously piercing” (Poddubnaya, 2015, p. 508). And if A. Pushkin, with his inherent Renaissance worldview, unlike Salieri, did not hesitate in admitting that genius and villainy are “two incompatible things” (1937, p.141), at the end of the XIXth - in the first decades of the XXth century, artists increasingly expressed a consciousness of ambivalence of beauty and art in a moral sense. We restrict ourselves to just one example. The hero of Alexander Green's story “The Power of the Incomprehensible” (1918), a violinist Gratian Dupleais hears music in his sleep, but wakes up and cannot repeat it. He performs it while in a state of hypnosis. The very first sounds reveal how dangerous and magnificent this music is, capable of directing the listener to both “the greatest villainy” and “the greatest victim” (Green, 1980, p.421).

It is precisely this experience of music by the personage of the story “Vienna Mushrooms” by the modern Croatian writer, film expert, screenwriter Goran Tribuson by violinist Andreas Ashenreiter is, in our opinion, one of the motivations of his fate. The action in the story is related to one of the most dramatic parts of the history - the eve of the First World War. However, in this work, the chronology of events itself is not of a fundamental importance, since historical and mythopoetic are closely intertwined in it. Despite the exact date - autumn 1913 - the main “public” event (the appearance on the streets of the Austrian capital of a black fiacre, in which there was no driver or passengers) is reported in the form of rumors. Hence - the duality of the motivation of the mysterious in the work. Many saw it and everyone talked about him. The consequences of meeting with it frightened most of all. So, for example, the owner of the hotel laughed when he saw the mysterious fiacre, and that night lost his property - his hotel burned down. But whether this was the result of an infernal intervention or a coincidence of circumstances is not clear.

The night fiacre played a fatal role in the fate of the protagonist. The story has a circular structure. The first and the last, the eighths, parts are almost identical. Their content is the description of the strange, somnabulistic state of Andreas Ashenreiter, who does not understand where he is, what is happening to him, what his name is and who he is. From the second part of the story, the reader learns that the young, unusually gifted

and promising violinist Andreas Aschenreiter, after graduating from the conservatory and successful performances in the best concert halls in Vienna, unexpectedly for everyone, decided to give up music lessons, contacts with all his acquaintances, left his beloved and got a job as an employee in a small trading company. The act of the talented violinist is not explained. But the reader can guess what the reason is based on one episode. At Christmas, Andreas is invited to the mansion of Countess N. And there one of the ladies hands him a violin with a request to play something. All those present joined and supported her. But a young man turns away and walks away in silence. He thinks: "... why play at all, if we are only holding an instrument in our hands, and someone else owns the music ..." (Tatarenko & Bogishich, 2006, p.63). Thus, it can be assumed that the art of playing the violin frightened him, since he found that only technique was the subject to him, but not music itself with its incomprehensible power. The moment he leaves the mansion, he sees a mysterious fiacre. A pair of gorgeous white horses was waiting for the passenger to board the carriage and then hit the road. They stopped in the forest. A miracle happens here: he heard the music. Four hunched old violinists with long white hair and wrinkled faces play a melody unknown to the young man. And then a black fiacre took him out of the forest, and he again found himself in the mansion. The young man told about his mysterious trip, but no one believed him, because, according to them, for the last half hour he was in the mansion and played for them. Aschenreiter lowered his eyes and really saw the violin. Everyone was delighted with the unfamiliar melody that touched and amazed them. But the musician breaks the violin and leaves.

What is happening to the character of the story can be interpreted either as his visions (he dies and pictures of a mansion, a forest are born in his imagination) or, if we admit a fantastic motivation, he really meets with guides to the space of death (forest) ... But in any case, dying, the character, who in his heart remained an artist, hears music unknown to him. Perhaps it was he himself, not realizing what was happening to him, playing. But, most likely, music of an extraterrestrial origin sounded in his soul. This is how Goran Tribuson's story expresses the idea of the connection between music and another space (Tatarenko & Bogishich, 2006).

The presence of the irrational is experienced by all those who hear the pianist playing in the novel by Paola Capriolo. They have the feeling that it is not he himself who plays, but some unknown force that controls him. He does not need notes, and he is never wrong, giving freedom to his "restless fingers, thirsty for sounds" (Capriolo, 2013, p. 36). At the same time, he himself remains absolutely motionless, as if petrified. But only

Ashenreiter was frightened by such dependence on music, and the pianist in P. Capriolo completely obeys her. Hence the assumption that the Pianist is just a mediator between the listeners and someone or something outside their world (2013, p.56).

At the same time, the pianist himself is likened either to the Creator, or to the conjurer of spirits. It is no coincidence that the association with the Pied Piper of Hamelin arises already in the first description of the Pianist's game: "...people from all over the hospital flocked to the winter garden, attracted by the sounds of the piano, like a flock of rats to call of a magic pipe" (Capriolo, 2013, p. 21). The Pianist's playing brings all those present into a state close to a trance. The chief physician forgets about his "purely scientific" plans to analyze the behavior of patients. Therefore, about his state while the Pianist was playing, he says: "obsession". But he immediately clarifies that he experienced pleasure (Capriolo, 2013, p. 23). Something similar happened to the rest of the audience. According to the head physician, his colleagues came to the winter garden, none of whom, like him, remembered the need to observe the patients. However, they, too, seemed to be enchanted by the music. Since the picture of the first evening in the winter garden is given through the prism of the psychiatrist's perception, allusions to the story of the Pied Piper of Hamelin receive psychological motivation: the hypnotic effect of the melody.

Another motivation suggests the infernal nature of the Pied Piper's musical play. The twelfth part of the novel tells about young Lisa, "an angel from the Flemish canvases", who enters the winter garden where the piano stood when no one was there. She goes to the instrument, "not noticing anything around," opening the lid of the piano, standing next to it "with her head down," then puts her fingers on the keys and repeats the same chord countless times. And then in an icy lifeless voice he asks the question: "Should I go with you?" Perhaps these words are addressed to a nurse. But it cannot be ruled out that, being in the winter garden, she hears a call to another, outside of life, space.

To some extent, here, in our opinion, a roll-over with the novel by Chuck Palahniuk "Lullaby" (2002), whose character, journalist Karl Streitor, discovers that the lullaby is the cause of the mass death of babies (as, however, as he later becomes convinced, and the adults who hear it). He thinks, "How long until someone dissects the culling song and creates another variation, and another, and another? All of them new and improved. Until Oppenheimer invented the atom bomb, it was impossible. Now we have the atom bomb and the hydrogen bomb and the neutron bomb, and people are still expanding on that one idea. We're forced into a new scary

paradigm” (Palahniuk, 2007, p. 54). And although Karl Streitor himself did not deny himself the pleasure of using the “culling song” against those who especially annoyed him, he, nevertheless, decided to take on the mission of saving the world from it. Motivating the choice of the character of the novel by C. Palahniuk, R. A. Semchenko writes that he “seeks to find a balance between two opposites: chaos and order” (Semchenko, 2019, p. 90). In addition V. Shamina, based on Palahniuk’s statement, that his books are the stories about a lonely person, searching for the contact with the other people, outlines it as an interaction of a romantic tradition with a postmodern element (Shamina, 2012).

Nadine also comes to a similar decision in Paola Capriolo's novel. Her point of view is expressed in thirteen chapters out of forty-one. At first, the nurse rejoices at her involvement in the appearance of the Pianist at the clinic. She looks after the piano like an “unknown animal” (Capriolo, 2013, p. 17). But later she begins to fear its destructive power. Now the winter garden reminds Nadine of a cave, the piano - “a black hellish mechanism, which she had the imprudence to resurrect.” Therefore, Nadine decides to destroy him. Clutching an ax in her hands, she goes to the castle garden at night. But some “weightless, fragile whisper” (Capriolo, 2013, p. 178), emanating from the piano, stops her. What is the nature of this whisper? What powers keep the piano - heaven or hell? This Nadine never finds out. Perhaps because the answer to this question is not of a fundamental importance. In any case, the emphasis is placed on the connection of music with another space alienated from the profane world, absolutely ambivalent for the standards of an ordinary life. And it makes no sense for the reader of “The Mute Pianist” to wonder where the music leads - to the grave? To hell? To happiness? To paradise? For everyone - his own way. But in any case, this journey has nothing to do with everyday life. This is leaving, and most often through death.

### ***3.2. The connection between the universal “music” and the mortal theme in literature***

This connection is most fully reflected in the novel by Paola Capriolo in the storyline of an old man Rosenthal. This is the third character in the novel, whose point of view is especially important in revealing the author's concept of music. In eight parts of the text, in which Rosenthal's worldview is conveyed, an almost complete history of his life is given, albeit in separate fragments located outside the chronological sequence. The event that pulls all these fragments into one is war.

In this regard, the story of the Ukrainian conductor, violinist, teacher Roman Kofman “Pastoral Symphony, or How I Lived Under the Germans” is closest to the novel by Paola Capriolo. As in “The Silent Pianist”, the action in it is associated with different time plans - our present day and the years of World War II, more precisely, the approaching end of it. The spatial plans are also different - almost limitless space of the narrator, the musician performing with concerts in different parts of the world, and the extremely narrowed space of those musicians whose story he tells - the prisoners of the concentration camp. In the article dedicated to R. Kofman's story, M. G. Sokolyansky defined the principle of counterpoint as the main structure-forming principle in it (at the levels of plot-event, character system, style). This principle, in particular, is manifested in the combination of “tragic and comic principles” in the work (Sokolyansky, 2017, p. 124). This also applies to those chapters that report on the preparation of musicians for the very last concert in their life. Although the motif of death is present in the concluding lines of each of these chapters, the images of the musicians are presented in them extremely casually: they remember blueberries with cream, show wit, and complain about their health. But they really live only when the music is playing. The last breath of freedom is given to them by Beethoven's Pastoral Symphony. It takes them beyond the boundaries of war, gas chambers, despair. It is noteworthy that we are talking about that symphony, which, according to the characters of the story, is closest to nature (in society, unlike nature, harmony was never achieved, even at the beginning of the 21st century).

In both works, the camp command, showing an interest in music, claims spirituality. In the story of R. Kofman there is an episode of a conversation between the camp commandant and the wife of one of his subordinates, Frau Rabbe. He calls music one of the strongest manifestations of the German spirit. In it, he says, there is a cleansing power, there is a striving for the ideal in it. Therefore, he enthusiastically imagines how in a month or two the camp will have its own gas chambers, and at the entrance to them for the next batch of prisoners, Schumann's “Dreams” or Wagner's “Album`s Sheet” will be performed. The reader is reminded of the beginning of the story, where the narrator tells how the boys rejoiced at the impending execution of the Germans in liberated Kiev, but no one, not even teenagers, experienced any joy, since death is always contrary to human nature. This lack of satisfaction from attending the execution makes the boys much taller and more spiritual than the camp commandant with his love for music.

Similarly, in Paola Capriolo's novel, the camp command's claims to spirituality ("...they," says Rosenthal, "wanted to satisfy their so-called spiritual needs" (Capriolo, 2013, p.2 8) evoke irony. Rosenthal recalls the evening when the youngest prisoner was ordered to appear in the commandant's apartment and play. The music shocked everyone. "Thanks to the music, - says Rosenthal about himself and other prisoners, - for a moment we ceased to be who we wanted to be made, whom we were forced to become". Paola Capriolo has a theme of Schubert, wandering and icy loneliness, she has a leitmotiv character in the work ("Yes, barefoot in the snow/ Grandfather barely wanders -/ On his plate/ Not a penny. < ...>. Hey, old man! It's not easier/ Together we endure .../ You twirl the organ,/ And I will sing ..." - this is how the lines of one of V. Müller's texts included in Schubert's vocal cycle sound in the translation of In. Annensky). Pianist usually started playing only after Rosenthal came to the winter garden, and after Rosenthal's death the pianist leaves the clinic, it cannot be ruled out that his assignment was to prepare the old man's last journey into the space of death. And Isaac's performance of this particular work of Schubert put on the line between life and death: music revealed the essence of what was happening - on which side - life or death - were those who claimed culture and spirituality.

And in the novel by the Ukrainian writer Andriy Lyubka "Your glance, Cio-Cio-san", it seems, the music opens the heroine's understanding of death as the only way out of the situation in which she found herself. In a foreign country, having lost the opportunity to have a child, observing how her husband is increasingly alienated from her and, most importantly, how his mental life is increasingly subject to destructive processes, Raluca decides to act like the character of her beloved opera Giacomo Puccini.

The culminating role in A. Lyubka's novel is played by an episode in the opera in Bucharest, where Mark once again listens to the voice of Cio-Cio-san, meek, loving, deciding to kill herself in the absence of love and happiness. And the main thing that makes Raluca and Chio-Chio-san similar is their devotion to their loved ones. Too late, after the death of his wife, the main character of the novel comes close to understanding of the inner drama that she experienced. But even at this moment, the voice of Raluca-Chio-Chio-san sounds "from the outside" for him, and his own voice, his resentment, his revenge, his despair remains dominant. Perhaps that is why he takes a completely unknown woman for his wife in the theater.

A. Lyubka himself admitted an exceptional importance of the role of music in his novel when he recalled that he even tried to "make the structure of the book and individual sentences musical" (Lyubka, 2019). As G.

Nasminchuk noted, in A. Lyubka's novel, the opera not only orchestrates the classic theme of revenge, but directs the author's text, enriches it with energy, gives rise to the effect of subtextuality (Nasminchuk, 2019, p. 61).

“Attitude towards death, - writes I. E. Adelheim - is an important element of the picture of the world, which ultimately turns out to be central in the concept of personality that a person builds throughout life (or appropriates it as a ready-made form his social environment)” (Adelheim, 2016, p. 292). The Polish writer, Nobel laureate, Olga Tokarczuk, in her book “Runners”, reflects on how the understanding of death changed in different eras. In one of the stories from this book, “Chopin's Heart”, music frees the sister of the deceased composer from anger, resentment against people, the injustice of life (why do people die? Why do young and talented people die?). But, listening more and more to the powerful Requiem aeternam, she gradually forgets about the offense at the “unfortunate and wretched world” into which a person is thrown, at the chaos reigning in her. And, finally, hearing the voice of Graziella, who found it difficult to restrain herself from the pain in her crippled leg, Ludvika finally frees herself from anger towards everything terrestrial. “Graziella makes these magical sounds, sings crystal-transparent, and without screen, no leg can interfere with her, and damn this damn world” (Tokarczuk, 2020). And the final exclamation of Ludvika in this case is not an expression of aggression towards the world, but a manifestation of the sense of freedom, since, in addition to the petty and everyday, there is the eternal and absolute. After Ludvika submits to the sound of music, it becomes possible for her to experience belonging to the infinite and alleviate the pain of loss.

### ***3.3. The connection between the universal “music” and the motive of loneliness in works of literature***

In all the works that we referred to in the article, the perception of music by the characters reveals a state of loneliness common to all of them. As, for example, in one of the stories by Julian Barnes (2013) included in the book “Lemon Table”. Most often, researchers pay attention to the topic of aging and death, which unites the stories included in this book. For example, Fr. Holmes, who reflects on “the stability and integrity of the self in the face of death” (2009) as a key moment in her. In the story “Vigilance”, at first glance, the question of death is not the leading one. But only on condition, if we are talking about the phenomena of physiology. It is about the dying of a spiritual connection with those whom the main character loves. That is, about the value that, according to Fr. Holmes (2009), can “compensate for the finality of mortal life”. Deprived of hope for intimacy with a loved one

who does not even want to discuss their breakup, the hero of the story “Vigilance” unleashes his aggression, caused by despair from loneliness, on the world. He is a passionate music lover, and therefore the most familiar space for him is the concert hall, the Royal Festival Hall. Here he wages his war. Due to the character's passion for music, the work includes the names of composers (Mozart, Shostakovich, Bach), musicological terminology (tone, piccolo, trumpets, clarinets, allegro). Its character is indeed a subtle connoisseur of music, feeling its every sound, capable of completely surrendering to its experience. For example, he explains why no equipment can accurately reproduce the sound of Mozart: “For instance, those opening bars of the larghetto, floating across twenty, thirty, fifty yards of space; though floating isn't the right word, because it implies time spent traveling, and when the music is on its way towards you, all sense of time is abolished, as is space, and place, for that matter” (Barnes, 2013, p. 144). But the bottom line is that he has long been unable to focus on the sound of music. He is busy thinking about ways to punish those who make noise during the concert. And this rejection from music happened as a result of the fact that the personage is experiencing loneliness. E. S. Annenkova (2021, p. 42) identified the “unfulfilled” as the key moment that unites all the stories inside the “Lemon Table”. In this case, we should talk about the unfulfilled happiness of communication with a loved one. Notable is the episode of the character's explanation when he lost the ability to concentrate on the music: “And when did you notice this change in people’s behavior?” “When you stopped coming with me.” “We don’t talk about that.” “I’m not. You asked the question. That’s when they started behaving worse. When you stopped coming with me”. Andrew thought about this for a while. “Which proves my point. You only started noticing when you started going alone. So it’s all about you, not them.” “Then come with me again and it’ll stop.” “We don’t talk about that.” (Barnes, 2013, p. 158). So the perception of music is directly determined by the state of loneliness of the personage. And in the story “The Silence”, the main character of which is the composer Jan Sibelius, music and loneliness are interconnected. The aging musician has a strained relationship with his wife, and his technique is incomprehensible to other composers (“Mr. Stravinsky considers my craftsmanship to be poor” (Barnes, 2013, p. 270). And most importantly, he cannot complete the Eighth Symphony. He mentally objects to everyone who is only about it and reminds him: “Gentlemen, there may be a new symphony, or there may not. It has taken me ten, twenty years, nearly thirty. Perhaps it will take more than thirty. Perhaps there will be nothing there even at the end of thirty years. Perhaps it will end in fire. Fire, then silence. That is how everything

ends, after all. But misunderstand me correctly, gentlemen. I do not choose silence. Silence chooses me” (Barnes, 2013, p. 281). So, for Jan Sibelius, who is approaching death, the silence sounds more and more stronger, which is associated with terrestrial existence, more precisely, the slowness, length (*sostenuto*) of sound.

The character of the novel “The Silent Pianist” remains lonely from start to finish. Therefore, the choice of a piece of music, which becomes a sign of the performer himself, is not accidental. Despite the fact that Paola Capriolo's novel mentions the works of Beethoven, Chopin, Schumann, Mozart, the main musical theme in it is represented by two works by Schubert. This is the fantasy “Wanderer”, which includes the verses of the composer himself (“I walk the path from the mountains alone ...”). According to E. Sidorova (2016), the hero of Schubert's music collection, broken by the situation, sets off on his journey all alone, and the people he meets along the way do not change the situation, since they pass by. And the personage himself is not looking for a connection with them. This is a wanderer who is in “search of eternal rest” for his “soul, tormented by suffering and adversity” (Sidorova, 2016). It's not a coincidence, E. Lianskaya calls Schubert's «Winter Journey» “a painful nerve of a music story, attracting interest to itself again and again” (2019). And B. Shalaginov identifies in this piece of music the expression of “a mystic state of the soul's numbness” (Shalaginov, 2011, p. 142).

The same can be said about the hero of the novel Paola Capriolo (2013), who caught the consonance of the musical work of the Austrian romantic composer of our time with its characteristic “feeling of loss, loneliness and, in a sense, hopelessness” (Sidorova, 2016).

The most accurate word for its definition would be the word “wanderer”. He is a mediator between different spaces “here” and “there”, outside of terrestrial existence. Here is what I. Smirnov (2006) writes about the essence of this state: “Wandering differs from all kinds of travel (both to holy and profane places) in that it does not know the ultimate goal in sociophysical space. For the wanderer, any terrestrial boundaries crossed by him are insignificant, the threshold that separates being from non-being is relevant to him. Terrestrial roads direct the wanderer to a certain spiritual reality. <...>. He does not have an unambiguous orientation in the empirical world and fulfills this non-purposefulness by giving vector to inner movement, performing a transcendental act, delving into self-knowledge and setting himself the task of self-improvement” (Smirnov, 2006, p.238). Perhaps it is the mission of the wandering of the character of Paola Capriolo's (2013) novel that explains both his silence (he is focused on the inner and affects the

inner, spiritual component of his listeners), and the uncertainty of the direction of his path. The stranger is found lying at the very edge of the sea at the beginning of the novel, he remains a stranger to everyone, when at the end he retires towards the sea, into the unknown. Moreover, although one gets the impression that he is "wandering into nowhere," he walks looking straight ahead", as is typical of people "whose path is already predetermined", "as if some goal looms ahead" (Capriolo, 2013, pp. 220-221).

### ***3.4. The time factor in the nature of the concept of music expressed in the work of literature***

The problems of historical patterns of the development of culture as a whole and literature in particular were solved by many scientists. Part of the researchers consider a key role in understanding of this process as given to intraliterary (immanent) factors. For example, W. Schmid believes that both the history of literature and the mentality history is determined by the measure and form of events (2012, p. 172). From the point of view of Harold Bloom (1017), the process of the development of literature is determined by the formation and assimilation/denial of the canon. "Writers, artists and composers," he writes, "canon themselves define, bringing bridges between strong predecessors and strong followers" (Bloom, 2017, p. 599). The theocratic epoch in its concept is replaced by the aristocratic one, in turn, democratic, and modernity for Harold Bloom (2017) is a chaotic era. Approaching the literature as the "life of human consciousness in the semiotic forms of an artistic letter", V. Tyupa determines the literary process as a change in the paradigms of the artisticity (2012, p. 67), movement from reflective traditionalism to creative. A distinctive feature of postmodernism, the "subparadigm phenomenon of the modern culture of the modern time", according to this researcher, is a "mixture", colodility, paradoxical mixing of communicative strategies, metaposition game with them (Tyupa, 2012, p.76). A close view of modern art adheres to D.Zatonsky (2000), who believes that it is possible to submit a graphically relationship between modernism and postmodernism only in the form of "broken trajectories" (Zatonsky, 2000, p. 4), since modernism is either "cosmic" (when trying to realize its the vision of paradise) or "chaotic" (when the utopia, which it created, begins to collapse). "Postmodernist world-attitude,» he comes to the conclusion - both "cosmic", and "chaotic" as it were at the same time. ... it represents the universe and as a certain system, and at the same time as a certain absurd" (Zatonsky, 2000, p. 253).

In our article, we rely on the typology of cultural and historical eras proposed by N. Leiderman (2009). Having designated Space and Chaos as

two “megamodels of the world”, this researcher substantiated his understanding of the change of types of culture as an alternation of the dominance of one of the megamodels. “The struggle between Space and Chaos, - writes N. Leiderman, - can be presented as a universal formula for the deep essence of all conflicts in art” (2009, p.n27).

Even if we deal with epochs - significant temporal periods, we will find that even two to three decades can differ in the dominance of a particular concept of music. In 1985 the novel “The Pianist” was written by the Spanish writer Vasquez Montalban (1988). We have no reason to judge that Paola Capriolo (2013) to any extent took this work into account in the process of working on “The Silent Pianist”. We draw a typological comparison between them only on the basis of the similarity of the names of the novels. And the similarities between them are much less than the differences. In the center of V. Montalban's novel is the musician Albert Rossel. The reader learns about his fate by its main milestones, but they are given out of chronological sequence. At the beginning of the novel, Rossel is already an elderly man living in poverty, caring for a seriously ill wife, performing in an ordinary cabaret “Casablanca”. The second part of the novel is 1946, when the character returns from prison. And, finally, the third part, 1923-1936 years of the pianist's life in Paris, the time of his political formation and the definition of the tasks of his art, the aesthetic program followed by him. Nothing is known about the pianist in Paola Capriolo's novel. Albert Rossel is surrounded by people all the time. He is an organizer of a musical group that combines avant-garde experiments with the expression of the experience of the dramas of modern history, the spiritual leader of young artists. He returns from Paris to Spain, realizing that he must be with his people during the war years. Montalban's novel contains the names of not only writers, painters, musicians, but also Hitler, Stalin, Franco ... Looking at his fingers, Albert Rossel regrets that they are too short for a virtuoso pianist and too thin for someone who is forced to hold a rifle. But he manifests himself both as a pianist and as a freedom fighter. In contrast to him, the character of Paola Capriolo is beyond politics, social contradictions, beyond any worries of people. There are no any ways of his communication with others. He is dumb, his own state is silence. Apart from passionate absorption in music, pianists are brought together by only one thing: that detachment from the public, which is evident in the elderly Albert Rossel and in the Silent pianist. But only the character of the Spanish writer V. Montalban (1988) tries not to notice anyone around because he is oppressed by the vulgarity of cabaret visitors, including the famous Luis Doria, who once was his friend, but gave all his strength to prosperity and

fame, and the Silent Pianist in P. Capriolo (2013) - because everything terrestrial is alien to him, and not just concentration on everyday life. For Albert Rossel, with his striving for revolutionary art, music is self-expression, and for the Silent Pianist it is an expression of what is not related to any single one (individual) that belongs to the timeless, universal spheres. Only a few years (1985 and 2009) separate one novel from another. But the concept of music and musician in them is completely different.

#### **4. Conclusions**

Dominants in the understanding of music are determined by the general direction of the era of creativity of each of the artists. Judging by the works that have become the object of our research, postmodern era is largely chaotic. The state of alienation, the disintegration of integrity is manifested in the fact that the authors choose those where the motives of wandering, loneliness, silence prevail as musical works that the heroes are keen on. And the answer to the question of what music can give a person excludes the recognition of the possibility of restoring a person and his normal, harmonious relationship with the world and takes the reader into the mainstream of reflections on the inevitability of the transition from life to death. The structure of the works studied by us is determined by the understanding that music takes a person out of the bounds of both earthly connections and earthly vanity, since it is from a different sphere. Therefore, the central semantic oppositions in them are "profane/extraterrestrial", "single/universal", "temporary/infinite". Postmodern prose writers express the idea that music has power over experiences, memories, but does not correct anything. Its space is the inner life of a person. And practical actions (useful or useless) are carried out by the one who listens (or does not listen) to the music sounding in his soul. It alone is alien and non-rational.

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