



# WAGNERIAN ALLUSIONS IN THE PAGES OF PROSE M. PROUST

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### Abstract

All the novels of Marcel Proust<sup>1</sup> (1871-1922), starting with the earliest literary experiences, are filled with numerous musical allusions. This is natural, as Proust contacts with music diversely. Being a musically educated man, an enlightened listener, listening to music, he imagined how a certain effect was achieved, differentiated styles, had a view of the genre palette, etc. M. Proust contacted with many musicians, in his house the works of the classic composers and his contemporaries were often performed. Music became a part of his mind, the artistic picture of the World, and sure a lot of ideas and literary intentions were revealed with the help of musical allusions. Music has an important semantic and dramatic role in his writings. In addition to dancing, acting, painting, poem, prose, architecture, scenery, M. Proust uses music as a device which builds the characters, their habitat, and forms the ideological aura of their composition. The magnificent figure of Richard Wagner (1813-1883) certainly influenced the creativity of musicians, writers and philosophers of his time and later. The works of Marcel Proust are no exception. Despite the fact that in the France of M. Proust's time the aesthetics of Impressionism had been formed and approved, and enthusiasm for the ideas of Richard Wagner were declining, giving way to new ideas, the German writer's creative genius did not go unnoticed.

**Key words:** art, music, literature, music plan, the system of leitmotifs.

In the novels of Marcel Proust, to some extent embodied the musical tastes of the author. The texts of novels have many moments when the musical works are specifically listed. Like as: opera of K. Gluck («Orpheus») [1] and M.P. Mussorgsky («Boris Godunov») [2]; romantic piano music – Preludes by F. Chopin, F. Liszt pieces from «Years of Wanderings» [1] and

works of his contemporaries, such as K. Debussy («Sea») [1] etc. Marcel Proust not only transforms real-world compositions. He had enough knowledge and imagination to «create» his own works. The common thread through all the novels of the cycle goes way Violin Sonata of Vinteuil. This Sonata is a piece that was created by M. Proust, but has real prototypes.

<sup>1</sup> The main work is seven-volume novel «In Search of Lost Time» (1905-1922)

Music from Vinteuil's Sonata leitmotiv of the entire part of novels. Evolve with the heroes of the novel at the end of a cycle develops in Vinteuil's «Septet». M. Proust said: «Andante from Sonata for Piano and Violin Vinteuil – a complex synthesis based on the works of R. Wagner, S. Franck, G. Faure, K. Saint-Saens» [see. 3]. Among these composers M. Proust names all his compatriots, they are French and their works have a violin sonata genre, except Richard Wagner.

The purpose of this article is to reveal some features by M. Proust of the development of artistic excellence from R. Wagner.

Thanks enigma cycle of novels<sup>1</sup>, there are many options for reading the works of M. Proust and his work has always been of interest to researchers. Novels repeatedly analyzed by many literary critics [4, 5, 6, 7, 8], psychologists [9]. According to modern literary M. Proust's comic writing is becoming a central register, as it allows him to explore and partially displace the question of homosexuality and the whole cycle of novels is a saga of sexual jealousy [5].

Marcel Proust many times pointed out the importance of the musical component in his work, but the music on the pages of his novels rarely been the subject of in-depth study. Modern Musicology finds interest in the subject. There are a lot of common items that determine the importance of the musical component in the cycle of M. Proust. This is the work of: A. Maikapar, L. Magnani, A. Strauss [10, 11, 12, 13]. The search for virtual prototyping of music that “sounds” in the

pages of the novel is devoted to the art S. Bochkarev [14]. However, the study of topic «M. Proust and Music» is just beginning. So, for example, revealed the diverse links that unite the art world of M. Proust in particular with Richard Wagner.

A detailed study of the musical component of novels, on the one hand, the perception of this music is reconstructed her contemporaries, and on the other hand, it is possible more particularly, subject to present «as sounding» the musical plan of artistic creativity form M. Proust. This is the relevance of this work.

Reader «can hear» Richard Wagner's music in the pages of the last part of the novel («Captive», «Runaway», «Time Regained») and describes the stage more general character. In the text of the novel repeatedly mentioned musical pieces by R. Wagner, but do not have the broad characteristics and going like as memories or associations.

Let's consider the most extensive material about the music of Richard Wagner «Wagner component» in the novel; it is in the fifth part («Captive»). The hero of M. Proust Marcelis madly jealous of his lover Albertine. Although he believes that she is a different social circle. It is poorly versed in music, but for communication with Marcel she should «a lot of reading» and become to be elegant lady [2, p. 69-70].

Occasionally a young person «has been quietly on the heart». But one day, «Intoxicated with the expectation of its return and indispensable confidence in it» [2, p. 181], he «Taking advantage of he was alone... sat at the piano, opened by guess book and played Vinteuil's sonata» [2, p. 181].

The music played a jealous admirer of Albertine, in his opinion, «it was far from Albertine's society» [2, p. 183], as

<sup>1</sup> 1913 - Towards Swann (Du côté de chez Swann.); 1919 - In the shadow of the girls in bloom (À l'ombre des jeunes filles en fleurs.) 1921-1922 - At Guermantes (Le côté de Guermantes I et II); 1922-1923 - Sodom and Gomorrah (Sodome ET Gomorrhe I ET II); 1925 - Captive (La prisonnière); 1927 - Runaway (Albertine disparue); 1927 - Newfound time (Le Temps retrouvé) In 1918 y. M. Proust completed the book, but he continued to work hard, and to rule it till the last day of his life.

he considered she has a bad taste in music. When he was playing this piece, he wants to «escape for a while from thinking about Albertine» and at the same time «to merge the thought of her with the idea of the sonata» [2, p. 182]. Playing sonata, he finds that the combination of motives «with extraordinary accuracy» [2, p. 182] reflects the history of their (Marcel and Albertine) relationship and the nature of his feelings, sensual and melancholy. At some point, the execution works of Marcel striking impression of the music played by the episode «I could not resist and whisper – «Tristan»» [2, p. 182]. He was seen «on the desk top of the Vinteuil sonata full score of «Tristan» [2, p. 182]. The sensations received by them from the music were pleasant, blessed and native.

Marcel admired about R. Wagner operas and «in no small measure did not feel that experienced people like F. Nietzsche, that inspires a sense of duty, and in art and in life, to flee from their alluring beauty» [2, p. 183]. In this case, F. Nietzsche becomes a sign of the profound, symbolic of a study that is based on the creativity of R. Wagner until the whole philosophical systems. The hero is far from such an approach. For Marcel «Tristan» and «Parsifal» to represent all the beautiful nature attracts the highest concentration of beauty and aesthetics. In addition, it is interesting, the hero of M. Proust said that «R. Wagner, despite the wealth of his work ... how many of his belongings – even great – it's one of the things imperfect, which is common to all the great works of the XIX century» [2, p. 184]. He notes characteristic of the XIX century, that «the greatest writers of the book did not appreciate it, and looked at his work through the eyes of workers» [2, p. 184].

Marcel perceives R. Wagner's musical themes as something incredibly close to

himself, «inseparable from the inner world of such organically growing into you, what is your repeat neuralgic pain» [2, p. 183]. It allows the music to dive Marseille to himself, to meditate and find a new and «find diversity» that he «sought in vain in life» [2, p. 183]. «Tristan» becomes the personification of the idea of longing, which is very typical for R. Wagner's creativity, and for M. Proust as same. At R. Wagner passes through all the work of salvation find the idea of the suffering that is caused by the desire for happiness. And solace to be found, according to R. Wagner, only selfless love [see. 3]. M. Proust's idea of longing lies in the search for the so-called «lost time», that is of the past. He maintained that each hour of our life, as it were preserved in objects (their terms, smells, sounds) and there is up to a certain time, while external stimuli do not trigger a memory play experienced emotions. M. Proust in his works consistently proves that the unconscious evocation of the past does not come from the intellectual impulse; it is not dependent from desire or non-desire of the person in particular moment of life.

Music and caused by its association take away novel hero in thought. In R. Wagner opera's him attracts relief characters, where «diversity within each work achieved by the only means to be truly diverse: to combine different personality» [2, p. 183]; «birds singing, the roar of a hunting horn, a song that a shepherd playing the flute - all draws on the horizon a silhouette of sounding» [2, p. 184].

Everything down to the smallest of details written R. Wagner in the music «Wagner strive to bring to our nature, catch it, put in the orchestra, to subject it to its highest musical ideas, without losing its inherent originality» [2, p. 184].

Also, the young man says well-

developed system of leitmotif in Wagner's operas: «quickly and persistently passing topics arising in a particular act, only go to show up again». Leitmotives are combination of expressive and fine beginning, it was noted that the hero of M. Proust: «Wagner, the actor gives to each different features... every time there is a person in front of us with a special guise ... and sounding fit into infinity». [2, p.184].

Continuing to perform the Sonata of Vinteuil, which for the Proust's hero carries «a complex of Tristan», emotions and feelings. He hears how «exults Wagner». Marcel seems that the great composer, «invites me to share with him the joy, I heard louder becomes eternally youthful laughter». Composer and player separated only by «sounding partition» [2, p. 186]. Recognizing the greatness of the genius of R. Wagner, Marcel (hero of the M. Proust novel) notes that «the technique of master was only necessary in order to facilitate the departure of birds, like the swan Lohengrin» [2, p. 187]. The idea that the composer is only a «guide» of ideas is not the first time appears on the novel. The composer is seen as a medium that can convey «to bring down from the divine spheres, where he has access» [1, p. 386]. Some a perfect kind of music.

The flow of thoughts about R. Wagner suddenly interrupted. Meeting with Albertine again puts him to the ordinary world of suspicion and jealousy. In this way, the music of Richard Wagner becomes a perfect sphere, the transition to liberate and return to the world where he was again stifles negative emotions.

In general R. Wagner and M. Proust combines «artform». They are characterized by a craving for big, monumental forms. If for R. Wagner it is a trilogy «Ring of the Nibelung», and for M. Proust it is a cycle of seven novels, «In

Search of Lost Time». They both, writer and composer, in a certain period of life formulated for themselves the case throughout his life, and before the start of work on its large-scale compositions have seen their whole [15, p. 7]. So, M. Proust after his mother's death in 1905 year and debilitating bouts of asthma closed from society, life and noise in a special room, upholstered cap, cut off from the outside world. And he began to work on his main work - the seven-volume novel «In Search of Lost Time» (1905-1922). R. Wagner's work on the «Ring of the Nibelung» went about very rapidly. In 1848 year he was written in a week full text of «The Death of Siegfried». Then followed a break, after which the other three parts were appended and a half years<sup>2</sup>. «The idea is fully taken shape in his mind», but music composer began writing in 1853 year. It was written not as fast as the libretto, often with long breaks<sup>3</sup>. Writing music was delayed for twenty one years. The idea of the trilogy was implemented in twenty-six years.

For R. Wagner's ideal of a musical work was one in which: «Painting, music, literature must merge into a particular genre that borrows from every kind of art only his peculiar method of reflection of reality and the ability to express an idea in a complete and adequate form» [15, p. 49]. M. Proust was the writer who took the idea of synthesis of arts R. Wagner on the implementation of his work.

Also R. Wagner in music, and M. Proust in the word were «poets of big breath». Works of R. Wagner characterized by «endless melody». Many motifs into each other and form an endless phrases. Marcel Proust's one of the central concepts of

<sup>2</sup> "Siegfried" - June 1851, "Valkyrie." - June 1852, "Das Rheingold." - November 1852.

<sup>3</sup> Music (in the score), "Das Rheingold" was created six months, "Valkyrie" - more than two years, "Siegfried" - more than fourteen years, "Twilight of the Gods" - five years" [see. 3]

aesthetics was the concept of «instinctive memory», M. Proust tried to fix the stream of consciousness, interior monologue. That is why the memory of the hero does not line up before the reader in chronological or logical order, and, at first glance, quite chaotic. The novel's text has long phrases form which build very complicated syntax.

**Conclusions:** R. Wagner's aesthetics had a substantial impact on the work of the M. Proust. In the works of M. Proust has a number of direct and indirect factors which showing the impact on the work of the writer Wagnerian aesthetics. Referring directly to the music of R. Wagner's operas, the writer gives it an important semantic and dramatic value in the cycle of his novels. Music of R. Wagner always «sounds» reflect on in the mind. Nowhere in the novels there is no direct and consistent descriptions of music, all «musical episodes» are shown in the reflection form, that is refracted through the consciousness of the hero.

Creativity of R. Wagner and M. Proust are combined by some typological features:

Retrospective and symbolic act of creation of which is shown in R. Wagner through the fantastic world of myth, and M. Proust restore «the lost time», past (often from the music sounds).

The union is sculpt her line plots in the works of R. Wagner and M. Proust, which are based on the idea of longing.

From R. Wagner M. Proust borrowed compositional techniques associated with the use of «leitmotifs system» and «endless melody». «R. Wagner stressed the importance of singing recitation, presents him as a continuous stream, sweeping conditional verge “rooms.” E then, he said, “endless melody”» [3, p.44]. The problem of «endless melody» to detect and record all changes in the minds of the characters. Similarly M. Proust in his prose tends to verbally capture the thought process, a stream of consciousness.

For R. Wagner was important that in his works «The philosopher found deep thoughts, original theory of the world; musician heard a great symphony; the artist saw alternation of paintings» [see. 13]. That is ideal art for R. Wagner saw the arts synthesis. «Music of the future - This combined product Arts» [3, p.44]. And Richard Wagner succeeded most of all, his ideas were implemented by successive generations. We can say that the product that meets these requirements is the cycle of «In Search of Lost Time» M. Proust.

Of course, any comparison of the schematic and relatively. But it is important that the study of this issue can be somehow to understand and comprehend the work of Marcel Proust and the cover art of the late XIX century traditions in European culture until the beginning of the XX century.

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## **МУЗЫКАЛЬНЫЕ АЛЛЮЗИИ ВАГНЕРА НА СТРАНИЦАХ ПРОЗЫ М. ПРУСТА**

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### **Аннотация**

Все романы Марселя Пруста (1871–1922), начиная с ранних литературных опытов, наполнены многочисленными музыкальными аллюзиями. Это и закономерно, так как контакты М. Пруста с музыкой разнообразны. Будучи музыкально образованным человеком, просвещенным слушателем, он, прослушивая музыку, представлял себе, как достигается тот или иной эффект, дифференцировал стили, имел представление о жанровой палитре и т. д. М. Пруст общался со многими музыкантами, у него дома часто исполнялись произведения классиков и его современников. Музыка стала частью его сознания, художественной картины Мира, источником идей – многие литературные замыслы раскрывались с помощью музыкальных аллюзий. Музыка принадлежит важная драматическая и смысловая роль в его сочинениях. Наряду с танцем, актерской игрой, живописью, стихотворением, прозой, архитектурой, пейзажем, музыка у М. Пруста становится действующим средством характеристики персонажей, среды их обитания, формирует идейную ауру их сочинения.

Фигура Рихарда Вагнера (1813–1883) столь значительна по своим масштабам, что не могла не оказать влияния на творчество музыкантов, литераторов, философов своего и последующего времени. Исключением не является и творчество Марселя Пруста. Несмотря на то, что во Франции времен М. Пруста формируется и утверждается эстетика импрессионизма, идет на спад увлечение идеями Р. Вагнера, уступая место новым веяниям, для писателя творчество немецкого гения не осталось незамеченным.

**Ключевые слова:** искусство, музыка и литература, музыкальный план, система лейтмотивов.

## **ВАГНЕРДІҢ МУЗЫКАЛЫҚ АЛЛЮЗИЯСЫ М ПРУСТЫҢ ПРОЗАЛЫҚ БЕТТЕРІНДЕ**

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#### **Аңдатпа**

Марсель Прустың барлық романдары (1871-1922), ерте әдеби тәжірибелерден бастап, көптеген музыкалық аллюзияларға толы. М. Прустың музыкамен байланысы әртүрлі болуы заңды. Ол – болашақ музыкалық білімді адам, ағартушы ретінде, музыканың жанрлық бояуларын, стилін, оның әдепкі және өзге нәтижелерге жетуін, тыңдау арқылы көз алдына келтіріп отырған. М. Пруст көптеген музыканттармен араласқан, оның үйінде классикалық және заманауи туындылар жиі орындалған. Музыка оның санасының бір бөлігі болып қалыптасады, Ол музыкалық аллюзияның көмегімен көптеген әдеби негіздер, Әлемдік көркем сурет идеясының дерек көзін анықтады. Оның шығармаларында музыкалық драмалық және мағыналық рөлі зор. М. Пруст кейіпкерді сипаттауда, оның би мен қатар, актерлік шеберлігін, кескінін, өлең-прозаларын, архитектурасын, бейнесін, музыкалық қабілеттерін біріктіріп, өз шығармасында идеологиялық аура қалыптастырады.

Рихард Вангер (1813-1883) сол заманның және келешек философы, өзіндік айтарлықтай масштабтық деңгейін музыканттармен әдебиетшілерге өз өнерін, ықпалын тигізбей қоймады. Оның ішінде Марсель Прустың өнеріде ерекше емес. Соған қарамастан, Францияда М. Прустың заманында эстетика импрессионизмі қалыптасып бекітілген, Р. Вагнердің идеяларының төмендеуі, неміс данышпан жазушысы үшін жаңа идеяларға жол ашылып, шығармашылық назарынан тыс қалмады.

**Трек сөздер:** өнер, музыка және әдебиет, музыкалық жоспар, лейтмотив жүйесі.

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