

CHAPTER-VI

SUMMARY

PRAKASH

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A work of art is a single, indivisible symbol, although a highly articulated one; it is not, like a discourse, composite, analyzeable into more elementary symbols. Language spoken or written, is a symbolism, a system of symbols; as a result of a work of art is always a prime symbol.

Any art may, indeed, be analysed, in that sense its articulation may be traced and various elements in it distinguished; but it can never be constructed by a process of synthesis of elements, because no such elements exist outside the art. They only occur in a total form.

The principles of creation and articulation with respect to plastic art, music, dance, poetry are considered by aestheticians. The primary illusions generated by these arts are also studied.

The basic problems concerning arts in general and music in particular are studied by Eduard Hanslick who is called the 'Father of Aesthetics'. Susanne Langer contributed to aesthetic philosophy by analyzing music which is the foundation of the theory of aesthetics.

The present study was conducted to obtain comparative views of Hanslick and Langer with special reference to Hindustani music. In the planning of the present study central questions about music were studied thoroughly from the standpoint of form, feeling and Hindustani music. The central questions considered for the present work were as under :

- (1) How can a work of art which does involve temporal sequence, express the aspect of vital experience which is always progressive?
- (2) What is the relationship between logical form, symbols and morphology of feeling?
- (3) What is the relationship between musical form, feeling and music?
- (4) Comparative analysis of Hanslick and Langer's views and Hindustani music.

Apart from above main aspects, other related problems like measures of good art, beauty and art and public importance of music as an art, were also considered in the study.

In the present study of Form, Feeling and Hindustani Music the researcher has made a comparative study of the aesthetic theories of Hanslick and Langer under the following heads :

- (1) Introduction
- (2) Of Musical Form
 - (A) Hanslick's Views
 - (B) Langer's Views
- (3) Feeling and Music
 - (A) The Meaning of Feeling -
 - (a) Hanslick's View
 - (b) Langer's View
 - (B) The Music - Feeling Relation -
 - (a) Hanslick's view
 - (b) Langer's view
- (4) Form, Feeling and Music
 - (A) Hanslick's views
 - (B) Langer's views
- (5) Conclusions
- (6) Summary

First of all the aspect pertaining to musical form was studied thoroughly. Plastic art exhibits an interplay of what artist's experiences and the product or the composition. Compositions depend on many factors like relations of masses and culture, distribution of accents, direction of lines, space - tensions in the primary virtual space etc. But balance and rhythm, the recession and fusion of supporting elements, placing of a sound also affect the total composition in music.

Of Musical form :

Hanslick thought that music presents two aspects the one positive and the other negative. Positively he is concerned to advance a view that the aesthetic function or aim of music is the creation of beautiful forms of sound, which are to be the objects of imagination. The beauty of the musical forms is entirely a matter of the contents and internal structure of the musical work and is not dependant upon any relation to or connection with anything outside the work, the beauty is specifically musical.

The negative side of this thought opposes theories which locate the value of music in some supposed connection with the emotions. Firstly, it is not possible to represent definite emotions by musical means. Hanslick takes recitative as the form of music which is concerned most accurately to represent definite feeling. In recitative the voice sometimes imitates the natural inflections of the voice under varying conditions of emotional excitement. Words do not imitate emotions themselves. Hanslick calls it a copy of rapidly changing states of mind.

F.G.Hand denies meaning to music and says that music only offers form, a combination of tones and successions of tones according to rule. Music can only represent ideas in general and produce a general effect. These phrases resonate in 'Vom musikalisch Schönen'. Music is initially sensuous; it is sound actual or imagined, given form by active imagination. The contents of music are sounding moving forms - Der Inhalt der musik sind "tönend bewegte formen."

Susanne K.Langer calls it 'dynamic sound patterns' in philosophy in a new key', and 'sonorous moving forms' in 'Problems of Arts' and as 'sounding forms in motion' in 'Feeling and Form'. Inhalt in english is "contents" Gustav Cohen translated inhalt by 'essence'.

Hanslick's positive doctrine, that the form of music is its contents. Hanslick's forms are not forms of acoustical events in the physical world, not relationship between measurable frequencies, intensities and wave form of sound. But Hanslick's forms are forms of auditory 'Vorstellungen' ie. 'representations' of images. Hanslick tried to explain 'Tönend bewegte formen' in terms of arabesque and kaleidoscope, familiar manifestation of form in the visual realm. The Beweglichkeit

of music, ie, mobility of music is a product of musically cultivated imagination in Composer, performer and the listener. For Langer form is not mere out-line of work of art. It means only the intimate unity of its contents. Langer regards form or apparition to appearance. The aesthetic meaning of content is that which is, or appears to be there. Content is what appears organized and form means that or how it is organized, in a work of art. Form of a musical composition is not articulateness but its skillfully accentuated quality. Form is aesthetically generator of content. Form is superior to content.

Feeling and Music :-

A - The meaning of feeling

B - The music - Feeling relation

Hanslick locates a thought at the core of each definite feeling or emotion. Whether a thought is constituent of each emotion? Jealousy involves some such thought as that something which one desires for oneself has been gained by another; remorse the thought that one has acted wrongly; and pity the thought of

suffering. Each emotion or feeling involves either pleasure or distress. Most of the feelings Hanslick claims to be resistant to representation in music. According to Hanslick cheerfulness a definite feeling cannot be represented in music. Cheerfulness seems to be a mood which consists of being in good spirit which does not include a specific thought. Hanslick argues that it is not possible to represent definite feelings by musical means and beautiful in music would not depend upon accurate representation of feelings. Langer in 'Feeling and Form' says that created form moves us so profoundly because it expresses the emotion or feeling of its creator. She further adds that a work of art is often a spontaneous expression of feeling i.e., a symptom of the artist's state of mind. If it represents human beings it is probably also a rendering of some sort of facial expression which suggests the feelings. In 'Philosophy in a New Key' she argues that the function of Music is not stimulation of feeling, but expression of it; and furthermore, not the symptomatic expression of the forms of sentience as he understands them. It bespeaks his imagination of feelings rather than his

own emotional state, and expresses what he knows about 'inner life'; and this may exceed his personal case, because music is a symbolic form to him through which he may learn as well as utter ideas of human sensibility.

About music-feeling relation Hanslick says that the beauty to be found in music would not depend upon the accurate representation of feelings or emotions. Also the aim of beautiful music is not the evocation or excitation of emotions or feelings. The beauty or the musical value of a musical work is never dependent upon, or a function of, its capacity to arouse definite emotions or feelings or to establish a mood in the listener. Hanslick's arguments may be rendered like this :-

- (1) Music can not represent thoughts.
- (2) Definite feelings or emotions eg. hope, sadness, and love involve or contain thoughts. Therefore
- (3) Music can not represent definite feelings or emotions.

Hanslick believes that a feeling always involves satisfaction or discomfort. Hanslick further goes on to say that music can represent only the dynamic properties of feelings, their strength the manner in which they develop, their speed, slowness, strength, weakness, increasing and decreasing intensity.

Hanslick is concerned with those features of emotions that music can reproduce. The dynamic qualities of emotions are the only aspects of feelings that music can reproduce. Hanslick fails to show that even if music could represent definite feelings, it would never be the case that beauty of a piece of music was dependent upon its fulfilling this function. There are more ways in which an emotion might be thought to stand in an aesthetically important relation to a piece of music from aesthetic point of view that it is significant that piece of music may possess an emotional quality sadness etc. Hence music can stand in an aesthetically important relation to an emotion.

Hanslicks claim is that characterisation of music by emotional term is improper or deletable.

Hanslick stresses that music can arouse emotion. The musical excitation of feelings is often not of aesthetic significance. Hanslick insists that there is no casual nexus between a musical composition and the feelings it may excite. Langer's view is what music can actually reflect is the morphology of feelings. In her "Feeling and Form" she writes that the instrumentalist or the singer has a psychologically sensitive medium at his disposal; so the values and the dangers of personal feeling are the same for the one as for the other. As long as personal feeling is concentrated on the musical content, ie., the significance of the piece, it is the very nerve and 'drive' of the artist's work. It is the dynamism which makes him create the audible symbol in the way that seems to him clearest, more fully perceivable, most impressive. This is conception which makes for the utmost power of musical expression. Every tension and movement in the frame of created time seems like a personal emotion, but one that lives apart from the concerns of the actual day.

If, on the other hand, the player lets his own need for some emotional catharsis make the music simply

his outlet, he is likely to play passionately with exciting dynamics, but the work will lack intensity because its expressive forms are inarticulate and blurred. The performance is a symptom of emotion, and like all such symptoms - laughter, tears, trembling - it is contagious for the moment.

Form, Feeling and Music :-

Hanslick says that music lacks the essential features of language and that it can not present the content of a thought by resembling the thought. It is only the signs or expressions of emotion that can be heard not the emotion itself. Just as there could not be a picture of an emotion, but only of a person emotionally affected, for an emotion can no more be seen than it can be heard. So there could not be a musical counterpart of visual representation in which all emotion itself was represented. Hanslick claims that the only features of emotions that can be copied in music are their dynamic properties which can be common to different kinds of emotion.

Hanslick fails to consider the possibility that there might be a parallel between the nature of music and the essence of the will. The possibility of a theory of music that effects a connection with the emotions by exploiting nature of tonality and consonance and dissonance remains.

The familiar view is that emotions involve desires or aversions or feelings of pleasure or pain as joy involves feeling, pleasure at the attainment of something that one desires, shame, distress, at something that one regards as a defect. So that if we subtract the idea of what is desired, all that remains is a 'general feeling of satisfaction or discomfort'. For Hanslick strength of a person's emotion is a matter of degree of his satisfaction or discomfort.

According to Hanslick vocal musical accurately represents a definite feeling, so music itself becomes less beautiful. But as it is words rather than music

which for Hanslick represent feeling. He says that as a definite feeling is accurately represented by words, supported by all that the music can represent dynamic qualities of the feeling, so music becomes less beautiful.

Tonally moving forms are sound, actual or imagined, contemplated as if exemplifying the relations that in their totality constitute and define the diatonic system, tones, half-tones, triads, and everything a trained musician could be expected to do. It is a living national language of the diatonic system. The language is untranslatable and that it is indefinite.

Music can express thoughts as do words. Music would have to be such that an emotion can be heard in it. An uninitiated person can not contemplate music as music. Sound in music is the end, that is the ultimate and absolute object in view. Now we view the whole thing in the context of Hindustani music.

The swar is not a mere point, it has some extent. It can be unfolded from within we have little use of harmony in Hindustani music. Melody is the characteristic feature of Hindustani music. It would be wrong to say that there is no harmony at all in Hindustani music. The drone (Tanpura) provides a continuous sounding of some of the important notes of the 'raga', as the musician performs. The drum (Tabla) is also attuned. This should be repeated along with the other notes of the octave.

The 'raga' is a basic concept pertaining to the euphonic aspect of Hindustani music. It must be a disciplined cultivation of sound. The correctness of a note depends upon the propriety of its euphonic distance or interval from the adjacent notes. The Indian ideal is to perceive infinity within one note. The swar is not beautiful unless it becomes a symbol of All. The note must have a shade of aesthetic

suggestiveness. Tuneful suggestive rendering of individual 'swars' constitute the singer's skill. The aesthetic effect is that of pattern gathering inner accents closely and clearly knit, its beauty of design. The orientation of approach underlines the pivotal quality of a musical composition. Same 'raga' sung by different singers but their aesthetic effectiveness varies profoundly.

A 'raga' is supposed to have a specific emotive content to suit specific hour or season. Every 'raga' has a individuality of its own. It also has a mood of its own. 'Ragas' which are sad in effect use more flat notes than the relatively joyous ones.

A 'raga' is described something which charms. It is synthesis of 'swaras' which may appear self-assertive, luminous and coy etc. A 'raga' is a living entity which must be handled with care and daintiness which a living organism demands.

The most important feature of Hindustani music is that the forms sung with genuine feeling has emotional value. It is an expression of individuality. Music is a language of emotion. It is the work on emotion through emotion and for that deviating from the rigid is essential. Beauty is infinite presented in infinite form. The beauty of music lies in the response it elicits. Truth is beautiful and in music words should acclaim truth. Real artist is he who proceeds not from feeling to form but from form to feeling and thought. What motivates the artist is his sense of form, not an idea of something he wants to convey. During the whole creative process the imaginative quality is termed as aesthetic sensibility. When this aesthetic sensibility becomes creative, such creation presupposes values. The immediate value is aesthetic. But in Indian thought that is not end value. The ultimate value is nothing less than emancipation or 'Moksha'.