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PROSODIC MEMORY: CLAUDEL – ELIOT – LIEBERT[1]

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1.

In this paper, prosodic memory is considered to be memory that has a special function. During a human's life all kinds of knowledge are accumulated that are associated with the reception and experience of rhythm and sound. This knowledge is ready to be activated each time a rhythmical linguistic text is received. The resources of this type of memory are most probably extremely large, and there is no need to limit their scope in an arbitrary way at the beginning of this research. They may encompass simple sounds from the natural environment, from streets, factories, or even from within the home, but also, although this may seem obvious, all kinds of speech sounds, that is both those that contribute to correct utterances and those that are incomprehensible, mumbled, damaged, as well as those that create the paralinguistic background: the rumble of a street, the hum of a lecture hall, the cry of an infant, the disputes of drunkards, the far-off laughter from a corridor, the fragments of prayers in a quiet church, or even the murmurs, applause and grunts that are encountered in a theatre. Prosodic memory also consists of the whole sphere of human interaction with music, in all its forms, for example, instrumental, vocal, symphonic, pop, folk or liturgical, and in various locations and situations, such as at an opera, in a cafe or tavern, at a beer stall, in a supermarket, on a neighbour's radio, at a street parade or election meeting, even a pilgrim's song, etc. Prosodic memory is finally co-created by all the non-acoustic phenomena which interfere with our experience

of speech, sound, rhythm and time, since all that qualifies as a stream of sounds is received through diverse media and carriers.

After reading such general characteristics one might wonder if there could be no better name for this specific form of memory. Prosody, defined in its basic phonological sense, refers to linguistic utterances, whereas in the text above one can find diverse aspects in which time is experienced, and which could be called musical memory, sound memory, rhythmical memory, or temporal memory. Some of these terms are in fact well-grounded in academic texts and have been used for many years. And indeed, if the subject of this article was the existence of a special area of the brain devoted to linking speech heard at a given moment with all the previous experiences of the sound, then one of the four alternative terms could be applied. Nevertheless, the argument of this paper does not concentrate on this problem, although it is not an insignificant issue, or an issue that ought to be disregarded in the future. Yet for reasons which will be explained later, it seems justified to think of prosodic memory within categories which take into account not so much its location in a specific area of the consciousness or the brain, as its function that is evidently associated with language. Prosodic memory is activated at the perception and reception of linguistic texts, because its resources create a rich, diverse and multidimensional background which sheds light on the words of a text that are recognised at a given moment. As a result of the workings of this type of memory every element of our previous knowledge related to experiencing words gains a prosodic role during the reception of a text.

Of course, such an understanding of prosodic memory is different from those prevailing hitherto, and assumes a new view of prosody itself. Until recently the issue of prosody was discussed in a somewhat limited manner that was rooted in classical rhetoric, which considered prosody as a part of the strategy of *actio*, with *actio* referring to the oral delivery of a speech. According to this tradition, the super-segmental elements of speech included only certain phonetic phenomena (intonation, stress, and sometimes also quantity, syllabification and pausing), that is the units of a text which acquire an artistic value during recitation. Even if it is an abstract scheme of verse meter that is built of these units, they are still speech-oriented. This oratory profile of the definitions of prosody is well rooted in our educational system. Yet, print culture, and even more so, Internet culture, prove that in texts that are distributed other than orally the non-phonetic elements of the presentation also have a prosodic function. Therefore, if we are used to speaking of the prosody of an actor who is reciting a given verse, similarly we should speak of the prosody of notation that is associated with the dominance of literature created and received in writing. In this case the prosodic function is assumed by the columns of verse, by its spatial arrangement on a page, by a kind of visual syntax, with which Apollinaire wanted to replace

the syntax of language, and by many other graphical means (Sadowski 2004: 215-244). Yet the conclusions drawn from such prosodic uses of typography lead us back to the starting point, that is to a slightly different treatment of the scope of the category of prosody, even if it is defined with reference to its original field of phonetics and time.

Doubtlessly, the resources of prosodic memory are filled up when receiving and processing information in the mind. As has already been said, this aspect of the problem is neither questioned nor dismissed in this paper, and the next subchapter will be devoted to this issue. Nevertheless, the perspective considered in this article excludes the possibility of a comprehensive use of the methods of neuropsychology, as these usually focus on a relatively universal mechanism of remembering and reminding oneself of a specific stimuli. Thus, if research participants are selected with reference to a certain social aspect (for instance, they are native French speakers living in France), then, in order to be faithful to the method chosen, a cognitivist has to pay attention to this cultural element (as it is, for example, not always possible to include in a single experiment both the French and the Uzbeks). Yet, at the same time the researcher needs to comment on all the cultural elements, and treat them as a possible distortion of the results, which may even invalidate the whole experiment when analogous studies of different social groups are conducted. In contrast, the term prosodic memory is supposed to highlight the social, the linguistic and the cultural rooting of this type of memory.

2.

But let us now discuss aspects which are not within a cultural sphere.

In the last two decades our knowledge of the processes that take place in the mind when we listen to music, to singing, and to linguistic and paralinguistic sounds has not only deepened, but also been considerably transformed. This was possible due to a transposition of the priming theory from neuropsychological research on lexical categorisation to a field in which the relationships between words and music as well as notions and sounds were analysed (Meyer and Schvaneveldt 1971).

These experiments can be carried out using two different methods, but the results obtained are fully complementary. One method is based on the measurement of reaction times and the percentage of correct answers given to a question as to whether lyrics and tunes, presented in distinct ways, are elements of well-known songs. The second method comprises the analysis of an EEG recording, or, more precisely, of one of its components, the so-called ERP (event-related potential), which allows us to see if the parts of a song (analogous to those investigated in the previous method and similarly presented) are treated by the brain as a known piece of information, which can be quickly referenced

to a specific place in the memory, or as a new piece of information, whose interpretation in the light of one's knowledge requires more work from the brain.

Regardless of whether the research consists of a psychological test or depends on neurological methods, in both cases there is one common element in the procedure. The research participants are presented with two successive stimuli. These can be words followed by sounds, or the other way round: sounds followed by words. These may be lyrics and tunes taken from one song or from two different songs, or a fragment of a song that is related to another fragment of the song, etc. The sequences aim to determine if the introduction of the first stimulus results in a change in the speed or the efficiency in the identification of the second stimulus. For example, is an earlier reproduction of the instrumental part of a song priming the words that are later presented on a screen, or does seeing the words just before hearing the melody cause a decrease in the novelty effect in the recorded ERP and a quicker response by the participant pressing the "yes" button, which signals that the melody is known to that person.

A detailed account of this research is unnecessary in an article focused on literary studies, so a detailed description of particular experiments will be omitted. Instead, the work of such researchers as Sylvie Hébert, Isabelle Peretz and Andrea R. Halpern is recommended for further reading (Halpern 1984, Besson et al. 1998, Hébert and Peretz 1997, 2001, Peretz et al. 2004, Johnson and Halpern 2012). However, let us now answer the question as to why the issue above was raised. In fact, there are two reasons and each opens up a slightly different research perspective.

First of all, it should be noted that the papers that have been published in neuropsychological journals over the last twenty years are not only devoted to the operations of the brain and the consciousness, but also – indirectly – to the verification of the 19th-century idea of a correspondence of the arts, in this case verbal and musical. The issue at stake is the permeability of the border between literature (notional-symbolic) and music (rhythmic-harmonic). As is known, 18th-century philosophy, as exemplified by Giambattisto Vico, Étienne de Condillac, or Johann Gottfried Herder, still treated this border as arbitrary and culturally imposed. In the light of these views, primitive humans, Adam and Eve, "jungle children" or the so-called wild peoples were said to see no difference between speech and songs. Thus, authors from the previous two centuries who referred to these preromantic views felt justified in their attempts at writing concerts in verse or music with a plot. Paul Claudel is, for example, the author of such texts as "Cantique de la Pologne" and "La Cantate à Trois Voix suivie de Sous le Rempart d'Athènes." His poem "Pan et Syrinx" has the subtitle "cantate." A few texts with musical titles were written by Eliot as well (e.g. "Preludes," "Rhapsody on a Windy Night," and in a sense also *Four Quartets*). A whole volume of poetry by the Polish author, Jerzy Liebert, is entitled *Kołysanka jodłowa* (*Fir Tree Lullaby*).

As might be expected, the verification of these assumptions using neuro-psychological experimental methods gives equivocal results since this research is still being undertaken. In the next few years it is expected to increase significantly, so no summary should go beyond a general outline. It seems that the way in which the relationship between music and poetry is treated by the human memory could be compared to two rooms joined by a common corridor, but without direct access, one to the other. On the one hand, music is classified according to semantic rather than sound categories. The reproduction of a work in the same key as the next piece does not help in the recognition of the second work, even in the case of professional musicians (Besson et. al. 1998), while if the melody of a Christmas song has been heard previously it significantly primes the identification of the melody of another Christmas song (Johnson and Halpern 2012). On the other hand, a patient with bilateral temporal lesions demonstrated that there are separate paths along which the lyrics and the melody of the song can be processed in the brain, even if both components come from the same well-known work (Hébert and Peretz 2001).

Secondly, it should be highlighted that literature (similarly to other arts) has developed many forms of expression that belong to the broadly understood sphere of rhythm and sound, which might be considered to be the means through which the priming effect in the phase of reception is achieved. It starts at the most basic level, that is at the level of meter, since most probably an important part of the effect of the rhythmical continuity in a poem consists in the fact that the preceding verse is priming the following verse. If a given segment is considered in isolation, the same sequence of words can usually be interpreted in a number of ways, as, for example, in the case of both iambic trimeter and a three-accented *dolnik*. It is only in a specific context that the verbal material is associated with a single metrical pattern, which is suggested by the poem to such an extent that an alternative variant is not considered and indeed is not even perceived by the consciousness.

The operation to change the course and direct the perception of rhythm onto a specific track happens not only between the verses of a given text, but also within the verses of a given literary tradition. Indeed, Polish irregular verse of an elementary type consists of an interlace of syllabic verses of different length, with the numbers of syllables being those that are the most frequent within Polish poetry. In a given poem the lines follow one another without any regular pattern. One such typical line is a thirteener, and in Polish literature many variants of this line can be found, differentiated by the position of the caesura. Yet, in irregular verse a line always appears as a thirteener with a caesura after the seventh syllable, even if the syntax does not exclude the possibility of locating the caesura in a different place. The pause after the seventh syllable is primed by the literary tradition, because such a line division has been dominant in most cases from the 15th century until contemporary times.

Both the above mentioned verse relationships, within one poem and within the whole literary tradition, seem to be a symptom of the fact that literature itself has institutionalized certain conditions linked with the priming effect. In certain more advanced situations they seem even to be an expression of the author's wish to at least partly control the process of priming. One can find moments in which the meter is gradually transformed within a given work, as in Goethe's *Faust*, in which a few lines comply with the rules of both the previous and successive patterns, causing a temporary disorientation, which forces the mind of the recipient to review his or her memory in a search for the basis for the rhythm of the sentences actually being read. What happens at that point in the mind of the reader is extremely interesting. Which of the two aforementioned relationships is dominant in this interregnum? Is it the link to the literary tradition, or that to the earlier parts of the text? Or, maybe, is the rhythmical pattern of such a fragment reconstructed *ex post*, in the manner of Husserl's retention?

One thing is sure: from the point of view of neuropsychology the relationships that occur within a poem and within a literary tradition open up research problems of a totally different nature. One can imagine an investigation, in which the hypotheses of the dependencies between the neighbouring lines are transferred into a specific process of verification during an experiment. On the other hand, relationships in which all the cultural knowledge of the recipient is engaged so far seem to be impossible to record as the present research equipment is not yet advanced enough. The only means of investigation into these relationships is still an analysis of the literary material. The question to what extent and in what directions the melody of verse can be primed by the prosodic memory is still a question raised by the literature itself.

3.

Three poems, which are in some respects similar to each other, were published between the First and Second World Wars.

Chronologically speaking, the first text was written by a Polish poet, Jerzy Liebert. The author's correspondence suggests that the poem was created between 15th and 18th July 1925 (Nowaczyński 1965: 99). It was entitled "Litania do Marii Panny" ("Litany to the Virgin Mary") and printed in the volume *Gusła* (*Sorcery*) in 1930. The poem is constructed of seven six-verse stanzas. Below is the third stanza:

Dwunastodźwięczna   A twelve-tone
Cytaro, której   cithara whose
Struny są z nieba –   strings are from welkin –
Dźwięk mowy ludzkiej   Recover for my ear
Dla ucha mego   The sound of human speech
Przywróć od nowa.   once again.

(trans. WS)

And the last two stanzas (the sixth and seventh):

Jak krzak skarlały,	My faith is like
Jałowiec ciemny	A dwarfish bush,
Jest moja wiara.	A dark juniper.
Pozwól jej rosnąć,	Let it grow,
Panno wysoka,	The worshipful Lady,
Ku niebu dalej!	Further heavenwards!
Niech w Ciebie wejdzie,	Let it come to you,
Za Tobą idzie,	Let it follow you,
Przed Tobą pada –	Fall down before you –
Różo otwarta,	Open rose,
Lipca pogodo,	July weather,
Psalmie Dawida!	Psalm of David!
(Liebert 1976: 155-156)	(trans. WS)

The second of the three texts was published in the same year, 1930. T.S. Eliot's "Ash-Wednesday" appeared in the form of a separate volume. It was written slightly later than Liebert's work, but the time between the completion of the writing and its publication was shorter. In this instance we will also consider fragments of litany verse, which are disseminated throughout the text, although the density varies. Among others let us look at the following fragment:

Lady of silences
Calm and distressed
Torn and most whole
Rose of memory
Rose of forgetfulness
Exhausted and life-giving
Worried reposeful
The single Rose
Is now the Garden
Where all loves end
Terminate torment
Of love unsatisfied
The greater torment
Of love satisfied
End of the endless
Journey to no end
Conclusion of all that
Is inconclusible
Speech without word and
Word of no speech
Grace to the Mother
For the Garden
Where all love ends.
            (Eliot 2002: 87-88)

The third poem was the last to be written and printed. Entitled "Les Litanies de Bernadette," it was created by a French poet, Paul Claudel. Here is the first half of the text:

Sainte Bernadette,	Saint Bernadette,
Priez, priez pour nous !	Pray, pray for us!
Limpide bergerette,	Serene shepherdess,
Priez, priez pour nous !	Pray, pray for us!
Dame bergeronnette,	Lady wagtail,
Priez, priez pour nous !	Pray, pray for us!
Petite pâquerette,	Little daisy,
Priez, priez pour nous !	Pray, pray for us!
Enfant au coeur suave,	Child with a sweet heart,
Priez, priez pour nous !	Pray, pray for us!
Goutte de l'eau du gave,	Water drop from a spring,
Priez, priez pour nous !	Pray, pray for us!
Œil intrépide et pur,	Fearless and pure eye,
Priez, priez pour nous !	Pray, pray for us!
Servante de l'azur,	Maidservant of heaven,
Priez, priez pour nous !	Pray, pray for us!
Trouveuse de ressources,	Discoverer of resources,
Priez, priez pour nous !	Pray, pray for us!
Ouvreuse d'une source,	Doorwoman of the source,
Priez, priez pour nous !	Pray, pray for us!
(Claudel 1990: 181)	(trans. WS)

Without doubt, there is a clear similarity between these three examples of litany. However, one can see that the last poem, written by Claudel and signed with the date, 27th August 1937, is to some extent different from the earlier texts by Liebert and Eliot. Here the prayer is not directly addressed to the Virgin Mary, but to Saint Bernadette Soubirous, who became famous for her eighteen Marian revelations in Lourdes, fifteen of which happened during Lent and Eastertide. Unlike the verses of Liebert and Eliot, Claudel's poem was not published in a volume of poetry, but in a Catholic religious journal, *Revue Bernadette*, aimed at a mass audience. Searching for an analogy, one could say that Claudel placed his text in a context that could be compared to *Rycerz Niepokalanej* in Poland, or *The Living Church* in England.

The last argument might be enough to suggest that Claudel's prayer is not worthy of analysis in this paper, and that it should not be juxtaposed with the poems by Liebert and Eliot. Claudel himself never incorporated the text in any poetic volume. Yet we should not forget that all of the quoted fragments – in Polish, English and French – are realizations of the genre of litany, which in an attempt at making a distinction between such variants as "prayer" and "art," or "religious" and "secular," creates considerable difficulties. For instance, the antonomasias from all three texts, viewed separately and when juxtaposed,

have a nearly identical formal construction. Claudel's "Petite pâquerette" ("Little daisy") is a realization of the same apostrophe pattern as Liebert's "Różo otwarta" ("Open rose") and Eliot's "Rose of memory". Claudel's poem, which joins the five- and six-syllable-long lines into pairs, is also full of metrical rigour, which makes it similar to the five-syllable verse of Liebert. The poetic play with the name of the addressee, whose form "Bernadette" is multiplied into the words "bergerette" ("shepherdess"), "bergeronnette" ("wagtail") and "pâquerette" ("daisy"), finally convinces us that the text is not simply utilitarian.

Let us look at further tropes in Claudel's poem. A hidden semantic motif allows us to notice that in the word "bergerette" there is the name of a medieval genre of pastoral poetry, which was performed as a dance during Easter, a holiday which, in French, has preserved its Hebrew name (*Pâque*). Then the same link lets us see that the term for one variant of this genre, "petite bergerette", is divided in the prayer between two invocations ("Limpide bergerette" and "Petite pâquerette"). Next we may observe that the etymology of the flower "pâquerette," is indicative of Easter, and finally, with the image of a daisy in mind, we can see the analogy between the names "Bernadette" and "Marguerite," as both the daisy and the marguerite (more correctly: a marguerite daisy) are the flowers which can be frequently found together.

The meter of this somewhat suspicious prayer displays certain deep literary origins too. Claudel has not produced a composition that is very close to the litanies of the Church, nor a composition which is called "*vers libre* of Psalms and Prophets" in the poet's most famous study on versification (Claudel 1973: 5). Consequently, he also has not chosen the well-known Claudelian verset (Alexandre-Bergues 2000: 350), which, as noted by François Porché, "demands an exceptional thoracic capacity on the part of the reader" (Naughton 1955: 393). The invocations to Saint Bernadette are very simple and short. They could possibly be treated as examples of the "universal iamb," since they are alternately five- and six-syllables long, and are completed by an oxytonic stress (Alexandre-Bergues 2000: 359-360). Yet, in this way the regular couplets are created, which imposes on the text a stanzaic form, while the exclamation "Priez, priez pour nous!" seems to be not so much a dignified responsory as a song refrain, typical of the "petite bergerette."

Claudel's poem clearly shows that the genre of litany can merge religious submission with artistic imagination, two poles which are nowadays treated as being in opposition. Here they are surprisingly convergent, as if they had not left the archaic unity of their cultural sources. In the litany, both opposing elements turn out to be one and the same thing. In order to read a text belonging to this genre the recipients need to transform themselves into individuals from a different time, individuals who acquire a competence to think in associations, which would be beyond their reach but for the context of the litany.

In a slightly less expressive, but equally categorical way, the same could be said of the poems by Eliot and Liebert.

4.

However, is it possible to speak of one and the same genre in this case?

To answer this it is necessary to return to prosodic memory. Doubtlessly, each of the three authors who were writing during a similar period, could assume that the reader would know the predictable melodic background of the litany, which was frequently sung in churches, said before shrines, whispered using a prayer book, and which permeated European culture with its numerous invocations that were often separated from the original context and the religious sources. While reading the fragments quoted above it seems necessary to remind oneself of the communal acoustic-visual experience which primes the words of the poem. Without this background of music and recitation, without the devotional association with a prayer book, no matter how far it is from the contemporary secular idea of poetic semantics, the verse loses nearly all of its tone and becomes an abstract scheme which cannot be accepted.

Yet is the common generic context of the litany automatically transferred to the same prosodic memory? To put it simply, do the same tropes lead us to the same repetitive prayer rituals and open the same conceptual scheme in all the three cultures represented by Liebert, Eliot and Claudel? Does a recognition of the litany in the background of these poems allow us to hear more or less the same thing?

The subject of "the archaic elements of the genre" which, following Bakhtin (Bakhtin 1973: 87), was introduced above, is in general motivated by the fact that the prosodic union of the three poems should be sought therein in the first place. The archaic poetic genres seem to offer a basic organization to the logosphere of prosodic memory, which is not solely an individual memory due to the fact that an individual gains it through dialogical relations, but also that in its origins is the memory of the culture itself. It is a culture that keeps the memory of the genre of litany with its prosodic characteristics, its prototypical patterns of hearing and seeing words, with its mysterious connotations, all of which teach the minds of successive generations how to view and sense the world. As a result we do not know to what extent the priming effect depends on biological conditions or on the chorus of the summoned voices of our predecessors. The endless chain joins Liebert, Eliot and Claudel with a distant past, with those who threw palm branches before Jesus while singing a litany song (Sadowski 2011: 32), or even earlier, with pharaohs reciting the ideograms of the *Litany of Re* on the walls of their tombs (Piankoff 1964; Sadowski 2011: 38-39), with the wailing lament of Antigone when escorting her beloved (Alexiou 2002: 136), or even with its obscure beginnings in Black Africa, where the litany

is said to have originated (West 1997: 44). The past cannot be directly accessed by cognition, but is partly recorded by a culture in prosodic memory, and thus somehow accessed each time we hear the litany in a poem.

Thus a question must be raised as to how it is possible for a culture not to lose its prosodic memory between the generations, and to pass on the memory intact over such a long period of time. The memory concerns, after all, not only the active sphere of language, which manifests itself in the techniques of delivering a text, but also the passive sphere, associated with the hearing and seeing of words, processes which happen in the mind and which are theoretically beyond our reach because of their inexpressibility.

With this question in mind let us return to the poets under discussion. The resonance of prosodic memory can in fact be assumed in a text. The words are often selected and joined into sequences in such a way that only with the prosodic background do they start to make sense. This then is the source of certain answers to apparently incomprehensible versification, such as that used in Eliot's text:

> Lord, I am not worthy
> Lord, I am not worthy
>   but speak the word only.
>   (Eliot 2002: 89)

Commenting on this fragment, Elizabeth K. Hewitt expressed the following opinion: "the partial quotation in Eliot's text places a stress on 'only', a final trochee in an iambic line, which it does not receive in Matthew or the Catholic prayer" (Hewitt 1965: 441). Indeed, putting a full stop after the word "only" has transformed this line from a formula which is waiting for a supplement into a finished phrase. Moreover, the order of the words used in the poem is different from the sentence order in St. Matthew 8, 8 ("but only speak word" – the Greek text is devoid of the article, while "word" is used in *dativus instrumentalis*). The order from the poem is thus also different from the version given in the *Missale Romanum* (2004: 73), which after the Vulgate, follows the Greek arrangement ("sed tantum dic verbo"). Hewitt is, therefore, correct when she highlights the fact that the literal layer of Eliot's text introduces an important semantic modification to this well-known Mass text. Yet, the scholar does not explain why she compares this phrase with the Catholic prayer. It seems that for Eliot's spirituality, hesitating between Anglicanism and Catholicism, a more adequate context would be provided by *The English Missal*, in which we can find his version of the phrase: "but speak the word only," similarly as in *The Anglican Missal* (1921: C52).

When comparing the missal and Eliot's poem it is worth considering not only the text of the prayer, but also its liturgical setting, together with the Gospel

formula. In *The English Missal* the words from Mt 8, 8 are different for the congregation and for the priest, who says them slightly earlier. In the latter case, the words are surrounded by the following meaningful actions and behaviours of the celebrant:

> Then bowing slightly, he takes both parts of the Host between the thumb and forefinger of his left hand, and places the Paten between the same forefinger and the middle finger, and beating his breast three times with his right hand, he says thrice, devoutly and humbly, raising his voice a little: "Lord, I am not worthy" – and he proceeds secretly – "that thou shouldest enter under my roof: but speak the word only and my soul shall be healed."[2]

We should not forget that this was before the time of microphones. The words of the priest, at that moment standing with his back to the congregation, can be divided into those spoken aloud, which the congregation should be able to hear, and those spoken quietly to himself, which may, but do not have to, be heard. The text of the prayer is not easily heard by all, so its fragmented form in Eliot's poem should not be surprising. The fact that the final words, "and my soul shall be healed," are not included in the poem should not lead us to draw far-fetched conclusions about the alleged breakdown of faith. The very fact that scholars note which fragments of the prayer were not recorded in the poem proves that they are somehow present during its reading. Furthermore, the poet does not hide this situation. The composition of "Ash-Wednesday" lacks graphical devices, yet in this part of the poem we can see one of the few exceptions. The formula "but speak the word only" is placed to the right. The sheet of paper cannot speak, and in this sense the text is devoid of prosodic background, but prosody of notation is not silent. In the context of Eliot's moderated use of graphical means, the prosody of notation is unexpectedly expressive: the fragments of words is not all which is said in the poem, as in the poem something more is speaking.

It is easy to describe the difference between a situation in which a quotation appears and a situation in which a quotation is simply not there. In the former case the quotation is absorbed by the formal and generic shape of the text. It is read according to the unconscious reciting convention, which limits prosody to an absolute minimum, while the full stop that cuts the citation is definitive. In comparison with this convention, the lack of a quotation proves to be emancipatory. The absent quotation can be equated with a dove released from the hand, since the reader has to find the words not in the poem itself, but in the memory. The quotation displays the whole of its hidden prosody. Against the background of the Mass formula, it is the words "and my soul shall be healed" that are heard in this fragment of Eliot's poem in the fullest and most distinct way.

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[2] <http://www.oldcatholic.org/liturgy/knott2.html> and <http://home.comcast.net/~acbfp/knottmissal. html> [accessed 12 Feb. 2013].

Prosodic memory seems, therefore, to be one of the more important elements of the aesthetic strategy which is so strongly connected with Eliot's conviction that his writing should be a form of "escape from personality" (Eliot 2010: 92). John Paul Riquelme's interpretation is similar: "In 'Ash-Wednesday' Eliot makes the antipersonal character of his poetic style particularly obvious by using ritualized language and incantation frequently, within an arrangement of fragments, to produce an antielegiac poem that is the antitype of the Romantic crisis lyric" (Riquelme 1991: 190). The strength of this writing seems to be based on trusting to prosodic memory, based on a conviction that when I, the poet, decide to silence my voice, then from behind my back the reader will hear the sound of the culture.

5.

On 13ᵗʰ October 1933 in the Warsaw Philharmonic Hall the first public performance of a cantata by Karol Szymanowski took place. The cantata was created to the words of the two last stanzas of Jerzy Liebert's litany. In his correspondence, the composer himself described his work as "deep," "concentrated," and "poor" (Chylińska 2008: 560). The work, considered one of the best in his oeuvre, was also a result of the strictest adherence to the artistic mission which ruled Szymanowski's art. Teresa Chylińska comments on it in the following way:

> [...] its essence amounted to an awareness that art is the only worthy human answer to the mystery of existence, that it can only be born of a "deep and mysterious, a terrifying human emotion when faced with the very fact of existence." Because of this, art should be protected against all that is passing, against the currents of history or the troubles in the life of the artist. [...] The "poorness" of his *Litany to the Virgin Mary* could mean Szymanowski is considering his resignation from excessive subjectivity of expression, freely depriving himself of the prerogatives of the almighty "ego," while the "deepness" and "concentration" could indicate a focus on a transcendent reality, a humble homage paid to the Mystery (Chylińska 2008: 566).

The moderation, sought in his music by Szymanowski (Zieliński 1997: 325) seems to correspond with Eliot's escape from personality in his poetry. Both authors, although from the same generation, justified their postulates in a different manner: Eliot wrote in opposition to Wordsworth, while Szymanowski considered himself to be a representative of the "unfashionable Romanticism." However, both the roots and the aims of their artistic philosophies appear in general terms to be similar.

The main factor behind their spiritual affinity is based on the fact that an escape from the ego does not lead these authors to an emotional void, because the departure from one's personality is evidently inspired by mysticism. In the works of both poets we can find, at least in their origins, motifs affiliated with the concept of St. John of the Cross, with his idea of the dark night that precedes

seeing. If art is supposed to see, it must be earlier laid bare. If it is to be transparent, the "I" of the artist which obstructs the light must die first. The artist, in the case of both Szymanowski and Eliot, sees himself at the beginning of Lent, on Ash Wednesday, where self-denial requires concentration and poorness. Both the silence of the music which follows the reduced ornamentation and the places in the text that are devoid of the forms of "I," are immediately filled with litany verse. The creator who has risked his personality and who is threatened with nihilistic nothingness, finds in this verse form the voices of others, of his contemporaries and predecessors, who are supposed to escort him to the other side of the mystic Styx and among which, in the end, his deep and real "I" will be resurrected in a new body.

Not all poetry can receive a melodic accompaniment. Many literary texts which were praised for their musicality have failed to find their Szymanowski. Therefore, there is always the question as to what led to a specific text giving rise to the creation of a musical composition. With reference to Liebert the problem seems even more intriguing, since the poet's oeuvre did not make him one of the most revered Polish writers, possibly because of his premature death. On the other hand, the work of Szymanowski is considered excellent in part due to its use of words, which are precisely interpreted and recited in his song. Szymanowski proved in a musical structure that within the supposed lyrical monologue by Liebert a dialogue can be discerned, in fact a specific form of dialogue, co-created not only by the soprano and the chorus, but also by the melody of the discursively attuned instruments. According to Chylińska, "the orchestra is treated almost as a chamber ensemble, it is divided into smaller sections, in which particular instruments, at different times, take the leading role. Often certain individual solo instruments construct beautiful dialogues of sublime sounds between themselves and the vocal voices" (Chylińska 2008: 563). The subtle musical allusions also contribute to the process of exposing the polyphonic dialogue in the melody, a dialogue which was not expressed by the grammatical forms of the text. "This melody, seemingly melismatic, in its interval construction and prosody demonstrates a deep connection with the songs of the Church. Its extended syllables sound like the wailing in 'Pobudka' ('Introductory Hymn') from *Gorzkie żale* (*Lenten Lamentations*), and are even closer to *Godzinki o Niepokalanym Poczęciu Najświętszej Marii Panny* (*The Little Hours of the Immaculate Conception of the Blessed Virgin Mary*). In this case too, the prosodic stresses are not located in accordance with the grammar, but with the rhythm of the singing" (Chylińska 2008: 564).

In every new song, which we understand as an inseparable verbal-musical whole, we can ask what came first: the melody or the text. In the case of Liebert and Szymanowski the answer seems clear. The composer started working on the score a few years after the poetic text was completed. Moreover, Szymanowski

worked on this litany when Jerzy Liebert was no longer alive. Yet in the light of what has been said above about a dialogue, which appears in the text of the litany thanks to its musical framework, but also through an expectation created by the text itself, the suggestion that the poetry leads the music turns out to be highly problematic. Szymanowski's method of working on the verbal material may allow the supposition, which on first sight might sound surprising, namely that during his first reading of Liebert's poem the composer could already hear the music of the poetry in some unarticulated space. Or, to be more precise, that it was the prosodic memory behind "Litania do Marii Panny" which demanded a division of the words of the text into the different voices of the cantata.

6.

Among the advice given by Fryderyk Chopin to those who attended his piano lessons there is a sentence addressed to his last assistant, Madame Rubio (Vera de Kologrivoff): "You must sing if you wish to play" (Eigeldinger 2005: 45). In the world of music this maxim has never been treated as a metaphor. All the masters who performed Chopin's works always followed it. As opposed to a violin, or the human voice, the keys of a piano interpret the notes in a monadic way, beating a sequence of individual sounds. Despite this, when performing a work the musician playing the instrument should be silently humming the melody, as if it was Giovanni Battista Rubini singing it himself. It is one of the fundamental rules of Chopin's pianism.

One could, however, ask a question, which might seem to be that of a layman: what song should be hummed by the pianist? The automatic answer would suggest the melody of the work being played at the time, the melody suggested by the score. However, strictly speaking this answer cannot be correct. The song in the mind does not consist of the sounds of the piano, but instead is a new arrangement of the work for the piano, now suited to the instrument which could be called, following Lev Vygotsky, "the internal aspect of speech" (Vygotsky 1987: 256), and whose keyboard in fact comprises the diverse material of the prosodic memory. An intriguing phenomenon, which has been confirmed by many over the years, is the experience of hearing the singing in Chopin's works, an experience shared not only by the musicians, but also by the audience. This experience has always been intense and has been supported by many testimonies at various times, in spite of the transformation of musical aesthetics and the considerable changes in the construction of a piano, which took place in the 19th century, resulting in a gradual evolution of its sound. Chopin's singing requires the repetition of a question that has been asked before, but now should be considered more seriously: what is the melody hummed by the pianist?

European thought has taught us to classify music as an art that consists only of sounds. We see without much thought that it is the artist sitting on the stool in front of the instrument but in a way the artist becomes imaginary. Playing the piano is almost a theatrical role. It is not Krystian Zimerman in front of the audience. It is a musician in a mask, who presents an isolated sound product, while the audience becomes a synecdoche of listening, which turns off all the other senses, just as a cell phone is switched off before entering a concert hall.

Yet we have to admit that when listening to recordings of Chopin's music, even the best, they lose a large part of their charm. The effect of the singing piano is achieved not only through some "technical tricks," allowed by the instruments, but also through pantomime, a totally different, parallel art, which pianists often specialize in. Not without reason do the performers of Chopin's works tend to conduct their audience. Their fingers smoothly caress the keyboard. Their hands rise slowly after the last sound, a sound which cannot be physically heard, since the piano has already completed its vibrations. Yet the audience still feels the melody, is still enchanted by the last bar, is still able to hear it visually. The song recognized by the audience is an integral experience. It does not fade with the end of the acoustic transfer.

How is all this related to Claudel, Eliot and Liebert? In fact, the poets could be given a similar recommendation: "You must sing if you wish to verse."

Someone could dispute this thesis, claiming that there is an ontological difference between verse and the performance of a musical work. A counterpart of the pianist's performance may be found in the reciter's performance, while an equivalent of the verse would be the notes on the scores. Yet if we stop thinking about the pianist and consider not the actual realization of the musical work, but the composer's work as such, we will still encounter prosodic memory. Chopin asked pianists to sing, because he composed with an awareness of singing. The entire interpretation by the pianist starts with an attempt at penetrating this creational singing. The melody is partly suggested by the signs and notations introduced by Chopin on his score. A study of these notations is reminiscent of actors' reflections on their lines. Yet at the deepest level, the parallel between a work of music and versification seems to be based on something different: on the inclusion into the main text of signals referring to prosodic memory.

In Chopin's *Scherzo in B minor* a Polish Christmas carol, "Lulajże, Jezuniu" ("Lullaby, Jesus"), is quoted. This song is not only treated as an inspiration or as material for further transformations. Appearing only in a fragment of the second part, it primes other fragments of the scherzo which are no longer similar to a carol or a lullaby, but are permeated with this lyrical, unforgettable overtone. In fact only someone raised in Poland seems to be able to catch the full semantics of this quote, as only in the prosodic memory of such a person can

the cited carol be a form that joins one's childhood with folk religiosity. In this respect the poems of Claudel, Eliot and Liebert are different. A structural quotation does not appear fleetingly in these texts, in order to direct the interpretation of the succeeding fragments. Instead, it is present from the very beginning, especially in the poems of Claudel and Liebert, but also, in a finessed way, in the work of Eliot. Structural quotation is deeply rooted in the core of the whole text, in its generic form and the whole concept of the poem requires its immersion in prosodic memory.

Litany, used as a pattern and a point of reference by all three authors, is a truly syncretic form in the sense given to this term by Alexandr Veselovsky (1913: 425-427). It is syncretic because it saved the archaic situation of a parallel coexistence between the religious and the poetic. But it is also syncretic due to the fact that it joins three elements of the structure of a work that are nowadays considered separately: litany as a literary genre, as a source of rhythmical patterns and as a method of referring to prosodic memory. With regard to all literary genres one could ask if they do not all have their own means of indicating prosodic memory. For example, we could think of the Bakhtinian polyphony of the novel. But in litany this issue becomes exceptionally real, since in this form the same semantic resources support the songs of the Church and poetic versification. The semantics of the litany, that is the semantics of the literary genre, of the versification form, of the liturgical melody and of the reciting pattern is one more example, and the last in this article, of the intense syncretism which can be present in a poem.

7.

What fascinated Claudel about a world created by God was the apparent, or uncertain value of the difference between the whole and its parts, and between the unity and the multiplicity. For grass to grow not only is manure needed, but also the workings of the whole universe. Similarly humans, following Job, call the surrounding reality their mother and brothers. The world is a catalogue sung in God's creative word (Claudel 1973: 950). This coherent catalogue could be comprehended only by Mary:

> Mary, whom all generations have called blessed, ascended into heaven, having exhausted all the pages and entries of this secret anthology or this love letter, wherein her spouse had invited her through the names of all existing things. "Come – he said – my spouse, my sister, my dove. And what other name can I give you? Any that may be plaited with the other in the Litany of Loreto. And show me your face, for your face is lovely. And let me hear your voice, because your voice is pleasant" (Claudel 1973: 237-238, trans. WS).

At times Claudel expresses his conviction that the mysterious nature of being is reflected in the litany. Humans can move within an ambiguous world,

heedless of the fact that the world presents itself as both united and plural. And the same humans, with the same consciousness which simultaneously comprehends the whole and its parts, have sung for centuries the Litany of Loreto. Litany prayer is nothing more than one further application of the abilities of human perception. And the verse, constructed not at a desk, but reflecting the nature of thought concerning the world, catches the intriguing correspondence between the laws that rule awareness and being (Alexandre-Bergues 2000: 365).

The author's choice of one versification pattern over all others is made with a conviction that the model can correspond with the inner melody which the poem should receive from the artist, which is in fact his or her "melody of consciousness" (Bakhtin). If indeed such a process takes place, if the poet reads and confronts the poem with his or her prosodic memory, which is shaped individually, but at the same time received from his or her culture, then it is this memory that provides the justification for the form of the verse, and becomes its *raison d'etre*. And the readers will feel paralyzed at the end of every line unless they find in themselves the same, syncretic background, in common with the author.

(translated by Aleksandra Kremer)

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Prosodic Memory: Claudel − Eliot − Liebert
Keywords: verse, prosody, memory, litany, priming

S u m m a r y

In this paper prosodic memory is considered to be a collection of all past experiences of speech, sound and rhythm that are activated during the reception of a linguistic text. Although the resources of prosodic memory are accumulated in every person individually, its organisation is influenced by culture, which provides us with repetitive patterns when hearing and seeing words. Prosodic memory is one of the factors that determines the

choice of the form of a poem, and transforms the sequence of verses into a melody. From a neuropsychological point of view, it is a priming effect. From a cultural point of view, the connection between a given poem and prosodic memory is created, among others, by the poem's genre. In the article this phenomenon is discussed using the genre of litany as an example, and subsequently examined in three texts that were published in the interwar period: Claudel's "Les Litanies de Bernadette," Eliot's "Ash-Wednesday" and Liebert's "Litania do Marii Panny."

Pamięć prozodyjna: Claudel − Eliot − Liebert
Słowa kluczowe: wiersz, prozodia, pamięć, litania, torowanie

S t r e s z c z e n i e

Pamięć prozodyjna jest rozpatrywana w tym artykule jako magazyn wszystkich do-świadczeń z mową, dźwiękiem i rytmem, który aktywizuje się w trakcie odbioru tekstu językowego. Choć jej zasób gromadzi się w człowieku indywidualnie, to w jego organi-zacji uczestniczy kultura, dostarczająca powtarzalnych wzorców słyszenia i widzenia słów. Tło pamięci prozodyjnej jest jednym z czynników uzasadniających wybór formy danego wiersza i przekształcających sekwencję wersów w melodię. Od strony neuropsycholo-gicznej uczestniczy w tym mechanizm torowania. Od strony kulturowej związek utworu z pamięcią prozodyjną zostaje wskazany między innymi za pomocą gatunku. W artykule zjawisko to zostaje przedstawione na przykładzie gatunku litanii oraz omówione w trzech utworach, które ukazały się w okresie międzywojennym: Claudela *Les Litanies de Berna-dette*, Eliota *Ash-Wednesday* i Lieberta *Litania do Marii Panny*.