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FUSION OF ARTS IN JAZZ POETRY

The article deals with the study of Jazz poetry as a part of integral jazz art which highly involves music, literature, singing and jazz dancing and presents a complex worldview. Intertextuality of jazz poetry is claimed to characteristic feature of postmodern literature. Basic ideas of democracy, equality, tolerance and struggle for freedom and justice determine such key qualities of jazz art as polyphony, polyrhythmy, improvisation and emotionality. Examples of different literary stylistic devices (repetitions (lexical and syntactic; anaphor, epistrophe, parallelism), alternation of long and short phrases and syncopes, complex sentences and constructions, lack of punctuation, thematical shifts and digressions, rhetorical questions) used to express democracy, equality, tolerance and struggle for freedom and justice in jazz poems are provided extensively.

Multi-aspect nature of jazz art combining music, singing, literature and dancing determines its deep symbolism. Music which since its very uprise has been Jazz foundation, its secret code, its central means of struggle for freedom, has produced the majority of symbol-dominants in Jazz poetry (saxophone, horn, drums, banjo and piano) which possess special connotations of ancient traditions, authenticity, cultural uniqueness and sensuousness of Afro-Americans.

Dance and singing imagery are also of great importance in jazz verses. Blues and Broadway jazz represent both deep voiceless grief of former slaves and unrestrained merriment inherent in Afro-American culture. Jazz dance as well as jazz music, is a symbol of resistance, disobedience, rebellion against former white masters. Jazz dance is a rebellion against the traditions of classical dance reflecting the struggle against established social norms.

Key words: Jazz, jazz poetry, jazz dance, fusion of arts, polyphony, improvisation, emotionality.

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СИНТЕЗ МИСТЕЦТВ В ПОЕЗІЇ ДЖАЗУ

У статті проаналізовано жанрову специфіку поезії джазу як частини мистецтва джазу, в якому нерозривно інтегровані музика, спів, танець та література. Особлива увага зосереджена на символах-домінантах поезії джазу та на особливостях актуалізації наскрізних характеристик жанру: поліфонії, поліритмії, імпровізації та емоційності, філософському підґрунті їх формування.

Ключові слова: джаз, поезія джазу, синтез мистецтв, поліфонія, поліритмія, імпровізація та емоційність.

Relevance of research. The times when different arts were seen as separate phenomena have irreparably passed away. In Postmodern paradigm literature, visual and performing arts are interfused and intermingled making intertextuality in its broadest meaning the inherent quality of artworks. Technological and informational progress adds to the tendency but the key thing underlying the trend is philosophical understanding of arts as interconnected system of “senses” enabling a person to feel the world and oneself in it as a unity with a multitude of manifestations. Jazz was one of the first genres to apply such a philosophy as early as the beginning of the 20-th century. Ever since this philosophy alongside its other key features guarantees jazz popularity all over the world and draws to it the focus of scientific research.

Analysis of recent scientific papers. Domestic study of jazz art is mostly focused on its musical aspect [1; 2; 3], but the complex investigations of jazz as a fusion of different arts are scarce.

Formulation of the problem. The subject of the article is intertextuality of jazz poetry as its genre specificity. The relevance of the topic is connected with the constantly growing interest of contemporary science in the cross-art investigation of literary works and their intertextual symbolism.

The aim of the article is to investigate common features of jazz dance, poetry and music as well as to identify lexico-stylistic means of their representation in verse. The importance of the research is to draw the reader's attention to the philosophy of African-Americans underlying jazz art.

Jazz poetry is a form of jazz art most capable of representing its multi-aspect and complex nature by symbols and images of dance, music and singing. Jazz poet is more than a poet of other genres:

*For to be a jazz poet
I need to be a jazz musician,
A jazz singer,
A jazz man [4].*

The original domain of jazz art was indisputably music which defined and united the character of its literary, choreographic and visual manifestations. Jazz music in its turn is a fusion of several musical styles and genres originating within various social groups, classes, ethnos and races [5]. Jazz has inherited typical elements of African musical tradition – polyrhythmy, sophisticated rhythms of the percussion instruments, pulsating music.

In jazz poetry rhythmicity manifests itself in the fundamental properties of rhyming and poetic size. A

specific stylistic technique of replaying the rhythm of jazz music in poetry is various types of repetitions (lexical and syntactic; anaphor, epistrophe, parallelism), alternation of long and short phrases and syncopes:

*He made that poor piano moan with melody.
 O Blues!
 Swaying to and fro on his rickety stool
 He played that sad raggy tune like a musical fool.
 Sweet Blues!
 Coming from a black man's soul.
 O Blues! [6].*

Syncopes are often used in jazz verses, as they perform several stylistic functions at the same time. First of all, syncopes make it possible to create a "ragged rhythm" effect, alongside they are examples of African-American slang and their linguoculture:

*Ain't got nobody in all this world,
 Ain't got nobody but ma self.
 I's gwine to quit ma frownin'
 And put ma troubles on the shelf! [6].*

Polyphony and decentralization of the jazz orchestra, symbolizing democracy and equality is another key feature of jazz music. Jazz appeared as a blend or fusion of different music styles, representing various cultures, nations and races. Polyphony represents the idea of power based on the numerical strength of the participants as well as their equally important positions. Polyphony or multitude of sounds is an integral feature of the jazz poetry genre. The descriptions of different musical instruments playing together in a jazz band are common in jazz verses:

*...you jazzmen, bang altogether drums, traps, banjos, horns,
 tin cans — make two people fight on the top of a stairway
 and scratch each other's eyes in a clinch tumbling down
 the stairs [7].*

Jazz band instruments have different origin and symbolic meanings for the philosophy of jazz art. In jazz poetry a musical instrument is not just an instrument, a means of creating sound, it is an active participant, a living being endowed with a special character and function. The philosophy of art fusion makes jazz poets "see the colors" of musical instruments each adding a bright dye to the rainbow of the jazz combo:

<i>In jazz - each member of the Combo has a color! The double bass has red - the saxophone is orange! The percussion is yellow - the brass is green</i>	<i>The clarinet is blue - the banjo is indigo The guitar is violet and the piano is striped! The combo plays, white sound is re-produced [8].</i>
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Polyphony is present in the poetry of jazz not only as a polyphonic musical orchestra, but as the multitude of voices of the outside world. Objects, buildings, animals and plants are presented as singers or musicians, natural sounds are associated with musical instruments. Poets see and hear jazz music in the sounds of the wood or city because they are not regular or formal as music of any other genre. They are produced in a free rhythm as improvisation yet still are harmonious and sophisticated.

<i>The groundbass of the roaring roadway is overlaid by the rhythmic rustle of leaves, topped by a syncopated pigeon, the growl of a farmer sawing, the soaring oboe of a microlight above. The sun sends a spotlight in the clearing</i>	<i>to shine upon the star - a graceful magnolia standing silent, one stage-struck, slimly shimmering stem, uncertain, unwilling to take centre stage solo and the credit for the piece [4].</i>
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Alongside polyphony improvisation is another common central feature of jazz music and poetry. Jazz improvisation substitutes the freedom that black Americans did not have in real social life. In improvisation jazz musicians and poets fulfilled their emotional and spiritual potential, plans and dreams not realized in the society. Improvisation is spiritual opposition to slavery, it gives jazz art freedom. Improvisation is seen by jazz poets as a key and unique feature of jazz music:

*What is Jazz?
 Sounds clinking,*

*Cackling,
 Tinkling,
 Harsh and harmonious
 Ripples [10].*

In jazz verse improvisation is implemented by techniques similar to stream of consciousness method: complex sentences and constructions, lack of punctuation, thematic shifts and digressions, rhetorical questions.

Jazz poetry applies the principles of jazz rhythm and creates the feel of improvisation by various means. One of the common devices is sound imitation or onomatopoeic words which echo with natural sounds and reproduce both the polyphonic nature of jazz (as various sounds represent various participants of an imaginative jazz band or orchestra) and philosophical understanding of jazz as a democratic art without strict formal rules:

<i>Bang bang boom</i>	<i>Shhh shhh shhhhoooo</i>	<i>Yada yada yo</i>
<i>Shoop Shoop Shwooom</i>	<i>Dwi dwi dwooo</i>	<i>Woooo woah woah</i>
<i>Tap tap tap</i>	<i>Clash clash still</i>	<i>A bang bang boom</i>
<i>Clappity clap clap</i>	<i>A-dittydit drill</i>	<i>My jazzy jazz tune [11].</i>

One more feature jazz is impossible without is intensive emotionality. Born in the years of Harlem Renaissance jazz art expresses the variety of emotions from hatred and sorrow over social injustice Afro-Americans had to undergo to unrestrained merriment and joy of the club nightlife. Free from most norms and rules of classical literature jazz poetry in its form and content is dictated by the emotions and impressions of the author. Jazz poems are impulsive and sincere, frank and unfeigned:

*Jazz was the outlet for pent-up emotion
 No wonder it's aired with such depth and devotion
 Those musical artists paid more than their dues
 Jazz sprang from their feelings of sadness and blues [12].*

An indivisible part of jazz art is blues music which developed on the basis of several music genres popular with former Afro-American slaves (church hymns, slave songs, field chants, and cuban-style rhythm [13]. Slave songs and field chants were the means to withstand difficulties and hardships, sing out rage and disappointment, pain and exhaustion. On the other hand, they were composed as a form of opposition and rebellion. This explains emotions of loneliness, sadness and grief as well as determination and firmness traced in many jazz poems:

*"No more oppression", Jazz artists cried out
 "Demands for our freedom will never die out"
 "Strange Fruit", Billie Holliday sang out in pain
 Jim Crow's bigotry was an American Stain [12].*

Among musical symbols of jazz poetry the music of the blues is one of the most frequently used. In the poem "Weary Blues", which is a hallmark of the jazz poetry genre, L. Hughes describes with vivid epithets a bluesy tune, accompanied by a moaning piano:

*Droning a drowsy syncopated tune..
 ...Swaying to and fro on his rickety stool
 He played that sad raggy tune like a musical fool [6].*

Many poems of the genre incorporate musical imagery (singing sounds, playing a musical instrument) as symbols of the inner voice of African Americans, which expresses what cannot be verbalized with words. Music heals the soul, it is "honey mixed with fire", it "rejuvenates and soothes soul":

<i>the music</i>	<i>is ecstasy</i>
<i>from the trumpet at his lips</i>	<i>distilled from old desire-</i>
<i>is honey</i>	<i>but softly</i>
<i>mixed with liquid fire</i>	<i>as the tune comes from his throat</i>
<i>the rhythm</i>	<i>trouble</i>
<i>from the trumpet at his lips</i>	<i>mellows to a golden note [14].</i>

Representing the inner voice of African Americans, their soul jazz music is also a symbol of their suffering and quiet crying which can hardly be heard at night:

*I am a black woman
music of my song
some sweet arpeggio of tears*

*is written in a minor key
and I
can be heard humming in the night [15].*

One more art which is inherent in jazz is dance. Brought from Africa or created by African Americans melodies and rhythms, along with black slaves, invaded America, absorbed the folklore of many peoples living in the United States and resulted in a unique musical and dance phenomenon. The principles of improvisation, polycentricism and polyrhythmy (analog of musical polyphony) are common to different musical and the dance styles of jazz. Dance as well as music, was very diverse during the heyday of jazz but conventionally all varieties can be divided into two groups - Blues jazz and Broadway jazz [16]. Each of these dances has its own philosophy and symbolism, which is also evident in jazz poetry.

So, for jazz artists dance is a natural state, another voice, no less eloquent than singing or playing an instrument. Therefore, dance, singing and playing are inseparably mixed:

*Thump, thump, thump, went his foot on the floor.
He played a few chords then he sang some more [6].*

The rhythm of blues jazz is slow and lazy. It is a symbol of sadness, fatigue and loneliness. An important expressive element of dance is swaying which soothes with its monotony. Such movements can be observed not only in dance but also when playing the saxophone, trumpet or piano:

*He did a lazy sway . . .
He did a lazy sway . . .*

*To the tune o' those Weary Blues.
Swaying to and fro on his rickety stool [6].*

Jazz fans instantly feel the rhythm of jazz and its emotional message, they begin swaying slowly:

*I can feel its rhythm and beat,
And also its pulsating pain,
Its music flows freely,
Through my arteries and veins!
Its beats always echoes,
Through the corridors of my mind,*

*As I get wafted, on the wings of time!
Its music gets synchronized,
With my heart's muffled beats,
As I try to keep time, -
With the tapping of my feet! [17].*

In contrast to Blues jazz which symbolizes sadness and grief, Broadway jazz, popular in clubs, restaurants and cabarets throughout America and Europe, has a completely different symbolic meaning. Originating on Broadway in the genre of musicals Broadway jazz became the upbeat emotional dance, a vivid show, a vibrant celebration of lights, movement and music. At first glance, such irrepressible fun, illuminations, loud music, bright costumes do not match the tragically melancholic mood of the African-American art. However, they are a logical manifestation of African-American disobedience, optimism about their future, desire to forget about all tragedies, to plunge and get lost in the fun completely. For former Africans endless suffering is unbearable and they are ready to forget everything and live on:

*In a deep song voice with a melancholy tone
I heard that Negro sing, that old piano moan—
«Ain't got nobody in all this world,*

*Ain't got nobody but ma self.
I's gwine to quit ma frownin'
And put ma troubles on the shelf» [6].*

Performers of Broadway jazz give themselves completely to their dance, in their eyes there is a brave challenge to the whole world. The poet compares the bold look of a jazz dancer with that of Eve in Paradise, and her appearance with the beauty of Cleopatra:

*In a Harlem cabaret
Six long-headed jazzers play.
A dancing girl whose eyes are bold
Lifts high a dress of silken gold.*

*Were Eve's eyes
In the first garden
Just a bit too bold?
Was Cleopatra gorgeous
In a gown of gold? [18].*

In many jazz poems, Afro-Americans are proud of their dance as a symbol of race and their difference from the white, something Afro-Americans are always better at:

*Soft light on the tables,
Music gay,
Brown-skin steppers
In a cabaret.
White folks, laugh!*

*White folks, pray!
'Me an' ma baby's
Got two mo' ways,
Two mo' ways to do de
Charleston !' [19].*

At the same time, jazz dance as well as jazz music, is a symbol of resistance, disobedience, rebellion against former white masters. Jazz dance is a rebellion against the traditions of classical dance reflecting the struggle against established social norms:

*Jazz at the Philharmonic
I cut my hair into a permanent tam
Made my feet rebellious metronomes [20].*

*"No more oppression", Jazz artists cried out
"Demands for our freedom will never die out" [12].*

Conclusions. Thus, jazz poetry is a genre inseparable from jazz music, singing and dance. Various music and dance images and symbols (saxophone, trumpet, horn, drums, banjo, piano, blues and jazz dance) unite the above mentioned arts into a unique phenomenon with a complex philosophy based on ideas of democracy and equality. Jazz poetry, music and dance share such qualities as polyphony, improvisation and emotionality. Prospects for further research include a deeper study of the symbolism of jazz in comparison to other literary genres and in diachronic development.

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