

РИЗОМА И СЕТЕВЫЕ КОНЦЕПТЫ:
ИННОВАЦИИ В МОДЕРНИСТСКОЙ И ПОСТМОДЕРНИСТСКОЙ
АНГЛОЯЗЫЧНОЙ ЛИТЕРАТУРЕ,
ПОЭЗИИ И НОВОЙ МУЗЫКЕ

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Автор изучает концепции философии постмодернизма, рассматривает идею ризомы как связанной с сетевыми концептами через процесс выявления инноваций в модернистской и постмодернистской поэзии и прозе. В качестве примера выбрана поэзия Т. С. Элиота, проза Дж. Уинтерсон. Ризомные и сетевые концепты напрямую связаны с современным взглядом на эстетическую парадигму, соотносимую с культурным и социальным развитием, и часто рассматриваются как применимые к изучению литературных текстов. Выбранная методология включает в себя структурно-семантическое исследование художественных текстов и анализ взглядов на инновации в модернистской и постмодернистской поэзии. Результаты исследования позволяют выдвинуть гипотезу о том, что постмодернистская философия и сетевые концепты непосредственно применимы к изучению модернистских (а также постмодернистских и современных литературных текстов), если не социальных процессов. Один из возможных примеров можно увидеть в развитии поэтической парадигмы, в которой слово используется в качестве медиума. Стихотворение становится средством выражения трансцендентного и актуализации сетевого концепта. Ризома и сетевые концепты позволяют увидеть общие закономерности развития и обновления поэтических, литературных, культурных и философских практик. Важной частью исследования является сопоставление языка музыкальных и литературных текстов, нахождение общих закономерностей их развития.

Ключевые слова: ризома, сетевые концепты, Т. С. Элиот, Дж. Уинтерсон, поэзия, проза постмодернизм, модернизм, К. Штокхаузен.

RHIZOME AND NETWORK CONCEPTS: INNOVATIONS IN MODERNIST AND POST-MODERNIST ANGLOPHONE WRITING AND NEW MUSIC

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This research aims to show the importance of paradigm change consideration and its direct pertinence to post-structuralist philosophy as well as the French poststructuralist Gilles Deleuze; in particular his idea of rhizome as related to network concepts through the process of revealing innovations in modernist and postmodern poetry and prose (the example chosen is the poetry by T. S. Eliot, the prose by J. Winterson). Rhizome and network concepts are directly related to a contemporary view from the state-of-the-art paradigm associated with cultural and social development and often viewed as applicable to the study of literary texts. The chosen methodology includes the structural semantic study of literary texts and the analysis of the views on the innovations in modernist and postmodern poetry. The results of the research allow us to hypothesize that postmodern philosophy is directly applicable to the study of modernist (as well as post-modernist and contemporary literary texts) if not social processes. One of the possible examples could be seen in the development of poetic paradigm with modernist (and post-modernist) writing which uses language as a medium, when a poem becomes a means of expressing the transcendental and actualizing the network concept. Rhizome and network concepts allow one to see common patterns of development and innovation of poetic, literary, cultural, and philosophic scenes; characteristics of the contemporary aesthetic paradigm. An important part of this research is the comparison of the language of music and literary texts, finding common patterns of their development.

Keywords: Rhizome, network concepts, T. S. Eliot, Winterson, poetry, prose postmodernism, modernism.

Introduction

This article aims at describing the philosophy of poststructuralism (in the face of Gilles Deleuze and his idea of rhizome) as related to network concepts. Network concepts — is a relatively new area of research that explains the specific features of a new aesthetic paradigm development. Both rhizome concept and network concepts have a direct application to the view of the state-of-the-art aesthetic (including that of music) and poetic paradigm, often viewed as suitable to the study of prosaic texts and music.

Modern American researchers have repeatedly noted that transcendental philosophy (in the face of Emerson and Henry Ford Thoreau) is based on the idea of a network, or, in other words, network concepts, which are so characteristic of American culture, to some extent determining the cultural patterns in the 19th century while also reflecting its trends for the modern era (see in more detail in Shcherbak, Gerus, "Transcendentalism, network concepts and American poetry"). Even to a larger extent, it is in harmony with the concept of rhizome introduced by the French poststructuralist philosopher Gilles Deleuze.

It is obvious that the concept of network underlying transcendentalists view of rhizomorphic discourses is more problematic than the supposedly clear dualism between the material and the immaterial. Rather, these networks form unexpected interfaces. Linked to both material and ideal concepts of interconnectedness, the network reconciles and transcends the oppositional values. The idea of overcoming spatial boundaries is perceived as something that contributes to human well-being, and as something that puts individual prosperity at risk [1].

The postmodern view of the web or a rhizome as a fundamentally dehumanizing technology beyond human control is challenged by the potential of networks which promote personal, social, and political unity. In this sense network concepts are very similar to the postmodern concept of rhizome as viewed by Deleuze and Guattari who contrast the concept of rhizome and the tree as two different types of thinking. A tree is a location, a system of points and positions, that fixes its content; it's a hierarchical system of rendering properties with a central core and an inherent kind of memory reproducing the main stages of its development. The tree has a special kind of center that organizes all the receptors into circles, these circles expanding around the center. Rhizome is one of the key notions of post-structural and post-modernist movements and the form of realization of the "nomadic project" that rejects binary oppositions, as manifested by these authors. Rhizome is opposed to constant unchanged linear structures and is very similar to network concepts and technologies that are seen as offering epistemological potential for suggesting new models of thought.

A rhizome view of the aesthetic paradigm allows us to see modernist and post-modernist literary texts in a completely different way, which we are going to illustrate using the example of modernist poetry by T. S. Eliot, post-avantgarde writings by Salinger and Winterson.

It is equally important for our research to see the difference between the rhizome concept and the network concept, the former being decentralized, and the latter having the main subject and the domineering core [2].

The relations of music and literary texts have been also taken into consideration. As innovations in music develop along the same lines, as the innovations in literary texts, including "compressin" principle, general "oscillation" principle, attention to sound (words) and their properties.

Methodology and Sources The concepts of rhizome, difference and repetition

The chosen methodology has involved the structural semantic study of texts by T. S. Eliot, Salinger, Winterson through the prism of poststructuralist philosophy and transcendentalism. This analysis of the view by contemporary philosophers of the language, pertaining to the network concept, as a basis for state of the art social schemes and internet-communication principles.

It is highly relevant for our analysis to consider the ideas of post-structuralism (for instance Gilles Deleuze in relation to the opposition “difference – repetition”. “Difference-repetition” opposition, that is stated explicitly in the book *Difference and Repetition* (1968)). The view expressed in the article is the notion that challenges the “representation” idea, the traditional philosophical knowledge, based on the presence of an object in question, which is incapable of getting the feeling of the world in its constant process of formation. The tasks set by Gilles Deleuze are to a) get beyond the ideas of representation b) establish the notion of “difference” without the traditional equation, opposition, and contradiction c) the declaration of a new positive notion of repetition as the repetition of difference. Deleuze puts forward the idea of metaphysics whereby the multiplicity substitutes the substance, the event replaces the essence, the virtual substitutes for the actual. Instead of the representation of knowledge you get the idea, instead of a solution – a problem. Instead of the human game – the Creator’s game [3].

Deleuze postulated the transcendence of difference and its radical immanence to experience, in which there is only temporal change. According to Deleuze, philosophy should reflect on events, not on entities; in his metaphysics, an infinite multiplicity of singularities replaces the general, the individual, the special, and the identical. The concept of virtual asserts the reality of the past, the connection between the present and the past, the present and the future. In his approach to society, Deleuze placed social desire at the forefront, and considered the formation of human subjectivity to be a random process. Deleuze advocated the autonomy of philosophy in relation to science and art, considering its main task to create concepts [3]. The main feature of Deleuze’s philosophical intention is restoration. His views are against the classical tradition of the theory of meaning. His shocking conclusion is that, contrary to general opinion, nonsense and meaning not only do not exclude each other, but, moreover, nonsense is the source of meaning, “nonsense provides the gift of meaning” [4, p. 93].

According to Deleuze, the center of meaning is language in its relation to thinking. Meaning is what is related to a thought, together with the thought of a certain object. Traditionally, a designation was understood as a projection of a word on the thing it denotes. It is the thing that is comparable to a word (sign), previously called meaning. As the richness of meaning was revealed, it was gradually possible to come to the belief that the meaning of a word is formed by its use

in speech. A single word in itself does not express a thought, if you do not take into account rare and special cases, for example, dialog situations. Wittgenstein writes: "only a sentence has meaning, a name has meaning only in the context" [5, p. 94]. In his later works Wittgenstein develops his concept of language games, according to which a "move" in a language game means the emergence of a certain "state of affairs" in a possible world. It turns out that the connection of words in an utterance obeys a complex hierarchy, a hierarchical structure that imposes certain restrictions on word combinations. It is the violation of these prohibitions that leads to the absurd. All this indicates that the meaning is an organized concept which is not reduced to a simple sum of initial words. Meaning is a new integrity that cannot be deduced or reduced from the sum of words taken from the lexicon.

Thus, a very accurate view of the language as a reality of its own, the attention to wording, its sounds and hues, allows one to see modernist and post-modernist writing in a completely new light. It is not the reflection of one's feelings, or the representation of the world, it is an object (or a world) reconstructed anew. Language itself bears all the possible meanings that the poet is constructing. It is important to mention that the contemporary tendency is to use poetry instead of a novel, and the view of language continues to be one of "meaning-construction" rather than representation (or having referential function).

Network concepts (including different studies in culturology, sociology, and linguistics) allow to bridge the gap between the rhizome concept and recent concepts and view poetry and prose as a means to communication. The chosen examples of T. S. Eliot's poetry, the prose by Winterson in our view stand apart from the rest of poetic and prosaic attempts. These are marvelous examples of how a modernist and post-avantgarde school put forward a completely new view of poetry and texts construction, marking a new stage of development that continues until now.

*Network concepts, the concept of self – reliance and its application
to the analysis of poetry and prose*

An important tool for research has been the application of the network concept, which is similar to rhizome, and is largely based on the idea of self – reliance (derived from the concepts introduced by transcendentalists, including Emerson). A network concept here means the interconnection between individuals, social and aesthetic matters in a non-linear way. Such convergence means that the traditional hierarchy of connections is excluded, instead you get the connections and contradictions that take place at the same time. For Levin, the seeming paradox of self-reliance and social interconnectedness disappears if we assume the instability of the self within a network of different internal and external influences. The "self" in self-reliance is not a fixed entity but is quite dynamic. It constitutes the place in which spiritual and universal flows and tensions converge. At the same time, this

convergence means that the self is not completely fragmented, but rather that it represents a certain coherence of relations [6].

In a similar way, E. Wilson calls contemporary poetry (using the example of Whitman's highly fluid elements) "a rhizomatic and nomadic field of grass, a sprawling, evolving ecosystem in which parts and whole enter into perpetual and unpredictable conversation." In this way network of planes, ideas, concepts, and deterritorialization is like a natural circle of evolution. It becomes in poetry an organic chaos of multiplicity [7, p. 119].

Network concepts in other words are applied not only to social, material and spiritual connections, but they are also applicable to the analysis of literary texts. It is highly important to understand that contemporary prose and poetry does not adhere to traditional representational principles. Neither it should be analysed with the use of binary oppositions. The narrative is the convergence of tensions, ideas, motives that are related in a complex way, creating a multitude of agendas and meanings. It is also important to note that while rhizome is a decentralized concept, network has a certain core and aims at developing a unified structure or an umbrella term covering different concepts. In the case of a literary text it could be an image created, or the general attention to the form, the use of "compressed" texts, attention to the iconic properties of the language.

Language of music and contemporary literary texts

An important stage in the development of contemporary music is the appearance of New Music, spectral music (Grize). All the new innovations that come from the tradition of John Cage, Sciarrino, Lachenmann. We mean those composers who introduced completely new concepts of music presentation and receptive theory of music [8]. These names and composing techniques allow to view, for example, silence and noise as new concepts of music development. "Shapes with Windows", a concept introduced by the composer Sciarrino (together with principles of accumulation, multiplicity, small bang and genetic transformation) [8], equally allow to see the principle of network concepts operating in New Music. All the above mentioned principles constitute a new type of structure, quite complex and rigid, logical and well explained. Heterogeneity becomes one of the most important tools for organizing New Music which goes together with rigid structure of its organization. This makes it possible to compare language of music and literary texts. Another important view taken into account in our research is the fact that most composers compare speech and music and allow the melodic aspect of speech to develop in their music, which assists in exploring its mutual properties [9].

Another idea relevant to our research is the fact that iconic properties of language (rather than symbolic) are becoming more important. Writers explore not only the meaning of the text, but its form. Composers of New Music will go along

the same lines, New Music will be seen as iconic rather than symbolic, with more iconic properties emphasized.

Results and Discussion Transcending boundaries: poetry by T. S. Eliot and its innovative property

The results of modernist poetry analysis (the example being of T. S. Eliot) allows to hypothesize that postmodern philosophy is directly applicable to the study of modernist (and post-modernist) literary and poetic texts if not social situations. One possible example could be seen in the development of poetic paradigm with modernist (and post-modernist writing) that view language as a medium, when a poem becomes a means of expressing the transcendental and actualizes the network concept [10].

Transcending boundaries: the new style of poetry and the concept of rhizome and network

The analysis of poetic works by T. S. Eliot and his contemporary cultural scene allows to shed light over new rules and patterns that modernist writing offers. Among them the most evident is the focus on 1) the cocento of “objective correlate” which issimilar to that of network concept, 2) using the language as a “medium”, thus concentrating on its sound, rhythm, and stress; as well as the formal arrangement of poetic images, as opposed to the way of representing personal experience as it was in the Romantic era, 3) non-conventional aspects of poetry and language, for instance, the concept of silence.

The idea of rhizome and network concepts come into play here, as language is not seen any longer as only personal way of expression. It is not the wording that is important, it is the rigid connection between words and sounds, the form that is crucial in constructing poetry. We also bear in mind the fact that a rhizome seems to connect different ideas and concepts at random, whereas network assumes the existence of one core ideology or center.

Modernists argued with Romantic tradition opposing emotion and irrationality, suggesting rigid rules of poetry construction. In this way, network concept as such allows to see the structure of these connections much better, than a tradition “representational” paradigm.

In the process of combatting Romanticism, modernists (such as Babbitt, Hulme, Eliot) were making a serious attempt to change the limitations of the literary form [9, p. 68–80]. For instance, poets argue that the nineteenth century with its Romantic tradition should be replaced by the spirit of modernism, that is, a departure from “soft, uncritical Romanticism” and a transition to “hard”, “critical modernism” [11; 12]. Modernists accepted exclusively classical culture, with its strict rules of harmony, as they believed that the Greeks were culturally “balanced”

in their acceptance of a particular human place in space [11]. Modernists called the transition to a new kind of poetry a modern version of neoclassical rationality [12]. Modernist criticism in other words support “fantasy” (a “dry” form of reason) [13, p. 113], not imagination¹.

In establishing rules of poetry, Eliot goes further. His view of the language of modernism does not require the reader to attach his own emotions when reading the text, since the text provides its own form of “progress” (revealed in the process of writing and reading). Eliot calls this process “structural emotions”, including boredom, horror, and joy which are generated outside of the text. Eliot means that when reading poetry, certain “feelings” are evoked in the reader through the formal arrangement of poetic images. These images, in turn, are organized in the text as an “objective correlate” or set of specific images in the poem that “correspond” to and produce human emotion. All the “feelings” that are “whipped” into a certain “emotion” are contained in the text itself through its form, and this is what produces the emotion. Thus, there is a “text operation”, through images, “emotion is structured”, the poetic experience does not come from the personal experience of reading. It is generated by the text itself, its pattern and structure.

This is a very important contribution into the history of poetry construction (in many ways initiated by the poet S. Mallarme). Language of poetry provides the core for interpreting, an image, which in a way corresponds to the network idea of the main dominant or central principal. It is not random, it is well organized.

One possible example of the poetics of modernism may be the idea associated with “Chinese writing”, an idea discussed by Ernest Fenollosa in the work *Chinese writing as the language of poetry* [14]. This concept shows the possibility to consider poetry from the point of view of rational and critical doctrine as well. Fenollosa believes that Chinese writing has the potential not only to evoke “thoughts with drawings or images” by using signs, as it does in any text, but that these “ideograms” perform their task “more vividly and concretely”, since they do not refer to anything that is not in the text [13, p. 140]. Fenollosa believed that “reading Chinese” implies that “we do not lose mental possibilities” by trying to choose the necessary meaning or interpretative option, on the contrary, we “observe how the reading process follows its intended fate” [14, p. 140].

Modernist writers from the turn-of-the-century saw themselves as marking a new path. Eliot was thoroughly against the Romantic tradition of late Victorian England. In his essay on Arnold, for instance, he takes Arnold to talk for “putting emphasis on the poet’s feeling, instead of upon the poetry” [15, p. 115].

¹ The opposition of “fancy” and “imagination” was introduced by the British romantic poet Coleridge, who of course supported the power of imagination, a creative power of a poet, as opposed to more rigid “fancy”. Eliot supports fancy, as it is more structured, governed and rigid.

Eliot presents a conception of the subject which is “impersonal”, a conception of literature as non-“expressive” [16, p. 115]. For Eliot the poet sees “beneath” the phenomena of our world and ourselves to articulate feelings that are not personal at all: “the essential advantage for a poet is not to have a beautiful world with which to deal: it is to be able to see beneath both beauty and ugliness., to see the boredom, and the horror, and the glory [16, p. 106].

Fundamentally construction is at the heart of writing [16, p. 49]. As it was pointed out by modernist poets, “Nothing is given. Everything remains to be constructed... I start listening to the words, they reveal their own vectors and affinities, pull the poem into its own field of force, often in unforeseen directions.” [17, p. 74].

Eliot defines this phenomenon as follows: “Greatness is not in the emotions that make up the parts, but in the intensity of the artistic process, the pressure under which the process of structuring takes place. The difference between an event and art is always absolute” [18, p. 37–44], “this is not a situation where the poet expresses his personality in poetry, he is rather a certain medium, and only a medium” [ibid.]

For Eliot in *the Love Song of Alfred J. Prufrock* the sound is not just an accompaniment of something. It contains elements of echoes that are heard in the dark tunnel tube (streets-retreats, certain-half-deserted), especially combinations of st-streets, deserted, retreats-whispers, whistles, which actually and iconically convey the sound [17]. “The limitations of language are that it is not possible to convey any fact in a given sentence without repeating the sentence,” writes Wittgenstein [5, p. 5]. If in Eliot’s line the word “restless” is replaced with other words, then the “st”, or the mirror interaction of “le” with “el” (like “shells-hotels”) [19].

In a similar way in the following passage we could see the strict role of the language and strict poem organization manifested:

*The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep [18].*

Here we can observe repetitions (yellow, yellow, window-panes, window-panes), instances of starting the word from the same letter, a phonetical repetition (licked, lingered, let), graphic repetitions (leap, asleep), instances of contrasting similar sounds, short and long (sliiped, asleep),

Eliot’s attempt is to change the style of poetry-writing, relying on the potential of the language itself which creates images addressing the reader’s emotions. Network

concept idea is very similar as it takes into account not the individual feelings or emotions, but a strong connection between individuals, ideas, concepts, that is material and non-material concepts that allow the rhizomorphic structure to exist, maintain and develop.

In many ways the network concept will adhere to the idea of a hieroglyph and an image being the central core of the writing. The complexity of a hieroglyph or an image allows the poem to generate a number of meanings, not representing reality, but constructing it anew. At the same time, the basic structure of the image (minimized as an icon, or maximized into a fantasmagoric picture described in the poem) allows to make the image central and provide the necessary background to a poem (on semantic, syntactic, pragmatic, discursive, cognitive levels).

Transcending boundaries: the concept of rhizome, network and silence

Poems written in “free verse”, according to Brodsky, “were in the avanguard thanks to Eliot and Pound”, who “provided a departure from the harmonic sound” [20, p. 344]). A striking example of the author’s conscious convergence of the poetic form with the musical one, accentuating the overtones of music and silence, is the cycle of poems by T. S. Eliot called the *Four Quartets*, which is actually the final of the poet’s poetic creativity. The entire cycle and each part of it are built according to the laws of allegorical poetry and on a musical model. The cycle is based on Beethoven’s Five-Part Quartets. The euphony of Eliot’s *Quartets*, varying in rhythm and carefully composed, serves as an ornament for their historical, sound, color, and even vegetative symbolism:

*Words move, music moves
Only in time; but that which is only living
Can only die.
Words, after speech, reach
Into the silence [21].*

The passage is characterized primarily by the correlation of speech and music motives based on their involvement in time (in the text: words move, music moves only in time). The poem uses all sorts of vocalizations, for example, quite rare instrumentation on tch (in the text of speech, reach), alliteration, echo-repetition (in the text of words move, music moves), the opposition of a long tense vowel “I” and short vowels “i” (in the text: stillness, still, Chinese).

*Post-modern strategies and the concept of rhizome in J. Winterson’s writing
Rhizome in J. Winterson’s writing*

French post-structuralist G. Deleuze, his writing and philosophy, constitute one of the most distinguished examples of post-modernist frameworks, with concepts

like “rhizome” and “difference and repetition” that make up a completely new scheme of positioning metaphysics”. In Winterson’s prose the “repetition” of the patterns of love stories are a good example not necessarily (or not only!) of “overcoming” the traumatic experience but a good example of a new type of prose development, with patterns of “static repetitions” that come instead of a traditional “different” characters, motives, events introduction.

Isomorphic connections in J. Winterson’s writing is very well seen in *The Powerbook*, in which you have a combination of different time sub-systems, as well as different possibilities realized for characters at the same time.

A passage in *Gut Symmetries* seems to bring together Winterson’s reoccupations. “To live differently, to love differently, to think differently or to try to”. Is the danger of beauty so great that it is better to live without it (the standard model?) or to fall into her arms fire to fire? There is not discover without risk and what you risk reveals what you value. Inside the horror of Nagasaki and Hiroshima lies the beauty of Einstein’s E=mc² [22, p. 103]. To recognize and embrace the gamble of loving, is to risk having your world blown apart in order to experience something beautiful pointed up here by the direct echo of a phrase from *the Passion* (the novel is also referred to in *the Powerbook* [23, p. 26].

According to Childs, “to love differently emerges as a goal achieved by telling stories differently of re-imagining and remapping life. Throughout her fiction, Winterson returns to the theme and provides different metaphors for that re-imagining” [24, p. 255–281].

I can’t take my body through space and time, but I can send my mind, and use the stories, written and unwritten to tumble me out in a place not just existing — my future. The stories are maps. Maps of journeys that have been made. [23, p. 53].

This passage in *the Powerbook* occurs when the narrator has been told “I think someone has cut out your heart” [23, p. 52], which is another recurring trope of Winterson’s fiction. In *the Passion* this carving out has happened “literally” to Villanelle, when her heart is kept in a jar in the house of the Queen of Spades. This also allows to cross the limits and have no boundaries. In *Gut Symmetries* and *Salon Interview*, 28/04/1997. Winterson writes:

There is physical reality, the table, the chair, the cars on the street what appears to be the solid, knowable world, subject to proof all around us. But there is also the reality of the psyche, imaginative reality, emotional reality, the things which are not subject to proof and never can be. We understand the world as oppositions. Black/white, good/evil, male/female. What can be found, and what can’t be. But what’s invisible to us also so crucial for our own well-being or health [22, p. 263].

The prose of J. Winterson, therefore, is a good example of the rhizome or the network concept realized as a text with many layers and dimensions. In *the Powerbook* the author attempted to show the reality of the social network

operation with its potential of creating multiple worlds and co-existing time and space subsystems. Long before social networks were used at length, the novel appeared to be a bright and vivid manifestation of “double ending”, “hidden agendas and identities” shown at their best. The fluidity of the main character’s gender is what makes the social network so popular. The free choice, eliminations of binary oppositions, mix of past, present and future (the story has a contemporary plane and the historical, King Arthur’s plane) allow the narrative to transcend reality and present a new one, in which fiction and reality mix together.

In a similar fashion to what has been written about hieroglyph and Chinese letters, in *the Powerbook* Winterson provides a contents description similar to the computer operating titles, including the command OPEN HARD3. DRIVE, NEW DOCUMENT, SEARCH, VIEW, VIEW AS ICON, EMPTY TRASH, QUIT, RESTART [22, p. 3]. In other words the time and space of the book becomes the virtual reality that adheres to commands similar to the ones used by computer programmers and computer users. Network concept here is used directly. The author well shows that the reality hasn’t got a tree hierarchy, it has many odd connections. Its deterritorialization is like a circle of endless possibilities and twists of story-lines.

Difference-Repetition in J. Winterson’s writing

An vivid example of the difference and repetition principle introduced by Deleuze is in the following example we see in Winterson’s *Powerbook*:

You said, ‘Who are you?’ ‘Call me Ali.’ ‘Is that your real name?’ ‘Real enough.’ ‘Male or female?’ ‘Does it matter?’ ‘It’s a co-ordinate.’ ‘This is a virtual world.’ ‘OK, OK — but just for the record — male or female?’ ‘Ask the Princess.’ ‘That was just a story.’ ‘This is just a story.’ ‘I call this a true story.’ ‘How do you know?’ ‘I know because I’m in it.’ ‘We’re in it together now.’ [23, p. 22].

The whole dialogue between characters consists of echo repetitions (just a story, call this a true story, how do you know, I know because I am in it, real name, real enough). This seems to be a rhetorical tool, which makes the whole conversation intriguing and powerful, involving the two characters in the same affair, and bringing them closer. Wording itself is not as powerful as the repetitions technique that makes the whole conversations a love start. Network concept here is in the forces that unite people and isolate them at the same time, and is revealed in indirect links people have (explicitly and implicitly stated in the text by means of: does it matter, call me Ali, it’s a coordinate, ask the Princess). The only authority of the fate here is the Princess, which is an external authority, that fits a pagan paradigm. Thus, it is not the representation of characters, not their opposition, but mutual attraction that is created by the narrative.

Language of Music, network concepts, rhizome and “oscillation”

Language of music is different from literary language as it remains abstract. If we compare literary texts and music we could see that generally the meaning of music comes from the whole piece, keys and sounds don't mean anything in isolation, where as in literary texts one could interpret words in the context of a sentence or a paragraph. Yet, the context of the whole literary text is also very crucial for interpreting a literary text.

New Music does have a refined system of concepts and rules, including that of different time and space perspectives, numerous projections. An example is the famous *String Quartet* introduced by Stockhausen shows to what extent network concept is well seen in music.

Grise and spectral music (as emphasized by S. Lavrova) [24, p. 35] will explore the “liminal”, that is the spectrum of sound, its world and volume. Such tendency allows to encourage eco-listening, that attaches so much importance to individual sounds and its tones. This attention to sound and its exploration is well seen in contemporary poetry and prose. Examples of Winterson and Eliot allow us to view the importance that writers attach to every sound and image, making them crucial.

S. Sciarrino's concept of New Music includes the notion of accumulation, multiplicity, “small bang”, genetic transformation, and finally — shapes with windows [24, p. 23]. All of these concepts will be seen in contemporary music, including Stravinsky's pieces (*Sacred Spring*, representing “accumulation”), Grise (with his *Patriels*, demonstrating multiplicity which comes first from Wagner like slow movement, and then turns into the exploration of the birth of sound appearing from silence) [24, p. 24–30].

Another important aspect observed in New music is in its attention to the symbolic and hieroglyph aspects of sounds, that is the philosophical concepts musicians see behind “compressed sounds”, and “oscillation” well observed in metamodernist music (including such contemporary composers as Kreidler) [25]. Compressed sound and oscillation are, on the one hand, the network compression technique that computers generate, on the other hand, one could view these techniques as “a sound of the Universe”, being the core structure or the search for it. The concept of a hieroglyph and its ability to show the world in miniature is similar to that of “oscillation”. Literary texts show similar tendencies and allow to “compress” novels into smaller chapters, poems into lines, lines into words and letters.

Conclusion

The concept of rhizome (including the «difference and repetition») and the corresponding network concept allow us to see common patterns of development and innovation of poetic and literary paradigm. The concept of rhizome and the network concept allow to transcend the boundaries of the virtual and the actual with language playing a major role in constituting a different aesthetic paradigm of

modernist and later post-modernist writing. The idea of rhizome or a “repetition” is realized in T. S. Eliot’s texts through 1) seeing language as the structure or medium for transcending information about reality (virtual or actual) and its organization and existence; in other words, concentrating on the sound, rhythm, stress, and formal arrangement of poetic images, as opposed to the way of representing personal experience as it was in the Romantic era, 2) taking into account non-conventional aspects of poetry and language, for instance, the notion of silence, 3) possessing freedom and non-traditional form of editing that accompanied the release of poetic works, 4) adhering to the change of traditional structure and combatting with oppositions. It becomes equally important to consider network concepts and the rhizome concept when analyzing the prose by J. Winterson. Winterson develops a different kind of prose, in which it is the word meaning, but text organization and a choice of words and word combinations that allow the reader to process the text, feel its tensions. The convergence of agendas and ideas allow the network concept principle to operate. For instance, the zest of characters to stay together is achieved through echo-repetitions. Attention to syncretic view of the text is also important, as it accounts for the narrative revival. Concepts like silence become more important than words, allowing the text to reveal extra dimensions. Contemporary music will be developing along similar lines, with a lot of attention attached to “compression”, viewing a sound as a hieroglyph that possesses a lot of qualities of the Universe open to exploration. The general combination of sounds and noises, heterogeneity, quotation, attention to tiny little detail of the sound, multiple aspect of contemporary music allows to compare it to literary texts.

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