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## **Art and Literature: The Major Components for English Language Studies**

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### **Abstract:**

Art and literature are linked in a variety of ways. Great works of art have been known to inspire great works of literature, while great works of literature have been known to inspire great works of art. Additionally, great works of both art and literature have concur symbolized, realized comparable trends. Art and literature may be seen intertwining, influencing one another, and being utilised to educate pupils about liberal arts and humanity. Despite the fact that the works I've chosen span numerous genres and five centuries, they are linked because they all allude to great works of literature. All of these works have been utilized as tools in my literary classes to help students comprehend certain works or movements. They all help with visual comprehension of the textual world, no matter how varied they are. The present research focuses on the connections between literature art and lyrics, which are clearly a subfield of intermedial interactions but also have parallels with the other areas discussed. Literature and lyric studies evolved from literary studies and have subsequently been conceptualised as 'intertextuality.'

**Keywords: Literature, art, lyric, English, music, expression, Language, Studies.**

Lyrics and artistic expression are connected to one another via literature. There is a close relationship between music, art, and literary works. An art may be defined as any type of creativity that fosters interaction between the creator and the receiver.

The term "the arts" includes, but is not limited to, music (instrumental and vocal),

dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, all those traditional arts practiced by the diverse peoples of this country. (*sic*) and the study and application of the arts to the human environment. (Camp)

In contrast, literature refers to the way an author tells a tale by using elements from the literary world. Last but not least, a lyric is a kind of poetry that is rhyming with songs. This article intends to analyse the similarities and contrasts between these concepts, which, based on the previously provided clear definitions, may seem to be practically identical with one another. First, some succinct academic definitions of these nomenclatures are presented, and then, after that, the characteristics of each topic are discussed.

### **Reflecting on the concepts:**

Literature is a genre of art that strives to exhibit originality and inventiveness via the written word. In this regard, literature functions in the same manner as any sort of music. To get into more detail on the topic, it is necessary to have an understanding of the term "art." The simplest way to describe art is as any kind of communication that takes place between the person who generates the material by using their imagination and the audience that is on the receiving end of the production. (Surber).

Every piece of writing an author creates has a narrative that the writer is working to develop and share with their audience in some way. This narrative paints a picture of the characters in question for the reader. Additionally, the readers are able to go to new locations and even discover significance in what at first glance may seem to be unremarkable occurrences. The manner of writing that an author employs is, in essence, a medium for the dissemination of art. It's possible that the lyrics of some poets may be seen as a meaningful and dynamic system at the same time that's defined by ontological completeness. On the other hand, the composition of a lyric is not a fixed process but rather an ongoing one that evolves over time. The combination between a poet's view of the world, his reasoning ability, and his imagination results in the formation of the poet's lyrical cosmos. Not only does the author represent the objective reality

via the process of writing songs, but he also communicates his understanding of the world and provides an evaluation of it.

Music, like other forms of writing, may be analysed and understood. Music, like other forms of poetry, has a pattern, style, imagery, and rhythm. Music may also be thought of as poetry. Both genres often represent societal issues that are analogous to one another. For instance, during the 1920s, the prominent English language writers such as Langston Hughes and James Baldwin were affected by jazz. This occurred during the Harlem Renaissance which was one of the principal cultural movements of the time. These writers were struggling with problems of racism and oppression at the same time as current jazz musicians, who were also battling many of the same concerns at the time. As time went on, African American artists were no longer the exclusive proprietors of a certain kind of music or instrument to identify who they were. This process took place gradually. As a direct consequence of this, this particular kind of dance has become more widely accepted. A great number of philosophers, notably Martin Heidegger, have considered the part that language plays in the disconnection we feel with the world around us. Poetry serves as his medicine. Lyrical music, for the same reason, has the potential to save lives. It does not impose the same critical mindset on us as books do but nevertheless provides us with language. The specifics of the song's lyrics offer a glimpse into what the songs may be trying to convey, but language is no longer the only factor that determines what a piece of art will convey. Nowadays, musical words are presented in the context of a noisy environment, with a feeling and emotion supporting them. When a text is broken down into its component parts, individual words lose the powerful effect that they formerly had on our reactions to the whole.

The lyrics provide a few clues as to what the music may be trying to portray, but language is no longer the only factor that determines what a piece of art will say to its audience. When a text is broken down into its component parts, individual words lose the powerful effect that they formerly had on our reactions to the whole. We can now hear the feelings that lie behind words, giving them a depth that is only found in music, and we can no longer understand words based just on the definitions of those words.

Another illustration of this may be seen in the time period of the Vietnam War. While writers were writing against the war, challenging the fundamental concept and purpose of the

war, and looking at how it affected both the troops and the entire country (the United States of America), artists were doing the same thing. Some of the most popular songs of the era had lyrics that bemoaned the war, called for an end to it, and emphasized the need to do more to help the young people who were fighting in it.

Art has always been thought to be a broader concept that encompasses both literary and lyrical practises. In the past, the term "art" was often understood to refer to the replication or portrayal of something else, the conveyance of emotions via a medium, the spontaneous expression of one's innermost thoughts, or a single notable form. These interpretations fail to meet expectations when seen through the lens of an essential definition. There are two methods to describe art: one is to identify a group of characteristics that are not unique to artworks, and the other is to name a set of characteristics that are not unique to artworks. Both of these approaches are valid. The above listed hypotheses seem to be invalidated when seen from any angle. Abstract art may take many forms, including music, painting, and other forms of visual art. Abstract art does not replicate or represent any other kind of art. Some pieces of art make a conscious effort to avoid being expressive, while others are devoid of any major structure (Davies 2006).

In addition, the characteristics that are used to define the idea of art are not in any way restricted to the works of art itself. For instance, people take pictures on their vacations that mimic parts of the visual arrays they see, but these pictures are not considered artworks. It is not always the case that anything qualifies as an artwork simply because it elicits an emotional response, intuitively expresses how its author feels, or has noteworthy traits. One more conspicuous illustration is provided by ads. They often achieve their goals of conveying information and evoking feelings but are not typically considered works of art (Davies 2006).

### **A comparative discussion**

It is possible to pose a question using nothing more than a pen and paper, but the use of music adds a depth of connotation that was lacking in the original formulation. The propensity of songs to pose questions is the basis for two arguments that cast doubt on the legitimacy of songs as "serious work." To begin, in contrast to a book or a biography, pop songs do not have the space to elaborate on each and every facet of the debates and stories that they want to tell.

Second, in comparison to a standard sonnet, music, dance and paintings is more likely to get the approval of a large audience. The desire to write songs on well-known topics has contributed to the widespread misconception that poetry, which can be composed in a shorter length of time without compromising its quality, is more significant than music. If music is, in fact, a component of language, then none of these critiques should hold any water.

It is practically certain that music and literature, usually combined with dance, arose as single activity long before the concept of an art existed. In later stage of history, the connections between the musical and literary arts have varied from notion to notion and period to period. The relationship was close in Elizabethan England and remote in Augustan England. It has always been close in the folk epic. The Homeric minstrel, the Anglo-Saxon *scop*, and the Twentieth century Yugoslavian singer of tales cannot function without a musical instrument. But in the literary epic it has been at best vestigial, and the connection between the *Aeneid* or *Paradise Lost* and music are in general negligible. (Brown)

Literature is connected to all other forms of artistic expression on a semantic level due to the fact that, at its core, it verbally expresses these other forms of artistic expression and the signals that they use. The written word includes not only visual and sculptural creations, but also musical compositions, choreographies, and architectural designs. These terms conjure up the feelings that such works of art evoked in the fictional people they were used to describe. They also consider the unique similarities and distinctions shared by literature and the other forms of artistic expression. Literature evokes, describes, or comments on visual, auditory, gustatory, or olfactory indications by methods of description, evocation, or association (Noth and Santaella 2009). Literature does this without reference to any particular canonical work.

Language is another complex sign system, and many of the components of literature are inherited from that system. Literature may be thought of as a complicated system of aesthetic signals. Words, phrases, texts, and other components of a language's overall sign system are examples of the components that make up the elements of literature. Lyric, on the other hand, produces works of art whose components serve no or only a relatively weak semiotic function within the framework of music: the sounds of a clarinet or of a piano mean little to nothing or nothing at all outside of their respective musical contexts because the semiotic foundation of

music is neither noise nor other sounds of nature and culture. Visual artists, to a lesser extent, also make works of art within a semiotic system in which the parts of the work are not borrowed from any cultural sign system. According to Noth and Santaella (2009), a painter who paints with oil colours on canvas makes aesthetic signals from, and via that, elements that are almost impossible to get outside of the sign repertory of painters. These resources include oil colour, an easel, a paint brush, and canvas.

It is possible to pose a question using nothing more than a pen and paper, but the use of music adds a depth of connotation that was lacking in the original formulation. The propensity of songs to pose questions is the basis for two arguments that cast doubt on the legitimacy of songs as "serious work." To begin, in contrast to a book or a biography, pop songs do not have the space to elaborate on each and every facet of the debates and stories that they want to tell. Second, in comparison to a standard sonnet, music is more likely to get the approval of a large audience. The desire to write songs on well-known topics has contributed to the widespread misconception that poetry, which can be composed in a shorter length of time without compromising its quality, is more significant than music. If music is, in fact, a component of language, then none of these critiques should hold any water.

According to Noth, only literature is a secondary semiotic system, whereas lyric, which is an essential part of music, is basically a primary semiotic system. This is because the materials and constituents of primary semiotic systems serve little or no other semiotic purpose than the one of being part of a work of art.

## **Conclusion**

Finally, we may say that the semiotic understanding of literature is distinct from the idea of lyric due to the fact that the semiotic understanding of literature is inherited from language, while lyric as a main component of music does not serve any other semiotic function. Literature, on the other hand, may be seen as the linguistic bridge that connects lyric and art. This conclusion is supported by the fact that the primary context in which both of these ideas are debated is within the context of a wider artistic creation.

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