



universität
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DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Music and the Short Story - An Intermedial
Approach“

verfasst von / submitted by

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angestrebter akademischer Grad / in partial fulfilment of the requirements for the
degree of

Magistra der Philosophie (Mag. Phil.)

Wien, 2016 / Vienna, 2016

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 362 344

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UniStG
UF Russisch UniStG
UF Englisch UniStG

Betreut von / Supervisor:

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Introduction

Music and literature are two interesting fields, each on its own. The combination of the two might seem rather surprising at first. However, considering their possibilities and comparing the two, one might easily identify similarities and possible areas of mutual influence.

Such contact phenomena between different media are part of a broad field of research, meanwhile acknowledged as intermedial research. However, since each medium represents a separate, wide field of research, this is even more the case for a combination of two or more media. Therefore, first of all, it is necessary to define media according to the purpose of intermedial research. The second step in intermedial research will include choosing specific types of media. Some media, for example motion pictures and music, might seem to be combined more easily than others. In the case of this thesis, the media chosen are music and literature. Although it is possible that it appears to be ridiculous for the unprepared reader to search for music in written text, it is worthwhile giving it a thought.

The aim of this thesis is to outline the possibilities and limitations of musical phenomena within works of literature with a focus on the short story. The variety of possibilities in the musicalization of fiction will be indicated. Additionally, the intermedial phenomena within the texts will be compared according to the authors' different cultural as well as personal backgrounds.

The first chapter deals with intermediality, with its definition and historical context. Furthermore, the focus is on the two chosen media, literature and music. Similarities, which might provide possibilities for mutual influence, are identified. In a next step, the thesis narrows down the focus on one possible direction of influence, on music in literature. Possibilities of musicalization and criteria which shall help the reader to decide whether there is musicalization in a certain text will be presented.

The second chapter presents an analysis of the three short stories "The String Quartet" by Virginia Woolf, "The Blues I'm Playing" by Langston Hughes

and "Recitatif" by Toni Morrison. It is a chronological step by step analysis according to the criteria identified in the previous chapter. The last part of the second chapter compares and contrasts the insights of the analyses of the three short stories. The variety within musicalization of fiction can be indicated and the possible influence of circumstantial factors can be shown.

1 Intermediality - a term within its scholarly context

Within the last decades, intermediality experienced an upturn in popularity. Referring to this topic, Rajewsky speaks of a simply fashionable term without a self-contained theory (Rajewsky 3). However, research on this phenomenon was done before its first upturn in popularity and has become even more popular with the upcoming new media (Punzi 9-10). Therefore, despite the fact that the fast development of new theories has brought up different points of view and some confusion regarding terminology, a profound theoretical basis for intermediality exists.

1.1 History of research in intermedial und musico-literary studies

Music and literature, two related forms of art, both among the older forms of media, have obviously experienced occasions of contact within their history. Although not part of the scientific research in intermediality, which deals with contact phenomena of the two media, rhetoric is one of the oldest theories dealing with this complex field. In the first phase, from antiquity up to the 18th century, music was seen as very close to literature. This changed in the 18th century, when especially literary language was understood as music like (Sichelstiel 53). Although such cases indicate a study in intermediality, a scholarly approach to this field is rather new.

To some extent, it seems to be evident to see musico-literary phenomena as part of literary theory. However, there is a new trend towards an understanding of literature and music as two distinct forms of media within a wider and more general field of intermedial research. The first attempts in this field are to be found within comparative literature, starting in antiquity. 'Interart(s)' or 'comparative studies' gradually developed out of those first studies. The latter mainly dealt with the relationships of literature and fine arts or music.

Within the 20th century, the world of media experienced a first big change, namely the rise of motion pictures. From the 1940s to the late 1960s, scholars

from different disciplines dealt especially with the relationship of literature and movies.¹ Audio-visual media sprang into their pervasive existence within the 1970s and 80s. Literary critiques understood the significance and took up the interarts research.² The main focus was the filmic writing and other cinematic phenomena within literature as well as literary aspects within movies (Rajewsky 6-9). Most analyses of the late 70s and early 80s are determined by a generous usage of film terminology. They are coined with the suggestive use of terms as “cut, camera perspective, close up, [or] zoom” (“Schnitt, Kameraperspektive, Nahaufnahme, Zoom”) (Rajewsky 42). Towards the end of the 1980s, there was an increase in scepticism: the main question of this discussion was whether film could influence literature at all.³ Scholars discussed the verifiability of filmic elements within literature. They spoke only about affinities and analogies between the two media. The consequence was a more thoughtful use of terminology from the area of film when describing literature (Rajewsky 40-42).

At the end of the 1980s, the first discussions about ‘intermedial relationships’ broke out, mainly dealing with literature and technical or electronic media. The more traditional ‘interart studies’ rather dealt with fine arts, whereas ‘intermedial studies’ rather referred to the newer media. The term ‘interart studies’ is still used. However, since the rise in popularity of ‘intermediality’ as an umbrella term, there is a trend towards a common theory of ‘intermedia (studies)’ for all media, classic as well as modern ones (Rajewsky 10).

However, the term ‘intermediality’ itself is much older than the associated scientific debate. The term ‘intermedia’ was already coined by Coleridge in

¹ Scholars who dealt with the relationship of film and literature are to be found within various disciplines, e.g. Bela Balázs and André Bazin within film theory, authors such as Alfred Döblin and Bertolt Brecht or cultural scientist Walter Benjamin and others (Rajewsky 8).

² For example, Oskar Walzel published a rather general work on the topic of interart studies “Wechselseitige Erhellung der Künste”, already in 1917 but this did not receive much attention. The topic was discussed intensively only in the middle of the 19th century. Arnold Häuser and Claude-Edmonde Magny had been pioneers in this area of research as well. They had already published texts on literature influenced by film in 1948 and 1953. But the bigger interest in this topic arose as late as the late 1960s (Rajewsky 40).

³ e.g. Horst Meixner pointed out the problem of unambiguously identifying filmic writing.

1812, although he meant a narratological phenomenon and not the fusion of different media. Higgings took up this coinage with his text titled 'Intermedia', which was first published in 1966 and republished in Higgings (1984), where he also writes, "much of the best work being produced today seems to fall between media" (qtd. in Rajewsky 9), referring to artistic forms which cannot be clearly assigned to any type of media (Rajewsky 9).

The term 'intermediality', in today's form, became increasingly popular during the 1990s, mostly as a parallel phenomenon to the better established intertextuality. Since then, the term has been used as an umbrella term for heterogeneous phenomena within the popular as well as the scientific debate (Rajewsky 6). Punzi mentions an even more recent phase of intensive research since 1997. This might have been enhanced by the intensified use of an increasing number of modern media. However, Punzi states that in spite of that research, intermediality, "[...] is, in fact, a fairly new term which is gaining ground in the grounded panorama of contemporary critical jargon. It is a term, though, whose semantic field has not been thoroughly defined [...]" (Punzi 10).

1.2 'Intermediality' – attempting a definition

Intermediality has increasingly become a topic of scholarly discussion in the last decades. A reasonable part of this discussion dealt with the question whether there is something like intermediality at all or if it all just is a construct of the interpreter. It is self-evident that some mixtures of literature with other media are easier produced and perceived than others. Nevertheless, a general acceptance of this field of research and its phenomena seems to have been reached nowadays.

The term intermediality has become a fashionable term and the whole field of intermediality comprises many different phenomena and is often criticized to lack a thorough theory as well as a precise and consistent terminology. The main problem appears to be the fact that there still is no common and comprehensive understanding of intermediality as a field integrating several media at once, which is independent of any specific criteria of the individual media. According to Rajewsky, the theory used always depends on the primary and observed medium, with the secondary medium influencing the primary one

(Rajewsky 2-4). All the more, for an analysis of intermedial phenomena, it is necessary to attempt a definition of 'intermediality' and to define a set of terms and criteria to be used.

1.2.1 'Media' within intermediality

The term 'intermediality' consists of the Latin prefix 'inter' and 'mediality' implying a relationship of 'media'. In some way, intermedial research always deals with phenomena of different media. In order to analyse some of those phenomena, it might be reasonable to define the term 'media' itself beforehand.

There are various definitions of the term 'medium'. On the one hand, there are some very broad definitions such as Marshall McLuhan's concept of 'medium' as any "extension [...] of man" (Wolf, *A Study* 35). On the other hand, there are very narrow definitions, restricting it to a "sense of a technical or institutional channel of communication" (Wolf, *A Study* 40). W. Wolf himself suggests a moderate definition with a rather "broad concept of medium: [...] as a conventionally distinct means of communication or expression characterized not only by particular channels (or one channel) for sending and receiving of messages but also by the use of one or more semiotic systems" (Wolf, *A Study* 40). It is essential to add Wolf's consideration of a medium not only as a technical transmission channel of communication but rather as a "konventionell als distinkt angesehene[n] Kommunikationspositiv" (qtd. in Rajewsky 7). This makes it possible to understand media which consist of only one semiotic system, such as literature, as well as those consisting of several semiotic systems, such as film (where the semiotic systems, each on its own, might be assigned to other media as well), to see them as one distinct medium (Rajewsky 7).

Taking this concept of media and combining it with the prefix 'inter', it is possible to understand intermediality as somewhere between two or more means of communication. Punzi takes it even further and claims that it is not only a combination but a state in between media. She makes an attempt at summarizing the essence behind intermediality. "Being between media stresses the idea of a message perpetually crossing the boundaries separating media; a message that *is*, i.e. *exists*, only *as* and *through* an incessant movement, never

attaining an ultimate shape, and living as many lives as the number of media crossed” (Punzi, 10).

Although it seems that it is problematic to agree on a definition of media ignoring the given circumstances, it is necessary to add another aspect and to point out its historical and cultural dimension. Walter Benjamin described this phenomenon in regard to the new reproduction media, mainly photography and film, and the changed aesthetic perception during the 19th and 20th centuries. He summarized this idea in one of his publications:

Innerhalb großer geschichtlicher Zeiträume verändern sich mit der gesamten Daseinsweise der menschlichen Kollektiva auch die Art und Weise ihrer Sinneswahrnehmung. Die Art und Weise, in der menschliche Sinneswahrnehmung sich organisiert – das Medium, in dem sie erfolgt – ist nicht nur natürlich [sic!] sondern auch geschichtlich bedingt. (qtd. in Rajewsky 33)

Herkman stresses the importance of the context as well. However, he rather focuses on the forms of the media at a particular point in time than on other social and cultural conditions. Thus, he defines “intermediality as an approach that examines the relationships between various media in a particular historical context. These relationships include economic, social and cultural forms of various media technologies” (Herkman 18).

Martini added a further aspect to the historical dimension, when he wrote , “Man kann nicht von Einwirkungen und Anhängigkeiten sprechen, wo offensichtlich historische und ästhetische Analogien vorliegen” (qtd. in Rajewsky 41). As an example, he mentioned the problem of identifying the influence of film on the writing technique, since both experienced a parallel development (Rajewsky 41).

In spite of all the interest in the different new media, the blending of literature and film within film adaptations of novels, is probably still the part analysed best within the studies of intermediality (Rajewsky 23).

1.2.2 Intermediality – a parallel phenomenon to intertextuality

Intertextuality is an older and better defined field of research than intermediality. Nevertheless, there are different definitions for intertextuality. According to Pfister, it is the theory about relationships of texts. Wolf

understands intertextuality as a verifiable inclusion of at least one other text (Rajewsky 53). Bachtin takes the concept further and claims that every notion is “filled with dialogic overtones [...] with echoes and reverberations of other utterances” (qtd. in Rajewsky 47). Taking up those thoughts, Kristeva formulates her concept of intertextuality, a concept of the dialogic relation of all texts (Rajewsky 47). Juvan provides the reader a concise explanation of his concept of the relation of all texts. He writes that,

[...] individual linguistic signs (words) and their complexes (utterances, texts) are either incomprehensible or their information incomplete if their uses are not connected with many other prior linguistic uses. Individual textual elements and entire texts necessarily presuppose other texts, refer to them, repeat and transform them, and would lack the ability to convey meaning without doing so, or would convey far less. (Juvan 2)

Contained in all these definitions, is that intertextuality describes the relationship of different texts. Accordingly, intermediality would do the same for media. However, for such a parallel understanding of intertextuality and intermediality, Wolf excludes the post-structuralist definition of intertextuality as defined for example by Juvan. Wolf restricts “intertextuality to specific relations between texts” (Wolf, *A Study* 36). Accepting this restricted concept of intertextuality, Wolf defines intermediality as a parallel phenomenon. For this purpose he adds later on that intertextuality is the “intendierte, in einem Artefakt nachweisliche Verwendung oder Einbeziehung wenigstens zweier konventionell als distinkt angesehener Ausdrucks- oder Kommunikationsmedien“ (qtd. in Rajewsky 53).

Furthermore, Wolf defines the two intersemiotic forms, intertextuality and intermediality, in contrast to each other as summed up in the following figure.

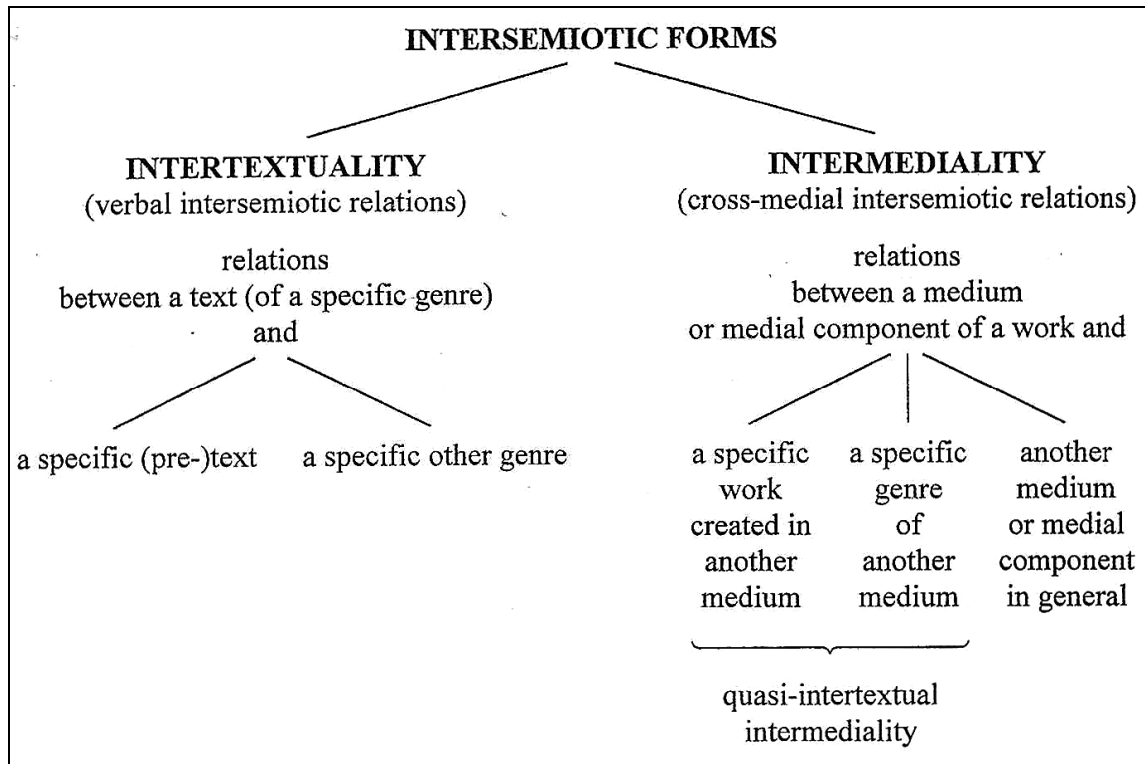


Figure 1 (Wolf , *A Study* 47)

Throughout the 1990s, intertextuality worked as a basis for new theories in intermediality. This means that concepts known from the area of intertextuality, can be applied in a similar way within the field of intermediality (Rajewsky 48).

As already mentioned, intermediality is subject to cultural and social change. This is true for intertextuality as well. Intertextuality might be easier to realize in today's world than a few years ago. Intertextuality has developed from a theory to something very hands on. Hypertexts, which lead the reader from one text to another, appear to be today's practical world of intertextuality, where the reader constructs his or her own story according to his or her interest by clicking on hyperlinks (Juvan 2). In this sense, it is also possible to construct intermediality in an interactive way. Blending of text and, for example, music becomes easily possible by including pieces of music in the hypertext. However, this shall stay the subject of other papers. The subject of this thesis is outlining the possibilities of 'classical' written text including music. The possibilities which can be seen in the 'old fashioned written way' of literature are applicable for new media as well. Discussing additional aspects of new technologies are beyond the limits of this work.

1.2.3 Related phenomena: trans-, intra- and intermediality

It is possible to embed intermediality into a wider field of media related phenomena. Rajewsky suggests using 'intermediality' as a hyperonym for all phenomena crossing the boundaries of and including at least two media. At this point, it is necessary to distinguish between 'inter-' and 'intramediality', intramediality meaning, according to the prefix 'intra-', all phenomena regarding only one medium. Examples would be a painting depicting another painting, an opera making references to another opera, or a piece of music 'citing' another piece of music. In contrast, intermediality is understood according to its prefix 'inter-', meaning 'between'. Therefore, as already mentioned, intermediality includes all phenomena crossing the boundaries of at least two different media. It is necessary to point out that intertextuality would be an example of intra- and not of intermediality, since only one type of medium is involved. Nevertheless, intermediality can be defined according to intertextuality, defining similar phenomena transferred from boundaries between single pieces of literature, which means staying within the same medium, to the boundaries between 'works of art' belonging to different media.

In addition to inter- and intramediality, there are phenomena which belong to a third group, to transmediality, meaning phenomena which are not specific to any type of medium. Rajewsky uses the term 'Wanderphänomene' to describe those phenomena. As examples, she mentions occurrences of the same topic within different media types, or the usage of the same type of discourse, as it is the case in the parody. The origins of parody are to be found within literature. However, parody can be used in film as well. For a better understanding, Rajewsky's second example should be mentioned as well. It is possible for different media to make a reference to a story from the bible. Rajewsky explains that it is not necessarily a reference to the book as such, but also a reference to a content which is part of the common memory (Rajewsky 12-14).

The following diagram sums up Rajewsky's three categories of possible contact between media.

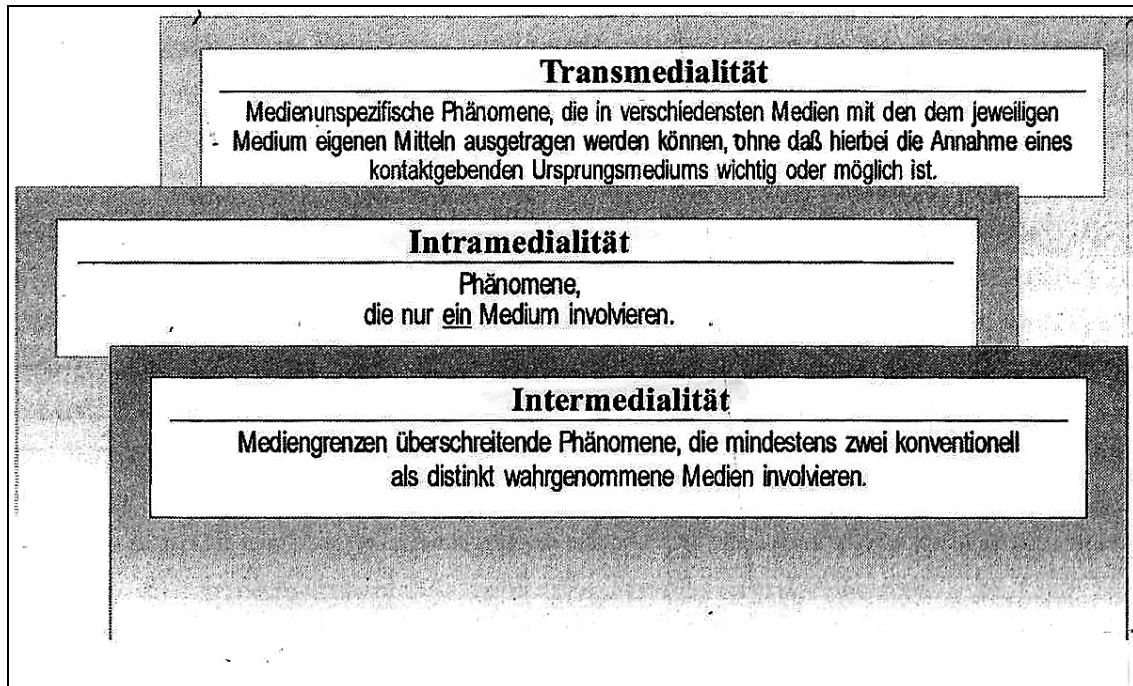


Figure 2 (Rajewsky, 13)

Rajewsky herself is critical of a very wide definition of intermediality, as it is problematic to obtain consistent and uniform criteria and terminology (Rajewsky 14). Therefore, it is necessary to keep in mind the possibilities and limitations of this thesis. For a profound understanding, it was necessary to mention the wider context of intermedial research, including inter-, intra- and transmediality. However, analysing the whole field is not the aim of this work. In this respect, the topic of this thesis stays within the boundaries of intermediality.

Analysing the field of intermediality, there are further categories to be found. Within the boundaries of intermediality, Rajewsky further distinguishes between three categories: media combination, intermedial reference and media change.

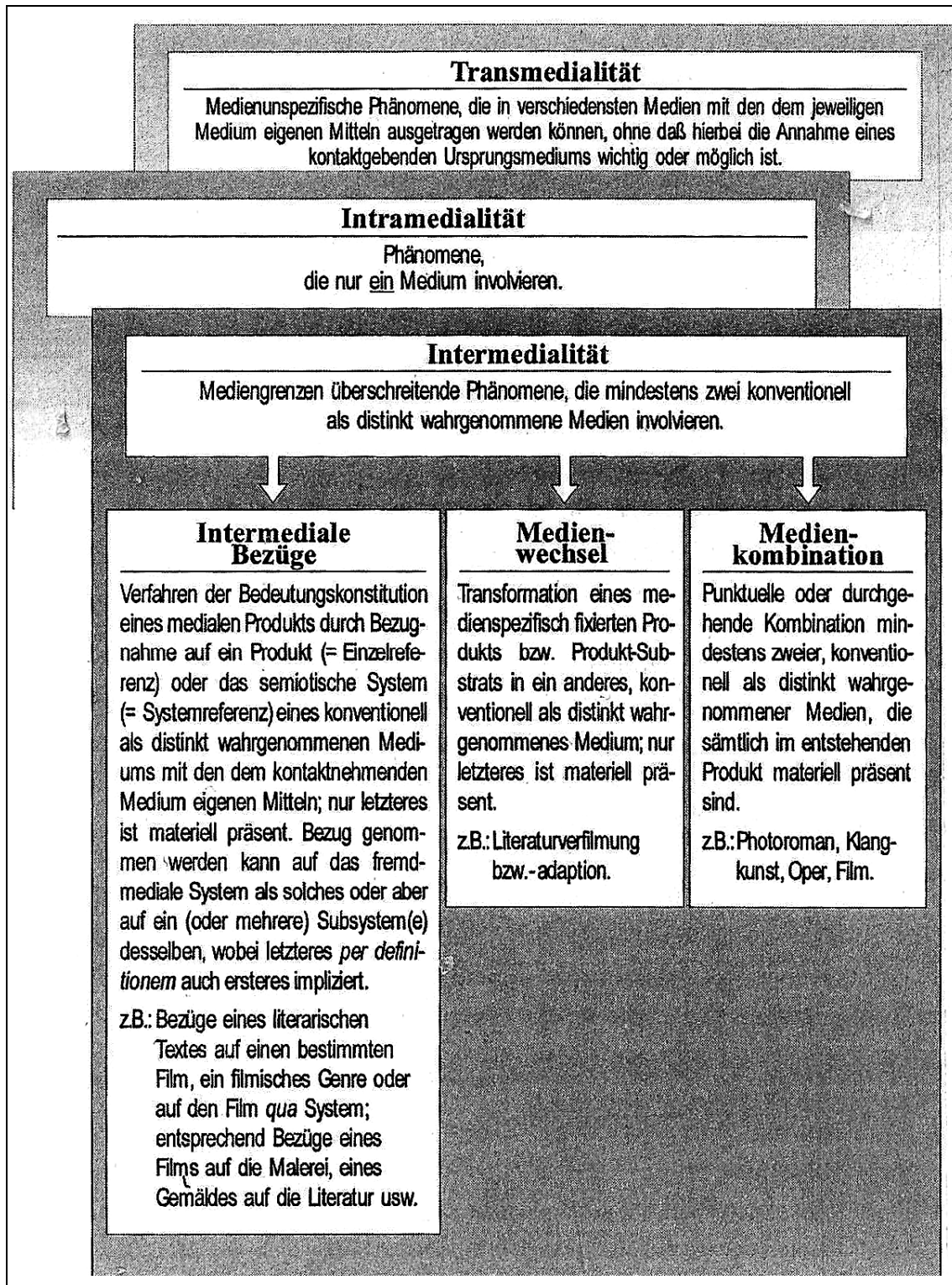


Figure 3 (Rajewsky, 19)

Within what she calls media combination, she distinguishes between multi-, pluri-, and polymediality, according to the number of media included. Rajewsky defines media combination as, “[...] Resultat der Kombination mindestens zweier, konventionell als distinkt wahrgenommener Medien, die in

ihrer Materialität präsent sind und jeweils auf ihre eigene, medienspezifische Weise zur (Bedeutungs-)Konstitution des Gesamtprodukts beitragen“ (Rajewsky 15). Within media combination, it is possible to identify the whole continuum of Wolf’s categories of total and partial intermediality, primary and secondary intermediality, as well as quantitative dominants, which will be defined in the following chapter.

The category of intermedial references is closely related to Wolf’s distinction between ‘telling’ and ‘showing’. In addition, there is always a dominant medium; the dominance being on the qualitative as well as quantitative level. In this case, there is always only one medium, “das kontaktnehmende [...] Objektmedium – in seiner Materialität präsent [...]” (Rajewsky 17). In contrast to multi- or plurimediality, “werden Elemente und/oder Strukturen eines anderen, konventionell als distinkt wahrgenommenen Mediums mit den eigenen, medienspezifischen Mitteln thematisiert, simuliert oder, soweit möglich, reproduziert“ (Rajewsky 17).

The third and last category, identified by Rajewsky is media change or media transfer. Here, the ‘pretext’ is taken from one medium and transformed into another one. It is the change from one to another semiotic system. Possible examples are film adaptations of literature or play retold as audio drama.

Last but not least, it is important to mention, that all three of those categories can be present within one ‘media product’ (Rajewsky 17).

Within this thesis, the focus will remain within the category of intermedial references.

1.2.4 Possibilities of crossing boundaries of media - terms and definitions

Although already slightly restricted for this thesis, intermediality is a broad field of research. It is not possible to describe all the terminology, especially since there are many different approaches. Within the possibilities of this chapter, the terms most relevant to this thesis will be presented. Due to the fact that Wolf is one of the most influential authors in this field and his theory appears to be the most suitable for the purposes of this thesis, his theory and terminology shall be applied.

Media involvement

There are various ways of subdividing and describing intermedial occurrences. The most self-evident distinction refers to the media involved, be it literature and music or other forms of media which are being combined or which influence each other in some way (Wolf, *A Study* 37-38).

Quantitative or medial 'dominants'

Regarding the prominence of the considered media, Wolf speaks about the "formation of medial 'dominants'" (Wolf, *A Study* 38). He differentiates between cases with a clear dominance of one of the media involved and others where both media seem to play a role in equal parts. This distinction is more complex for cases with more than two media involved (Wolf, *A Study* 38).

Total and partial intermediality

Another possible distinction, which is closely related to the quantitative dominant, is "the quantity of intermedial parts" (Wolf, *A Study* 38). Wolf elucidates this distinction using a comic strip as an example for total intermediality. Here, text and illustrations are mixed throughout the text. He provides an illustration in a novel as an example for partial intermediality, where there is only a short interplay with the other medium (Wolf, *A Study* 38).

Primary versus secondary intermediality

Apart from the involvement of the media, Wolf considers the genesis of intermedial occurrences as well. In the case of primary intermediality, the blending is intended by the author, whereas cases where 'the other media' is added by somebody else are classified as secondary intermediality. Good examples for this distinction are illustrations in a book. In the case of primary intermediality, the illustrations are drawn by the author, whereas adding illustrations to an existing piece of literature by the editor is an example of secondary intermediality (Wolf, *A Study* 39).

Overt/direct vs. covert/indirect intermediality

The distinction between overt or direct versus covert or indirect intermediality is concerned with the quality of the contact of different media. On the one hand, there is the overt or direct intermediality, which can be

understood as the interplay of different media (Wolf, *A Study* 39). It is possible to speak of overt intermediality or of direct intermediality, when

at least in one instance both media are directly present with their typical or conventional signifiers [...] In other typologies of intermediality this form corresponds to [...] 'mixed mediality' and 'multimediality' [...] the 'intermedial' quality [...] makes the work under consideration appear as a medial hybrid. (Wolf, *A Study* 39)

Examples of overt intermediality are theatre in general or sound film, as well as for example "insertions of musical notation into a story [...] since musical notation, though not 'the real thing', is a conventional signifier of music" (Wolf, *A Study* 39). However, the presence of overt or direct intermediality does not allow drawing conclusions regarding any other qualities of the intermedial involvement; it does not imply any existence of medial dominance nor any specific intensity or type of genesis (Wolf, *A Study* 41).

On the other hand, there is also covert intermediality or indirect intermediality, where one of the conventionally distinct media is dominant in its typical features. According to Wolf, "only one of the [at least two] media appears directly with its typical or conventional signifiers and hence may be called the dominant medium, while [...] the non-dominant medium [or media] is indirectly present 'within' the first medium [...] as an idea, as a signified" (Wolf, *A Study* 41). Wolf mentions the description of a concert in a novel as an example of covert intermediality, where music is obviously involved but the text evidently stays literature, or occasions of 'ekphrasis' (verbalized descriptions of a painting) as opposed to illustrations in a novel which would be an example of overt intermediality. In contrast to overt or direct intermediality, the covert form always implies the existence of a dominant medium. Related terms to covert intermediality are 'medial substitution', 'transmediality' or 'syncretic mediality', 'intersemiotic transposition' as well as 'transmedialization'⁴ (Wolf, *A Study* 41-3).

⁴ All of those terms are criticized by Wolf. For example, Plett's 'medial substitution', which has also been used by Müller, is misleading, "since it suggests that all traces of the original medium would disappear" (Wolf, *A Study* 42).

Wolf mentions the terms 'trans-' or 'syncretic' intermediality, which are being used by Vos. However, he criticizes that there is some confusion between 'intermedia' and 'intermediality'.

Explicit ‘telling’ versus implicit ‘showing’ as two variants of covert intermediality

Covert or indirect intermediality can be realized in two different ways. When the “signifiers of the dominant medium are used in the way customary and typical of it” and the other medium is only described, it is the case of “explicit ‘thematization’ of a non-dominant medium in the mode of ‘telling’” (Wolf, *A Study* 44). Possible examples are movies showing a band playing a song or a sculptor creating a sculpture. We shall consider occasions of ‘thematization’ as forms of covert intermediality as Wolf does in his later essays. However, it is necessary to point out that it is not completely clear that all such occasions should be considered as real intermediality. Wolf himself regards the form of ‘thematization’ as not belonging to the field of intermediality in his earlier works (Wolf, *A Study* 45). Later, Wolf himself suggests accepting ‘thematization’ as a form of intermediality in analogy to intertextuality, where “all references to pre-texts occurring in a text would equally be classified as intertextuality” (Wolf, *A Study* 45).

The other possible form of covert intermediality is the “‘imitation’ or ‘dramatization’ of the non-dominant medium, its quality, structure or typical effects, in the mode of implicit ‘showing’” (Wolf, *A Study* 45). Examples are literature imitating musical structures or cinematic writing.

According to Wolf, Bruhn’s term ‘transmedialization’ is closely linked to Wolf’s concept of ‘showing’ but hardly considers intermedial thematization or in other words the mode of ‘telling’ (Wolf, *A Study* 42).

W. Wolf's categories of intermediality

The following figure gives a general overview of W. Wolf's categories of intermediality.

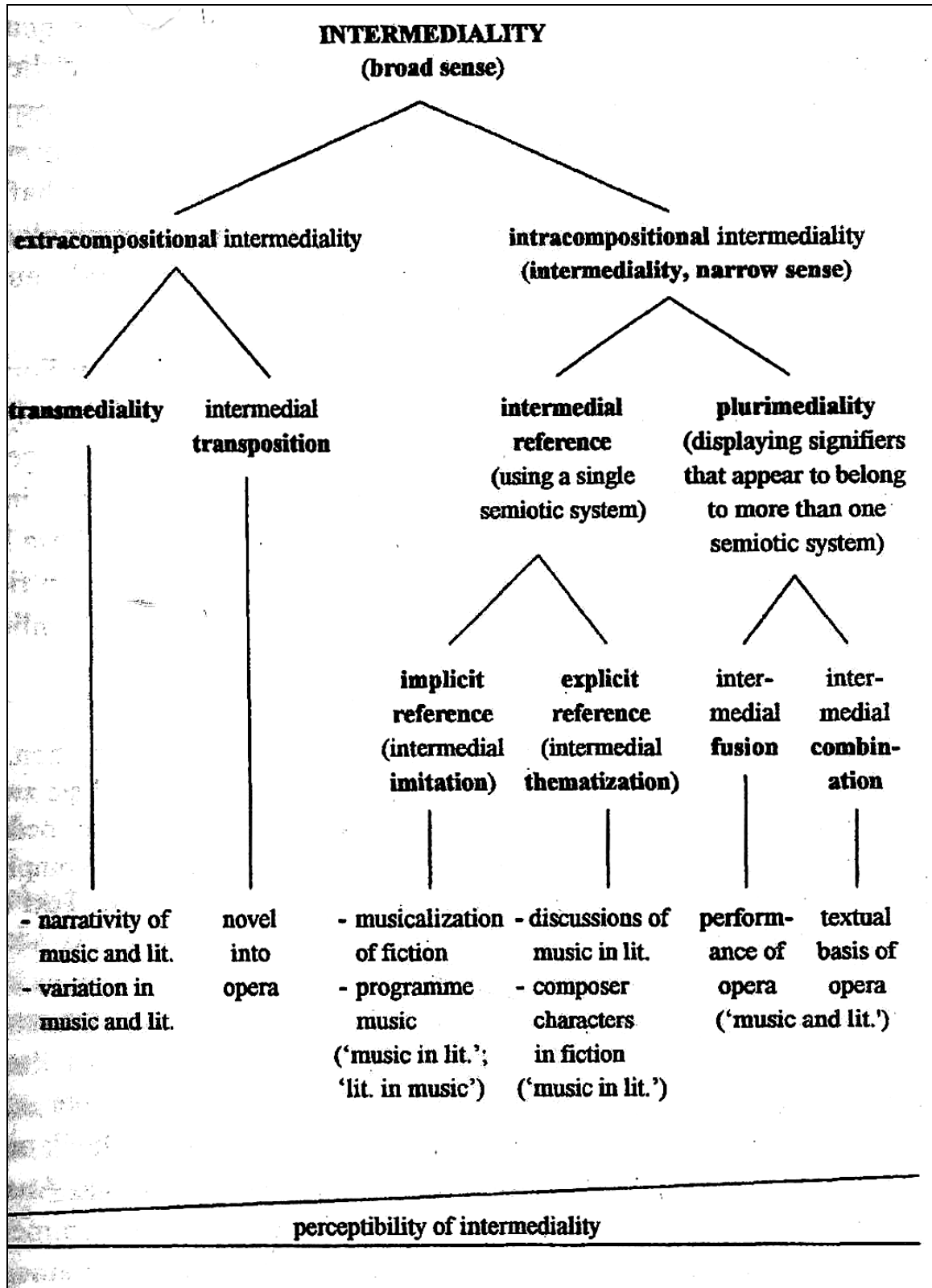


Figure 4 (Sichelstiel 17)

Extracompositional intermediality describes rather general categories. The focus of the text analyses within this thesis lies on intermediality in a more narrow sense. The categories of intermedial references used by Wolf are illustrated in more detail in the next figure.

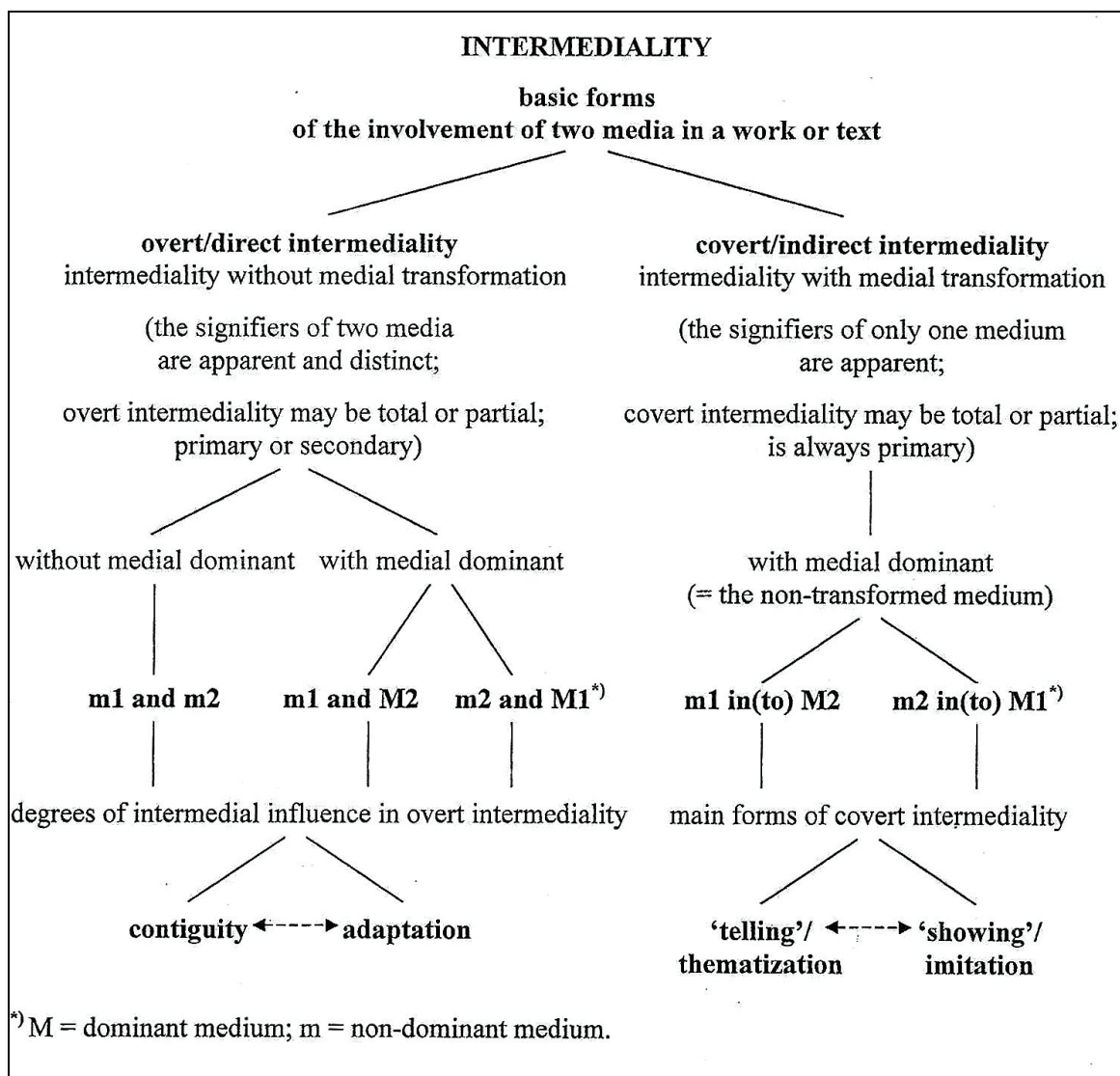


Figure 5 (Wolf, *A Study* 50)

The diagram gives a good overview of the relations between the different categories described. Although overt intermediality includes a broad and interesting field, it is beyond the limits of this thesis. The focus of this thesis is the identification of covert/indirect intermediality within literature, especially music within the short story.

1.3 Text and music

In 1789, Carl Friedrich Zelter commented on the problematic understanding of the essence of music and musicality.

Sie können mich wohl fragen was ich unter musikalisch verstehen und so will ich Ihnen nun gleich sagen, daß [sic!] ich es selbst nicht recht weiß; daß [sic!] ich aber von anderen Musikern weiß, daß [sic!] sie es auch nicht wissen; und daß [sic!] die meisten unter ihnen so unwissend sind nicht zu wissen, daß [sic!] sie es nicht wissen... Wir Musiker [haben] gar keinen Begriff für das was wir musikalisch nennen. (qtd. in Rajewsky 28)

As we can see, even musicians are not able to sum up what it is that makes music musical. Taking this into account, it is evident that if one does not know what one is looking for, it is very hard to identify musicality in fiction. Therefore, it is necessary to identify aspects of musicality and in particular to sum up parallels for both forms of art, music and literature.

In general, the crossover of music and literature is a rather less self-evident form of intermediality. At first sight, it seems that written text and music are two very different forms of media which address two different senses; the one addressing the visual capacities of the audience, whereas the other is of an acoustic quality. Despite this different characteristic, they both, as all other forms of media and every piece of art does, address cognitive and emotional capacities of their audiences. Having such a broad definition in mind, it would be very easy to argue for intermedial relations between all possible media. However, the fact that it is possible to reduce different media to such a general common denominator is not sufficient for some critics to speak of intermediality in the case of literature and music. Therefore, it is necessary to go further and to identify other, more specific similarities between the respective forms of art.

According to Metzler's Lexicon it might be argued that both arts have an acoustic quality. The current research widely accepts this approach although the characteristics of those two arts are significantly different (Wolf, *Musik* 479).

Music is something other than, if not *the* 'Other' of, literature, and at any rate, this at least partial otherness will always prevent a literary text from really becoming music. [...], 'musicalization' can at best exist in literature, let alone fiction, in an *implicit* and 'indirect' mode [...]. Consequently, musical terms such as 'fugue', 'counterpoint' etc., which both authors and critics use lavishly with reference to literature, should be used with

caution and can strictly speaking, only be regarded as heuristic *metaphors* [...]. (Wolf, *A Study* 33)

As opposed to Wolf's caution regarding the similarities of literature and music, Sichelstiel even speaks about two media which have been seen as two related forms of art in all cultures at all times. He quotes Gier's statement about the possibility of distinguishing between two historical epochs, "In der ersten, die von der griechischen Antike bis ins 18. Jahrhundert reicht, wird Musik als Sprache [bzw. als sprachähnlich], in der zweiten von der zweiten Hälfte des 18. Jahrhunderts bis zur Gegenwart – wird (literarische) Sprache als Musik aufgefaßt [sic!]" (qtd. in Sichelstiel 53). Furthermore, Sichelstiel identifies three parallel characteristics of music and language, indicating possible parallels to the written word in form of literature. Both music and language have an acoustic quality, they organize sound according to culturally conventionalized principles. In addition, literature frequently uses repetition, which is an important instrument within music. This points out the dependence on temporal progression for both, music and language. Hence, music and language both distinguish between periodic and aperiodic oscillations. Moreover, Sichelstiel defines four categories for systematizing the acoustic oscillations. For both, music and language, timbre, pitch, length and intensity can be defined. This is more evident in the case of singing, but all those categories can be found within speech and intonation as well. The main difference is the fact that all those categories are usually put down by means of musical notation, but they are free to choose for the speaker (Sichelstiel 37-38). With some restrictions this also holds true for literature, as one possible manifestation of language.

The following diagram illustrates the possible relations between music and literature:

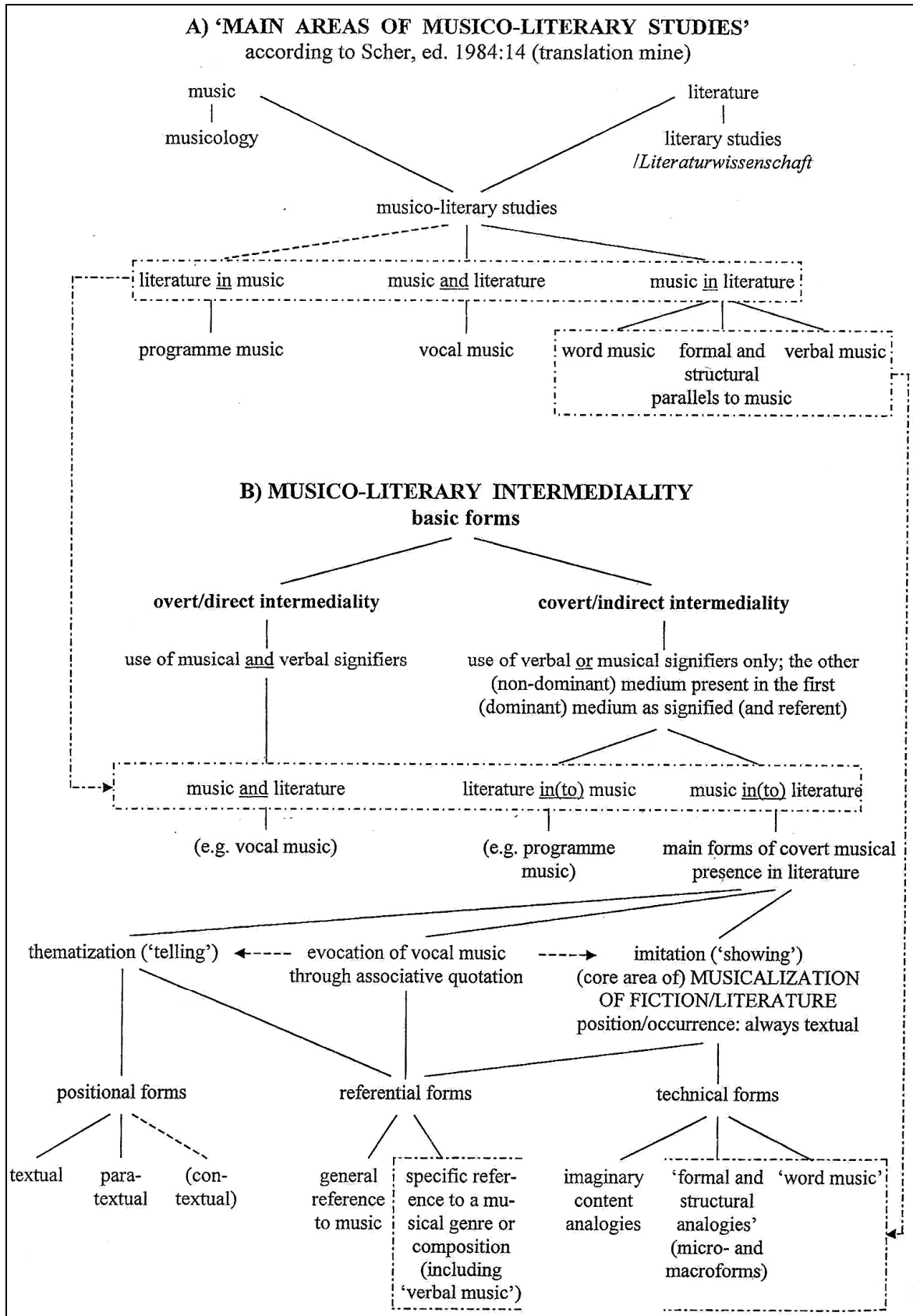


Figure 6 (Wolf 70)

- Part A illustrates Wolf's summary of Scher's theory. In this respect it would be possible to deal with music influenced by literature as well as literary texts influenced by music or phenomena of music and literature. However, the subject of this thesis is the area of music in literature, especially identifying the formal and structural influences.
- In part B, Wolf sums up his theory on musico-literary studies and brings it into relation with Scher's theory. He points out that on a certain level they both identify three identical categories, 'literature in music', 'music and literature', as well as 'music in literature'. Further on, Wolf defines the category 'music in literature' and identifies a parallel to Scher's subdivision.

1.4 Literary theory and intermediality – integrating music into literature

Before speaking about intermediality and musicalized fiction, it is essential to agree on a framework consisting of concepts and terminology. On the one hand, the question is which tools the author can use in order to imply musicality and how he or she can make the reader aware of the musical quality of his or her piece of work. On the other hand, the critical reader needs information on possible evidence for whether there might be some musical quality intended by the author. As already mentioned in chapter 1.2, there are a few approaches within intermedial research concerning musico-literary questions, with studies in musicalized fiction forming a subdomain of the musico-literary research.

Sichelstiel (2004) provides a brief overview of works published on the topic. The first monographic work in this field of research, dealing primarily with parallels in form and structure between music and literature, was written by Petri during the mid-60s. Many authors use his overview as a basis, although in the meantime several adaptations and additions have been made by different authors. For example, Lech Kalago published "Musikalische Formen und Strukturen in der deutschsprachigen Literatur des 20. Jahrhunderts" in 1997. This theory is being criticised by Sichelstiel for being a rather unstructured

collection of former articles by the author, rather than a coherent theory. A more current contribution, is “Literature and Music” published by Nancy Anne Cluck in 1981. According to Sichelstiel the quality of the collected articles varies significantly in quality. Only a few years later, in 1984, Steven Paul Scher published “Literatur und Musik”. It became a fundamental basis for further research and has stayed relevant for the area of research until today. In 1987 Isabelle Piette published “Littérature et Musique”, a revised overview of musico-literary research theory. Albert Gier and Gerold W. Gruber published an anthology “Musik und Literatur” in 1995. Only a few years later, in 1999, Werner Wolf presented his version of musico-literary research theory in “The Musicalization of Fiction. A Study in the Theory and History of Intermediality” (Sichelstiel 12-13). Although other theories followed, Wolf’s contributions, theory and terminology, are amongst the most widely accepted ones within intermedial studies in general, as well as in the area of musico-literary studies in particular and shall be the basis for this thesis.

1.4.1 Biography and historical context – when life influences the written work

Fiction is supposed to be fictional. However, it is evident that in many cases the fictionality is only superficial and that there is a historical and personal content forming the story or influencing the language or style or it is inducing any other convention. The border between fiction and non-fiction is blurred, as the intensity of the influence of the ‘real’ world on the fictional writing may vary. Nevertheless, most, if not all, texts are influenced by experiences and historical context to some extent.

Georg Brandes briefly describes the relationship between fiction and context using Goethe as an example.

Die großen modernen Dichter, deren Leben wie das Goethes, vor uns aufgeschlagen liegt, haben uns verraten, wie die Phantasie den Eindrücken der Wirklichkeit entspringt und diese während ihrer geheimnisvollen Tätigkeit umformt und unkenntlich macht. In nicht wenigen Fällen können wir die verstreuten Elemente unterscheiden, die in einem bestimmten Augenblick bei ihnen zusammenschossen und die Kristalle der Dichtung bildeten. [...] Man weiß trotz aller Bestrebungen deutscher Gelehrten nichts darüber, wen Goethe vor Augen hatte, als er

Klärchen dichtete, und darauf kommt es auch nicht an. Wohl aber darauf, daß [sic!] Goethes ganzes dichterisches Lebenswerk im tiefen Sinne erlebt ist. (qtd. in Schneider I)

Lehnert writes about novels in particular, however his statement is much more general and applicable to all sorts of literary texts, “Biografie beschreibt einen Autor in seiner historischen Umwelt. Sie erklärt und begründet das Werk eines fiktionalen Autors nicht, wohl aber liefert sie den Rahmen für dessen Verständnis, die Voraussetzung für die Bedeutung der Wörter, die in den Text eingingen“ (qtd. in Schneider, 37).

Sichelstiel comments that many authors, whose works are related to music, have experienced music in some way or another. In many cases they had an intense relationship to music⁵ (Sichelstiel 24).

Frequently,⁶ even the author him- or herself states that a piece of his or her literary work contains hints on and evidences of his or her personal experiences. For some authors there are written biographies, which can be consulted for the purpose of a literary text analysis. Unfortunately, that is not the case for all authors. Nevertheless, it is possible to use an author’s life experience as a means of interpretation, even if the biography is missing. According to Mendelssohn it is no problem even if there is no biography because, “[...] wessen Werk aus Schreiben besteht, dessen Leben braucht man nicht zu beschreiben. Die Werkanalyse *ist* die Biographie” (qtd. in Schneider 35-36).

Wolf points out that, if there is a biography available, it is useful to briefly go through it in search of relevant experiences for the text interpretation. Moreover, dealing with the musicality of fiction, he suggests to search for any

⁵ Sichelstiel mentions a few examples of German speaking authors and their musical experiences: Hans Lebert was an opera singer. Gerhard Rühm studied music, piano and composition. Konrad Bayer played the trumpet. Oswald Wiener studied musical studies. Thomas Bernhard studied drama and music and Gert Jonke studied at an academy of music. The works of those authors have later on been linked to music (Sichelstiel 24).

⁶ For example Thomas Mann claimed that his “Dr Faustus” contains hints on and examples of his personal experiences (Schneider, 36).

contact with music in the author's life and to become familiar with his or her perception of music in combination with literature.

[...] the biography of the individual author responsible for the respective text may also contain some clues. Thus an author's knowledge of, or at least general interest in, music [...] may contribute to rendering an experiment with musicalization of the fiction written by this author plausible. [...] It could also be helpful to learn something about the nature and extent of an author's general musical knowledge and, above all, about the concept of music valid for him or her from his or her non-fictional writings. (Wolf, *A Study* 73)

An author and his texts are always embedded in some historical context. They are influenced by incidents of a certain epoch and the literary texts, as well as the language, are products of the aesthetic understanding of that time period. Lehnert states that, "[...] ein fiktionaler Text kann niemals unabhängig sein von der Bedeutung der Wörter, wie sie außerhalb seiner selbst gilt. Mit anderen Worten, jeder Text ist historisch und kann und muss daher historischen Fragen ausgesetzt werden" (qtd. in Schneider, 37).

1.4.2 Bibliography – Making use of the authors' habits

As already discussed in the previous chapter, authors are influenced by their personal experiences, including the cultural and historical setting. If an author's work is subject to his or her experiences, it is probable that other pieces of literature by the same author are influenced by the same surroundings in a similar way. For example, the fact that authors tend to keep their writing styles, might be used as a method of detecting authors of single texts of unknown origin.⁷ Another example of recurring style within the works of an author is the fact that most authors write only certain text types and they tend to stay within one or only a few genres.⁸

⁷ For example Manfred Durzak makes use of this argumentation in an analysis of similar texts, probably written by Z. Tămir (Krois, 362).

⁸ Some authors write fiction, others mostly drama or poetry. Langston Hughes for example, has written poetry. He is famous for his jazz poetry in particular.

1.4.3 Quality of intermedial involvement – covert and explicit musical references

In chapter 1.2 possible forms of intermediality, partially with examples of music in literature, have already been examined. There are two basic forms concerning the quality of intermedial involvement in which music can indirectly occur in literature. First, there is the possibility of explicit reference to certain musical forms, patterns or pieces. W. Wolf differentiates between real intermediality and the pure mentioning of a piece of music in a work of literature. Due to the low recognition value of musical patterns in literature, in most cases the author is dependent on an explicit statement on music in his piece of art. (Wolf, *Musik*) According to Wolf, a possible way of, “introducing music into a work of literature in the form of ‘telling’ is intratextual thematization” (Wolf, *A Study* 56). Furthermore, Wolf distinguishes between two different forms of thematization within fiction. On the one hand there is figural thematization which appears in fiction, “on the level of story whenever music is discussed, described, listened to or even composed by fictional characters or ‘figures’” (Wolf, *A Study* 56). On the other hand, Wolf introduces the category of narrational thematization, which, “may also occur in fiction on the level of discourse, namely whenever the narrator uses musical comparison or talks in any other way about music” (Wolf, *A Study* 56).

The first possibility of introducing music explicitly in a text is the title. A title addressing music makes it possible for the reader to expect some musical involvement, either a story about music or the inclusion of parallels to music or even both. Within literature there are various examples to be found, just to name a few, the three short stories discussed in this thesis “The String Quartet” by Virginia Woolf, “The Blues I’m Playing” by Langston Hughes or “Recitatif” by Toni Morrison. Another evident example of explicit reference to music can be found in integrating sheet music. However, it can be the protagonist making music as well or a radio playing music or any other explicit description or mentioning of music.

1.4.4 Covert intermediality in the mode of showing: structure, imitation and others

The other possibility of covert intermediality is to include music through content, structure and form, which is often difficult to detect without any explicit reference. In order to identify those features a deeper analysis of the text is needed, which the further chapters will deal with.

An essential point for comparing the two arts, literature and music, is the necessity of identifying aspects which make the two comparable. In general it is possible to say that both, literature and music, “can be regarded as [...] conventionalized human signifying practices, each of which is governed by a [...] grammar [...]. In both arts finite and intentionally organized works or ‘texts’ are produced for some kind of communication” (Wolf, *A Study* 12).

In this sense, it is possible to create formal and structural analogies between music and written text. According to Wolf, “[f]ormal analogies operate on the levels of textual materiality, phonology, syntax and particularly on the semantic level and may exploit both specifically literary discursive devices giving the impression of patterns suggestive of musical forms and devices giving the impression of ‘polyphonic’ simultaneity” (Wolf, *A Study* 58). Further on, Wolf sums up that within literature such analogies can be identified on the one hand in the case of “imitation of musical microforms and compositional devices, such as echo, ostinato, thematic variation, modulation [or] polyphony” (58). On the other hand, those analogies can be, “macroforms or musical genres, such as the fugue or the sonata” as well (Wolf, *A Study* 58).

Moreover, it is necessary to identify similarities between the two forms of art. One of the major similarities is the “possibility of creating potentially meaningful recurrences on various levels” (Wolf, *A Study* 17). Those levels might be similar rhythmic units, which is bars and verses, melodic recurrences, which might be sequential echoes or rhymes, or thematic recurrences on a broader level. This led to the use of terms such as ‘theme’, ‘phrase’ and ‘motif’ in both arts (Wolf, *A Study* 17-18). In this respect, it is possible to search for musical patterns and conventions within literary texts and vice versa.

Nevertheless, there are obvious differences between text and music, maybe the most important one being stated by Wolf, “A story is never regarded

primarily as sound, whereas in a poem sound plays a much more important role, but even there less so than in music, [...] Consequently, a special effort is needed to remind the reader of fiction of the original sound" (Wolf, *A Study* 16).

It is necessary to point out the importance of the reader as active part of the system. The reader, as recipient, and his or her understanding and experiencing of the acoustic quality is essential. On the basis of P. Scher's concept of 'verbal music', Christoph Vrach deals with the possibilities of imitation of music within literature. To the previously rather technical dimension, Vrach adds an abstract and associative component. In this respect the perception of music by author and reader, as well as the perception of the text by the reader, gain importance (Sichelstiel 18-19).

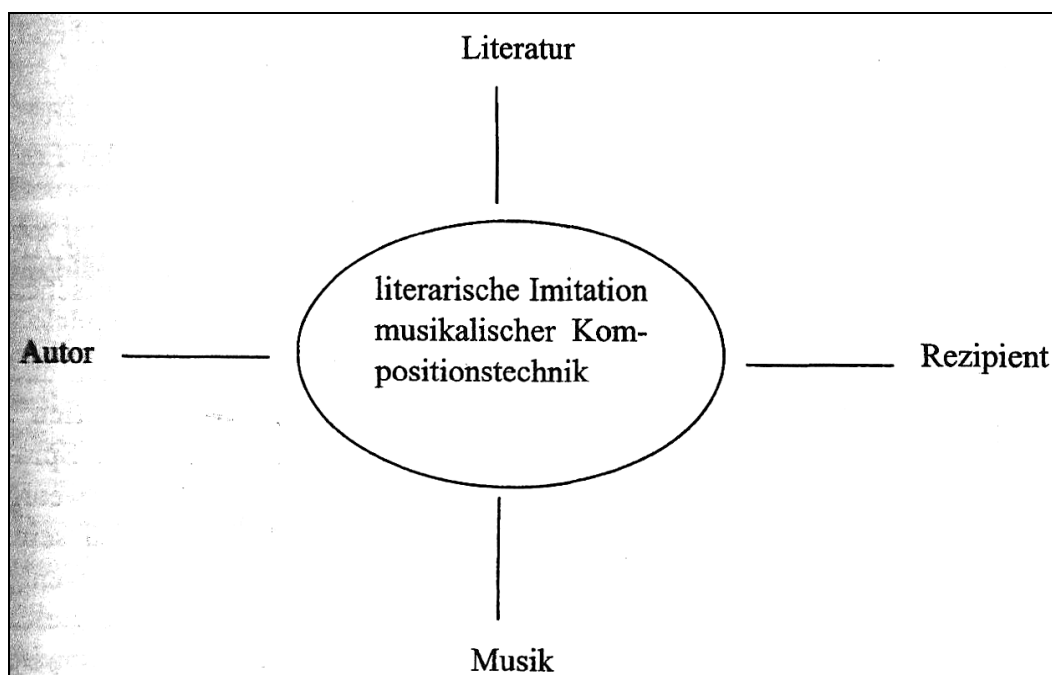


Figure 7 (Sichelstiel 19)

It is the author's mastery to accomplish acoustic effects of a text. For this purpose he can use several instruments, which are forms and figures usually found in music. As already mentioned, it is possible to speak about themes, motifs and phrases within both, music and literature. Another important instrument is repetition, which is very characteristic for music. Music uses repetition on various levels, from whole refrains to the repetition of figures and motifs. Sichelstiel points out that Richard Stör even identifies the repetition as

defining criterion for motifs and following this line of argument, Calvin Brown contrasts a rather circular structure in music with the linear structure found in literature. Therefore, since literature can make use of repetition, it is possible that it can evoke an illusion of music. However, it is not the existence of some repetition as such, but the noticeable frequency of repetitions, which make literature music like. Repetition is an effective instrument for literature in this case, due to the fact that it is usually avoided by the use of paraphrasing and synonyms. Repetition shifts the reader's attention from the written text itself and the content to the words used and their acoustic quality; the focus shifts from the 'signifié' to the 'signifiant' (Sichelstiel 46-48).

A specific example for repetition is the use of the theme and its variations. According to Cole, a theme is a "musical basis upon which a composition is built. Usually a theme consists of a recognizable melody or a characteristic rhythmic pattern" (qtd. in Mardirossian 3). Cole defines a variation as a "deviation from a theme that uses the same bass pattern or harmonic progression that the theme used, and usually having the same number of measures as the theme" (qtd. in Mardirossian 3). Further on, Cole adds that, "generally a variation is played after a theme with the variation being slightly more ornate; in many cases there are many variations upon a single theme" (qtd. in Mardirossian 3). According to Barnett 'theme and variation' is the "most common developmental method in music" (Barnett 76). Barnett also points out the importance of 'theme and variation' for other forms of art. It is a key instrument in poems. However, it is also used effectively in paintings and photographs.

1.4.5 Criteria for identifying musicalization of fiction

W. Wolf identified several criteria for identifying musicalization of fiction. Those have already been discussed in this chapter in a slightly different structure. However, with regard to content, they correlate with Wolf's categories as summed up in the following figure.

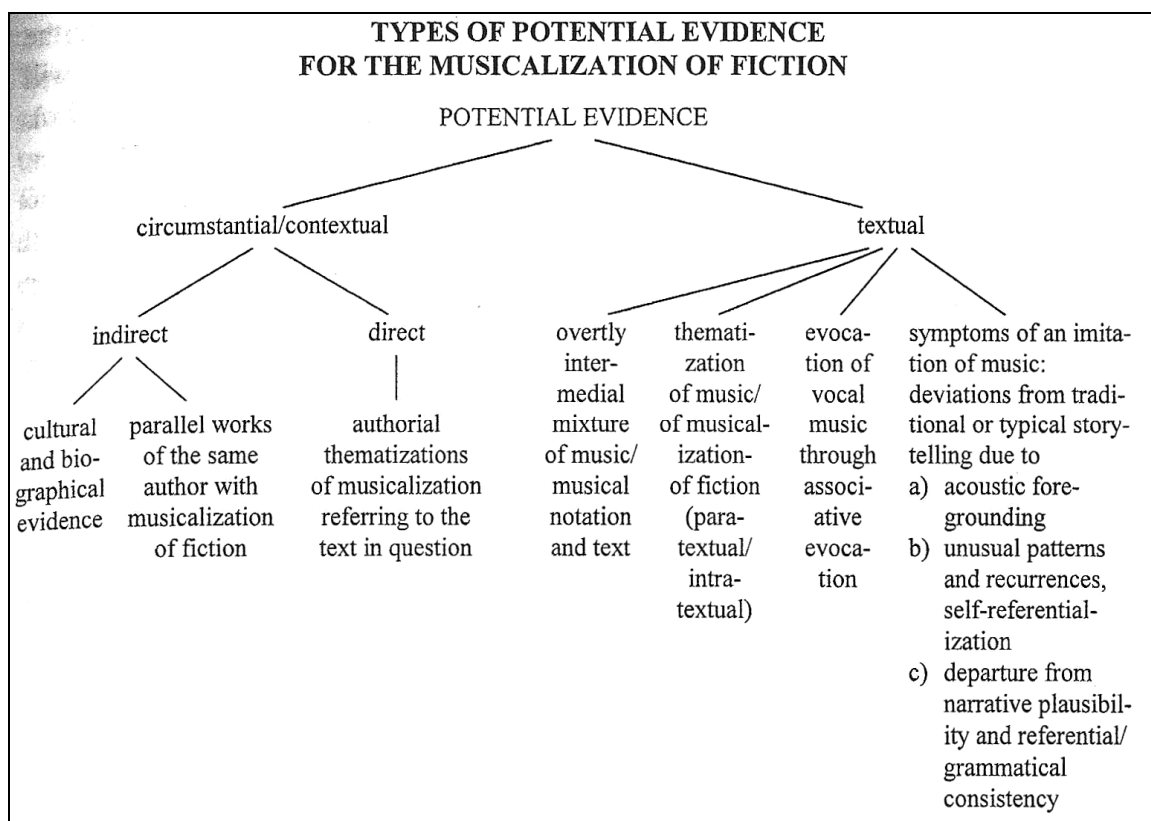


Figure 8 (Wolf, *A Study* 83)

According to Wolf, there is no single category, which is essential or sufficient for identifying a piece of musicalized fiction, but rather the combination of several criteria. He stresses that there is no upper limit for applicable categories in the case of a piece of musicalized fiction. However, according to Wolf, there are certain minimum combinations of criteria which have to be identified within a piece of work in order to be able to speak of musicalized fiction. For this purpose, the text has to include at least one textual evidence in form of symptoms of imitation, together with at least one evidence of circumstantial or contextual type or preferably rather textual evidence in form of thematization of music (Wolf, *A Study* 84). Furthermore, Wolf points out the importance of a “high degree of frequency and extent” (84) of textual thematization, as well as textual symptoms of imitation of music, in order “to speak not only of mere musicalized passages of fiction but of entire musicalized fictions (novels or short stories)” (Wolf, *A Study* 84-85).

1.4.6 Possibilities and limitations of different text types

Within a framework of different categories of intermediality, Hallet mentions “genre specific intermediality” (607). He points out that “the representation of or reference to other media is specific to the literary genre or type of text in which it occurs” (607). Hallet distinguished between the mentioning of music within a novel as part of the story line and poetry, where music can provide the overall structure (607).

As already mentioned in chapter 1.3, Sichelstiel points out the parallels between music and language. He approves of Hallet’s rather general suggestion of various possibilities of different text types when he discusses the function and effects of repetition used in literature as musical instruments. Sichelstiel points out, that repetition makes it possible to concentrate on phonetical aspects, especially of poetry. Furthermore, this allows for including temporal perception within poetical texts, similar to music. However, he points out that such an intensity of temporal aspects is more likely created within the metrical language of poetry, rather than within fiction (Sichelstiel 49). The most obvious difference between genres is represented by music within the play. In the script the music can only be mentioned, however within the stage performance the audience can experience the music being played (Hallet 607). According to Hallet,

an intermedial analysis will have to focus on the way in which the occurrence of another medium is connected with the genre-specific constituents and dimensions of the literary text, e.g. the characters and the story of a piece of narrative fiction, the voice and rhythm of a poem, the characters or the dramatic development of the scene in a play. (Hallet 607)

Taking this into account, it appears to be easier to look for musicalization within lyrics and poems, especially since those are set to music in numerous cases, as well as in drama which can include the performance of music, rather than in fiction. Therefore, it is fiction which is posing the real challenge on the reader. Here it is necessary to distinguish between short fiction and novels. Novels might have more space for including references to music. However, short fiction has the same possibilities and is more likely to include a higher density of musicalized sequences, if intended by the author. Therefore, this

thesis concentrates on the analysis of three different short stories, as they can provide a wide range of phenomena of musicalization of fiction and at the same time their limited length makes a more detailed analysis possible.

2 Music in the short story: outlining the possibilities – an exemplary analysis

2.1 Choice of the texts

As already explained in 1.4.6, it is more likely to identify similarities and parallels between music and poems than finding parallels between music and fiction. This is due to the fact that poems have a more intense focus on structure and frequently use instruments similar to music such as repetition and variation. On the other hand repetition is more likely to be identified as musicalization by the reader within fiction, where it is found rather seldom. Nevertheless, the overall difference between music and fiction is much broader and parallels are found less frequently. This was the reason for the choice of fiction. One of the three short stories, “String Quartet” by Virginia Woolf, is influenced by a common European cultural background. In order to show a wide variety of possibilities within musicalization, the other short stories, “The Blues I’m Playing” by Langston Hughes and “Recitatif” by Toni Morrison, have been chosen from a different cultural background. They both are written by black American authors. Nevertheless, they have been chosen in order to illustrate the possible differences between musicalized fictional texts and the author’s possibilities in realizing musicalized fiction. It shall be illustrated, that although they are influenced by the same culture, they differ in other aspects. The three short stories have been arranged in chronological order.

2.2 Virginia Woolf – “String Quartet”

2.2.1 When life influences the written work

As already mentioned, a first step towards an interpretation might be a look into the author’s biography. It might not be true for all authors and their texts, but certainly it is true for many of them, as for example Will Eisner once said in an interview about himself as an author, “I don’t know how other writers work, but I can only write about things that I know. Either things I’ve seen first-hand, experienced personally, or received maybe through a third party”

(Fingerroth 211). In this sense it is reasonable to question the author's relationship to music and his knowledge of it.

Varga writes that Woolf is an author whose "works are more closely connected to visual arts than to music" (Varga 1) However she points out Woolf's close relationship to music by citing Woolf herself, "It's odd, for I'm not regularly musical, but I always think of my books as music before I write them" (qtd. in Varga 1). Although Woolf is not the typical musician, she experienced music at many points in her life. Varga writes about one of Woolf's first childhood memories described in "A Sketch of the Past", "as a 'colour-and-sound' moment in which sound, rhythm, image, and scent were fully interconnected" (qtd. in Varga 1). This statement points out Woolf's understanding of the intertwinement of life and music from her early days on.

Although Woolf was not a classic musical scholar, music attended her throughout her life. According to Woolf, her mother was musical and could play the piano. Virginia Woolf, as well as her half-sister, played the violin in an orchestra and received a standard education in piano, singing and dancing (Varga 2).

In later years, Woolf attended various concerts of classical music in concert halls and a Beethoven festival week. In her diary she describes her experience of listening to the 17 quartets of Beethoven,

But every afternoon for a week I've been up to Aeolian Hall; taken my seat right at the back; put my bag on the floor & listened to Beethoven quartets [...]. Do I dare say listened? Well, but if one gets a lot of pleasure, really divine pleasure, & knows the tunes, & only occasionally thinks about other things – sure I may say listened. (qtd. in Wood 167)

Wood comments upon this excerpt of Woolf's diary that her, "knowledge of music had to be fairly sophisticated to 'know the tunes' and follow all 17 Beethoven quartets over a period of a week" (Wood 167).

In addition to classical concerts, Virginia Woolf attended operas as well. She saw Richard Wagner's operas and even a performance of "Parsifal" and "Lohengrin" in Bayreuth. Woolf met Ethel Smyth, a British opera composer, who intensely influenced her later writings, on a regular basis for many years. They both were intensely interested in the relationship of literature and music (Wood 167).

Besides those cultural events, Woolf spent lots of time with music somewhat later. She listened to music at home every day and she dealt even more with music and the writing and publishing of music criticism. Some time was needed until the relationship of Woolf's writing and music became a focus of literary scholars (Varga 2-3).

Although Leonard Woolf, Virginia Woolf's husband, was convinced that she "had no deep knowledge of [music's] construction" (qtd. in Varga 2), Varga is sure that it is legitimate to assume that Virginia Woolf, "could read music and [...] most importantly used [it] in her own writing" (Varga 2). Varga sums up and cites a few scholars on the musicality of Virginia Woolf. She mentions Joyce E. Kelly, who attested Woolf "a continual enjoyment of and interest in musical performance" (qtd. in Varga 2). According to Emilie Crapoulet, Woolf "undoubtedly had a fair share of technical musical knowledge" (qtd. in Varga 2) and last but not least Emma Sutton points, "to a paradigm shift" (qtd. in Varga 2) in Woolf's criticism, which "has turned us in one respect to the position of many of Woolf's original readers, to whom the parallels between her work and some contemporary music were self-evident" (qtd. in Varga 2).

2.2.2 Setting: cultural influences and the story

Virginia Woolf was surely influenced by the European culture and the corresponding classical music. In the beginnings of the nineteenth century, the music scene in Great Britain was lacking behind in development. However, many compositions were first played in London, the composers often attending the concerts. After the First World War, BBC broadcasted composers of the Second Viennese School. The press commented upon the modernist continental music as well (Varga 12-13).

In the short story "The String Quartet", the reference to classical European music is evident, as soon as in the title. Woolf was surrounded by a classical European culture which is reflected in the content of the story, an encounter at a concert of classical music. The focus of classical music is instrumental. A story within classical instrumental music, if there is a story at all, is built up by the feelings evoked. According to Crapoulet, classical music in general is a 'wordless' art, and the mentioned string quartet by Mozart, even more so

(Crapoulet 9). The problem that arises is how a form art consisting primarily of language can imitate music.

The storyline in “The String Quartet”, an encounter of people having a superficial conversation about rather disconnected topics while attending a classical concert, is broken up into bits and pieces. The conversation is fragmented by parts of daydreams describing feelings, feelings evoked by the music.

Flourish, spring, burgeon, burst! The pear tree on the top of the mountain. Fountains jet; drops descend. But the waters of the Rhone flow swift and deep, race under the arches, and sweep the trailing water leaves, washing shadows over the silver fish, the spotted fish rushed down by the swift water, now swept into an eddy where – it’s difficult this – conglomeration of fish all in a pool; leaping, splashing, scraping sharp fins; and such a boil of current that the yellow pebbles are churned round and round, round and round [...] (Woolf, *The String* 74)

This might be as close as a story line can get in imitating musical stories told by feelings. At the same time, the scattered story mixed with feelings and irrational daydreams seems to be a perfect example of the modernist stream of consciousness of that time. As Crapoulet sums up it is, “an expression of the flow of thoughts, perceptions and experiences of a particular character, in this case, a first-person narrator, in a given situation, the public performance of a string quartet” (Crapoulet 4-5).

This short story has also been subject to some critique. As Crapoulet mentions, most critique is not provoked by the dreams themselves but rather by the fact that Mozart is treated as programme music, even the narrator being ashamed of that, while the audience is listening to an ‘early’ composition (Crapoulet 10).

2.2.3 Bibliography – emphasizing the importance of music

Varga criticises that Woolf's writings are connected by most critiques to visual arts, although they contain a variety of musical references.⁹ She writes that the readers, "often [fail] to 'hear' Woolf's novels [...] and [ignore] Woolf's 'longing to imitate music with words, to build a structure to house the human longing for sublimity as Wagner had done,' to 'compose her novel,' and 'above all to bring forward the chorus'" (qtd. in Varga 2).

The most explicit link between Woolf's writing and music is her music criticism (Varga 4). This shows that she intensely worked on and with music. Woolf herself comments upon her musical structure in her writing when commenting upon the formerly mentioned Biography of Roger Fry.

Especially with the life of Roger, – there was such a mass of detail that the only way I could hold it together was by abstracting it into themes. I did try to state them in the first chapter, and then to bring in developments and variations, and then to make them all heard together and end by bringing back the first theme in the last chapter. (qtd. in Varga 1)

Such comments by authors themselves are the most valuable hints upon the existence of musical structure in the texts. In the Case of Virginia Woolf it is necessary to rely on them to a certain extent as "The String Quartet", published in "Monday or Tuesday" in 1921, marks the beginning of an experimental period and of her musico-literary works. She used the short story for experimenting with the musicality of fiction in order to include it in her later and more extensive works. Woolf describes this short story as a means to

dramatize some of those influences which play so large a part in life, yet have so far escaped the novelist – the power of music, the stimulus of sight, the effect of use on the shape of trees or the play of colour [...] Every moment is the centre and meeting-place of an extraordinary number of perceptions which have not yet been expressed. (Woolf, *Poetry* 84)

⁹ Before 1980 most critical text about Woolf ignored music in her texts. They rather dealt with the narrative method. Later on a few critics took up the topic, however, most of them not exclusively dealing with the musico-literary aspect. Examples are Hussey, Marcus and Laurence (Varga 13).

It is most valuable when the authors themselves addresses music and the importance of music for him or herself, for art in general and for the own works of literature. This was perfectly accomplished by Woolf in one of her famous statements, “All art constantly aspires towards the state of music” (qtd. in Varga 13).

Within Virginia Woolf’s published texts, it is surely possible to find many stories, novels and other texts on and with music, one of them being “The String Quartet”. Other literary texts taking up the musico-literary challenge are for example “Mrs Dalloway”, “The Voyage Out” or “Jacob’s Room”, where Sutton points out the interdependence of music and politics in all three cases (Wright B. 4-5). Sutton claims that Woolf’s first novel “The Voyage Out” is based on the opera “Tristan and Isolde”, which Woolf attended a few times. In order to name a few more, parallels to the Wagnerian opera can be found in “Between the Acts” or in “The Waves”, which is recognised as Woolf’s most musical novel and which is described as being polyphonic (Acheson 3-4).

With a whole canon of musico-literary works, it suggests itself that “The String Quartet” is likely to be one more piece of art within Woolf’s musical stories.

2.2.4 Looking into the story

As already mentioned, classical music is not that much about content, which is rather superficial in the case of “The String Quartet”. The story is a brief description of the blending of everyday life with music; it is about the situation of an encounter in a concert hall.

In that respect, already the title “The String Quartet” gives away that the main focus of this short story lies not so much on the content but on a different level. A string quartet is a piece of music for four instruments, typically two violins, a viola and a cello. Its origins go back to the second half of the eighteenth century, when it emerged as “serenade”, “divertimento” or “quartetto” (Stowell 3). It was, “intended as ‘real’ chamber music: that is, music to be performed for its own sake and the enjoyment of its players, in private residences (usually in rooms of limited size), perhaps for a few listeners [...]” (Stowell 3). During the first half of the nineteenth century, when there was a

general rise in interest for public concerts, chamber music made its way to concert halls (Stowell 7). A concert hall, that is where the story takes the reader to. Typically for a string quartet, there are four musicians, “four black figures carrying instruments” (73-74). They start playing with the “first violin [counting] one, two, three –“ (74).

After counting in, the music starts to play. The reader does not get too much information on what is being played. Only one of the protagonists states that it is “an early Mozart, of course...” (75). However, Crapoulet suggests that the underlying piece of music is a different one. In one of the daydreams Woolf writes,

But the waters of the Rhone flow swift and deep, race under the arches, and sweep the trailing water leaves, washing shadows over the silver fish, the spotted fish rushed down by the swift waters, now swept into an eddy where—it's difficult this—conglomeration of fish all in a pool; leaping, splashing, scraping sharp fins; [...] (74)

The “spotted fish” might be, according to Crapoulet, a reference to Schubert’s “Trout” piano quintet, D 667 in A major (Crapoulet 74). According to Varga, Crapoulet based her assumption on the entry in Woolf’s diary. However, other authors disagree with the theory of fish swimming in the Rhône automatically referencing to the “Trout” quintet. In a not published paragraph in “Monday or Tuesday”, Woolf mentioned Mozart for a second time. The listener’s imagination and dreaming of fish might be seen as critique on the uneducated listener who fails to recognize the piece of music being played correctly. Woolf criticizes concerts as purely social events without any deeper knowledge of the music being played (Varga 10). This goes hand in hand with the critical utterance made in the story when the narrator comments upon the dreams, “No, no. I noticed nothing. That’s the worst of music - - these silly dreams” (76).

2.2.5 Explicit references on music

As mentioned in chapter 1, explicit mentioning of music is an important hint towards detecting musical elements in a piece of fiction. However, according to Crapoulet, despite the very musical title, the story appears to be much less about music than expected. There is hardly any concrete description

of the music itself and one knows only little about the piece of music being played (Crapoulet 5).

Nevertheless, there are a few word and phrases in “The String Quartet” which can be identified as explicit references on music, the first explicit mentioning of music being the story’s title, “The String Quartet”. The story itself begins with an inconspicuous encounter. However, it continues in a concert hall, describing feelings and the audience. Last but not least parts of the string are mentioned, when the narrator at first questions “the sound of the second violin” (73). In the next sentence, the cast of the string quartet is being described when “four black figures [carry] instruments” (73-74). The start of playing the music is described when one of those figures is, “looking across at the player opposite [and] the first violin counts one, two three - - “ (74). A few lines later, the narrator mentions, the piece of music being “an early Mozart” (75). Another explicit reference can be found when the other person in the encounter reacts and talks about tunes, “But the tune, like all his tunes [...]” (75). Within the next daydream or description of feelings, the narrator addresses some acoustic quality, “I hear your voice and the bird singing [...]” (74). After this, the narrator comments upon music and its effects, “That’s the worst of music – these silly dreams” (76) and continues very straightforward by commenting upon the musicians, “The second violin was late, you say?” (76). A few lines later however, the music is commented as “How well they play!” (77).

2.2.6 Implicit intermediality

Musicality can be imitated by words. Although such imitations can usually be found in poems, similar occasions can be identified in fiction writing as well. Due to the fact that Woolf left out many possibilities of concrete and explicit description of music, it might be questionable whether it was Woolf’s intention to imitate music. Nonetheless, “The String Quartet” is a “through and through musical work” (Crapoulet 1). It “appear[s] to be essentially about ‘the sequence of images and feelings which float away’ from the music and so doing, all but obscure the nature of the music being performed [...]” (Crapoulet 6).

On a rather superficial level, there are a few occasions which seem to imitate music and describe moments associated with music. At the beginning of

the performance the four musicians enter the room with their instruments and then, “with a simultaneous movement lift them [...]” (74) before they start to play. Music is of acoustic quality, it consists of sounds and tunes. Knowing tempo and volume, silence can be a very powerful instrument. The simultaneous lifting of the instruments describes one of the most important characteristics of orchestras, the simultaneous quality of music, the polyphonic, in contrast to the monodic written word. Describing several instruments playing at the same time is probably the closest one can get in imitating polyphony of sounds. At the same time, this moment, when the musicians rise, is the moment when one holds the breath and awaits full of expectation the music to come. This gesture of the musicians with the string instruments is a dramatic moment full of excitement. It is an important pause.

A further and very evident aspect of music is its acoustic quality. Without sound there is no music. Therefore, it might seem necessary to create some acoustic quality within a written text. Dialogues in general try to imitate the spoken word. Phrases such as, “Hall, hah! I’m laughing” (75) including onomatopoeia, make it even more probable to evoke some sound with the reader. Some rhythmic pace created through repetition makes the dialogue sound even more like music. “Hall, hah! I’m laughing. What at? You said nothing, nor did the old gentleman opposite... But suppose - - suppose - - Hush!” (75). Rhythm is also created very directly at the beginning, when the instruments start to play, when the “first violin counts one, two, three - -“(74), indicating a meter in a classic four-four time.

Repetition and variation are commonly used in music but rather seldom in spoken or written language. Thus they provide a good instrument for indicating musicality within fiction. On a smaller scale there are a few possible examples to be found in “The String Quartet”. “How lovely! How well they play! How - - how - - how !” (77). There is a repetition already within that utterance. A few lines later it is partially repeated, “How - - how - - how!’ Hush!”(77).

As already mentioned, volume and its changes are always parts of music. Phrases such as, “Hall, hah! I’m laughing. [...] nor did the old gentleman opposite ... But suppose - - suppose - - Hush!” (75) appear to imitate changing volume. The utterance starts with a loud voice, underlined by the exclamation

mark. The fortissimo is followed by a general utterance probably in forte and a silent pause indicated by “...” (75). The phrase ends in a repetition with a diminuendo, the dashes making it more tranquil. The sequence culminates in a pianissimo with a light “Hush” (75).

According to Crapoulet, “The String Quartet” appears to be neither about music nor musical. However, she writes at a later point that, although Woolf sees music as a wordless art, the “The String Quartet” explores, “the ways in which music makes meaning” (Crapoulet 9). In this respect it is possible to have a look at the daydreams described in the short story. On the one hand the dreams appear just to be typical features of the modernist stream of consciousness. On the other hand, they might be seen as feelings evoked by music as well. The narrator herself indicates that music evokes ambiguous feelings and describes the evoked state of mind, “But the tune, like all this tunes, makes one despair - - I mean hope. What do I mean? That’s the worst of music! I want to dance, laugh, eat pink cakes, yellow cakes, drink thin, sharp wine. Or an indecent story [...]” (75). It becomes clear that the music evokes mashed up feelings and thoughts. In this respect the daydreams in-between might be seen as what comes up to one’s mind while listening to the music. Especially in the dream parts, it becomes evident that on an implicit level Woolf makes ample use of musicality. During the dreams, Woolf makes it easily possible to follow the musical experience as she uses words to “describe the tempo, speed and textures of the music“ (Crapoulet 12).

The first daydream appears to be a perfect description of emotions evoked by a piece of music. “Flourish, spring, burgeon, burst!” (74) are the first tunes to sound. The crescendo included in a typical manner, ending with a burst, “on top of the mountain” (74) when playing the high notes. Once again, it is high and loud when “the fountains jet” (74) and then there come falling tunes in quiet “drops descend[ing]” (74). A basic, fast and rather deep melody is being played and accompanied by their overtones when “the waters of the Rhone flow swift and deep, race under the arches [...]” (74), the arches representing the high notes. The following dream sequences provide similar musical qualities.

2.2.7 Structure and parallels to music

A string quartet is a typical form of music for chamber music. Usually it is structured similarly to a symphony with four movements. In contrast to the symphony, where many violins play together with the first violin, the string quartet concentrates on one instrument per part. “Such an intimate ensemble has no need for a conductor; all performers function equally and communicate directly among themselves in a spirit of disciplined collegiality” (Wright C. 191). Beethoven even compared the string quartet to “a conversation among four intelligent people” (qtd. in Wright C. 191).

Looking at the story, Avrom Fleishman argued that it has a very simple circular structure, A-B-C-B-A, based on Mozart’s string quartet. However this does seem to be more complex, as other authors have identified different structures (Varga 10). According to Peter Jacobs, the story follows a “straightforward bithematic A-B-A-B-A-B-A scheme” (qtd. in Varga 10).

Crapoulet, on the other hand, identifies four parts, four dream-sequences, within the story, following the classic four movement description of the quartet structure.

A fast tempo is made to signify happiness (first dream-sequence), the slow movement in a minor key is expressive of melancholy (second dream-sequence), counterpointed themes are understood as a dialogue between two characters (third dream-sequence), and musical form is evocative of architecture (fourth dream-sequence). (Crapoulet 9)

The first part, beginning with “Flourish, spring [...]” (74) is supposed to be fast and signifying happiness (Crapoulet 12). Woolf writes about “spotted fish [which] rushed down by swift waters”, “fountains [which] jet” or the “pebbles [...] rushing downwards” giving this sequence a fast tempo. Happiness is evoked by mentioning the “spring” (74), bright colours such as the “yellow pebbles” (74), “lovely goodness” (75) or “jolly old fishwives” (75). In the second part the mood changes with the “melancholy river bear[ing] us on” (76) and the slow movement of the “moon” (76) takes out some tempo. Woolf also writes about a “boat sinking” (76) and about “sorrow” and “grieve” (76). Crapoulet describes the third part as the counterpoint, a counterpoint consisting of different parallel melodies, which depend on each other in their harmony, thus creating a polyphonic experience, but being independent in their own rhythm (Eggebrecht

37). The dialogue between the characters provides exactly those features. The utterances have their own pace and rhythm, but their harmony works only together. The fourth movement takes up speed again in a usual way for the classic string quartet form, with examples such as “The gentleman replies so fast to the lady [...]” (79) or “Fast foundations” (79) later on. All in all it rather seems that the stories structure follows a classical four part structure of a string quartet.

2.3 Langston Hughes – “The Blues I’m Playing”

2.3.1 Langston Hughes – life, culture and music

Life is for the living.
Death is for the dead.
Let life be like music.
And death the note unsaid. (Hughes 251)

Hughes was far from being a real musician. However, music always played an important role in his life. During the early 1920s, Hughes had a few ship jobs. After arguing with some crewmembers he left and went to Paris, a city that “pulsed with the jazz music brought over by American blacks that consumed upper class Parisians” (Dyson 19). Hughes found a job in an upper class jazz club, where he “fell in love with jazz, which drew from the blues but added complexity and spontaneity” (Dyson 19). When writing his poems, Hughes often tried to incorporate the music into his writing.

Music was evidently very important to Hughes.

For Hughes, music was part of the fabric of life. Everywhere he went he carried his phonograph and a few records. Throughout his career, his poetry would be wedded to black music. He had worked the mood and tempo of jazz. Into his poetry while in Paris, and would later try to capture the tone of bebop music in words and weave gospel and spirituals into his stage musicals. The music of a people, Hughes believed, told their story, their hopes, their fears and he would always look to music to guide his writing. (Dyson 33)

Hughes was much influenced by the Afro-American Vernacular. His writing was part of the Harlem Renaissance, which followed the traditions of black American people and their music (Tracy 86). The Harlem Renaissance was a self-conscious movement of writers and other artists in the 1920s and early 1930s, centred in Harlem, where many black artists lived. It lacked a clear definition and was rather a sense of belonging to a community of artists trying to awake African-American culture and sharing a pride for their heritage (Wintz Viii). The black American folk music played an important role in terms of heritage. DuBois described the importance and beauty of slave songs as,

[...] the rhythmic cry of the slave ... as the most beautiful expression of human experience [...] and the greatest gift of Negro people. [...] These songs are the articulate message of the slave to the world. They tell us in these eager days that life was joyous to the black slave, careless and happy. [...] They are the music of an unhappy people, of the children of disappointment; they tell of death and suffering and unvoiced longing towards a truer world [...] (qtd. in Tracy 19)

These traditional songs and music developed into the new music of the 1920s and 1930s, the jazz, blues and bebop. The new music was brought by black Americans from the south to the northern cities during the early 1920s. The origins of the Blues are rooted in the black American slave songs. The beat approximates the heartbeat within a three line scheme. The first line is repeated in the second one. The stanza is completed by a third line rhyming with the other two. Out of the Blues, a new style of music developed, the jazz. Its origins are rooted in New Orleans, where it was created by mixing African and European music. Langston Hughes, together with many black and white people liked those kinds of music, blues and jazz, and listened to them in many northern clubs (Anthony & Kuligowsky 15).

2.3.2 Bibliography: a quest on music

Langston Hughes followed the black American traditions in his writing. In 1926 he published his first book of poetry, "The Weary Blues". "Hughes used the rhyme patterns, rhythm and repetition of blues and jazz [...]" (Anthony & Kuligowsky 16) in his jazz poetry. He wrote about the people living in Harlem, about their lives, music and art. Hughes wrote in the dialect of the people; he wrote the way, the people used to speak (Anthony & Kuligowsky 17).

Langston Hughes' poetry was about the common man in the common man's language. His jazz poetry, where he managed to convey the characteristics of jazz within his lyrical language, was remarkably successful. The basis of his poetry lies evidently within jazz music, which developed out of the blues and into the bebop. Hughes used "[...] forms of jazz as a subject for his poetry. He used techniques of syncopation and onomatopoeia to mimic the sounds of jazz, metaphor to mirror the feeling of jazz, and tone to spread the message of jazz" (Gibson 34).

Besides his jazz poetry, which is obviously linked to music, Hughes showed a “lifelong engagement in theatre. [...] His love of theatre, fostered by his mother, began in his childhood; one of his earliest publications was a play for children” (Sanders 1). His interest in theatre and his contributions to theatre show Hughes wide range of work as well as his interest in music, which evidently influenced his work as an author. Besides the classical play, Hughes made contributions to other “[...] performance genres, opera and musicals, gospel and other religious lyrics, blues and popular songs [as well as] radio plays” (Sanders 1). The fact that by the 1940s many composers were attracted by the work of Langston Hughes, underlines the musicality which can be found within his written work. Classical, jazz and popular composers provided musical settings for his poems and asked Hughes for collaboration. Within the collection of his works there are five operas and several cantatas to be found. In addition, “[...] there are hundreds of musical settings of his poems as well as several hundred of his own lyrics, some written for musicals and others composed singly” (Sanders 1).

2.3.3 Content – a musical instrument

The fact that Hughes chose blues as the main topic for his story was no coincidence. Typical topics for blues are different personal problems, usually in a melancholic mood. As it developed out of slave songs, topics dealing with black and white suggest themselves (Weissman 20).

Several topics are issues within Hughes’ story, most of them very typical of the blues. First of all, there is the black and white contrast. Both worlds are being described briefly. The music of the two worlds, the classical European music and the black American blues, are representative of the two cultures and the people. Throughout the story there is a discussion going on, which one is to be considered the better one and whether the other kind of music, or culture and people, should be accepted and to which extent. In general, following the North American history, the white culture was considered the higher class culture. Oceola has the chance to trespass this boundary and to be part of the high culture. However, as many black American people, she is proud of her culture and does not want to give up her music. Her patron, Mrs. Ellsworth, tries

to get to know the other culture. However, she stays convinced of her own superiority. This discussion provokes a rather sad and melancholic tone of the story, which is typical for the blues. At the same time it is broken up by faster and more promising episodes, concerning a possible together of the two women of two different cultures. This is possible within blues as well, since combinations of melancholic lyrics with up tempo musical parts are known within blues.

As already mentioned, blues often includes topics taken from the struggles of everyday life. Hughes includes an everyday topic when describing the living arrangements of Ocela. For example, there is the neighbourhood, which Ocela seems to be used to, but it is not acceptable to Mrs. Ellsworth. The same situation is presented when Mrs. Ellsworth enters Ocela's apartment. Here the struggles of Ocela are described, the lack of money and need for jobs to make enough for a very little, in Mrs. Ellsworth's opinion too little, apartment. When Ocela tells Mrs. Ellsworth about her roomer, she indirectly mentions the problems with education that poor and black people have. At the end of the story, a love story is being introduced, the most typical content of blues songs. Mrs. Ellsworth warns Ocela of men. However, Ocela decides to remain true to her music and to marry Pete.

2.3.4 Occasions of music in the mode of 'telling'

The first explicit mentioning of music within the short story "The Blues I'm Playing" by Langston Hughes can be found within the title itself. This makes it simpler for the reader to concentrate on the musical aspects within the story. Hughes gives away that the story might be about somebody playing music and about blues in particular. As already mentioned in the previous chapter, the choice for blues is certainly a conscious one. The reader can expect to find some racial issue right from the beginning on. A melancholic overtone to the story seems likely.

The narrator is 'telling' the reader about music at the beginning of the story, when Ocela Jones is introduced as "pianist" (72). In the next paragraph the patronages of Mrs. Ellsworth are introduced, first of all the "garlic smelling soprano-singing girl" (72). In the following paragraph, "Ormond Hunter, the

music critic" (72) is being introduced, who likes attending, "church concerts" (72) in Harlem and who had, "[l]istened twice to Océola's playing" (72).

There are many occasions of explicit mentioning of music within the story. The narrator describes several times situations where somebody is playing some music. First, there is the music critic Ormond Hunter, who had, "listened twice to Océola's playing" (72). Then Mrs. Ellsworth is looking forward to meeting Océola, when she says, "I will hear her play" (72). Océola goes downtown to "play for Mrs. Ellsworth" (72), "to play for some elderly lady" (73). Mrs. Ellsworth is interested in Océola and in "whose music she like[s] to play" (73). Then Océola plays different pieces of music for Mrs. Ellsworth. Somebody playing music is also mentioned when Océola speaks about her parents, that they "used to play for all the lodge tun-outs, picnics, dances, barbecues" (74) and that her "mother used to play the organ in church, and [...] a piano [...], her mama played that too" (74). Later in the story Océola describes where her mother used to play some music and she plays a few more times as well.

Other explicit references to music are found in the mentioning of musical instruments, choirs, composers or other musicians. First of all, there is "Ormond Hunter, the music critic" (72) and Océola has an appointment with "one of the best piano teachers in New York" (75). At several occasions when Océola is playing, different composers of classical music are being mentioned, "She played the Rachmaninoff Prelude in C Sharp Minor, [...] the Liszt Etudes, [...] the St. Louis Blues, [...] Ravels' Pavanne pour une Enfant Défunte" (73). In New York Océola "heard Rachmaninoff" (75). Later on "Beethoven" (80), "Schubert's love songs" (80) as well as "Ravel's Bolero" are being mentioned. In the fifth part of the story, Mrs. Ellsworth "listened to the great roll of Beethoven sonatas and to the sea and moonlight of the Chopin nocturnes" (83). All the explicitly mentioned composers are from the classical European musical background. Concerning typical black music, there are less and more general descriptions. For example the "church concerts" (72) in Harlem or Océola's "church choir" (72) is mentioned. Different music styles are mentioned a few times, for example Océola "loved to play [...], out of the sheer love of jazz" (78), or Océola was "playing [...] Negro folk music" (79) and the "night club crowd would get up and dance to her blues" (79).

Many different types of musicians are being mentioned. First there is “Oceola Jones, [the] pianist” (72). Her step-father “had a band” (74) and Oceola, she rehearsed with a “church choir” (73). She “liked to teach [her] choir” (79).

Throughout the story, many different instruments are mentioned. Oceola’s “mother used to play the organ in church, and [...] bought a piano [...]. Oceola played an organ, also, and a cornet” (74). The narrator indicates that Oceola had experience with different instruments, she “had played and practiced lots of instruments in the South before her step-father died” (74). A piano is mentioned many times throughout the story. Two types of pianos are mentioned when Mrs. Ellsworth visits Oceola, she criticizes the lack of space in the apartment, where an “upright piano almost fill[s] the parlor” (77). She says to Oceola that she “must have more space for [her] soul [and] for a grand piano” (77).

Not exactly the instrument itself, however some music is described as “tomtom-like” (78). Two pages later a device reproducing music is mentioned, when Oceola plays pieces “like Ravel’s Bolero [...] on the phonograph” (80). A phonograph is obviously not a musical instrument but it produces sound, often music.

Concert and dance halls, are closely connected to music as well. “Music, to Oceola, demanded movement and expression, dancing and living to go with it” (80). Here the author suggests accepting instances of dance and movement to music as references to music, as they are closely linked to each other. For example, a few lines earlier it says that, “[i]n Paris, Oceola especially loved the West Indian ball rooms where the black colonials danced the beguin” (79).

2.3.5 Descriptions of music

There are not many occasions where a certain piece of music is being described in detail. The author adds a certain quality to the sound being mentioned, when Oceola, “[i]n the blues she made the bass notes throb like tom-toms, the trebles cry like little flutes, so deep in the earth and so high in the sky that they understood everything” (79). The tom-toms and flutes are musical instruments themselves, however here they are used to describe the acoustic

quality produced on a piano. Towards the end of the story, Oceola is playing the piano once again.

[...] her fingers began to wander slowly up and down the keyboard, flowing into the soft and lazy syncopation of a negro blues, a blues that deepened and grew into rollicking jazz, then into an earth-throbbing rhythm that shook the lilies in the Persian vases of Mrs. Ellsworth's music room. Louder than the voice of the white woman who cried that Oceola was deserting beauty, deserting her real self, deserting her hope in life, the flood of wild syncopation filled the house, then sank into the slow and singing blues with which it had begun. (84)

In addition, as already mentioned in the previous chapter, there are a few composers mentioned and certain pieces of music, "Rachmaninoff Prelude in C Sharp Minor, [...] the Liszt Etudes, [...] the St. Louis Blues, [or] Ravel's Pavanne pour une Enfant Défunte" (73) just to name a few. Those are classical and well known compositions. Thus, the author can assume that the reader can imagine the sound and 'hear' this certain piece of music being played.

2.3.6 Structure, tempo, riffs, motifs and variations

Blues as a style of music has many forms. On the one hand, there is slow blues, but on the other hand there are fast blues songs as well. It is possible to combine sad lyrics with up-tempo melodies in blues music (Weissman 21). Similar to this described combination within blues, there are tempo variations within the story. There are slower and descriptive paragraphs, for example the very first one, which is followed by a paragraph of melancholic tone about the "[p]oor dear lady" (72), Mrs. Ellsworth. The fast elements are integrated especially in the dialogues. Those dialogues, at the same time underline the oral quality which was formerly part of the black griots and folk songs and is now to be preserved through the texts of black American authors (LeClair 124).

Repetitions of motifs, melodies or longer episodes of music, are a classical instrument used in music. On the small scale, there are a few repetitions within the story to be found, for example at the beginning when Mrs. Ellsworth first wants to meet Oceola. "By the hardest, Oceola was found. By the hardest, an appointment was made [...]" (72). Somewhat later, "[a]fter tea, Oceola played the Rachmaninoff Prelude in C Sharp Minor. She played from the Liszt Etudes. She played the St. Louis Blues. She played Ravel's Pavanne pour une Enfant

Défunte. And then she said she had to go. She was playing that night for a dance [...]” (73).

The repetition of “she played” (73) adds a fast pace to the paragraph. The continuous rhythm is disturbed by the second last sentence “And then she said she had to go” (73) and followed by a variation, “She was playing [...]” (73). When Océola sums up her life briefly, the repetition of the word “play” is used once again. The dressmaker asks Mrs. Ellsworth, “A black friend?” (76), that is repeated immediately with only a slight change in intonation by Mrs. Ellsworth, “A black friend” (76).

Typically blues is composed in a 12 bar form. It is written in 4/4 time, with lyrics that are often written in an AAB structure. However, the early blues allowed other forms as well. There is blues written in eleven, twelve or thirteen bars to be found. An alternative structure for the lyrics in the form ABB was quite frequent and there are many completely different structures to be found as well, indicating that the singer rather followed the music instead of strictly following a given pattern. Nevertheless, the classical structure is the AAB, where the first line is repeated in the second, although that might be in some variation making it more dialogue like The third line is supposed to be some kind of answer or reaction and usually rhymes with the first two lines (Weissman 23-24). Langston Hughes split up the typical three line blues form in his jazz poetry into six lines (Tracy 154). Considering the ending of this story, it is obvious that Océola is playing the piano once again. Mrs. Ellsworth doesn't like what Océola is playing and Océola answers that Mrs. Ellsworth, and the reader as well, should, “[...] Listen! ... These are the blues [she] is playing” (84), making it clear to the reader what is going to follow, is her blues. She describes what is going to come, the quality of the music and the lyrics, “Listen! ... How sad and gay it is. Blue and happy – laughing and crying. ... How white like you and black like me. ... How much like man. ... And how much like a woman. ... Warm as Pete's mouth. ... These are the blues. ... I'm playing” (84). The narrator adds some more description of musical quality to follow, when describing Mrs. Ellsworth listening to Océola's blues and, “[...] looking at the lilies trembling delicately in the priceless Persian vases, while Océola made the

bass notes throb like tomtoms deep in the earth” (84). The description of the piece of music is followed by the blues itself.

O, if I could holler
sang the blues,
 Like a mountain jack
 I'd go up on de [sic!] mountain
sang the blues,
 And call my baby back. (84)

With the introduction to those lyrics, it is obvious that the author is intending to imitate the blues. Here, Hughes might follow the classical AAB pattern, interpreting

O, if I could holler
sang the blues, (84)

as the first line, repeated in a slightly differing second line,

Like a mountain jack
 I'd go up on de [sic!] mountain
sang the blues, (84)

The last line, “And call my baby back” (84) being the answering part B of the AAB form. However, it is possible that Mrs. Ellsworth’s answer is supposed to be part of the last line of the blues. This appears to be probable, as the first two parts consist of a cursive part sang by the musician and the narrator’s descriptive part with, “sang the blues” (84). Following that structure, the third part of this blues should be,

And call my baby back.

‘And I,’ said Mrs. Ellsworth rising from her chair, ‘would stand looking at the stars.’ (84).

Here it is possible to interpret the cursive lines as three lines of the blues or, rather, to follow Hughes structure of his jazz poetry, where he split up the classical three line blues form into six lines. This version of interpretation appears to be more plausible since it provides a repetition of the first part in the second and a reaction in the third part, what is characteristic of the classical blues form.

Langston Hughes' "The Blues I'm Playing" contains repetitions on the story level as well. As already mentioned, there are a few topics included in the story, some of them recurring at several points. They can be seen as parallels to motifs within music which reoccur as identical repetitions, or they might be changed and played as variations of the motifs. One of those reoccurring topics is Mrs. Ellsworth being a protégée. The topic is introduced in the first paragraph. It is Oceola and "[...] Antonio Bas, [a] young Spanish painter who also enjoyed the patronage of Mrs. Ellsworth. Bas and Oceola, the woman [...] took good care of them" (72). In the second paragraph it says that, "Mrs. Ellsworth had been known to help charming young people who wrote terrible poems, blue-eyed young men who painted awful pictures. And she once turned down a garlic smelling soprano-singing girl" (72). A few paragraphs later the topic arises again when Mrs. Ellsworth first meets Oceola. At the beginning of the second part of the story, the narrator introduces Mrs. Ellsworth's "period of Oceola" (74). Later on a second motif, Oceola's roomer, is introduced. Towards the end of the story he changes from a simple roomer, to her future husband. The two motifs are at first mentioned separately, but start mixing later on. At the beginning of part three "Ormond Hunter reported [to Mrs. Ellsworth] on what his maid knew about Oceola. [...] Oceola were a right nice girl, for sure, but it certainly were a shame she were giving all her money to that man [...]" (76).

2.4 Toni Morrison – “Recitatif”

2.4.1 Biographic issues and personal statements: Toni Morrison’s life and music

Dealing with intermediality in Toni Morrison’s “Recitatif”, more specifically with the question whether the short story includes musical patterns or any other musical references, it might be helpful to briefly search Morrison’s biography for instances of her getting into touch with music.

Considering Morrison’s life, a connection to and use of music in her works appears to be very unlikely at first. She herself never played any instrument and never explicitly or intentionally dealt with music in her young years. However, in an interview, when Jones describes her essays as rhapsodic in style and asks her about her musical background, Morrison answers, “[...] my mother and my aunts play and sing all the time. I heard it all the time” (Jones, and Vinson 179). On a broader level, those experiences of Morrison are an example of the African American oral tradition, which is very dominant in African American culture and might be considered an integral part of the musicality or more generally orality of Morrison’s literary texts.

2.4.2 African American culture – oral tradition and music

In general, Morrison ascribes significant importance to music, nevertheless she accepts the critical commentaries of literary critics up to a certain extent by accepting certain limitations of music. According to Ch. Spies “for her [Morrison], the solution is to be found in the blending of music and literature” (Spies 11). Spies also quotes Walter Göbel, “who calls music the mother tongue of African Americans, [and who] agrees that Toni Morrison widely relies on oral culture, the vernacular, folklore, music and magic in her works” (Spies 11).

According to M. Blunck, a significant difference between Western and African American culture is that in the first one the written word is most important, whereas in the latter one the emphasis is put on the orally performed word. One of the reasons for this difference might be the many different

languages spoken in Africa. Dealing with African culture it is possible to speak of an oral tradition due to the importance of the spoken word. The culture emphasizes the role of music and dance and its sense of time is connected to rhythms of nature. By pointing out the religiousness of the culture and the possibility of influencing the Gods by using music and dance, its importance becomes evident. Blunck also contrasts the cultures in terms of emotionality, where the African speaker tends to be more direct in his verbal communication and more emotional than the mostly rational Western speaker (Blunck 121-123).

The aim at this point is not to be racist but rather to introduce the specifics of different cultures and its importance for African American writers, particularly for Toni Morrison. In general, spoken and sung words, orally performed language, is an integral part of this particular culture. Important values, stories about the own culture and many more had been passed on by means of storytelling or singing in the African culture. As time passed, this tradition started to decline as the African culture became increasingly influenced by the literary traditions of the Western people, which might be true especially for African Americans where the contact is close and intense. In order not to lose the cultural values, the function of the spoken word had to be taken over by some other medium.¹⁰ According to Morrison herself, “[the] functions of novels in this literature is to, clarify the roles that have become obscured; they ought to identify those elements from the past that are useful and those things that are not; and they ought to give nourishment” (Taylor-Guthrie xii). Those functions were once culturally performed by black music but no longer are (Taylor-Guthrie xii). Dealing with the orality in Morrison’s texts it is important to note that she herself states that, “it is her desire to restore the power of African language [...] or power that exists in language and that has the potential to reshape reality” (Taylor-Guthrie xii). At another point Morrison states in an interview that “[the] mythology [of black culture] has existed in other forms in black culture – in the music, gospels, spirituals and jazz. [...] The mythology in the book has to

¹⁰ Several authors agree on this fact or they even cite Morrison speaking about it. Examples of this argumentation can be found in: Taylor-Guthrie, Spies, Kubitschek. (for full citation see bibliography)

provide what the other culture did' (LeClair 122-123). This issue is very well summarized in Spies by citing the ideas of Henry Louis Gates in a concise form, "The storytelling of black community has its roots in West African griots bearing the traditions, religious beliefs, history, and folklore of their people in stories, rituals, myths, and songs" (Spies 1).

In addition, by saying that, "African American vernacular comprises linguistic elements as well as musical genres" (Spies 1), Spies hints at the fact that generally the speech of African Americans comprises several aspects, one of them being music. This music is a form of griots, work songs, blues and jazz (Spies 1).

Taking into account all the aspects mentioned, it is possible to see that Morrison continues the African American oral tradition and that the readers of her writings are obliged to look for orality in her texts when reading and analysing them.

2.4.3 Bibliography: Toni Morrison's works and music

In order to detect certain trends in Morrison's writing, one might want to have a brief look on her bibliography. Toni Morrison's work is extensively connected to music, with examples such as "Song of Solmon" written in 1977 and "Jazz" written in 1992 (Tally xvi - xvii) being among her literary texts. In both cases the connection to music is being indicated explicitly in the title. Morrison wrote lyrics for song cycles as well, naming only a few "Honey and Rue" or "Sweet Talk" (Spies 11), and recently, in 2005, she worked on an opera called "Margaret Garner" (Tally xvii).

"In her novels, Morrison seeks to restore the oral language of black people, the mix of blues and jazz and gossip and tales" (Fussell 285), which is how Morrison's style is described by one of her critics, indicating the extensive orality of her literary works. Having a brief look at analyses of Toni Morrison's novels and her bibliography in general, it is evident that she makes ample use of intermediality and that orality and music do play an important role in her writings. In connection with the musical aspects in Morrison's other works it is probable that the title "Recitatif" does imply intermedial, specifically musical, involvement in the story.

“Recitatif”, her sole short story, written in 1983 (Tally xvii), is one more work of hers, which includes a direct reference to music already in its title. Taking into account many analyses of her other works¹¹, a wide use of intermediality, especially the use of musical patterns, becomes evident. Using this information when reading “Recitatif”, one might be inclined to search for such patterns in this short story as well.

2.4.4 The story – a personal, cultural and musical instrument

“Recitatif” might be a fairly musical story, however the content is not about music. The story deals with the encounter of two little girls and a few situations where they meet later on. One of the mostly discussed questions about the story is the question who of the girls is black and who is the white one. Although the content is structured in a way which can be interpreted as musicalization, there are only a few minor instances where music is part of the storyline. All those instances, such as listening to music, the radio playing or the influence of organ music, all of them are only of minor importance for the story.

2.4.5 Mentioning the music – covert and explicit intermediality

The first narratorial thematization of music and the most obvious one in “Recitatif” is the title itself. The ‘*recitatif*’, in English also known as ‘*recitative*’, is a melodiously recited speech, where the word aims at an approximation of a chant. It is linked to narration and recitation and used in the dramatic dialogue. While ‘singing’ a ‘*recitatif*’, the tempo and modulation of the voice is to a greater extent defined through grammatical and rhetorical aspects instead of through the bar. Its character is primarily dependent on the language used; the more melodic and accentuated a language the more natural the ‘*recitatif*’ appears. In unmelodic languages the ‘*recitatif*’ mainly consists of singing. All in all, the quality of a ‘*recitatif*’ might be measured by the amount of singing, the best

¹¹ An example is the thesis written by Christine Spies (see bibliography), which deals with the use of music in Morrison’s novels. Spies makes references in her thesis to further authors who deal with this topic.

'recitatif' being the one with the least amount of actual singing (Rousseau 309-310).

Considering the relevance of a recital, not simply spoken words and not song but rather some stage in between, it is useful to have a look at the opera. The latter has been criticized for including too many arias and paying too little attention to composition. In order to increase the quality, the music has to be interrupted as well as connected by words at the same time. Simple words would disturb the musical oeuvre and therefore they need to approach music as much as possible. The 'recitatif' fulfills those demands and is therefore used to complete the opera by adding dialogue and narration to it (Rousseau 310). Another advantage of the 'recitatif', compared to pure musical forms which are limited by certain rules, is its ability to vary quickly between many different feelings and topics by using the nearly endless amount of shadings of the speaking voice (Rousseau 311). However, the use of the recitative ought not to be too extensive as it represents only a copula. Due to its function and low musical appeal it should only last as long as it is needed for its dramatic function (Rousseau 312). Nevertheless its significance must not be underestimated. (Rousseau 311).

A link to literature was already eminent to the Greeks in the ancient times. They perceived all poetry as a 'recitatif'. Authors who wrote poetry, called what they did singing as they believed that language itself had a certain melodious character and it only needed to be added a certain metrical order (Rousseau 309).

Within the text music is mentioned in phrases such as "they played radios and danced with each other" (2) which is repeated a few lines later as "Nothing really happened there. Nothing all that important, I mean. Just the big girls dancing and playing the radio" (2). On one hand it is said that there is nothing important, but on the other hand this statement underlines the importance of music for Twyla and at the same time for the text by showing that she does not remember a lot, but she remembers music and dance which is closely linked to music. "[T]he big girls smoke and dance by the radio" at a later point of the story as well. When the mothers visit the two girls, there is the next instance of music, this time connecting music and religion by describing the "Organ music whining;

the Bonny Angels singing sweetly” (5). In the girls’ second encounter music plays a role once again, when Roberta says, “We’re on our way to the coast. He’s got an appointment with Hendrix” (7). Another example of explicit reference to music is presented when Roberta describes the music affecting her, “The classical music piped over the aisles had affected me [...]” (9). When the girls meet several years later, the importance of music, being the thing they remember most of St. Bonny’s, is illustrated by them imitating a dialogue, “‘I’m Mrs. Benson,’ I said. ‘Ho. Ho. The Big Bozo,’ she sang” (9).

2.4.6 Implicit references to music

Wolf talks about an oral quality in Morrison’s texts. This oral quality played an important role in the African American oral tradition, especially when telling stories by using songs as vehicles. Definitely, Wolf’s statement of the need of emphasizing the oral quality of literature parallels with Toni Morrison’s aim to let her stories speak by restoring “the oral language of black people, the mix of blues and jazz and gossip and” (Fussell, 285), for instance she “work[s] the dialogue down so that the reader has to hear it” (LeClair, 124). Morrison wants the reader to imagine the dialogues, to hear her dialogues and she claims that “It is important that there is sound in my books [...]. So I am inclined not to use adverbs, [...] because I want to try to give the dialogue a certain sound” (McKay, 152). There are some dialogues to be found in Morrison’s “Recitatif” which clearly illustrate her statement.

“But what about if somebody tries to kill her?” I used to wonder about that. “Or what if she wants to cry? Can she cry?” “Sure,” Roberta said. “But just tears. No sounds come out.” “She can’t scream?” “Nope. Nothing.” “Can she hear?” “I guess.” “Let’s call her,” I said. And we did. “Dummy! Dummy!” She never turned her head. “Bow legs! Bow legs!” Nothing. (3)

In this whole passage Morrison comments only little; however she does not describe anything. She also manages to keep a fast interaction of the speakers which makes it appear effortless and natural and at the same time it adds a rhythmic pace to the passage. Those aspects mentioned are underlined by the change of style that follows, when a narrator, in this case Twyla, continues thinking of and describing the situation.

The oral quality of a text is highly influenced by its rhythm. Rhythmic passages are also those, which might come closest to imitating musical qualities due to the fact that rhythm is an integral part of music. In several of Toni Morrison's novels, first and foremost "Jazz", this feature is one key issue in identifying musicality within the text.¹²

The first example of rhythm in "Recitatif" is created by a very simple mixture of repetition and alliteration. In the phrase "[...] so we were the only ones assigned to 406 and could go from bed *to* [my emphasis] bed if we wanted *to* [my emphasis]. And we wanted *to, too* [my emphasis]" (1). A kind of rhythmic beat is created by the repetition of "to", which is prolonged by alliteration, adding the word 'too'. Another simple case of repetition creating an intense oral quality is to be found a few lines later, "[...] and they smelled funny. Roberta sure did. Smell funny, I mean" (1). The phrase "smelled funny" is repeated verbatim and on another level there is the structure of 'smelled funny' + 'short comment', which is repeated. One more example of highly rhythmic language is to be found when Twyla describes Roberta playing jacks and imitates it by saying, "pow scoop pow scoop pow scoop" (2).

The first example of a very rhythmic dialogue in this short story has already been mentioned in this chapter, in which the comments of both girls are repeated. Twyla asks "Or if she wants to cry? Can she cry?" (3) and then "She can't scream?" (3) and finally "Can she hear?" (3). In-between those questions, Roberta repeats her answers, "No sounds come out" (3) and "Nope. Nothing" (3) and once again "Nothing" (3). Those interlocked chains of repetition create a form of up and down beat. An example of repetition within single utterances can be found in "Dummy! Dummy!" (3) and in "Bow legs! Bow legs!" (3).

A second dialogue including verbatim repetitions by the two speakers repeating each other and thus creating a feeling of rhythm can be found when Twyla asks Roberta about her husband.

"[...] I got married to a man who lives here. And you, you're married too, right? Benson, you said."
 "Yeah. James Benson."

¹² Several authors have identified passages of rhythmic language in Morrison's texts. Compare for example with Spies (for full citation see bibliography).

“And is he nice?” [line 1]
 “Oh, is he nice?” [line 2]
 “Well, is he?” [line 3] (10)

First, the husband's surname is repeated, which is part of the first statement. In the second half of the dialogue the second line repeats the whole “is he nice” of line 1. In line 3 only “is he” is repeated. The difference, and this way the meaning, of those lines is indicated by their respective first word “And”, “Oh” and “Well” (10).

At an earlier occasion when the mothers come to visit their daughters, Twyla describes Roberta's mother “She was big. Bigger than any man and on her chest was the biggest cross I'd ever seen. [...] And in the crook of her arm was the biggest Bible ever made” (5). By repeating a short word containing two voiced stops, namely the word “big” (5), an impression of a drum beat is created. A drum used in classical music usually creates the impression of greatness and heaviness. Here, it is used to underline the monstrous impression Twyla has of Roberta's mother. At the same time this passage links the musicality with religion by describing the cross and the bible, which was an important part of the African community and where the oral tradition played a great role (Blunck 128-130).

Both, repetition and variation, are important parts of music. On a small scale this can be found in “Recitatif” when Mary calls her daughter, first only repeating the phrase “Twyla, baby. Twyla, baby” (5) and a few lines later varying and changing it into “Twyyyyyla, baby!” (5). Prolonging the word is a kind of variation, which is possible to be performed the same way in music as well, by holding a tone or chord, which corresponds to the prolonging of the ‘y’ in ‘Twyla’. The latter two examples, “Twyyyyyla, baby” (6) and “The big cross and the big Bible [...]” (6), are repeated at the end of the first episode.

Another possibility of evoking some acoustic quality typical for black American story telling is using the call and response principle. A definition of the call-and-response pattern can be found in Foster citing Smitherman (1977).

[She] defines call-and-response as “spontaneous verbal and non-verbal interaction between speaker and listener in which all of the statements (‘calls’) are punctuated by expressions (‘responses’) from the listener” (p. 104). She suggests that responses function to affirm or agree with the speaker, urge the speaker on, repeat what the speaker has said, complete the speaker's statement in response to a request from the speaker or in

spontaneous talking with the speaker, or indicate extremely powerful affirmation of what the speaker has said. (Foster)

Foster adapts and extends Smitherman's definition:

Call-and-response is a type of interaction between speaker and listener(s) in which the statements ("calls") are emphasized by expressions ("responses") from the listener(s), in which responses can be solicited or spontaneous, and in which either the calls or responses can be expressed linguistically, musically, verbally, non-verbally, or through dance. (Foster)¹³

The signs, which the two girls, or at that point of time two women, write while there is racial strife, start working based on the call-and-response principle. Roberta's sign, "MOTHERS HAVE RIGHTS TOO!" (15), works as a call and is answered by Twyla's sign "AND SO DO CHILDREN" (17). Twyla wants her sign to work as another call but the principle is broken when Roberta does not react. In order to achieve a reaction Twyla tries another two signs "HOW WOULD YOU KNOW?" (17) and "IS YOUR MOTHER WELL?" (18), which finally worked as it provoked Roberta's reaction not to show up any more.

2.4.7 Structure: the five episodes and their musical significance

One aspect music has to deal with is tempo, the general speed and its changes, including pauses. When reading "Recitatif" the reader is confronted with five different episodes with clear breaks in between. In comparison to music those might be equated with stanzas. Concerning the content and the speed, the story is moving fast forward in time when turning from one episode to another. Within this context, the diminuendo, present when examining the details of the encounters, seems like a slow motion view, being much slower than the jumps of several years.

On a different level the reader might be concerned with the episodes as themes. Wolf argues that

In both arts a "theme" constitutes a crucial "unifying, integrative principle" which is recognizable as such by most recipients.' (Wolf, *A Study* 19) The difference being that 'a musical theme frequently reoccurs [...] with the same or similar signifiers, and is in most cases unique to a work. Literary

¹³ The definitions are taken from an online source, where page numbers are not indicated.

themes [are frequently] conceptual construct[s and they] tend to avoid verbatim repetitions. (Wolf, *A Study* 20)

In "Recitatif" the episodes can be seen as repetitions of a theme in several variations, the motif being the encounter of a white and a black girl, namely Twyla and Roberta. Three times, in three of those episodes, the girls are friendly to each other and the atmosphere is comforting. Between those encounters there are two other ones, where the girls are confronted with difficulties. The first time Roberta is behaving unfriendly and the second time they have differing view on racial aspects and how to deal with them. Taking all that into account, the episodes call and respond each other.

2.5 Comparing the short stories – intermediality and musicalization of fiction

2.5.1 W. Wolf – intermedial categories

Before comparing the musicalization of the three stories, their general intermedial categories shall be defined. According to Wolf's terminology, one of the main categories of intermediality concerns media involvement. If we take it as given, that there is musicalization realised in all the three stories, it can be summed up that all the three stories are fictional literature, namely short stories, and that the second medium involved is music.

In terms of quantitative or medial dominants, the distinction is relatively straight forward. As already mentioned, this category can easily be defined for two media involved. In this case, there is a clearly dominant medium, namely literature. The subordinate form of art is music which influences the literary texts.

Concerning total and partial intermediality, the texts all represent cases of partial intermediality, where one medium is influenced by another (instead of having two equivalent media).

All three cases of intermediality are a matter of primary intermediality, where the intermediality is a genuine part of the work and intended by the author.

Due to the lack of "at least in one instance [of] both media [being] directly present with their typical or conventional signifiers" (Wolf, *A Study* 39), there is no overt or direct intermediality to be found. Therefore the analyses concentrate on the identification of covert or indirect references to or instances of music.

All in all, the analysis focuses, according to Wolf's terminology, on intracompositional intermediality, meaning intermediality in its narrow sense, as opposed to extracompositional intermediality. More specifically, the analysis deals with the field of intermedial reference, using only a single semiotic system, in contrast to plurimediality, which makes use of signifiers belonging to different semiotic systems. The analysis tries to identify implicit, as well as explicit references to music within the chosen short stories.

The following figure illustrates the chosen field of research of this thesis and where it is situated within Wolf's theory on intermediality.

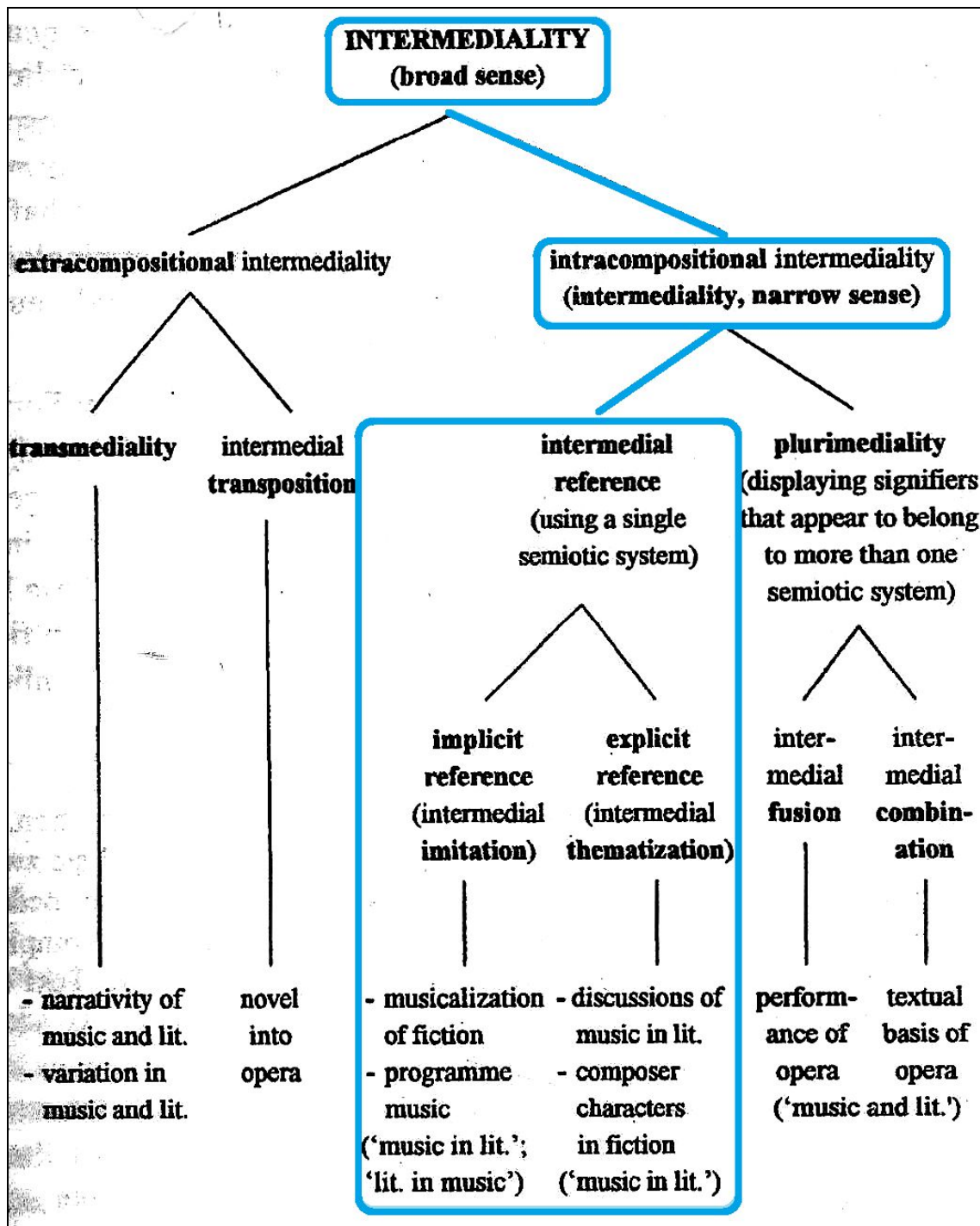


Figure 9 (Sichelstiel 17)

2.5.2 Identifying musicalization of fiction - applying Wolf's criteria

In order to answer the question whether the three short stories discussed, "String Quartet", "The Blues I'm Playing" and "Recitatif", are instances of musicalized fiction, it is possible to apply Wolf's criteria for identification of musicalization of fiction (Wolf, *A Study* 83-85). The potential evidence might be on the one hand circumstantial or contextual and on the other hand textual. The following tables show an overview of the (non) applicability, including examples if applicable, of the different criteria to the three texts.

	Circumstantial or contextual evidence for the musicalization of fiction		
Short Story	indirect evidence		direct evidence
	Cultural/ biographical evidence	Parallel works of the same author with musicalization of fiction	Authorial thematizations of musicalization referring to the text in question
SQ	✓	✓	(✓)
	Woolf attended concerts	"Mrs. Dalloway"	She spoke of all art aspiring toward the state of music
BIP	✓	(✓)	(✓)
	Harlem Renaissance and vernacular tradition	Jazz poetry (different genre)	For Hughes music was fabric of life
REC	✓	✓	(✓)
	black American oral tradition; she heard a lot of singing	"Jazz"	Morrison mentioned the oral tradition that had to be passed on through literature

Short story	Textual evidence for the musicalization of fiction			
	Overtly intermedial mixture of musical notation and text	Thematization of music	Evocation of vocal music through associative quotation (mentioning of well-known vocal music)	Symptoms of imitation of vocal music
SQ	-	✓	(✓)	✓
		Title; content	early Mozart (not a specific piece of music)	Language used in the 'day dreams'
BIP	-	✓	✓	✓
		Title; content	Rachmaninoff Prelude in C Sharp Minor	'the blues' at the end of the story "Oh, if I could [...]" (84)
REC	-	✓	-	✓
		Title; radio plays; Big Bozo is singing		Repetitions; call and response structure

The necessary criteria for musicalized fiction are fulfilled by all three texts. All of them include examples of symptoms of imitation of music as well as thematization of music. However, Wolf himself argues that it is not the simple existence of some evidence out of the given categories, but rather their quality as well as the quantity of evidence. Therefore, it is possible to assume that the stories in question are examples of musicalized fiction. However, a deeper analysis is advisable. The texts have already been analysed one by one in the second part of the thesis. Further on, the texts will be compared systematically according to the following, already known aspects: author's biography, historical

and cultural context, bibliography, content and other explicit references and last but not least the implicit references.

2.5.3 Biography – the authors' lives and music

In the first chapter, Lehnert was mentioned. He said that the biography provides the setting for an author's work (Schneider 37). In this context, Sichelstiel adds that in the cases of a multitude of musicalized texts, their authors had experienced some music personally (24). The criterion of biographical evidence has been mentioned by Wolf as well. It is possible to say that the existence of musical evidence in the author's life is neither absolutely necessary nor sufficient on its own in order for the author's texts to be musical. However, the knowledge of a close relationship to music provides a hint on the probability of detecting musical aspects in the literary works of that author.

Concerning the three short stories analysed in this theses, there is some musical evidence to be found in all three authors' lives. Although none of them had been a real musician, all of them have been heavily influenced by music. The influence differs between the authors in style of music, as well as in the form of contact and the age when they experienced music. Virginia Woolf was influenced by classical European music. During her adult years she used to attend concerts. Langston Hughes' intense contact to music started later on as well. It was mostly the Jazz he listened to during his working hours. In contrast to that, Toni Morrison did not have intense contact with 'conventionalized' music in form of concerts. Rather she experienced the musicality of black people from her early days on, when her mother used to sing a lot.

2.5.4 Cultural and historical influences

It is not only the author's personal experience that is important for a text. An author and his texts are always embedded in some historical context. They are influenced by incidents of a certain epoch and the literary texts, as well as the language, are products of the aesthetic understanding of that time period. Lehnert states that "[...] ein fiktionaler Text kann niemals unabhängig sein von der Bedeutung der Wörter, wie sie außerhalb seiner selbst gilt. Mit anderen Worten, jeder Text ist historisch und kann und muss daher historischen Fragen

ausgesetzt werden“ (qtd. in Schneider 37). It would be possible to go even a further. Sichelstiel adds another dimension, namely the reception of the text by a reader. Although impossible, here it would be necessary to include the personal experiences of the reader. This understanding of text and its interpretation includes the historical concepts and conventions of the time of reading. However, such an analysis, if feasible at all, goes far beyond the possibilities and the focus of this thesis. It shall only be pointed out to keep in mind that the analysis of a text is a product of its time as well.

The three short stories analysed are the products of slightly different periods and they are influenced by very different cultural backgrounds. In chronological order, “The String Quartet” by Virginia Woolf has been published as early as 1921. Langston Hughes first published his short story “The Blues I’m Playing” in 1934. Toni Morrison’s “Recitatif” has been published as late as 1983.

The chronologically first text, “The String Quartet” by Virginia Woolf, was subject to classical European influence. In that case, the text represents a mixture of European influence in form of classical instrumental music and Woolf’s personal concert experiences in particular. “The String Quartet” is also regarded as a mixture of musicalized fiction and of the stream of consciousness.

In contrast to “The String Quartet” both “The Blues I’m Playing” as well as “Recitatif” are to be seen within the framework of black American culture. Nevertheless, some differences between the texts can be identified. Hughes was heavily influenced by jazz music and he and his texts are part of the Harlem Renaissance. In contrast to that, Toni Morrison’s text was written some decades later and it was subject to a more reflected viewpoint on the Afro American culture and its status within America. For Morrison it is clear that it is the culture of the black people that is getting lost. Earlier it was the music, the songs and griots of the black people that passed on all the stories. That was what she experienced during her young years when she heard her mother sing. Already during her getting older, she realized that this oral tradition was getting lost. In her point of view, this function needed to be taken over by the literature, which was part western and more modern culture. Therefore, she tried to integrate that aspect into many of her texts. It is the oral quality, which she tries

to evoke with her text and the combination with the classical black American call and response principle.

2.5.5 The author's works – making use of the bibliography

The bibliographies of Virginia Woolf, Langston Hughes and Toni Morrison include some musicalized fiction; however the amount of works and their relevance for the interpretation of the short story differs. When looking at Toni Morrison's bibliography, including works such as "Jazz" or "Song of Solomon", where music is included already in the title, Morrison's close relationship to music becomes evident. Moreover her bibliography includes several lyrics and she also worked on an opera. Since most of her works show a close relationship to music, it is very plausible to look for musicalization when analyzing some of her works.

Woolf's bibliography is less evidently musical, however it includes musical works as well. According to Sutton several of her works have a close relationship to music. In the case of Virginia Woolf, it is also her statement that "[a]ll art constantly aspires towards the state of music" (qtd. in Varga 13), what makes it very obvious to look for music in her work. Moreover, her bibliography includes a variety of critical writings about music.

In contrast to the other two authors discussed, Langston Hughes is not famous for writing musicalized fiction. Nonetheless, there is a close relationship to jazz music. He became famous for his jazz poetry. Although, this is a different literary genre, it points out some affection for jazz music.

2.5.6 Content as one instrument for musicalization of fiction

One of the possibilities of addressing music is through the content of the story. "The String Quartet" and "The Blues I'm Playing" as well as "Recitatif", all those texts include some music within the story. One of the main topics of "The string Quartet" and "The Blues I'm Playing" is music. Whereas in the case of "Recitatif" music is mentioned rarely. As already noted, all three texts are influenced by the time as well as the place of their origin. This is especially important for the musical content of "The String Quartet" and "The Blues I'm Playing".

Virginia Woolf writes about an encounter at a classical concert. As the title suggests, a string quartet is playing. In the case of “The Blues I’m Playing” the story is about a young musician, who is playing and giving music lessons to earn her living. Her patron, a white elderly lady tries to convince her of the superiority of classical European music. The content perfectly fits the Zeitgeist of the Harlem Renaissance. Although the focus of the two stories is very different, in terms of musicalization, the content is clearly musical. In contrast to that “Recitatif” provides only very few instances of hints on music on the content level.

2.5.7 Thematizing music – explicit references on music

Explicit references on music can be found in all instances where music is thematized or mentioned. Those instances of ‘music’ are the most evident sign for the reader and therefore important if the author wants to make sure that the musicality of his text will be detected. All three stories include a direct reference to music in the title. In the case of “The Blues I’m Playing” and “The String Quartet”, the title is also a reference to a musical content of the story. In case of “Recitatif”, the story is less about music, and the title rather refers to the style of music that is being imitated. Nevertheless, there are a few occasions where music is mentioned explicitly, for example when “the big girls [are] dancing and playing the radio” (2) and others. Those instances might be important for Morrison, as she is aware of the problematic situation of making a text musical. However, it is possible to see that Morrison focuses on other aspects of musicalization.

In contrast to “Recitatif”, both other texts, “The Blues I’m Playing” and “The String Quartet”, include many explicit references. This is plausible, as the main content is about music. In “The Blues I’m Playing”, the way Ocella is playing the piano is described several times. In addition a few musicians are mentioned. Although, “The String Quartet” might include the highest density of musicalization, it probably includes less instances of explicit reference to music than “The Blues I’m Playing”. The musicians are mentioned as they enter the concert hall and the concert hall itself represents an explicit reference to music. However, there is hardly any concrete description of the music being played.

2.5.8 Implicit references – structure and other forms of imitation

The most virtuous part of musicalization of fiction are the implicit references to music. In contrast to the other points hinting on music or being very straight forward, it is the imitation of music which is the main question of research in intermedial relations between the two media, music and literature.

Compared to the other two stories, Virginia Woolf describes and imitates music in “The String Quartet” most. First of all, she is the only one to try to indicate polyphony, which is characteristic for music, by describing the instruments of the string quartet playing simultaneously. Since literature is clearly monodic, this can only be an ambitious attempt.

Very specific of “The String Quartet” are the daydreams as well. On the one hand they are representations of the stream of consciousness but on the other hand Woolf describes here, how music can make meaning and thus she uses one more possible parallel between music and literature. She describes the feelings evoked by the music. At the same time she describes the music in so much detail, that the reader can easily imagine what is being played. The daydreams imitate the music played in tempo, speed and the texture of the music. Compared to “The String Quartet”, the other two stories discussed, contain only little direct imitation and description of music. In “Recitatif” Morrison does not describe music in more detail at all. Langston Hughes describes only a few instances of music being played in “The Blues I’m Playing”.

However, regarding the structure, all three stories make use of structural elements in order to evoke a feeling of some acoustic quality. For this purpose the stories make use of pauses and rhythm, as well as of repetition and variation on a small scale. Woolf is the only one, who clearly includes some pause in the music; it is the moment before the string quartet starts to play. A pause is a very powerful instrument for music, as it raises the awareness of the listener and it emphasizes what is to follow. All three stories make use of repeating phrases in order to induce a feeling of rhythm. There are some instances of alliteration included in “The String Quartet” as well as in “Recitatif”. In “The String Quartet” even a classic four-four meter is indicated when “the first violin counts one, two, three ...” (74).

In order to establish some acoustic quality, all three texts include dialogue. This is underlined through the use of onomatopoeia in "The String Quartet" in phrases such as "Hall, hah! I'm laughing" (75). In "The Blues I'm Playing", there are some dialogues included, but only the dialogue at the end is of higher musical quality. However, this musical quality concerns rather the structure, as it imitates the blues form or better the six line form of Hughes' jazz poetry, than including other aspects of musicality. In contrast to that, Morrison's text concentrates on the oral quality of the spoken word. To accomplish this, she includes a few fast paced dialogues in "Recitatif". Another important characteristic of music is volume and its changes. This aspect can be found in the dialogues in "The String Quartet", however it can hardly be observed in "The Blues I'm Playing" or "Recitatif".

Repetition and variation has already been mentioned on a small scale. However, this is an important aspect on the overall structural level as well. All three stories include motifs and use them in form of repetition and variation. "The Blues I'm Playing" includes the patronage as a frequently reoccurring theme. A second motif, Oceola's roomer, is added way down the storyline. It is of no surprise that in this Harlem Renaissance text the topic of black versus white occurs as a theme. This motif can be found in "Recitatif" as well. Since "The String Quartet" focuses rather on the reception of the music and the evoked feelings than on a real story line, it is hard to find various reoccurring motifs. Nevertheless, on the structural level, the story can be seen as adopting a classical string quartet structure with four parts. In this point, according to the chosen style of music that is being imitated, the stories differ widely. In "The Blues I'm Playing", Hughes changes between slow and fast tempo, as it is also possible in blues. Towards the end of the story there are two occasions where the blues scheme of AAB or Hughes' adapted six line form of jazz poetry, are imitated. This is the case in the last dialogue between Oceola and Mrs. Ellsworth as well as in the lyrics of the blues song. In contrast to "The Blues I'm Playing", where the structure is imitated only in single parts of the story, Morrison uses the whole story structure, similarly to Woolf in "The String Quartet". However "Recitatif" is not imitating classical European music, but rather the traditional black American call and response principle. Within the

story, Morrison mentions the relationship between church and music. This is important, since the call and response principle is frequently used in church ceremonies and it is this cultural heritage that Morrison wants to keep alive.

3 Conclusion

Although, some authors argue about the existence of such a thing as intermediality and about the influence of music on literature, sufficient research and theories on intermediality in general and on musicalization of fiction in particular can be found. Werner Wolf's theory is widely accepted and provided a basis for this thesis. As it suggests itself, within a general intermedial framework, the three short stories discussed are the same. Before describing and comparing musicalization of fiction, which is an example of covert or indirect intermediality, it was necessary to identify whether there is musicalization present in the relevant texts at all. For this purpose Wolf defined criteria which help the reader decide upon this point. According to Wolf's theory, sufficient criteria are fulfilled by the three short stories discussed. Moreover, they include a wide variety of examples of musicalization of fiction.

Aspects, such as the author's bibliography including more musicalized fiction, make it easier for the reader to realize the need or possibility for looking for music in the text. Besides an existing variety of works written by the three authors, V. Woolf, L. Hughes and T. Morrison, about and including music, all three authors experienced music in one way or another. This is also the point, where the stories differ. Each story has to be seen in its own context as it is influenced by the author's cultural as well as personal experiences. Those experiences influence the content of the story, as well as the musical structures and habits which are included in the text.

"The String Quartet" as well as "The Blues I'm Playing" are about music, whereas "Recitatif" deals with two girls at a shelter and hardly mentions music. Despite this fact, "Recitatif" can be seen as an example of musicalized fiction. Morrison concentrates on parallels in the acoustic quality between the two media and on passing on the orality of black American culture. In contrast to this Woolf's "The String Quartet" is about music and tries to describe and imitate the classical European music being played by a string quartet. Hughes' "The Blues I'm Playing" represents a moderate version, somewhere in between. It includes lots of explicit references to music, however less than "The String Quartet". At the same time, although it focuses on Blues, a form of black

American music, it also includes some references to classical European music, when Mrs. Ellsworth tries to convince Oceola to focus on classical music.

All in all, the three stories provide an overview of the possibilities of musicalization of fictional writing. Although, it is rather poetry or drama which is commonly linked to music, the authors' can chose from a wide variety of instruments. In addition it can be said that the form of musicalization is subject to the personal experiences and cultural surroundings of the authors.

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7 Appendix

7.1 Abstract

The thesis provides a brief overview of theory on intermedial research. Further on, similarities between the two media, music and literature, are outlined. The focus is narrowed down to music in literature or influencing it, in other words on the musicalization of fiction. Some aspects of Werner Wolf's theory are presented in more detail, as they are the basis for the following analysis of the three short stories, "The String Quartet" by Virginia Woolf, "The Blues I'm Playing" by Langston Hughes and "Recitatif" by Toni Morrison. In the second part of the thesis the three short stories are analyzed and aspects of musicalization of fiction are being identified. The chapter provides an overview of criteria necessary for musicalized fiction, as well as possible aspects hinting towards the existence of musicalization within a certain piece of narrative fiction. In addition, the importance of the influence of the author's personal experiences as well as of the respective cultural background on the musicalization of his or her fictional writing are outlined.

7.2 Zusammenfassung

Die Grundlage dieser Arbeit bildet ein kurzer Überblick über die Theorie der Intermedialitätsforschung. Dabei wird auf mögliche Parallelen zwischen den beiden Medien, Musik und Literatur, eingegangen. Weiters wird das Thema auf Musik in der Literatur eingeschränkt. Aspekte aus Werner Wolfs Theorie bereiten die Basis für die im zweiten Teil der Arbeit folgende Analyse von drei Kurzgeschichten, Virginia Woolfs „The String Quartet“, Langston Hughes „The Blues I'm Playing“ und Toni Morrisons „Recitatif“. Möglichkeiten Musik in Literatur einfließen zu lassen sind vielfältig. Die Analyse der Texte stellt beispielhaft einen Überblick über die möglichen musikalischen Instrumente in der Literatur dar. Zusätzlich wird auf die Bedeutung der persönlichen Erfahrungen des Autors sowie kultureller Gegebenheiten als Einfluss auf intermediale musikalische Bezüge in literarischen Texten eingegangen.