We must reach an agreement first: if we say that literature and music are arts it means that we know of some of their common characteristics which place them under the same heading. Let us add: a silent agreement – otherwise we would have to open up the embarrassing question of what we really mean by “art”. Besides, according to one of the classifications of arts, literature and music are labeled as “temporal” arts, as distinguished from “spatial” (visual). This matter is by no means simple and straightforward but on this occasion it enters into our silent agreement.

To reach an agreement on this point means to understand similarities, analogies, parallels between music and literature, in other words it means to see that in many respects a literary and a musical work function in a similar way.

At the same time, it is quite clear that, contrary to the above, there are obvious differences between the two arts in genesis, structure, effects. These differences open up paths for the influences of one art on the other.

Our intention in this article is to offer a systematic presentation of the levels (modes, aspects) of music by which it can influence literature. Moreover, we will try to sketch a certain methodology which researchers may use in order to recognize, interpret and systematize these influences in particular works. All the time, however, we have to be aware of the thin and delicate line between the proper influences, the true musicalization of literature and analogies, i.e. similarities arising as a necessary consequence of the relatedness of the arts.

The best position for viewing these relationships will be obtained if music we deal with is absolute instrumental music – the one in which extra-musical factors are least prominent, and if literature is prose, fiction – whereby some factors traditionally thought of as musical (rhyme, rhythm, “musical verse”, but also some other, e.g. syntactic characteristics) are reduced to a smaller measure.

We have observed the following aspects or levels by which music can influence literature:
1. music as the subject, topic of literary elaboration
2. sonic, auditive side of music
3. form, structure of a musical work
   3.1. formal elements and musical syntax
   3.2. macroform – formal typology
   3.3. polyphony
4. psychological aspects of music
   4.1. music as an expression and initiator of psychological processes
   4.2. music as the result of psychological processes
5. general laws of the construction of a musical work as an aesthetic object
6. music and myth
7. spiritual-metaphysical aspect

Our task now is to give a short analysis of the said levels. The procedure will be the following: first we will indicate on what grounds it is possible for music to influence literature at the given level, and next how that influence can be manifested. According to our initial assumption: for the influences to be possible it is necessary that at the given level of observation one of the two arts possesses an attribute which is considerably less prominent in the other art. Meanwhile, it appears that the observed phenomena cannot be quite disparate either. It would be hard to imagine the musicalization of a chemical experiment, no matter how chemical metaphors may be useful in the description of musical processes and with due respect to Borodin. The differences are too great for influences to be plausible.

1. This level hardly belongs to the present paper, for it contains no essential property of music which could influence literature, except for the mere fact that music exists and that one could write about it as one could write about the eternal triangle or crocodile hunting. It would be pointless to list all those writers who wrote about music, often knowledgeably, even professionally, but the effect their works produce are none the closer to music on account of that. And inasmuch as their works do come closer to music, the reason does not lie in any talk about music, but in some techniques that we are yet to discuss.

2. Literature (except oral) is meant to be read, meanwhile there is the possibility of the sonic realization of a written text. Music, as something listened to in the first place, like literature has (or can have) a graphic notation. Contact points therefore exist while the advantage music has in view of the engagement of the sense of hearing opens up a wide field for literature to take some trouble to include that sense.

   Let us begin with an unusually trivial statement that not everything we hear is music. Indeed, we must distinguish between a literary work characteristic for its euphony and a work in which the euphony produces a musical effect. The most obvious example is onomatopoeia which even though calculated to affect the ear does not really have very much to do with music. If we do not go to the other extreme by maintaining, like Wellek and Warren, that euphony in literature is a phe-
rather than an attempt to approach music, the question imposes itself how to recognize authentic musical sonority in a literary work. Relief is offered by N. Frye who dispels the delusion about smooth and flowing verses in regular meter as musical. Frye argues that truly musical poetry has irregular meter as a rule, enjambment, a long cumulative rhythm which assembles lines into longer rhythmic units. He sees the connection with music where there are sharp accents and “rugged” language. Such phenomena are much closer to music that the relatively predictable filling out of a pattern of regular meter.

Turning to prose Frye again realizes the need for the conflict between the metric pattern and accent, the need for the diversity of rhythm which would leave the impression of unfolding in time in order to achieve the effect of musicalization.

Nonetheless, our conclusion as to the possibilities of musicalization at this level is to a large extent stipulated by the above, as we have said, trivial statement.

3.

3.1. At the sub-level of musical syntax we endeavor to discover the rules of combining the units of musical structure in the combinations of words and sentences, grammatical constructions, figures of speech, punctuation. In this instance there exists the most direct link between musical analysis and linguistics. To some extent we may seem to abandon the field of the study of literature, without however moving far away from it, considering that the purely literary meanings and values are materialized in language and that, moreover, literary language either obeys grammatical rules as much as the language of a political speech or a cookbook or it breaks them, in which case the literary effect necessarily depends on the (implicit) grammatical norm. Linguistics and musical analysis can establish some very successful analogies, as between the hierarchical order of linguistic units: phoneme, syllable, word, syntagm, sentence, “twin pairs” (question and answer etc.) and musical ones: tone, motivic cell (submotive, reduced motive), motive, smallest metric-formal unit (semi-phrase, musical syntagm...), musical sentence, period. A similar analogy exists between punctuation in language and music. Still more importantly, the approach of generative grammar is applicable to music. In its most concise form it could read: a definite set of elements subjected to a definite set of rules whereby an indefinite set of sentences can be generated.

1 Velek, R., Voren, O.: Teorija književnosti, Nolit, Beograd, 1985. These authors are otherwise skeptical toward musical influences in literature.
4 There is an excellent book treating generative processes in music and that from very different aspects: John Sloboda: Generative Processes in Music, Clarendon Press, Oxford 1988. Of special interest for us is the article: Fred Lerdahl, Cognitive Constraints on Compositional Systems.
Given the degree of analogies, the necessary difference which makes influences possible lies within semantics, in the distinction of non-verbal/verbal or referential/relational meaning. Made more concrete, the difference opens several possible fields of influence, mutually interwoven.

3.1.1. There is no dictionary of music. We insist on this even if we are aware of the existence of established melodic and/or rhythmic formulas, standard harmonic progressions and despite attempts even to make a kind of music-emotional dictionary (see 4.1. below). It is not very likely that a sequence like qwwwqwyxz will occur in a literary or any other discourse. At the same time, in this way and for these reasons no series of notes is a priori excluded from music. In that sense, the arbitrariness of substance, so to speak, is the means by which literature can approach to music.

The concretization of the above leads us to the observation that “the best results” can be achieved on the morphological level of the text. Once the morphological level of a literary work starts behaving as lexical/semantic, when morphemes are freely combined even outside the usual grammatical rules, when they start “living their own life” and enjoying the same treatment regardless of whether their function is semantic or purely grammatical or they are simply the creations of the author – we may speak of musicalization. A fitting question could be: why not the phonologic or even phonetic level? Our answer is: possibly so, but we are afraid that such a creation could hardly be conceived as literature – the consistent semantization of phonemes would probably reduce the work to some sub-literary level.

3.1.2. Combining musical units is based on the fundamental principles of repetition and change and (which is actually the case in the major part of music) on their joint action. In other words, the structuring of hierarchic levels is carried out by the adjacent/separated placement of fully/partially equivalent/inequivalent elements. In principle, the same is true of language and likewise of its literary use. The key to the understanding of differences and, accordingly, to observing the procedures of musicalization lies in the fact that music allows/demands much more repetition. The reason for that is, of course, the absence of referential meanings in music, however this belongs to the levels 4 and 5, while we are at this moment more concerned with, so to speak, the technical side. By his excessive repeating of certain words and syntags, the writer crosses the limit to which repetitions serve to suggest the content more convincingly. A word or phrase repeated up to the point of being stripped of sense lose their meaning at the object-representational level and are perceived as pure structure. The web of correlated lexemes and syntags then begins to resemble the motivic network established in a musical composition. Such a phenomenon has from time immemorial occurred in poetry. In fiction, this became especially popular with XX century writers and Joyce with his Ulysses and Finnegans Wake is probably the most conspicuous exponent.

5 However, very often in such poetry that was or could have been intended for musical accompaniment: particularly, as far as old epics are concerned, an element of mythology has to be taken into account.

6 It is very common to emphasize the link with Wagner’s leitmotiv technique – whereby a technique imported in music for literary reasons is “sent back” to literature.
3.1.3. Despite the existence of the defined elements of musical construction and the established correlation with the elements of language, music does not have the same degree of discreteness as language. Many situations in aleatory or electronic music, micropolyphony but also in works written in other techniques and styles turn out to be difficult to segment at least on some of their hierarchic levels. Not that we claim that difficulties do not occur in isolating language units, but, to put it simply, it is much more likely to have trouble isolating motives in a music flow than words in a text.

Hence, the effect of musicalization is fostered by blurring the boundaries between syntactic units: avoiding punctuation (wiping out the boundaries between syntagsms, sentences...), creating compound words (wiping out boundaries between words), permeation of larger segments.

3.1.4. As a particularly prominent and hence separately treated manifestation of the diminished discreteness in music appears the question of sentential vs. fragmentary structure. Both in language (in literature and otherwise) and in music, the sentence is considered as the basic syntactic unit. A “statistically normal” text of fiction is made up entirely of sentences and this is considered as natural as the fact that on a lower level it must inevitably consist of phonemes/graphemes. And that regardless of the fact that linguists (and music theorists for that matter) have not come to terms as to the definition of the sentence (but they have produced about 200 such definitions). On the other hand, if we somehow agree about criteria for singling out the musical sentence and therefrom examine a music flow, we will easily conclude that structures we call fragmentary occupy a significant place.

It is to the influence of music that we may ascribe the attempts to override the sentential structure of language. Examples we may mention are Faulkner and Marquez with his El otono del Patriarca. Joyce’s Ulysses is characteristic, for it abounds in “ungrammatical” sentences, sentences which would “make sense” if decomposed into several sentences (not only in the final monologue of Molly Bloom) or which are abruptly interrupted remaining grammatically or semantically incomplete (cf. a segment in a music flow in which the activity on the thematic plane is appropriate for a sentence but it lacks the cadence-like structural ending, or a sudden intrusion of the material of the first subject before the cadence of the second one – analogous to the construction known as anacoluthon). His Finnegans begins with the end a sentence whose beginning will be at the end (which is only a tiny portion of the overall influence of music in this novel).

3.1.5. In a way contrary to the preceding statement about the possibly blurred boundaries between the elements of a music flow, let us now be reminded that the signals of the beginning and the end play a supreme role in the structure of a musical work. The logical segmentation of a verbal text is realized in speech through intonation, accent and similar suprasegmental features which are analogous to agogics, dynamics or possibly other components which the performer activates in order to render the structure of the work performed more manifest. However, the
true analogy with the overall activity of all music components that participate in the forming of the signals of the beginning and end are not typical of verbal expression. Stereotype formulas such as frequently occur in folk poetry illustrate the type of signals we are discussing. However, the use of that technique is extremely limited.

To end each sentence of a language discourse with some kind of standardized turn would be sheer absurdity; theoretically, larger segments of fiction could be marked in such a manner. At the moment we have no knowledge of a significant number of such examples; nevertheless, we may mention two. The multiple, emphatic yes which ends Molly Bloom’s famous monologue reminds us irresistibly of a cadential chord. A more recent example: In Tabucchi’s novel Sostiene Perreira the just quoted title expression or its diverse variants begin and end each chapter.

3.2. Literature is far from having anything like the ramified system of formal patterns in music. The patterns defined by the terms like “sonnet” or “classical drama” approach the way in which formal types in music are constituted, however it is less typical of literature. Especially fiction seems not to be anywhere near the formal “strictness” and “definition” of music. Designations like “the novel” even if qualified as “social”, “realistic”, “picaresque” or “stream of consciousness” (we intentionally choose qualifications of different categories) to a much less degree intimate the global form than does the term “sonata form” in music. Having spotted these similarities and differences we have defined in principle the possibility of the musicalization of literature at this level.

A less complex segment of this problem would be finding literary equivalents of certain types of music form understood as abstract and external. From that angle, it is obvious how the a b a form can be recognized in literature, whereas the rondo for instance was originally a poetic form. Calvin Brown wrote extensively on that in his well-known study. However, it is striking that in fiction it is more than difficult to find a significant work which would faithfully observe the arrangement of equivalent and inequivalent sections, i.e. the schema of a typical macroformal pattern. Nevertheless, in the above form, the problem is at least methodologically clear.

We must not halt at the mere abstract schema, though. Having in mind the parameters on account of which a certain musical work can be labeled as a rondo, a compound ternary form and so on, it is easy to locate the key problem: how to correlate these parameters with the ones through which a literary work is effectuated. Clearly, a given composition is qualified as sonata form because the activities on the tonal plane (in the first place, but then also on the thematic and structural) unfold in a certain way, but when (if ever) are we allowed to say that a literary work is shaped like a sonata?

7 This kind of formal uncertainty in music could be assigned to a genre designation like “sonata”; however, fiction does not really have a terminology of formal types in the proper sense of the word.

8 Calvin S. Brown: Music and Literature, a Comparison of the Arts, University of Georgia Press, Athens, Georgia, 1948.
The problem can be narrowed down to two essential points. The first concerns the tonal plane: how a writer can represent tonality, assert it, modulate, achieve tonal contrast? The second point is based directly on the first, but is not exhausted by it: how can a distinction stable/unstable – so essential to the construction of form in music – be effectuated in literature? The distinction is manifested primarily within the harmonic component and tonal plane, but also, of course, in thematicism and structure.

Tonality relationships in literature do not exist. They must be replaced with the relationships of some other elements, but such that would be as specific and essential to literature as tonality is to music; they must allow the perception of clear contrast and identity, the possibilities of “softer” or “sharper” transitions from one to another, the existence of ambiguous situations. Moreover, to preclude confusion with the thematic plane, they must be felt as a framework or a substratum for what is being communicated.

There is no single solution. One possibility is to substitute temporal relations for tonal. This sounds reasonable: all European languages possess a sufficiently complex system of tenses, it is possible to distinguish grammatical time from the real one, it is possible to express an action taking place at one time but with implications on another. Consequently, this aspect of language can fulfill the above mentioned conditions. Boris Katz analyzes two of Pushkin’s poems in that way, rather convincingly we should think.

A different approach is argued by N. Frye. He seeks the equivalent of tonality in the “modes of narrative literature”, constituted according to the power of the literary hero, i.e. whether he is, either in kind or in degree, superior, equal or inferior to his natural environment or other people. Frye’s modes are: myth, romance (including fable, legend...), high mimetic mode (epic, tragedy), low mimetic mode (comedy) and irony.

We should not jump to the conclusion that such a difference in approach is due to the insufficient professional competence of the said scholars; the point is that there seems to be only a limited potential for drawing musical-literary analogies in this sense.

To come back to the initial idea of replacing the tonal with the temporal, we can easily comprehend that the analogy of tonal instability should be sought primarily in the frequent alternations of tenses and then perhaps in the increased con-

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9 For simplicity’s sake, we will speak of the tonal plane even if polytonality, modality, dodecaphony is in question.
10 This problem occurs in musical analysis, too: atonal music, modality, even late romantic expanded tonality. It is very useful to read what Lerdahl wrote on stability conditions in the above mentioned article.
11 We hope nobody expects us to be so ambitious as to take into account all the world’s languages.
conflicts between grammatical and real time and in the impression of the uncertainty of their relations. It is this and not (or not only) thematic contrast that makes possible the formation of middle parts in a form of the a b a type. In these middle parts, particularly in the development sections of sonata forms, tonal instability is supported by thematic work and structural instability. The kind of techniques which can be used in literature in the domain of morphology, syntax and punctuation to effect the instability of structure and thematic material stem from the sub-level 3.1.

The literary transposition of polyphonic forms poses a special problem. The source of the problem is not so much in the possibilities of translating the architeconics of form as in polyphony as such, so it will be the next point to discuss.

3.3. Musical events can take place simultaneously. How is this accomplished in a literary work? In particular, a literary analogue to musical polyphony is a case in point.

Let us allow that there is analogy (dubious by all means) between a musical theme and a literary character or (a bit more successful) between a thought expressed in words and a musical idea. In music, several such ideas can be presented at the same time. In literature, the writer can inform us about two events taking place at the same time, two characters being simultaneously present, but in the course of the work they will inevitably appear in succession. Polyphony for literature is therefore a hopeless task.

Yet, there have been some endeavors in that direction. We will try to give a brief survey of such possibilities.

3.3.1. The quantitative increase in the number of characters and streams of action results in a higher degree of complexity, the reader is forced to keep several development lines in his memory; hierarchical relations between these characters etc. can be considered a partial equivalent to musical texture. Literary works have always availed themselves of the possibilities of that kind, so that we can hardly speak of the true influence of music.

3.3.2. Somewhat unexpectedly, there is even a term “polyphonic novel” in the theory of literature. We may speak of such a novel when there are “many centers of consciousness which have not been brought to a single common denominator”.14 However, even the author of the term warns that for him it is only a vivid analogy, as the matters are too different. Nevertheless, a great deal of what Bahtin speaks regarding Dostoyevsky can be applied to the way Huxley tries to achieve the polyphonization of his novel Point Counter Point.

3.3.3. Creating an impression of the simultaneous occurrence of two events or two situations is achieved by their quick alternation or by the interruption of the continuous presentation of one event or course of thought by the sudden, often quite short intrusion of a content related to a completely different but simultaneous

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14 M. Bahtin: Problemi poetike Dostojevskog, Nolit, Beograd, 1967. In a similar way, O. Tacca in Las voces de la novela, Editorial Credos, Madrid 1985 calls the novel “a complex and subtle play of voices” (p. 16), ignoring throughout the book any possible connections with music.
event. Even though such techniques do not alter the nature of the literary work qualitatively, the reader is forced to constantly bear in mind various situations at the same time, so that the effect is achieved to some extent.

3.3.4. Temporal permutation functions in a similar way. Practiced throughout the whole history of literature, almost obligatorily since Proust it is to a large extent perceived as an immanently literary phenomenon, so that perhaps it does not achieve any particularly musical effect, except possibly in the case of very sharply conflicting temporal streams (as in the almost whimsically “overturned” chronology in Huxley’s novel Eyeless in Gaza).

3.3.5 The use of the refrain is akin to the possibility (necessity) of repetition, as previously indicated. However, in Dušan Plavša we have found the following idea: \textsuperscript{15} the refrain which is rounded and complete in itself, detached to a degree from the surrounding text, and which possesses the significance of the poetic idea of the whole form, can be experienced as a passacaglia theme, while other lines would represent a counterpoint (always different) to the theme.

3.3.6. The very use of language also offers some possibilities. Even a mere pun could be viewed as polyphony, due to the double meaning – the same word or phrase is made to mean two things at the same time. In a more subtle way, metaphorical condensations and generally, any use of language rich in connotation suggests a mode of polyphonization.

Interesting in this context is an idea of O. Ducrot\textsuperscript{16} who questions the unity of the speaking subject: in a single statement, especially ironic or negative, there may be another voice implicitly present, apart from the one that utters the given statement. However, anything that could be said in that connection is true of language in general: there is nothing specific of the literary use of language, let alone a special “musicalizing” use.

The conclusion to be inferred from the above considerably restricts the “musicalizing potentiality” at this sub-level; musicalization will be perceived as such only if supported by other techniques.

4. A musically informed psychologist – which the author of the present article is not – would be the right person to discuss this level. Risking the accusation of prying into matters in which we are not competent (which actually we may be doing throughout the whole paper) we will indicate the possibility that the node of the majority of the posed problems may lie precisely here. It turns out that the differences and \textit{ipso facto} the possibilities of influence observed at the level 3 as well as the ones that will be noted at the level 6 (mythology) are to a great extent rooted in psychology, or can be interpreted from the psychological sphere.

4.1. In accordance with the proclaimed principle, at this sub-level we are supposed to find the psychological content which music can convey or initiate in the listener and then recognize something similar in literature, yet not typical of that art. “Psychological contents” have generally meant emotional ones so that music (let the disciples of Hanslick skip this) has popularly been understood as a language of emotions, something which (supposedly) expresses the composer’s innermost feelings, the most subtle ones at that, or at least some feelings in general, and there have even been attempts to create musical-emotional dictionaries of a kind – the reader who likes this vein of thought is reminded of the book by Deryck Cooke *The Language of Music*\(^\text{17}\) and we wish him good luck. At any rate, if music is for someone the most precise and most delicate expression of feelings, then if we should find something like that in literature – we can detect the influence of music.

We believe that there is, however, an approach at this sub-level that could be more fruitful for our purpose. Suzan Langer denies that music can be a personal expression, since such an expression does not call for any artistic form. By claiming that music is a “logical form of emotion”\(^\text{18}\) and that feelings are not communicated through music but rather insights are achieved into the way they function she lays a more solid foundation for examining the emotional aspect of music. This does not mean that we completely agree with Suzan Langer,\(^\text{19}\) but her views *did* have some influence, so we regard it absolutely necessary to include them too, in the sense *if* Suzan Langer *then*... And this *then* starts with the stance that “meaningful forms in music have *the ambivalence of content* (italics by M.Z.) which words cannot have”,\(^\text{20}\) that is, they have the ability to *simultaneously express the opposites*; in the same place she speaks of music as having not a single content but “a transient play of contents”. Let us compare what David Daiches says about Joyce (Ulysses and above all *Finnegan*): “a work which says all things at once...”; words through which it is expressed “convey no point of view as they convey all points of view.”\(^\text{21}\) We are very close here to Langer’s “simultaneous opposites”.

It would take a very extensive study to prove Daiches’s opinion. This stems from the syntactic and morphological properties of Joyce’s novels, from the imitable lexis which is (in *Finnegan*) to a large extent a creation of his own, from complex cross patterns which are established between literary motives. It is essential to point out the following: a catalogue of techniques applied to that purpose would largely coincide with the techniques noted at the level 3. Methodologically we do not gain anything essentially new. Now, however, we can see that a new dimensio-
nis added to them, hence the techniques of the level 3 acquire their musical sense only if they lead to the results observed at the level 4.

An even deeper insight and more precise clarification of these questions is gained on the next sub-level.

4.2. With inevitable simplifications, we will point to a psychoanalytical view about music being rooted in those psychic structures whose origin is in the earliest stages of the development of the personality, when the individual has the feeling of being intermixed, permeated with the world. This permeation will last until gradually the individuation process is started and the child begins to perceive the sharpness of the existence of me and non-me. The origin of music in the ontogenetic sense is therefore in that pre-verbal and pre-object period when there are no objects and no clear boundaries against the individual. Hence (back to 4.1. – the effects of music, but the approach is quite different) music possesses a regressive function: according to some researchers – the aesthetic peak experience is most frequently associated with the sensation of losing the boundaries of personality, whereas musical medium is the most common agent of such an experience. A case in point is therefore the controlled return to that pre-verbal, pre-object state of a "harmonious interpenetrating" of the individual and its surroundings.

We will classify the consequences of the above into three groups:

4.2.1. The non-verbal nature of music. We are once again in the position that whatever we say in particular about this fact in the sense of its influence on literature is either "covered" by the level 3 or is yet to be discussed at the level 5.

Identically, that is without essential methodological novelties but deepening the insights into the considered relationships, the psychoanalytical approach explains why.

4.2.2. Polyphony is possible in pre-object music arising from the permeation between the self and the surrounding world but not in discursive literature, with objects which cannot truly permeate each other.

Finally, the psychoanalytic view offers a more concrete methodological contribution for which we will use the term:

4.2.3. Depersonalization. No matter how tempting the comparison between the musical theme and the literary character may be, we believe that after the above considerations we must definitely dispel the illusion that music can conjure up a concrete object, person etc. Seemingly paradoxical, the withdrawal of the literary hero from the literary work can be observed in a series of examples: Zola, Flaubert (man is a passive product of environment and heritage), Camus, Kafka (characters alienated, deprived of emotions and values), Robbe-Grillet (people become things among other things). A break-through toward musicalization was accomplished,

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22 M. Balint: Osnovna greška, Naprijed, Zagreb, 1985. Also, we have found some essential information in unpublished investigations by Belgrade psychoanalyst Aleksandar Konič.

23 Balint, p. 88.
among others and perhaps before anybody else, by James Joyce. That minute representation of each individual detail of both the external and internal worlds of L. Bloom, that “vivisection” make him an individualized character to the utmost – and beyond that limit, he is utterly “atomized”, decomposed to the point at which he loses the properties of an individual (like a chemical compound decomposed into its components) so he merges into the general, into the undifferentiated, pre-object state – that is – into music! Likewise, at some moments in Ulysses and all the time in Finnegans, the boundaries between the character and the environment disappears, a person is at the same time another person and so on.

It may still remain debatable to what extent the above reflects the influence of music and to what extent it is the consequence of the interest literature developed in psychoanalysis, dreams etc. We may be in doubt as to whether Finnegans was really meant “to be music”, but it is clear that it dives into those same psychic structures out of which music originated.

5. If at the beginning of this paper we reached a tentative agreement as to what art is and accordingly what literature and music can have in common, at this level we state that influences are possible owing to the substantial difference in the ontological definition of the one and the other art. Making use of the terminology – and ideas – of some aestheticians (Hartmann, Ingarden, Focht), we may claim that in music the spiritual-metaphysical plane appears immediately behind the material; in literature there is an intermediary stage – the object-representational plane. Literature, therefore, relates to some segment of the material world. Music does not, or at least that facet is not essential to music.

Regarding a literary work from that level, the following will be considered “symptoms” of its approaching music:

5.1. The minimization of the object-representational plane is manifested in literature to some extent through the treatment of morphology, lexis and syntax described within the level 3, but at the present level the considerations are generalized to the conclusion that the effect of musicalization will be fostered by the general minimization of the object-representational plane. Introducing unusual, fantastic, oneiric, mythological (level 6!) elements, undermining the everyday extra-musical logic of events, breaking the illusion of the faithful representation of reality, “loosening” the hinges of construction on which the verisimilitude of the story rests – these are the techniques leading in that direction. Nevertheless, owing to the remarkable difference that exists here, we should be aware just up to what point we can go: we are not sure that the total annihilation of referential meanings in a literary work would produce the musical effect, but we do know that it would destroy the literary one (cf. 3.1.1. – semantization of phonemes).

In this context of desemantization the following should be particularly underlined:

5.2. Specific treatment of time. We will consider literary works to be close to music if the action is displaced from real time, in which time is recurring, reversible, circular instead of linear, in which logical connections between temporal segments
are abolished – it is not only a question of the organization of a course of events in time, rather the course of time itself is constituted in a manner that is felt as musical.

The above two points having been accepted, a third one logically follows:

5.3. Need for firm construction. Relieved of the burden to create convincing characters, win the listener for this or that idea or to arouse pity for the hero, or deprived of these possibilities as formative factors, music can (must) devote special attention to formal relations, taking care about symmetry, proportions, the combining of smaller units into larger wholes, factors of integration/segmentation. From the point of view of the listener, the conditions of remembering the past material in a musical work impose the need for clear, logical construction with plenty of repetition (cf. 3.1.2.) so as to overcome what some theorists have called the music-mnemonic threshold. An identical claim is laid by the performer (especially as the heritage of the most ancient, oral tradition, where there was always an imminent danger of losing the intonational foothold, which in the absence of verbal, discursive content as a memory aid could be precluded by comprehensible construction).

As a consequence, the emphasized attention devoted to structure, technical virtuosity, e.g. when Joyce, by inexhaustibly varying narrative techniques and styles, diverts the listener’s attention from the events he is allegedly describing and directs it to the technique itself; making the structure and technique explicit (Huxley who introduces into his novel a character who writes the novel; likewise A. Gudes), “the overcoming of the content by the form” (Eihenbaum, Vigotsky) – bring a literary work closer to music.

6. The affinity between music and myth (related phenomena like magic and ritual included) has been discussed by numerous authors. Let us give a very brief account of some views which are of particular importance to us. Claude Levi-Stros talks about “the common properties of mythical and musical works as two languages which transcend, each in its own way, the level of articulated language” and it is especially important that talking about time in myth and music he calls them both “time-destroying machines”.24

Ernst Cassirer insists on the coalescing of the sign and the object in myth – the essence is somehow given in the word, so that the parallel with music in which there is no discrepancy of that kind is obvious.25 His idea of the non-existence of an independent self in myth can be associated with the ideas from 4.2.26

Let us also mention the often quoted words of Suzan Langer about music being the “myth of our internal life”.27

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26 There is an interesting article on that track: David Dunn, Speculations: on the evolutionary continuity of music and animal communication behavior, Perspectives of New Music, 22/1–2, 1983/84. Ontogeny and phylogeny are highly congruent here.
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To a considerable extent, the affinity between myth and music constitutes the point of intersection between the psychoanalytic and ontological relations cited under 4. and 5. which are in turn partly manifested through the techniques listed under 3. Generalizing the observed relations, the simplest formula would be: mythologization = musicalization. On the mythological in music exhaustive readings can be found in Melyetinski,28 in the cited study by Frye etc. and we would like to add that this mode of musicalization is in a way indirect. For truly great writers myth, when they resorted to it, was not really an indirect way to musicalization. However, it is quite certain that the closer they were to myth, the closer they were to music.

7. We have in mind the Confucian teaching according to which the principles of Heaven and Earth are the principles of music, that music is the primeval principle of the world, the primary form, that it expresses the harmony of the Universe. We also have in mind many later philosophers who followed that line of thought. Schelling finds in music “the rhythm of nature and the Universe itself”, for Schopenhauer it is “the immediate objectivity, the reflection of the will itself”. While other arts speak of the shadow, music speaks of the essence. We could go on like this infinitely.

On the other hand, it is possible to look for quite concrete parallels between elements of a philosophical system, say that of Leibnitz, or taken more broadly, the rationalism of the XVII century and again quite concrete analytical observations of music, in this case the fugue.29 Thus we learn that the fugue subject is analogous to the monad etc.

It is quite feasible that music, viewed as the reflection of the eternal essence of the world, constructed upon the laws that are built into the foundations of all existence can offer some of that stock to other arts. In principle, we are allowed to claim that in Huxley’s Counterpoint we can “discern a specific reflection of the eternal cosmic order of motion” (as Pavle Stefanović says of the baroque fugue), but we are not sure we would be able to corroborate such views at the moment.

At the end - a methodological warning. An example: Raymond Queneau in his Exercices de Style employs precisely those morphological, lexical and syntactical procedures described at the level 3. Likewise, a detective story (never mind the artistic value) is expected to have a firm and logical construction, which appears to be 5.3. Such works “do not sing” though. It is only when all, or at least the majority of these levels are noted in a literary work, when they can be telescoped into one another, that we can claim such a work achieves the musical effect.

(Translated by the author)

28 E. M. Meljetinski: Poetika mita, Nolit, Beograd 1984. Unfortunately, apart from the inevitable Joyce, Mann, Marquez and others, this book does not mention Fuentes’s novel Terra nostra and some other works of Hispano-American “magic realism”.