The Writer's Fugue:
Musicalization, Trauma and Subjectivity in the Literature of Modernity

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CERTIFICATE OF AUTHORSHIP/ORIGINALITY

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

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Abstract

This interdisciplinary inquiry utilises the contested context of 'subjectivity' as a frame for seeking to analyse and understand the process of writing as creative art. The main problem investigated involves the construction of the subject in language and the construction of subjectivity in the literature of modernity. The heuristic vehicle chosen for exploring dichotomies in discourse around cultural, social and literary constructions of the subject, is the fugue – a cultural figure with dual-meanings.

The musical fugue is a polyphonic, contrapuntal social musical form that develops from one or two melodic subject lines or themes, played in numerous variations by several 'voices', implying rule-governed turn-taking dialogic communication. In direct contrast, the psychogenic fugue is a 'mysterious' condition of dissociation involving an individual subject losing awareness of self-identity, wandering off on a solitary journey of temporary amnesia. The classic musical fugue form has been converted into a rhetorical, symbolic and above all creative figure by self-consciously inventive literary authors in musicalized works derived from their author's own experiences of trauma. Examples analysed here are De Quincey's *Dream-Fugue*, Proust's *À la recherche du temps perdu*, the 'Sirens' section in Joyce's *Ulysses*, Celan's *Todesfuge* and Plath's *Little Fugue*.

This fugal analysis contextualises these intermedial works alongside wider parallels of musicology and current research in scientific medical discourse on the psychogenic fugue. Through this inter-disciplinary phenomenological inquiry emerges a fresh approach: the cultural construction of subjectivity in innovative forms of writing herein referred to as the 'writer's fugue' and 'the fugal modality of writing'. Bringing together distinctive discourses from the arts, medical science, psychoanalysis and poststructuralist linguistic theory suggests new meanings may be wrought concerning the construction/ deconstruction/ reconstruction/ structuration/ and post-structuration of what is herein termed the 'fugal' subject in the language and literature of modernity. These meanings provide a basis for a continuing inquiry not only into subjectivity but also into the creative process.

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INTRODUCTION

Fugal Themes: Polyphony, Dissociation and Dialogism

In this investigation from the perspective of the cultural figure of 'fugue', I analyse selected literary textual works of Modernism. The analysis is grounded on contemporary theoretical understandings of how literary creative processes relate to the articulation and consciousness (including unconsciousness) of the individual 'subject', and subjectivity in innovative intermedial uses of language.

I use the cultural figure of fugue as a heuristic device to approach and investigate the concept of authorship – I examine contradictions inherent in concepts of representation, imitative mimesis and the construction of the subject in language, and in subjectivity in selected Romantic and Modernist literature, as identified in contemporary discourse. The thesis aims not only to deploy an array of established analytic strategies, but to further advance understanding of the cultural figure of fugue and its applications. This endeavour is expressed in the concept of 'the writer's fugue'.

The fugue, as a symbolic, rhetorical and creative figure, is a potentially enigmatic (and thereby instructive) example of linguistic duality in itself. Its dual, apparently dichotomous, meanings potentially render it a performative example of rhetorical and symbolic linguistic contradiction. Derived from the Latin *fuga* or flight, the fugue presents as an apposite rhetorical device to indicate and explore attempts to 'ground' or 'anchor' allusive definitions of the elusive *subject* in language.

As a cultural figure, the fugue has various applications, uses and functions, to do with different interpretations and cultural articulations of the construction of the subject in musical, psychological, and literary language. In its *first* cultural meaning, the fugue is a polyphonic, contrapuntal musical form that develops from one or two melodic *subject* lines or themes, played in numerous variations by several voices or instruments. It emerged in pre-modernity to reach an apex in the Baroque era. It is exemplary of polyphony, dialogism, rule governed turn-taking, imitative counterpoint, and social communication in language. In its *second* meaning, the psychogenic fugue is an 'enigmatic' condition of dissociation involving an individual *subject* losing awareness of her or himself and wandering off on a solitary journey of temporary

amnesia. This definition emerged in the *fin de siècle* France of the 1890s. In this form, the fugue means dissociation and alienation experienced by the individual in modernity (Hacking 1998).

Gathering these diverse meanings together, the fugue form has become a rhetorical, symbolical and above all creative figure in the literature of modernity. As such, it emerged in early modernity in Thomas De Quincey's *Dream-Fugue* (1897). The fugue form has been used analogously by writers composing original works using techniques of musicalization and embodying their author's own experiences of trauma. In the deconstructive process of writing words are arranged in a composition of re-construction. Articulations and utterances of fugue (re)structures, inflected by meanings from the musical fugue and the psychogenic fugue are found in highly influential literary texts of Romanticism and Modernism.

The evidence of altered consciousness or intoxicated sensibility articulated by Thomas De Quincey in the *Dream-Fugue* led Alina Clej (1995) to suggest that we can interpret and understand the 'subjectivity' of modernity according to De Quincey's foreshadowing of 'intoxication' in modernist writing (and a concurrent escapism). Arguably, the salient premise in this articulation of subjectivity in modernist works is not so much 'intoxication' which is an effect, but the experience of *trauma* which is its cause, that is, the main driver underpinning the articulation of the subjectivity inscribed in these examples of the literature of modernity. In the works of De Quincey, Proust and Joyce that I analyse, this articulation of traumatic affect takes the form of an un/conscious un/intentional conversion, or transfiguration, into musicalized literary form. Elements of consciousness and the unconscious, forms of intentionality and unintentional meanings operate simultaneously in the writing of these texts.

Within the last decade, there has been a resurgence of reporting and research on the psychogenic fugue, congruent with an increasing incidence of dissociative disorders (or their reporting). I analyse some contemporary case studies of real life fugeurs documented in scientific medical discourse before turning to the literary case studies.

The thesis inquires into the partly intentional, partly unconscious connections between the main uses, functions and meanings of the cultural figure of fugue in modernity. Can they be understood to inform each other in significant ways relating to the construction of the 'subject' and 'subjectivity' articulated in literary art works within the wider context, or political economy, of culture and society? This question opens a very large territory which of necessity is entered but not explored in depth in the thesis. It is, however, proposed that when brought together in a hypothetical dialogue – or 'fugal economy' – distinctive meanings and usages of the cultural figure of fugue adumbrated above can be understood to articulate a different aspect of a

fundamental paradox or dichotomy of the construction (and deconstruction) of the subject in modernity. This is counter-poised by a parallel dichotomy and paradox in the psycho-linguistic construction of subjectivity in the literature of modernity.

Psycho-analytic theory and poststructuralist linguistic theory have in some accounts been positioned as antithetical to each other, dichotomous and contradictory approaches to analysis and understanding (Gutting 2001; Drolet 2004). However, there are good reasons to consider psychoanalytic and linguistic ideas together since they are already associated by comparison through their very differences in contemporary discourse. They may prove to have valuable things to say to each other if brought into dialogic conversation. And in this investigation I draw on two highly significant theorists, Julia Kristeva and Jacques Derrida, who in different ways have developed theories drawing on linguistic and psychoanalytic research.

Poststructuralist linguistic theory has relevance to linguistic objective analysis, psychoanalytic theory to 'subjective' pre-linguistic drives. Each contributes to ideas of the subject and individual identity in subjectivity, articulated in language as creative art. Each type of methodological analysis or 'frame' has distinctive insights concerning the fundamental dichotomies and contradictions inherent in understanding the construction of the subject, and subjectivity in the language structures of modernity.

Questions to explore concern the commensurability and incommensurability of the 'psychoanalytic' notion of deep hidden meanings and the concept of semiotic meaning-making in pre-linguistic drives, or *chora* (as Julia Kristeva conceptualises the pre-Oedipal unconscious intangible field of the semiotic). I rewrite this as a psycho-linguistic concept of individuation – or self-based subject formation. This I take to be a fundamental function of meaning-making in the process of writing as creative art, which is articulated as subjectivity in the literature of modernity.

The thesis thus draws upon diverse theoretical perspectives and traditions first discussed (Part I), then brought to bear upon a selection of writers and their texts (Parts II, III). The self-construction of the subject in language and the deconstruction and reconstruction of subjectivity in literary narratives is crucial to understanding 'modernity'. The strategy of fugal analysis is deployed systematically in informing this understanding. This thesis points to further lines of inquiry, on the grounds that the approach taken here to the writer's fugue provides a way to rethink authorship and thereby a deeper penetration into the texts of modernity and post-modernity.

PART I: THEORY

PRELUDE: *The Writer's Fugue*

Canon

The Latin word fuga refers to 'flight', 'fleeing', 'to chase'. The source of the word 'fugue', fuga, originally stood for what musicologists now call 'canon' (Horsley 1966:6). The word canon (rule) originated in Pythagorean philosophy.

> Pythagorean inquiries were predominantly mathematical: 'arithmetic construed as an investigation into the patterns of numbers, geometry construed as an investigation into metrical patterning of shapes, and harmony construed as an investigation into the patterning of musical intervals' (Hamlyn 1987/8: 18).

Pythagorean harmony addressed properties of musical intervals, it could be related to arithmetic and geometry because the 'relations between various musical intervals could be discovered by comparison to the lengths of strings which, when plucked, produced the different tones' (Hamlyn 1988: 18). From this mathematical analogue developed a mystical belief by some Pythagoreans that similarities between mathematical principles – likenesses – could be seen in many different things. Pythagoreans entertained the mystical belief that as the planets moved through the heavens they made a divine music of too high a frequency for the human ear to hear. From this application of commensurability, developed the theory that the universe was ordered entirely according to rational (mathematical) principles that, so to speak, articulated divine order or will to a 'perfect' plan. The Pythagoreans' discovery of incommensurables ('numbers such as root two, which cannot be expressed in terms of a rational fraction' (ibid.)) was considered dangerous to society.

The word 'canon' in Pythagoras's usage 'refers specifically to the template used to mark off the harmonic divisions in the monochord' (Johnson 2004: 147). The Pythagoreans believed that the study of number and harmony would lead to gnosis (wisdom), that the mathematical patterns in the natural world 'reflect the archetypal laws on which all phenomena are based' (ibid.).

The conceptualisation of canon (as rule) influenced Greek Rhetoric, as codified by the Roman writer Quintilian (1920), wherein there are five canons (rules) evoking harmonic principles: invention, arrangement, style, memory and delivery. They evoke the harmonic principles of ordering by intervals used in musical composition. They also stipulate the 'rules',

the social conventions or laws of language use for discourse in political and forensic oratory, and to some extent for criticism of the arts of drama and poetry.

The historical development of canon in different settings invokes the principle of harmonic ordering given tangible expression in music, rational categorization and the setting of rules or laws in language, and an inter-connected mystical belief (incommensurable to modern sensibility) in the authoritative divine ordering of the universe.

Resurrecting this beginning-etymology of the word 'canon' there have been parallels and inter-relationships between the development of musical language, and the uses and functions of language as social, political, philosophical and critical discourse in western culture. The issue for modern artistic literary uses of musical concepts is not only how but why creative literary artists have used fugal musicalization in significant literary narratives of Romanticism and Modernism.

CHAPTER 1

The Writer's Fugue: Taking Flight into Writing

1.1. *Fugal Background*

My experience of the enigmatic condition of writer's fugue reverberates beyond this textual investigation. Somewhat fugally, my interest in the use of musicalized fugue techniques in literary narratives has grown and developed over the past nine years, from the experience of writing an experimental novel, *Dangerous Music (Australian Fugue)*, using fugue techniques of musicalization, for a Master of Arts in Writing at the University of Technology, Sydney (2001). My research into 'fugal' literary works is not only that of a purely detached observer analysing a certain form of literary innovation; it expresses also a deep personal interest in the mysterious flight of the creative writing process.

In investigating ways the modern literary author, the writer as creative artist, has used the symbolic, rhetorical and above all creative figure of fugue in the writing of his or her literary works I analyse the changing cultural and social functions, uses and definitions in musicology of the musical form of 'fugue', from its genesis to its apex in the Baroque era and its subsequent decline from cultural use. I draw together the two principal sources of musical fugue and psychogenic fugue. Then I turn to exploratory scientific definitions and diagnoses of the psychogenic fugue in medical discourse including the documented increasing incidence of self-reported cases of 'psychogenic fugue', the pathology of fugue in case studies, and a related anxiety disorder, post-traumatic stress disorder, a physiological response to instances of severely traumatic experience, sudden accidents beyond the control of the subject. The writer's use of fugal form(s) may not always be intentional. There may be ways for instance in which the fugue form writes itself, as it were, emerging unconsciously and automatically into writing derived from the writing self's own experiences of trauma. Musical textures of a fugal nature may be more evident than formal, structural elements. It is of interest to consider what such phenomena and modes may reveal about processes of artistic creativity and innovation. In theoretical terms, they lead to a consideration of the cultural articulation of affect in patterns of human feelings and thought, in relation to problems of intentionality, affect and agency identified in contemporary discourse around

the construction of the subject in language and the construction of subjectivity in the literature of modernity.

Can the fugal modality of writing, a figure of artistic innovation, be understood in terms of a literary system that is a token of a wider cultural and political reality? If so, what are the signs and systems of its structures and does it have a wider significance as a token of cultural and political reality in modernity? Above all, what does a dual dichotomous understanding of the subject constructed in language say about the validity and meaning of the articulation of subjectivity and the subject in literary form in some of the most valued literary works of modern Western culture? Rejecting a notion of Cartesian dualism, the concepts of dual construction in relation to the subject and subjectivity that I work with are premised on an understanding of the mind as divided between consciousness and the unconscious and /or subconscious. I try to by-pass Freud's use of 'pathography' as a means of analysing art, '[t]he viewing of art as a privileged form of neurosis where the analyst-critic explores the artwork in order to understand and unearth the vicissitudes of the creator's psychological motivations' (Glover 2006: 1). But I do later draw on his concepts of loss, mourning, and melancholia (Freud 1917/84) in relation to the articulation of affect in the compulsive process of writing. And I draw on Freudian concepts of condensation and displacement developed in *Die Traumdetung* (The Interpretation of Dreams) (1900/42) to account for the conversion and displacement of objects of thought and affect in the writing process, which may be seen as a variation of a waking dream. 'Our feeling tells us that an affect experienced in a dream is in no way inferior to one of equal intensity experienced in waking life; and dreams insist with greater energy upon their right to be included among our real mental experiences in respect to their affective [rather] than in respect to their ideational content' (Freud 1965: 497). In dreams, Freud contended that affective experience in our waking lives is condensed and displaced into scenarios, images and sequences that may appear to bear no resemblance to what it may 'mean' symbolically; they are displacements of affective experiences and feelings of the dreamer. Comparable processes may occur in the transposition of experience, images and affect in the process of writing as creative art. And, just as a dreamer is often unaware of the symbolic meaning of their dreams, there may be symbolic meanings and patterns of affect unknown to the writer in the creative original work he or she is driven, compelled, to write.

1.2 *Scope and Purpose of Investigation*

This inquiry investigates how the musical, psychological and literary functions of fugue work together in a number of leading modern Western literary narratives whose authors intentionally adapted and transposed musicalized fugue techniques in the writing of their work. Following the theoretical analysis in Part 1, the works are analysed for signs of what specifically distinguishes these intermedial narratives as both *musicalized* narratives, and for what (if any) features or phenomena may *unite* narratives such as these.

Questions arising from the evidence of these case studies, cluster around a beginning ontology of fugue literary narratives that can be extrapolated and theorized. What could such a project reveal about the functions of the 'fugal' writing process? Can insights and patterns derived from *fugue* narratives extend to modern literary works that do not intentionally reference musicalized fugue techniques? Is it legitimate to suggest, as does Werner Wolf (1999), that musical fugue techniques can be found, to a greater or lesser extent, in the language and composition of modern literary narratives over the past two hundred and fifty years. To what extent do musical sound and its conceptual echoes shape the written words of the text we write? And if our written words echo with the reverberations of the origins of our speech in the musical sounds made by the voice, as Rousseau argued (1993), what does this say about the articulation of subjectivity in literature by writers who choose to use musicalized techniques? To go as close as possible perhaps to the origins of writing in the musical voices of ancient poetry. Or to the origins and source of affect in the semiotic drives of the unconscious, the linguistic *chora* as Julia Kristeva suggests (1980). Or, as Derrida (1976) contends, are these two propositions – ancient music and *chora* – interlinked in the writing process of deconstruction that transforms language into writing. In itself, this suggests a symbolic cultural function of (at least some) 'purely rhetorical' figures, which may not be immediately obvious. What cultural, social and political meanings and realities may be understood to be signified by the rhetorical and symbolic figure, and the associated literary system, of the fugal modality of writing? While the pursuit of these questions in depth and detail far exceeds the scope of the thesis, the analysis does aim to bring out their salience for inquiries such as this.

On the musical side of the enquiry, Alfred Mann (1965) claims that fugue technique, or fugue 'texture', involving polyphony and counterpoint, is widely used in the majority of

musical compositions, as distinct from the specialised form of 'fugue' as a composition in itself. These generalised (textural) and specialised (textual/formal) uses of fugue techniques in literary form may be illuminated even when not derivative of the generalised and specialised use of fugue techniques in musical composition. This raises the question of whether the melodic fugue texture, or form, is 'archetypal' as Percy Scholes (1993) claims, and if so is this an archetype that extends to literary expression (and perhaps also visual expression). Do the findings of a *fugal analysis* have implications for ideas about consciousness and imitative mimesis, which could be usefully applied to aesthetic and ideological problems of representation and interpretation not just in music but in literature?

In comparison, on the psychological side of the enquiry, what are the links between the psychogenic fugue and the musical fugue and the construction of the subject and subjectivity in the literature of modernity? The concept of 'flight', or *fuga*, has long been a metaphor for the altered state of consciousness of artistic inspiration and the creative writing process. Hypothetically, as a rhetorical and symbolic figure (rather than a metaphor), what part does the concept of the psychogenic fugue, a temporary form of dissociative loss of awareness of self-identity, play in relation to artistic creation in the writing processes of innovative, self-based forms of Romantic and Modernist (and post-modernist) literature?

Positioning literary narratives within the context in which they were written inevitably evokes the author's life and the social and cultural context of the author's life and times. This influence shapes the sphere of an author's experience. Whilst 'fugal' narratives may be produced from the *being* of their author's life, they represent and enact a form of *becoming* of the subjectivity of authorship and writing in the manifest form of the literary text. The use of musicalized fugue techniques in literary narratives also becomes a form of cultural agency – for instance, a way of expressing the after-*effects*, as emotional *affects*, of traumatic shock experienced by an individual within a social context. Through the formalization of musicalization, it becomes possible for a traumatised author to articulate 'the unspeakable' (Gubar 2003). The agency of this articulation and self-based expression is the agency of communication, which is instrumental in social and cultural exchange and change. Does this agency derive primarily from the author or from the text? Or is it a matter of the author *in* the text? In what ways are the author and the text linked to, and reflective of, each other? In what ways is the agency of musicalized literary narratives determined by their author, and in what ways is the author's agency determined by the cultural 'text' of the society in which she or he lives?

Whilst this inquiry does not claim to develop a definitive overall system of 'fugal analysis', this research aims to indicate what the scope of such an analysis of literary narratives could be.

1.3 *Context: Musicalization – an Intermedial Fugal Approach*

In recent years, a new interdisciplinary area of studies has emerged. Defining this field involves terms such as Word and Music studies, intermedial studies, musico- literary analysis, and melopoetic research, as outlined by one of the recognised founders of Word and Music studies, Steven Paul Scher (2004: 471-485). Also, (in Australian literary studies), there is the renewed research project into the value of literature to articulate patterns of feelings and thoughts (Garner and Nussbaum 2005). Bringing together these two developments gives rise to the idea that certain feelings and thoughts may be more readily communicated through the a-semantic, semiotic form of music, in contrast to the symbolic form of words alone. The focus on musical structures translated into rhetorical and symbolic form in literature extends the scope of musicological analysis from music to literature and through literary cultural studies into a wider cultural and political context. This is also part of a wider movement of global postcolonial cultural studies suggested by Said (1993) (in his theories on contrapuntal reading) and Bhabha (1994) in his ideas on cultural hybridity. The value of the new developments in intermedial studies, and postcolonial studies, inheres in the interlinking and comparison of the technical aspects of intermedial musicalization and the socio-cultural, and political contexts in which these literary innovations have been produced. Its further value is in consideration of how such innovative symbolic and rhetorical literary structures symbolise, represent and stand as tokens for the wider cultural and political realities of the societies that their authors write from, of and about. A form of cultural and social analysis that began with Plato, using musical structure and form as a polemical measure of social and cultural formation has a long and controversial history. In the twentieth century, this strategy of analysing social uses and functions of music in cultural and political analysis was revived most notably by Adorno (1948/73), and by Max Weber (1958).

Techniques of musico-literary, melopoetic analysis form part of a methodology of interpreting and theorizing literary narratives that are 'intermedial' in the sense that their authors have intentionally set out to adapt and apply musical techniques from one artistic

medium *musical composition*, into another: *literary composition*. Werner Wolf (1999) develops the term 'musicalization' in reference to literary authors' intentional translation of musical effects into literary form. In my investigation, I adapt and apply the term 'musicalization' to authors' intentional use of 'fugue' techniques in their writing of literary fugue narratives.

The original contribution of this thesis to the contemporary intermedial field of knowledge is the development and application of the psychological together with the musical meaning of 'fugue' in relation to the individual subject/writer's construction of subjectivity in his or her literary writing. In adapting the generic (musical) term *fugal analysis* to literary fugal analysis, I address three central aspects, constituents and perspectives that I derive from the theoretical literature and the phenomenological evidence of the case studies themselves:

(1) The writer's fugue

(2) The fugal modality of writing

(3) The textual/literary fugue.

The *writer's fugue* relates to the discursive, generative and inscriptive phenomenological process of writing that draws intentionally or otherwise on more generalised techniques and affects of musicalization. The *fugal modality of writing* refers to symbolic and rhetorical altered or obscured states of consciousness in which the writing self 'processes' language into writing through an existential inner 'flight' — the writer's creative process. The *textual/literary fugue* refers to the written fugue as articulated and inscribed in the musicalized literary text. It is the specific, paradoxical, symbolic and rhetorical compositional form which manifests (and figuratively 'takes flight') in the compulsive subjective writing of the *writer's fugue* articulated in objective, formalised, musicalized poetic prose written using fugue techniques.

Contradictions believed to be inherent in post-structuralist and psychoanalytical approaches to imitative mimesis may be perceived in a quite different light in a musicalized fugal analysis. Musicalized fugal writing *exceeds* the subject, in the text, whilst also *coming from* the subject (the author of literary fugue narratives) via their traumatised memories and compulsion to write. This Romantic and Modernist (and perhaps 'post' modernist) pattern of individual self-based writing is further illuminated when set within the social and political context of modernity from whence it has indeed arisen.

1.4 *Methodological Issues: Phenomenology and Intentionality*

Interdisciplinary studies have rapidly increased in 'our Age of Cultural Studies' (Scher 2004: 475). The potential scope for this kind of contemporary inquiry was indicated by Said (1991) who called for the wider use and interpretation of music beyond the conservatorium and in relation to culture and society: 'the study of music can be more, and not less, interesting if we situate music as taking place, so to speak, in a social and cultural setting' (Said 1991: xii). This musically-based cultural enquiry can be further extended into a setting that is primarily literary. But there are issues to address.

One of the main criticisms raised in intermedial studies or melopoetics is a tendency for musico-literary analysis to be overly impressionistic and lacking in intellectual rigour (Scher 2004). This can apply to a literary-musical analysis where the literary text takes precedence when the musical text is analysed using literary techniques such as narratology.

Roger Fowler recognised a further potential methodological flaw for interdisciplinary studies: 'Interdisciplinarity in practice often founders on the fact that two disciplines are merely juxtaposed; work at their interface, which should be most exciting, can become embarrassingly vague' (quoted in Scher 2004: 475).

In addressing such methodological issues, it is useful to look further into the strategy of inquiry that Husserl termed 'bracketing'. Husserl set out his method of *epoché* in *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie*. (Ideas Pertaining to a Pure Phenomenology and a Phenomenologoical Philosophy) (1913/1976).The term *epoché* derives from the Greek Sceptics' notion of the suspension of disbelief. Husserl adapts this idea as 'bracketing'. He uses it as the first stage of philosophical investigation in which the investigator approaches any object of inquiry (from the perspective of metaphysical phenomena, rather than logical linguistic analysis) by 'bracketing' or setting aside (so far as is consciously possible) their preconceived beliefs, and generalised epistemological presuppositions, in order to intuitively apprehend the essence of the thing-in-itself.

Husserl was here influenced by Brentano's notion of intentionality (or 'aboutness'). In *Psychologie von empirischen Standpunkt* (Psychology From an Empirical Standpoint) (1874; 1928) Brentano proposed that mentality, what is in or of the mind is determined by a number of mental acts which he characterised in relation to 'objects'. For Brentano 'acts' and 'objects' are relational. In his use of the term 'empirical' Brentano 'advocated a form of

descriptive psychology' (Hamlyn 1987/88: 318). Defining mentality in terms of the type of object to which the mind actively tends, Brentano revived the scholastic idea of *intentio animi*, the tending of the mind towards an object. According to Brentano's view of intentionality, what is distinctive of mental phenomena is that they are directed towards an object (of thought) which may or may not exist (Brentano 1874). Brentano's notion of intentional inexistence implies two main theses, an ontological and metaphysical thesis (concerned with being) and a psychological thesis (concerned with the mental acts of the subject in relation to objects of thought). The musicalized-literary writing process necessarily involves the writer in a metaphysical dialogue in her or his own mind with imaginary objects of thought (including sound, image and concept). The notion of intentionality as developed by Brentano has renewed relevance in relation to recent and contemporary debates about the construction of the subject in language, and subjectivity in literature in the creative writing process.

According to Brentano, a mental act which exhibits intentionality, one such as hoping, willing, desiring, wishing, or fearing, has 'included within itself' an 'inexistent object', an object of thought, which that mental act is directed toward. The object of this kind of mental act is not one that necessarily has a physical actual existence in the external world (although it can be *of* or *about* real things in the physical world), rather, it has a mental existence – or 'intentional inexistence' – in the subject's mind. Brentano defined intentional inexistence as, 'the reference to a content' ('reference' on his account referring to the mental act, 'content' to the object of thought); a direction upon an object (by which we are not to understand a reality). On Brentano's account 'intentional inexistence' is the distinguishing feature of 'mental phenomena', that which differentiates mental, psychological acts and their 'content' from physical phenomena (Brentano 1874; 1973; 1960)

Taking a phenomenological approach to literary writing, the writing process involves what Brentano calls 'judgements', that is processes of conscious and unconscious selection which performatively reflect and enact, in written language, the writer's existential affective propositions (including his or her beliefs, desires, fears and so on). In the process of literary writing the writer's thoughts, beliefs, and desires are directed towards objects of thought, which (in)exist independently of actual objects in the world in her or his conscious apprehension of them. Such objects have an internal relation to the act of their intention, or tending, and do not exist except in that relation. Examples of this can be seen for instance in De Quincey's passionate Romantic evocations of doomed maidens in his *Dream-Fugue*

(case study in Part I). Although associated in his mind with his sister who dies in childhood, and very possibly triggered in his mind as an after-affect of post traumatic stress disorder, De Quincey's thoughts and feelings relate, not directly to his actual sister who died many years before, but to the recurrent images of tragically imperilled maidens which have a conceptual in-existence in his imagination and which are further transformed in the displaced images of his writing. These images of doomed maidens metamorphose in the five-part dream sequences in the *Dream-Fugue*, in descending order of age. From a strong woman commanding a sailing vessel to a girl running into quicksand to an infant girl, a baby in a fairy carriage. All are described with intense passionate imagistic emotion, as De Quincey surrenders to the dream-like hallucinogenic power of the images in his opium-intoxicated imagination.

Comparable intensities of displaced emotional rapport with the conjured fictionalised images of lost loved ones are considered in the Part II case studies: Proust's *À la recherche du temps perdu* (for instance in his images of his mother who will not come to his bedroom to kiss him good-night, in his feelings for Gilberte and later Albertine); Joyce's 'Sirens' (in Bloom's fears of Molly's infidelity); in Celan's references to Shulamith in *Todesfuge*; and in Plath's father-figure in *Little Fugue*. The writers relate to their characters in the conceptual notional world of their own imagination. The relation is performed with the intensity of Brentano's (and later Freud's) phenomenological 'objects of love and hate'. In the act of writing, the writer relates not to a 'real' person in actual reality, but to the fictive 'object' in their imagination. This is a conceptual object that they conjure up, embellish and create in literary form. It may have only the slightest bearing or reference to actual 'reality', although it has been triggered in the experiences of the author's life and becomes for them the evocation of their affective object of 'love or hate'.

In musicalized literary narratives the 'directedness' of writing is intentionally directed by the writer towards translating, or transforming, converting a displaced 'object' derived from a musical text into another object: a literary text. During this process the writer, inwardly focused in the mental act of writing, may involuntarily and unconsciously enter into the fugal modality of writing. Another way of putting this is to say that the performative, affective writing process constitutes the fugal modality of writing. This modality of the 'imaginary' creative process conjures up and involves in-existent intentional objects of thought constituted in involuntary memories, imaginative constructs, symbolic depictions of moods and so on with which the writer engages (plays or works) in a kind of

performative dialogue of intentionality in his or her process of writing. This dialogue of performativity involves the writer in a practice of transformation, involving a process of reception (receptiveness to the imaginary intentionally inexistent object) 'judgement' (selection and revision) and becoming. This, according to Freudian psychoanalytic accounts discussed below, involves the writer's unconscious internalised phenomena of 'love and hate'. It can also be seen as an active unconscious modality that involves elements of the concepts of condensation, displacement and conversion that Freud developed in his dream analysis.

The process of fugal, introspective investigation of consciousness of the self by the writing subject can be seen particularly clearly in sustained works based on *involuntary* memory, such as Proust's *À la recherche du temps perdu*, and in the motifs of doomed maidens which recur throughout the body of Thomas De Quincey's *oeuvre*. I have suggested it is a function of this mental 'directed-ness', an inner flight in mental space (towards an 'inexistent' object of thought), which constitutes the 'intentionality' of the un/conscious fugal writing process. This is 'un/conscious' because it fugally involves the writer's simultaneous 'mental' presence and absence. By this, I mean that the creative writing process involves and brings together conscious and unconscious elements, immaterial (thought) and material (textual) processes and objects.

The fugal modality of writing is a modality by which objects of thought are actualised in the imaginary (mental space) of the writer in the obscured consciousness of the writing process. The types of thoughts that come to the writer in this fugal mode of writing are of the kind known as *de re* thoughts, thoughts *of* objects of (mimetic) representation in her or his own mind. The notion of *de re* thoughts (where necessity attaches to a thing's possession of some property) is contrasted with *de dicto* thoughts (which are descriptive, relate to propositional attitudes and in which necessity is attributed to a whole assertion) (Flew 1979/83; Skilbeck 1986).

The existence of thoughts which can legitimately be said to engender a direct relation between thought and object of thought – when that object of thought is a material thing in the physical world – could constitute a major challenge to traditional theories of methodological solipsism which hold that psychological states do not require the real existence of anything other than the subject. It also refutes the basic premise of Cartesian dualism, that there is a fundamental division between mind and matter; consciousness and material objects. The existence of thoughts which constitute as an essential part of their

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content an object which is external to the mind of the thinker could seem to be at variance with the widespread 'commonsense' view that thoughts are by nature essentially private; and in that sense the exclusive property of the thinker, and that the thinker is necessarily the best authority on what she or he is thinking (Wittgenstein 1953/1981). Ways in which *de re* thought is fundamental to the fugal modality of writing, are important in understanding the authors under consideration, challenging 'traditional' or commonsense conceptions concerning the mind and its relation to matter, as well as affirming the unique creative power of the kind of innovative affective poetic self-based writing Thomas de Quincey called 'the literature of power' (De Quincey 1897). This investigation also explores what is specifically 'modern' about this kind of approach to writing – the subject and subjectivity in the literature of modernity.

Broadly speaking, a *de re* thought or belief engenders a contextual, as opposed to a conceptual, relation between the relevant thought or belief and the object, or thing, which it is of. That intentional object may be an actually existing physical thing as will constitute the content of all immediate perceptual or sensory-based thought or belief; or more abstractly, it may be an object of thought such as a memory, hope, certain introspective beliefs or desires which may but need not precipitate action, such as the desire to write.

But to say a thought is contextually *of* an object can be seen to imply that it literally contains that object within it. So that if I say I am thinking of my brother this implies that in some sense, my brother is *in* my mind (the mental space of my thought). This does not mean that my brother is physically in my mind. It only makes sense to talk about *de re* beliefs if they are seen not as propositional attitudes but as another type of belief – a mode of belief, a mode or modality of the imaginary. I believe this has relevance to the mode or modality of literary writing and creative composition in the subjective, individually authored 'fugue' literature of modernity.

The notion of *de re* belief has direct relevance and usefulness in understanding the *fugal modality* of writing and the particular kind of intentionality involved in the relation of the creative writer to their objects of thought in the obscured consciousness of the writing process. It is constitutive of the modality of writing that the writer relates to an object of thought in the writing process; by the same token, these objects of her or his imaginative thought are constituted in the fugal modality of writing.

Such objects of thought therefore and thereby have their own 'truth' and meaning bestowed upon them in the writing process by the individual writing 'subject'. In the process

of writing literary works of creative imagination, objects of thought are constitutively conjured up, composed and arranged into a conceptual written work. For example, it is not a real steeple, or real apple blossom contained within Proust's work, but conceptual representations of these that again have been constitutively composed performatively from and in his objects of thought in the mental space of his writing. To elaborate there is not a real village of Combray in his continuous novels but a conceptual mimetic representation of the village he evoked for himself in the involuntary memories that emerged constitutively in the fugal process of his writing. Yet contextualisation is necessary to this form of conceptualisation. In the social and cultural reality of Proust's actual life, 'Combray' was a village with another name, Illiers, which to add even more layers of complexity has since been changed to Illiers-Combray in honour of Proust's work, an example of reality imitating fiction imitating reality. This is a good example through which to consider the significance and relation in the notion of *de re* thought to (authorial) conceptualisation and contextualisation (of the objects written of/about in the social and cultural contexts of their lives).

How can we understand the relation between a writer's thought of a thing, and the actual thing they are thinking of, for instance Proust's thoughts of Combray? I propose that Proust does not think *about* Combray in a descriptive, analytical linguistic way (in the form of a linguistic proposition in his mind). Instead, he thinks intentionally *of* 'Combray' in his performative process of writing. The *de re* aspect of the thought is constituted in its performativity within the mental space of writing.

Proust's thoughts of 'Combray' are a specific mode of thought or belief, one comprised from his own memories and understanding of Combray, experiences which have not only a conceptual mental component but physical memories for him of his childhood, that is memories which are triggered by physical sensations such as taste and smell and sound, garnered and built up in layers from all his experiences through time in/of 'Combray'. The memory traces of his experiences of 'Combray' are contained within the unconscious physical memory of his cells. These experiences have an unconscious presence in his Being. They manifest in his performative *(de re)* writing process, transformed into writing in a process of becoming.

In numerous ways, by renaming, condensing, transposing, distorting and so on, Proust demonstrates how a modern author appropriates, colonises and plays with reality.

In the conceptual subjective inner process of writing, an author makes her or his own the objects of their thoughts grounded on their own experience of living in the social context of their lives. This can involve the fugal puzzle *canon* of coded messages and in-jokes (for instance the transformation of a forbidden male love into an acceptable female form, or vice versa). Writing thus becomes an individualistic, self-based process, subliminal, a form of authorial ownership. As the writer searches to understand the objects of thought arising from personal experiences in the world, she or he (may believe they) come to 'own' those objects in their writing, the writer captures these perceptual objects of thought ('objects of love and hate') in the process of writing. In this way the writer (may believe she or he) is able to colonise, control and order their characters in the notional world of their writing, like a form of play, total control over their writing quickly proves illusory. There is an aspect of incommensurability beyond individual control that is to do with the unconscious; the unconscious of language and the unconscious of the individual writer. It is this complexity of (the writer's) experience of Being in time, involving conscious and unconscious processes of thought, dream, memory, and imagination, aspects both immaterial and material, conceptual and contextual, which Proust succeeds so well in conveying and expressing in prismatic poetic prose.

One of the main philosophical problems of the notion of phenomenological intentionality is suggested in Brentano's claim that phenomenological 'truth' is ascertainable through intuition and 'self evidence'. Husserl (1931/82) further developed a phenomenological account of self evidence, introspection and self-examination. He rejected Brentano's 'empirical' phenomenology for what he called 'transcendental' phenomenology, in order to consider the objects of phenomenology (including the phenomena of mental acts such as desiring, fearing, wishing and so on) as standing in necessary relations, independently of any solely psychological consideration. Husserl also argued against Descartes' empirical deductive natural science, claiming that: 'the idea of an all-embracing philosophy becomes actualized...as a system of *phenomenological* disciplines, which treat correlative themes and are ultimately grounded, not on an axiom, ego cogito, but on an *all-embracing self-investigation*' (Husserl 1931/82: 156).

He continues, 'The path leading to a knowledge absolutely grounded in the highest sense, or (this being the same thing) a philosophical knowledge, is necessarily the path of universal self knowledge – first of all monadic, and then intermonadic'. Husserl concludes: '[t]he Delphic motto, "Know thyself!" has gained a new significance. Positive science is a

science lost in the world. I must lose the world by *epoché*, in order to regain it by a universal self-examination. "*Noli foras ire,*" says Augustine, "*in te redi, in interiore homine habitat veritas.*" (Do not wish to go out; go back into yourself. Truth dwells in the inner man.)' (ibid.: 156-157).

The methodological notion of *epoché* resonates with a fugal concept of the writer temporarily losing awareness of the world and oneself in order to apprehend the intuitively authentic 'being' *of* oneself and *of* what one is writing about, the objects of *de re* thought, in one's process of writing. Husserl insisted that in order to discover the truth or essence of phenomena in the actual world we must bracket off all that can be known about it, until we arrive at what cannot be bracketed off. Using this method, he suggested we should find that consciousness itself is the one thing that cannot be bracketed off. Translated or applied to the author in the writing process intentionally relating to objects *of* thought, this concept achieves self-reflexive resonance.

Husserl's reductionist methodology would appear to lead unavoidably to a form of methodological solipsism, unless one gives consideration to the potential of *de re* thoughts as giving genuine modal access to objects in the real world. In the fugal modality of writing, in a state of obscured consciousness, the individual writing subject transforms objects of thought derived from experiences of trauma in the real world, into musicalized literary conceptual/textual *objects*. Notwithstanding the possibility of *de re* thought revolutionising phenomenological intentionality, literary narratives such as Proust's *À la recherche du temps perdu* do have a solipsistic element: involving the imaginary. Proust's work entails and enacts the creation performatively *of* (rather than *about*) an entire world created through the writing process of the author's de-conceptualisation and re-conceptualision of (his) life-Time that constitutes the implied authorial consciousness and textual mind of the author's written work.

Husserl's 'transcendental phenomenology is an account of the internal objects of the consciousness of a transcendental ego' and what is left after the process of 'bracketing' is consciousness. This consciousness may 'presuppose an ego, but it is a transcendental ego' (Hamlyn 1987/8: 321). All the intentional relational acts between objects occur within this consciousness, in Husserl's account. Heidegger developed this idea, referring like Husserl to the Greek meaning of *epoché* as 'to hold back', in relation to his philosophy of Being. Holding back or bracketing off according to Heidegger is a necessary part of the process of what in relation to the 'fugal' process of writing, I propose is a mechanism of 'becoming'.

This is a specific metaphysical and transcendental form of self-discipline or restraint, which gives rise to the 'gift' of writing. Heidegger repositions and redefines the term 'epoch' to mean not the conventional 'span of time in occurrence', but rather 'the fundamental characteristic of sending, the actual holding-back of itself in favour of the discernability of the gift' (Heidegger quoted in Derrida 1976/97: xi).

Holding back, or bracketing, a discipline of restraint and formalisation, is characteristically evident in the musicalized fugue works examined in the case studies in Part II. It is due to this authorial, *fugal*, holding back and sublimation *of* traumatized emotion into musicalization, that the literary musicalized textual work figuratively speaking 'takes flight' and becomes itself. The conscious and unconscious authorial practice of *epoché* gives rise to the textual becoming of the intermedial, melopoetic, literary narrative.

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The 'fugal' approach I am taking to cultural, social and political contextual analysis of literary narratives in relation to the construction of the subject and subjectivity in literary language is positioned within, or at the edge of, a field of contemporary cultural criticism suggested by Kramer's aim to 'find a meeting ground for literary criticism and musicology as both disciplines aspire to become vehicles of a more comprehensive criticism of culture' (quoted in Scher 2004: 477). Kramer argues that 'a serious musical hermeneutics is beginning to establish itself, an interdisciplinary enterprise that not only draws on the resources of non-musical fields of study but also has something to offer those fields in return' (quoted in Scher 2004: 477). Kramer makes a claim about the cultural agency of music that is relevant to this inquiry: 'The major force', he argues, 'behind this emerging hermeneutics has been a call for understanding musical compositions in their cultural contexts. I would like to carry this project a step further and claim that music can also be understood as a cultural agency; that is, as a participant in, not just a mirror of, discursive and representational practices' ('Salome': 269-270 quoted in Scher 2004: 477).

This opens a methodological direction for interdisciplinary inquiry: in what ways can the music of the fugue be said to participate in 'discursive and representational practices' of literary writing? What mimetic and/or performative manifestations do these 'disciplinary and representational' practices take in literary narratives? What are the uses and functions of the creative, and cultural, agency of musicalized fugue narratives? Overall, can fugue musicalization be said to translate into and work as a form of cultural agency in literary

narrative texts? If so, what form does this 'cultural agency' take? These questions inform the approach taken in the case study chapters.

On the most literal level, communication through writing and reading is a form of cultural agency. More interpretively, the cultural agency of writing and reading can take many diverse forms, depending on context, and perception of context. For instance the cultural agency of a literary narrative may be that of subversion of a dominant paradigm. This cultural agency may manifest overtly, as in open satire, or in more subliminal unconscious ways. The cultural agency suggested by the symbolic and rhetorical structures of the fugal modality of writing and textual literary fugue narratives can be understood as one of subversion of mainstream traditional forms of writing. Cultural 'subversion' may be a secondary effect and not necessarily part of the primary intention – or drive – of the author. In some cases, for instance in Joyce's and Plath's fugal writing, a conscious subversion of dominant language structures was a key part of their drive. Use of fugue techniques and structures implies openness to change and chance, a reluctance to bring about closure, a coded articulation of the emotional inner life experienced by the individual. Above all the fugue structure in literary form enacts a form of waking dream writing, a connection to the unconscious subliminal realms of imagination and intoxication, it is a form of escape and surrender yet within that surrender, it denotes resistance to external state-imposed authority. The composer of the fugue makes rules generated by the form of the writing itself. The melody chosen by the writer is the subject theme from which the fugue commences and develops. The cultural agency of this practise is profound and subliminal, communicating the message to readers of the possibility and published reality of different or Other ways of writing, of thinking and feeling. The fugue is a symbolic and rhetorical figure of conversion and translation. This cultural agency of fugue writing may travel via subliminal cultural routes crossing borders and language barriers, to radically affect another culture in another time and place. This was the case with Baudelaire's translation of De Quincey's *Confessions of an English Opium Eater* and *Suspiria de Profundis*

Phenomenological hermeneutics can enable theoretically competing disciplines to collaborate, or be analysed, in a mode of mutual influence, whilst still retaining their differences. Husserlian phenomenology is used here to analyse the textual evidence of literary fugue narratives.

Interdisciplinarity must confront the challenges of vagueness and superficiality. Roland Barthes has anticipated some of the problems of the 'violent', jolting displacement or dislocation of interdisciplinary studies:

> Interdisciplinarity is not the calm of an easy security; it begins *effectively* (as opposed to the mere expression of a pious wish) when the solidarity of the old disciplines breaks down – perhaps even violently, via the jolts of fashion- in the interests of a new object and a new language neither of which has a place in the field of the sciences that were to be brought peacefully together, this unease in classification being precisely the point from which it is possible to diagnose a certain mutation. (Barthes 1977/78b: 155).

This interdisciplinary 'jolt', not unlike the Surrealist 'jolt', is designed to shatter preconceptions and reveal a new object, a new way of seeing. Barthes qualifies his argument about the violent jolt of this field of studies with the acknowledgment that the 'mutation' it produces is 'more in the nature of an epistemological slide than a real break' (Barthes 1977/ 78b: 155). In other words, the jolt does not so much signify a death blow to a discipline, as the shock of the new, or the active progression of change. This can be seen as a dialectical progression, producing a new synthesis from its thesis (traditional discipline), antithesis (interdisciplinary study) a new synthesis (a new object of study). Barthes' argument that 'there is now the requirement of a new object, obtained by the sliding or the overturning of former categories' (ibid.: 156), is pertinent to contemporary word-music intermedial studies.

'Fugue' literary narratives are relatively recent 'intermedial' phenomena. My study starts with Thomas de Quincey's *Dream-Fugue*, where I argue that such structures constitute a particular literature of modernity. But it must not be forgotten that the connections and mutual influence between music and literature (or writing) originate in ancient civilizations. Of Ancient Greece, for instance, Nietzsche argues that tragedy grew out of music and was linked to the frenzied release of Dionysian rituals (Nietzsche 1872/2000). Following Walter Benjamin and in addressing modern literature, I consider that 'tragedy' is transposed into traumatic shock experienced by the individual author in modernity (Benjamin 1955).

But if in the texts I am analysing there is a particular link with tragedy then it has been internalised, and possibly repressed or sublimated. It emerges in the form of fugal musicalization that is unconsciously used by the writer – De Quincey for example – like

the mechanism of dream displacement, as a disguised means of articulating or translating (traumatised) aspects of the subject, into the cultural objectified 'subjectivity' of literary language.

1.5   *Sources*

A primary source on intermedial theory is Steven Paul Scher, an acknowledged pioneer in the contemporary field of musico-literary intermediality (Scher 2004). Scher's terms, 'verbal music', 'word music' and 'melopoetics' provide a grounding which is further developed by Wolf (1999). Wolf pursues and develops Scher's identification of Aldous Huxley's term 'musicalization' (Huxley 1928: 27-28). Wolf also identifies the significance of the fugue form in modern musicalized literature. Calvin Brown, a forerunner in the field of intermediality, wrote the first work to discuss De Quincey's use of the musical fugue, in his essay 'The Musical Structure of De Quincey's *Dream-Fugue* (1938). Brown's influential *Music and Literature: A Comparison of the Arts* (1948) is held by Scher to provide a thorough theoretical foundation of the 'sister arts' (Scher 2004: 24).

Further published research significant in defining the scope of this research inquiry includes, in relation to issues of aesthetics and ethics, formalisation and representation, Gubar's *Poetry After Auschwitz: Remembering What One Never Knew* (2003). In relation to recent critical literature on music and cultural studies, use has been made of Said's *Musical Elaborations* (1991), *Culture and Imperialism* (1993/1994); Adorno and Horkheimer's *Dialektik der Aufklarung* (Dialectics of the Enlightenment) (1944;1997); Adorno's *Negative Dialektic* (Negative Dialectics) (1966;1973), the apercus of *Minima Moralia* (1951/1987) and essays by Adorno on music including 'Lyric Poetry and Society' (2000). In relation to aesthetics and cultural representation in addition to Gubar, the research draws on Friedlander's introduction to his edited *Probing the Limits of Representation* (1992); and Benjamin's theories of the link between traumatic shock and the literature of modernity in his *Charles Baudelaire: Ein Lyriker im Zeitalter des Hochkapitalismus*(Charles Baudelaire: a Lyric Poet of High Capitalism) (1955;1989). The research has also been informed by Moretti's *Signs Taken for Wonders: Essays in the Sociology of Literary Form,* which sets a precedent in interdisciplinary cultural and political analysis of significant modernist literary works as

'literary systems', drawing on structuralist, sociological and psychoanalytical modes of enquiry betokening wider cultural and political realities (Moretti 1988).

The philosophical dichotomy of representation in performative creative art was raised by Plato in Book Ten of *The Republic*. This debate was given new modern significance in the works of Rousseau in the mid eighteenth century. Rousseau's writings on the political significance of performative experiential action in creative art (including the language of the musical performance of opera, in public spaces) in contrast to theories of mimesis as acting or pretending, have informed this aspect of the investigation. Accordingly, I have drawn on Rousseau's *Essai sur l'origine des langues* (Essay on the Origin of Language) (1753-), his *Lettre á d'Alembert sur les Spectacles* (Letter to Alembert on the Theatre) (1758), *Dictionnaire de Musique* (Dictionary of Music) (1767), *Lettre sur la musique francaise* (Letter on French Music) (1753), and *Projet concernment de nouveaux signes pour la Musique(* Project for a New Musical Notation), all in his *Oeuvres Complètes. Volume V* (1995).

In relation to the performative musical aspects of literary fugue writing the research draws on theories of fugue by musicologists including most recently Walker's *Theories of Fugue From the Age of Josquin to the Age of Bach* (2000); Scholes's edited *Oxford Companion to Music*(1993); Boyd's *Bach* (1983/2000); Hofstadter's *Godel, Escher, Bach: An Eternal Golden Braid: A Metaphorical Fugue on Minds and Machines in the Spirit of Lewis Carroll* (1979/1980); Horsley's *Fugue: History and Practice* (1966); Mann's *The Story of Fugue* (1965). In researching the period of early modernity in eighteenth and early nineteenth century, I have drawn on Verba's *Music and the French Enlightenment* (1993); Christensen's *Rameau and Musical Thought in the Enlightenment* (1993); Wokler's *Rousseau on Society, Politics, Music and Language* (1987); Dent's *Rousseau* (2005);Van der Veen's *Le melodrame musical de Rousseau au Romantisme.* I have also drawn on Rosen's *The Classical Style: Haydyn, Mozart, Beethoven* (1972); and Dahlhaus's *Esthetics of Music* (1967/82).

In researching the psychogenic fugue, the research draws on Hacking's history of the medically diagnosed condition of 'fugue' in *Mad Travellers: Reflections of the Reality of Transient Mental Illnesses* (1998). Also Charles Rycroft in his *Anxiety and Neurosis* (1988) and in the *Oxford Companion to the Mind (*1987). The research draws also on *Memory and its Disorders: Handbook of Neuropsychology, Vol. 2* edited by Cermak, Boller and Grafman (2000); *Transient Global Amnesia and Related Disorders*

(1990), edited by Markowitsch; and scientific medical research into the psychogenic fugue published in recent and current medical journals from 2000-2005.

In relation to the 'psychological' aspects, the research draws on the interpretations of Freud, particularly in *Jenseits des Lustprinzips* (Beyond the Pleasure Principle) *(1914/2003), and Trauer und Melancholie* (Mourning and Melancholia)(1917); Klein in *Love, Guilt and Reparation and Other Essays 1921-1945* (1930/75); and Kristeva's works including *Pouvoirs de l'horreur* (Powers of Horror: An Essay in Abjection) (1980;1982), and *La Revolution du langage poétique (*Revolution in Poetic Language*)* (Paris: Seuil, 1974). Also drawn on is Lacan's psychoanalytical interpretations of language use in *Le Seminaire de Jacques Lacan, Livre XI, 'Les quatre concepts fondamentaux de la psychanalyse'* (The Four Fundamental Concepts of Psychoanalysis) (1973;1981) and *Écrits* (1966*)*, including his significant essay *'The Insistence of the Letter in the Unconscious'* (1957/1972).

In relation to contemporary trauma theory, the research refers to works of literary and cultural theorists including Curuth's *Unclaimed Experience: Trauma, Narrative and History* (1996), and Curuth's edited collection of essays: *Trauma: Explorations in Memory* (1995). Further collections of essays referred to include: Alexander, Eyerman, Giesen, Smelser, and Sztompka's *Cultural Trauma and Collective Identity* (2004); and Belau and Ramadanovic's *Topologies of Trauma: Essays on the Limits of Knowledge and Memory*(2002). Further recent mongraphs consulted include Kaplan's *Trauma Culture: The Politics of Terror and Loss in Media and LIterature* (2005); and Ley's *Trauma: A Genealogy* (2000).

In relation to the philosophy of the fugal modality of writing, the main sources used are the phenomenological and allied approaches of Brentano, Husserl, Heidegger, and Sartre. The research takes in Nietzsche's (Romantic) ideas about the links between music and tragedy and individuation in *Die Geburt der Tragödie aus dem Geiste der Musik* (The Birth of Tragedy from the Spirit of Music) (1872/2000); Derrida's works on writing and 'deconstruction' in particularly *De la Grammatologie* (Of Grammatology) (1976/97) and *L'écriture et la différence* (Writing and Difference) (1967/78); Deleuze and Guattari's theories of deterritorilization and lines of flight in *Mille Plateaux*, volume 2 of *Capitalise et schizophrénie* (One Thousand Plateaus: Capitalism and Schizophrenia*)* (1980/87)*;* and Blanchot's subtle associations of the subliminal links between music and literary writing in *The Gaze of Orpheus* (1943/81).

In relation to politics, culture and society, the research draws on Rousseau, and Althusser in *Écrits philosophiques et politique Vol. 1* (Writings on Philosophy and Politics)

(1994), and *Philosophy of the Encounter, Later Writings, 1978-1987* (2006). This research also draws on and at times argues against Barthes in *'La Mort de l'auteur'* (The Death of the Author) (1968/1984) and further essays in *Le Bruissement de la langue* (The Rustle of Language) (1984), and *Image-Music-Text* (1978); Foucault (most specifically in *'Qu'est-ce qu'un auteur?'* (What is an Author?) (1969/1994); Wimsett and Beardsley (in their antithetical essays on 'The Intentional Fallacy' (1946/1972) and 'The Affective Fallacy' (1949/1972); and Plato's argument against poets in Book Ten of *The Republic* (1983). Whilst the focus is on literary texts from modernity, in relation to the origins of musicalized poetic writing and its associations with sound (for instance, in classical oral poetry) and writing's earliest cultural and social uses as a form of magical practise and for the ordering of administrative ordering and organization, the research draws on recent literature into the earliest libraries by Lerner in *Libraries Through the Ages* (2000) first published in 1999, and Doblhofer's insights into the sensory tactile object-ness of early writings in *Voices in Stone: the Decipherment of Ancient Scripts and Writings* (1957/61). Reference is also made to Foucault's work into the uses of writing for administrative disciplinary ordering, in *L'Archéologie du savoir* (Archaeology of Knowledge) (1969; 2004) and *Les mots et les choses* (The Order of Things) (1966; 2002).

Literary theorists and their works referred to as important background or subliminal influences include Bakhtin (on polyphony and dialogism); Jakobson (on poetry and metalanguage (1972a); Scholes and Kellog in *The Nature of Narrative* (1966) on Reeve's first theories of Romanticism; theories of authorship proposed in Woolf's views on women and writing in *A Room of One's Own* (1928/2000). Further references and influences are indicated where they occur in the text.

1.6   *Psycho-analytical Themes around Mimesis, Trauma and Affect*

Questions of representation and mimesis in writing are fundamentally to do with the psychology of perception. In Book Ten of *The Republic*, Plato (1983) argued against the 'false representation' of poets, and sought to banish poets from the ideal Republic. Aspects of Plato's argument are reprised in mid-twentieth century debates around authorial intentionality, originality and authenticity in writing. Mimesis, or imitative mimesis, is the imitation of human behaviour, nature and events. How may imitative mimesis function in relation to the use of musicalized techniques in literary narratives, and how useful and

significant is this way of conceptualising 'representation' in relation to the construction of the subject and subjectivity in literary writing? How does it relate to the notion of *de re* thoughts? Is fugal mimesis a form of 'waking dream' condensation and displacement?

But what are the functions and uses of imitative mimesis in relation to the psychological use of fugue? Freud (1917/84) in his work on empathetic imitation and mental contagion throws light on this key problem of the mimesis of fugal writing. He suggested that melancholic mimesis is narcissistic; a condition in which we identify with the other, the ego cannibalistically wishes to (literally) devour the other in order to take it into itself. This mimesis involves an unconscious (phenomenological) pattern of loss, love and hate of the other which is indistinguishable from the loss, hate and love which narcissistically the subject feels for herself or himself. From a psychological rather than a purely musicalized 'fugal' perspective, mimesis in fugue narratives enacts a desire to performatively reconstitute the lost loved object in writing. This is a way, or an attempt, to make the lost object, Lacan's '*objet petit a*,' part of the author. According to Lacan, when a child first enters the symbolic order of *langue* by making its first intelligible utterance, it effects a separation of itself from its mother and thus starts the long process of individuation which may (ideally) lead to an independent sense of self as a language user in modern linguistic western society. However, Lacan emphasises that this separation from the mother is not effected without a cost. Lacan hypothesises that from the time at which a child first becomes aware of itself as a separate being, coinciding with when it first speaks for itself, it also becomes aware of a sense of loss-of the primal unity it had previously felt (Lacan 1973/1981).

Lacan's '*objet petit a*' symbolises the lost object which the individual continually, not necessarily consciously, searches for throughout their life-displacing and projecting their desire onto all kinds of compensatory or substitute objects. The self referentiality of this project is suggested by Freud's focus on narcissism in the mimetic cycle. Freud theorises further themes of loss and desire in his exploration of phenomenological affect in *Jenseits des Lustprinzips* (*Beyond the Pleasure Principle*) (1920;2003). If the fugal writing process is phenomenologically capable of being interpreted as constituting one particular form of unconscious narcissism, Freud's theories of mimesis help illuminate it.

Klein examines the relationship between guilt and the creative process, particularly in relation to the phenomenological affects (evidence) of survivor guilt in fugue narratives. Klein's theories of the sublimated drivers of creativity and culture may be adapted to

account for the writer's fugue linked to post-traumatic stress disorder. She suggests that the creative process of writing and art-making is expressive of basic unconscious needs in fundamental ways: the creative process is a form of 'reparation,' a seeking to make good and thus redeem the guilt felt by the individual for unconscious desires (the desire of a young child to harm a parent for frustrating its needs). But up to a point guilt is a spur to creativity: 'Feelings of guilt...are a fundamental incentive towards creativeness and work in general (even of the simplest kinds) [but] may however, if they are too great, have the effect of inhibiting productive activities and interests' (Klein 1930/75: 335-336).

Another Kleinian idea is relevant: '[t]he baby's impulses and feeling's are accompanied by a kind of mental activity which I take to be the most primitive one: that is of phantasy-building, or more colloquially, imaginative thinking. For instance, the baby who feels a craving for his mother's breast when it is not there may imagine it to be there, *i.e.* he may imagine the satisfaction which he derives from it. Such primitive phantasying is the earliest form of the capacity which later develops into the more elaborate workings of the imagination' (Klein 1930/75: 308).

The primal sense of security this imagined satisfaction gives becomes particularly important for the traumatised individual, perhaps becoming a *need* rather than a desire. Growing up in an Ireland colonised by the English and politically struggling for independence, James Joyce, a radical student who despised the English and despaired of the Irish, felt a compulsive need from an early ages to reinvent – in writing – himself, his country and his language, to return to himself in an earlier stage and articulate his displaced memories in his own self-invented textual form. 'What makes Joyce a radical writer is his willingness to question not just the expressive powers of language but also the institution of literature itself' (Kiberd 2000: xlix). The traumatic themes that surfaced into De Quincey's work suggest that he felt a commensurate need to immerse himself in a sense of simulated security to counter-balance the painful memories of his writing. On a Kleinian-derived model, the compulsion he felt accounts in the many volumes of his highly prolific, intoxicated output, at least, if not wholly, for the recurring motif of the endangered maiden.

To further adapt a Kleinian theme, the fugal writer seeks to make reparation, to repair, 'heal' and reconstitute the lost shattered object (which in the back of their mind they feel guilty about), and at the same time, as a response to the traumatic images and memories their writing stirs, they need to immerse compulsively in the very medium

through which they repeat their trauma, namely writing. Thus writing from trauma may evoke a Romantic – or post-Romantic – idea of the artist in their writing perpetually re-opening a wound that never heals (cf. De Quincey).

Kristeva's theory of abjection in relation to writing deepens the psychological theme. She suggests that the repetition and compulsion of the fugal writing process which may be linked to music has its deepest psychological impetus as a manifestation and function of a *drive*. Kristeva refers to the 'archaic memory of language' in modernist literature. She argues of the modern writing process:

> But what is it? Unless it be the untiring repetition of a drive, which propelled by an initial loss, does not cease wandering, unsated, deceived, warped, until it finds its only stable object – death. Handling that repetition, staging it, cultivating it until it releases, beyond its eternal return, its sublime destiny of being a struggle with death-is it not that which characterises writing? (Kristeva 1982: 23-24).

The notion Kristeva suggests of the 'wandering,' 'unsated,' repetition of a drive propelled by an initial loss resonates with the idea of the uncanny, deterritorialized *fugue* of the writing process. Kristeva has also suggested that that the modern author desires to reconstitute the lost object (as an object of thought) in writing. Hypothetically, this may be a phase of life, or experience, which is associated with the trauma of loss. Involuntary memories may take the form of exact reproductions of a traumatic incident, but – like dreams – are more likely to be displaced projections, or Freudian 'condensations', which distort the experience, producing a series of motifs or visual images (objects of thought) which may not seem directly connected to the experience of shock, trauma and loss – thus heightening the writer's sense of alienation, anxiety, and the compulsion to keep writing. Writing in this instance becomes a releasing of symptoms of post-traumatic stress disorder, and (paradoxically) its subject's concurrent attempt to escape its painful hold. This condition, subsumed under the rubric of psychogenic fugue, involves recurrent involuntary memories. These may take the form of waking dreams, or actual dreams, or both. For De Quincey this also involved opium dreams. De Quincey's intoxication – through opium and writing – has been likened by Alina Clej (1995) to a forerunner, or prototype, of the modern and postmodern *disaffected* literary imagination.

A double sense of loss and desire provides the compulsion – or inspiration – to keep on writing. The writing process then constitutes a sense of alienation and displacement and also projection of the 'impossible' desired (lost) object onto the writing self, thus in some accounts creating a self-reflexive narcissistic metafictional loop (Hutcheon 1984).

In Kristeva's theory of abjection in relation to the individual process of writing, the modernist author attempts to find – or reconstitute – the lost object through subliminally evoking in his or her writing Lacan's *'objet petit a'*. This may point to, even account for, the compulsion of writing, also referred to as 'inspiration' for instance by musicologist Percy Scholes (Scholes 1993). This compulsion to create takes the form of a mood, a desire to write which the individual feels they must heed. It is explained by Hofmannsthal as the compulsive need for an individual writer, composer or artist to 'dissect a mood, a sigh, a scruple'. Alternatively it may manifest as a desire for artists to lose themselves in '[r]eflection or fantasy, mirror image or dream image' (Hofmannsthal quoted in: Bradbury and McFarlane 1978/83: 71). On Lacan's model, the shock of entering language and becoming aware of oneself as separate, individual and alone may be sufficient for the sensitive individual to feel compelled to write – using the very means by which they became alienated (language use) to seek restitution for their loss.

This may account for a specific tone of modern literary writing. However in this inquiry I focus only on works enacting discernable affects in response to the effects of traumatic shock, later in the author's life, beyond the linguistic shock of entering the symbolic language order. There is though a sense in which writers such as De Quincey, Joyce and Proust use literary writing as a displaced form of individuation. Consciously or otherwise, they each – in the guise of the implied author – seem to seek to effect a form of linguistic and psychological flight in their creation of an innovative self-based language work. Paradoxically this entails a temporary fugal loss of the sense of self in the author's immersion in the writing process. Perhaps it is by chance, as Proust suggests, that through this process of writing, triggered by traumatic experience, the author's subjectivity emerges in writing, a subjectivity which enacts and characterises the subjectivity of the individual, alienated in modern capitalist society (Benjamin 1969/89: 113).

Kristeva (1982: 35) implicitly references Lacan's *'objet petit a'* – that is the (unconscious) object desired by the (writing) subject. In her theory of abjection Kristeva questions the idea that the abject subject (writer) is driven by desire for an *'object a'*, she suggests that abjection is a 'negative' drive characterised by its lack of an object, writers write 'a language of want...the want that positions sign, subject and object' (op cit: 38). Here I consider the psychoanalytic thesis that it is the desire to constitute the lost object in writing that drives the subject who is constituted in language, from language into his or her 'own' writing. According to Lacan, a primary loss is experienced by the individual in

entering the symbolic language order, making their first utterance in speech and thus becoming self-aware as separate from the primal unity of the mother. In his famously gendered analysis, the mother represents nature, and the father represents culture, the symbolic realm of language represents and is governed by the *nom-du-père* (Law of the Father), or the phallus. In the individuation of the writing process, the wrench that Lacan describes is repeated as the writing subject repetitively, compulsively, leaves the 'natural' unity of the 'real' (the actual world), to enter the symbolic realm of language (Lacan 1973/81).

The lost *'objet petit a'*, relating to the primary unity of a child with its mother, can be projected, or displaced, onto any object of desire. It is useful to consider that the fugal writer seeks to reconstitute in writing their lost loved one. This object can be displaced as a character or place, such as Joyce's meticulous reconstitution of Dublin, the home city he exiled himself from, after his mother's death. The urge to write may indeed then have a more primary source of origin than the traumatic event that is written about. In Kristevan theory, 'abjection is eminently productive of culture. Its symptom is the rejection and reconstruction of languages' (Kristeva 1982: 45).

Moving beyond Lacan's notion of the *'objet petit a'*, Kristeva's concept of 'abjection' focuses on two realms of writing (un) consciousness: *chora* which is pre-language, the realm of primary urges and desires which is yet a realm of *semiosis* from which meaning is derived and made; and the *symbolic* language order. The author who draws on these realms of the mental space of intermedial writing can germinate and generate in innovative musicalized literary works the phenomena that Kristeva calls 'pure signification,' and 'the music of the letter.' (Kristeva 1982: 23). Kristevan signification can be seen at work – or play – in the 'Sirens' sections of Joyce's *Ulysses*, in which the signification of written language resembles that of non-representational music. This constitutes an effect of the fugal 'flight' of the language of the literary text, and which Kristeva sees as cathartic: 'A single catharsis: the rhetoric of the pure signifier, of music in letters' (Kristeva 1982: 23).

Kristeva argues that musicalized literary narratives, including stream of consciousness novels, such as Joyce's *Ulysses* (and *Finnegan's Wake*) have a performative and musical quality which are not found in representational realist literature. This can be interpreted as a distinction between *de re* performative writing, which is *of* objects of thought in the writer's mind, and *de dicto* descriptive realist writing which is *about* things in the real world.

Kristeva claims that (High Modernist) literary works which enact non-representational musicalized techniques are profoundly 'semiotic'. She claims:

> Among the capitalist mode of production's numerous signifying practices, only
> certain literary texts of the avant-garde (Mallarme, Joyce) manage to cover the
> infinity of this process, that is reach the semiotic chora, which modifies linguistic
> structure. (Kristeva 1986: 122)

Associations and connections between musical and literary compositions can be approached (as was the case in modernist experimentation) in terms of un/conscious psychic structures and the synchronistic, synaesthetic symbolic language of the unconscious. According to Lacan, 'beyond what we call 'the word', what the psychoanalytic experience discovers in the unconscious is the whole structure of language' (Lacan 1972: 289). This suggests a subliminal unconscious which emerges into consciousness in language use. It also suggests thereby that the language we use, when we are apparently consciously awake, is to a degree unconscious. Aspects of our unconscious language use are often linked to the emotions and their repression. So too in the creative writing processes of literary narratives. The interplay between the subjective intentions of the individual and the materialized 'objective' aspects of the language used is perhaps most obvious in musicalized fugal narratives. A liminality- or in-between mental space – which may exist in all conceptual created works, is perhaps most immediately apparent in inter-medial works (Oosterling 2003).

Unconscious fugal processes which evoke both the psychological and musical meaning of fugue can be detected in Proust's *À la recherche du temps perdu*. These unconscious processes include involuntary memory and recurring motifs. The author's use of tropes such as metaphor, metonymy and recurring motifs creates a rhythmic effect which has been likened to the rhythmic character of music (Deleuze and Guattari 1980; 1987). Reading this lengthy, complex musicalized work gives the impression of entering and inhabiting multi-layered, unfolding realms of its author's mind. Or, rather, it is as if the text of this work has its own complex, self-generating mind/machine, a shifting register of linguistic fugal systems. Motifs such as the *madeleine* and *la petite phrase de la sonate de Vinteuil* recur throughout the entire composition, as in a musical composition. The emotional tone also shifts from predominant melancholia and nostalgia to glittering witty social satire bordering on farce, as the author performatively searches, steadily with patience and fortitude, yet a palpable sense of writerly solitude, through his involuntary memories of *temps perdu.*

It is erroneous to conclude that the power of the author is diminished from the evidence of the textuality of literary language that literature is, in a profound and obvious sense, as Barthes (1968) suggests, authorless. The fugal musicalized process of writing is a performative practice of individualistic subjective arrangement – in a literary composition. This is an associative process, enacting a subjectivity of consciousness, during the process of writing. The intentional use of musicalized techniques involves an interpretation on the part of the writer as to what are these musical techniques; and how to apply and develop them in literary language. In intentionally using fugue techniques in 'Sirens', Joyce developed his own individual language of onomatopoeic and alliterative word music. Joyce devises compound words such as, *Bloowhose, bluerobed, gigglegold, freefly, giggle-giggled, fordone, napecomb, bronzegold, goldbronze, shrilldeep,* all of which are found on one page of 'Sirens' (Joyce 1922: 334). Fugal techniques in writing are characterized by individuality, innovation and creative invention. However 'objective' and 'aesthetic' experiments in fugal musicalization may be, this is an emotive expressive writing process which involves the writer giving names to things and bestowing their own subjective associative meaning which makes this name-giving possible. This process creates an individualistic language use, a form of 'the literature of power' (De Quincey 1897), which then becomes subject to the individual interpretations of readers of musicalized literary narratives. This, a practice of self-based writing that began in the late eighteenth century, came to characterise the self-based individualistic modern 'subject' articulated in the subjectivity of the literature of modernity. This articulation of subjectivity in literary writing emerged perhaps by chance as Proust suggests (Benjamin 1955). But it is inextricably linked to social and political context as – albeit 'displaced' i.e. parodic/ fictionalised – reflection and critique. Both Foucault (1969) and Barthes (1968) contextualized the emergence of the modern author within the emergence of laws of modern society and the rational modern secular state. These included property laws and copyright laws, thereby at the same time bestowing the rights of ownership and free speech on the (male) individual (provided he had sufficient property to be subject to these laws) whilst inscribing his status and being as a subject within the social laws of language.

Musicalized fugue literary narratives may be seen to have an aesthetic *conceptual* value, but the case studies show that writers may also use highly stylized and individualistic techniques in narratives which also enact *contextual* social and cultural criticism. This is particularly evident in the 'Sirens' section of *Ulysses,* which was written within the social

context of intense debate around the role of women in Edwardian society. The metaphorical and analogous meanings of musicalized literary narratives perform a wider use and function than aesthetic entertainment, or novelty or self-indulgence – as some theorists including Clej refer to modernist literature (Clej 1995).

The authors of literary narratives, which use 'non-representational' kinetic-mimetic musicalized techniques to articulate and inscribe the meaning of experience from traumatic shock, enact the literary plight of the individual in modern expansionist capitalist society. Whilst the individual works are individualistic and original expressions of their author's experiences and perceptions, in fictionalized literary form, they were written within social and political contexts to which their authors responded. Enacting and reflecting the individual experiences and concerns, and cultural and political contexts of their authors, these musicalized texts also enact political, ideological and social comment. This is demonstrated alike in De Quincey's *Dream-Fugue*, Joyce's *Ulysses* and Proust's *À la recherche du temps perdu*. Interpretative and individualistic, they are literary enactions – creating valid representations – of subjectivity. Whilst she or he may produce literary works which can be seen to have a 'solipsistic' existence, in the process and practice of writing the writer goes beyond her or his mental world and methodological solipsism to connect with and comment on *in their writing* the social and cultural world in which, in an enigmatic relation, their textual works are embedded. This practice occurs to the extent that the textual works achieve their own manifest existence in the social and cultural realm, and may continue to exist within it long after the physical death of the author.

The authentic poetic articulation of affect, as a literary expression of emotion, is the missing link in an explanation of how musicalized literary narratives are capable of originality and innovation. To be authentic, and have the power to move the receptive reader, affect must derive from the articulation of the author's own self-based emotional experience. Again, however, this raises a problem for critical interpretation, taking the researcher into a significant area of disjuncture in the writing process of fugue narratives involving (complex) postmodern or poststructuralist interpretation. This can be simplified as a dichotomy or contradiction between, first, an interpretation of the creative processes of written narratives based on involuntary memory as a form of 'simulacra' (Clej 1995). And second, an approach that connects the creative processes of the written literary narrative text with the author and their inner psychological experiences as articulated by the *implied* author in the literary narrative text.

The existential phenomenological 'evidence' of the articulation of post-traumatic stress disorder in fugue literary narratives – manifest in recurring motifs – constitutes an anomaly for a hermeneutic investigation. Should these recurring involuntary memories be analysed as individual objects each time they occur in an author's fugal literary works? Or should they be seen, as seen in De Quincey's body of work, as evidence of post-traumatic stress disorder which recurred throughout his life, prompting him to write, over and over again, prose-pieces based on his secret witnessing of his beloved sister's corpse, when he was six years old? Are these highly visual writings 'simulacra' or 'things-in-themselves'? Phenomena such as recurring motifs, involuntary memories, mood disturbance and a desire to reconstitute a lost loved object in writing are evidence that suggest the transposition of symptoms and/or affects of a traumatic sense of loss – and the attempt of the individual to recover or recreate the lost object in the creative processes of writing. Both Proust's *madeleine* and *la petite phrase de Vinteuil* are associated with emotional affect. The taste of the *madeleine* sets up a compulsive longing and need to recover and recall a very significant yet lost object whose identity and real meaning has been forgotten. Vinteuil's little phrase is metonymically associated with the complexity of emotion (particularly involving jealousy) in love relationships. Both, the reader assumes, are displacements of events and experiences in the author, Proust's 'real' life. In comparison, De Quincey's images of endangered maidens recur compulsively throughout the entire body of his work signifying his inability to recover from the shock of the death of his sister.

In exploring contradictions, and competing theoretical positions around concepts of performative writing and mimesis involving 'simulacra' and 'things-in-themselves,' in relation to the narratives of the case studies I develop the notion of 'fugal' writing involving a kind of *fugal performance* in writing. The intermedial compositions of fugue narratives are arranged and composed by their author (not fully consciously) in the writing process from elements that have been traditionally seen in western philosophy as fundamentally disjunctive, dichotomous, paradoxical, contradictory, and anomalous. These contradictions, or binary oppositions, include formalism and intuitive 'natural' expression; self reflexivity and the unconscious; rational reflection and 'irrational' emotion. Foucault's social constructivism emphasized the construction of 'the subject' through the limiting delineation of disciplinary institutions in modernity (founded on categories of classical western metaphysics). In contrast, Derrida suggested that binaries could be 'dissolved' in the

transformative experience of transforming language into writing in a process of textual becoming (Derrida 1997: 86, 105).

For Derrida, binaries structure and limit the categories of classical western metaphysics. He argued that authentic, 'pure' writing had a power of transformation, which he referred to with the emotive affective word 'violence'. He writes against the history of writing's notion of a 'linear norm', which he terms 'linearization,' and relates to a Saussurian structuralist model which: emphasised 'limits and marked the concepts of symbol and language' (*op.cit.* 86). Derrida argues against models, which by virtue of being 'models' are inaccessible. He argues '[i]f one allows that the linearity of language entails this vulgar and mundane concept of temporality (homogenous, dominated by the form of the now and the ideal of continuous movement, straight or circular) which Heidegger shows to be the intrinsic determining concept of all ontology from Aristotle to Hegel, the meditation upon writing and the deconstruction of the history of philosophy become inseparable' (Derrida 1997: 86).

Such binaries are not so much 'dissolved' as, more precisely, brought together polyphonically to co-exist, contrapuntally, in the fugal writing process. This process occurs in the intentional transposition of musical techniques into literary language. Authors intentionally inscribe their existential 'being' into their musicalized literary narratives. Paradoxically, these narratives also contain elements of which the author is unaware and over which she or he has no direct control, once the work enters the realm of language it is open to interpretation. Like recordings of musical performances, these textual narratives also contain an element of 'nothingness', an absence of the author from the text: the author is both present and absent.

CHAPTER 2

The Musical Fugue

> I would propose that music is a mirror of the process of thought itself...All the various
> symbolic methods we use to investigate the nature of the world and ourselves are to be
> found within music. The fugue for instance, is the very exemplar of thought, working by
> proof and analogy, and the refinement of memory. (Yehudi Menuhin in: Menuhin &
> Davis 1975: 216)

In the Western world, the idea has long been acceptable that authentic emotion can be
expressed in musical form. But expressing emotion in literary writing is perceived as a more
complicated – and less direct – art. Of course, Romanticism drew on musical form and
techniques in poetry and poetic prose to move the passions of the reader – and express the
passion of the writer – through using musicalization. Yet ever since Plato proposed banning
poets from the ideal Republic there has been a body of thinking in philosophy that tends to
regard the expression and articulation of affect in literary form as somewhat suspect.
Through engaging with, and interpreting, fugue narratives based on the evidence of the case
studies in Part II, I aim to achieve a deeper understanding of the scope of these
contradictions, and the nature of experimental, innovative, fugal, musical writing processes.

.1 *Structural Form and Techniques*

A fugue is a musical work written for two or more parts which initially presents a basic
theme or subject 'melodically and rhythmically well-defined and easily recognisable (or two
or more such basic themes), restating this theme again and again at the fifth, at the fourth, or
at some other diatonic or chromatic interval, and elaborating upon this theme and its various
elements contrapuntally in a number of sections by use of augmentation or diminution
(double, triple, quadruple note values)' (Ghislanzoni quoted in: Mann 1965: 7). The melodic
subject theme or themes (usually no more than two) are therefore played by different voices,
entering in turn. This, the exposition, is followed by the development as the voices restate
the theme in different variations, playing the notes of the melody in different ways. This
counterpoint occurs through 'contrary motion' through a free range of techniques that may
include inversion, repetition, diminishment, elaboration, mirroring, distortion, and

embellishment. 'By use of reversion, suitable rhythmic changes, increasing closer spacing of themes and answer (*stretto* or partial *stretto*), and by use of extended tones on the lower, upper, or middle voices (pedal points); all of this with the greatest possible freedom of melodic and rhythmic invention and without any particular limitations as to resulting harmonies, structural patterns, or tonal and modulatory progressions' (ibid.).

The fugue is a non-linear, horizontal, composition of imitative counterpoint for several (usually four) voices. All the voices of a fugue take part, often simultaneously, in vertical counterpoint: enacting variations on the subject themes in a potentially infinite, mimetic, circular structure. The fugue ends in a coda where the subject lines are restated.

2.2 *Variations in Interpretation and the Flight from Modality to Tonality*

Although it reached its apotheosis in the works of Bach (*Die Kunst der Fuge* (The Art of Fugue) and *Musikalisches Opfer* (The Musical Offering)); the fugue form is believed to have emerged in its complex structured form around 1500 (Walker 2000). In Bach's later fugues, the form attained an intellectual (some say almost mystical) canonical complexity, including complex use of puzzle canon, and an extraordinary enaction of infinite regression in mirror fugues (Boyd 2000). After Bach's death (1750) on the cusp of modernity, the fugue form declined. For a period in the early 19th century, composers experimented with the fugue's symphonic possibilities, most notably in Beethoven's *Grosse Fuge* (Great Fugue) (1822) and Mozart's *'Jupiter'*, his last Symphony – *No. 41* in *C Major* (1788). The fugue section in Mozart's symphony is a five-voice fugato (representing the five major themes) at the end of the fourth movement; there are also fugal sections throughout the movement. Starting with four simple notes, it transforms into a fugal coda of enormous ingenuity and complexity. Beethoven's *Grosse Fuge* is composed as a multi-movement form contained within a single large movement. Introspective and extremely technically demanding, the fugue takes fifteen minutes to play. It has been described as his most avant-garde piece of music (Service 2005). Each of these fugues is remarkable for its innovative, experimental and individualistic nature. Mozart's fugal work represents a more affective, emotional approach to composition and playing than Bach. In the later fugue of Beethoven, a further development in music language articulates the relationship between the composer and his text in the construction of an expression of subjectivity. This is a far more emotional, subjective fugue than any before.

Quite different in style, each composer had 'a common understanding of the musical language they did so much to formulate and to change' (Rosen 1972: 23). The main change (making the 'classical' style possible) is tonality. Tonality denotes having repetitions of the subject at different pitches in the same key, as in the fugue form. Musicologists debate whether tonality is a 'natural' or a 'conventional' language. Rosen comments that whilst it is based on the physical properties of a tone, it equally evidently deforms and 'denatures' these properties in the interests of creating a regular language of more complex and richer expressive capacities' (ibid: 25). One effect of the development of tonality (by means of the circle of fifths – in comparison to the major and minor scales) is that it revealed the asymmetrical relation of dominant to subdominant, 'emphasising that the centre of a tonal work is not a single work but a triad' (Rosen 1972 : 25). This differentiated a hierarchical relationship, contrasting a 'modal' with a tonal system.

A modal system is one in which 'the centre is one note, each note is restricted to the notes of its mode, and the final cadences are conceived as melodic, rather than harmonic formulas' (ibid: 25). The modal system was used in sacred music. The emergence of tonality – very significant in the development of the fugue (Mann 1965) – is symbolically significant for the social systems of musical language approaching modernity, and for the new cultural forms of musical and literary language. There are analogies in the development of secular society, of an awareness of hierarchical relationships and regularization of language in modernising society. Both Mozart and Beethoven have raised questions in musicology as to whether their music is Romantic or Classical (Rosen 1972). Mozart's 'Jupiter' Symphony and Beethoven's *Grosse Fuge* experimented with the emotional possibilities of the fugue form. The works of Bach were articulated in a more rational and scientific style, that was also, however, modal; this can be interpreted affectively as a form of gravely restrained passion.

The fugue as a compositional *form* in itself, in contrast to fugue as compositional *texture*, rapidly declined in popularity and lost its public presence in the mid-late eighteenth century. In the early twentieth century, the *fugue l'école* emerged in France as a scholastic exercise for teaching the rules of compositional form. Due to this scholastic usage, coupled with its virtual disappearance as a 'living' compositional form, the fugue developed a reputation for being strictly rule governed, intellectual, and scholastic (Horsley 1966). The *fuga per canonem*, or fugue according to rule, has come to be seen as exemplifying rules and conventions of musical language – but this is very far from its origins, or indeed its development.

Contemporary research (Walker 2000) affirms earlier contentions (Horsley 1966; Mann 1965) in defence of the authentic origins of the fugue. Their research undermines the belief that the fugue has always been a scholastic form and/or a strictly canonical form. In its origins as a secular communal musical form, it was the opposite of a lifeless exercise; it originated as a melodic form exemplifying the articulation of the living voice in the natural melody of musical form. Originating in the musical sound and rhythm of the singing voice, over time this 'natural' musical form was adapted in local communities, and secular settings, according to cultural requirements and social change. Even as canon developed into the complex polyphonic compositional shape of the emerging fugue form of the 15th and 16th centuries, it was a new form 'alive with possibilities', which was 'associated with projection of text and with the technique of formal construction- with practicality and not with pedantry....Then, as in many later periods, composers took pride in their technical skill and inventiveness, *but that does not mean that they were not concerned with freedom and expressiveness'* (Horsley 1966: 10, my emphasis).

2.3 *History and Development of the Fugue*

> The motets of Clemens and the fugues of Bach's Well-Tempered Clavier lie at the two extremes of a fascinating development that has produced some of the most sophisticated and complex compositions in all Western music. (Walker 2000: 1-2)

From a brief overview of the historical development of the fugue in western music, several pertinent points can be made about its impact on and uses for literary construction and interpretation. The fugue was a form that adapted to social and cultural change until the dawn of modernity when it was overshadowed or superseded by new forms of more sophisticated music and tonality including the new Western harmony. The origins of the pre-modern fugue exemplify the expression, and development, of pre modern melody; and this form still exists in the round that is sung by voices in turn (such as Three Blind Mice). This was closer than later forms of the fugue to the melodic 'natural' music extolled by Rousseau: 'the Greek air, so delicate, so sensible, exercised with so much art' (Rousseau quoted in: Derrida 1997: 345). This evokes the 'natural' sense that Rousseau indicated of 'good melody' that takes and needs no 'supplement', that is it was not written down. (Rousseau wrote in *Pronunciation*: 'Languages are made to be spoken, writing is nothing but the supplement of speech' [Rousseau quoted in Derrida 1997: 295]).

The early form of the fugue was flexible; in adhering to the principles of polyphony and imitative counterpoint, it did not degenerate to a point where it became any less melodic. The significance of this is indicated in Rousseau's observation in *Dictionary of Music* (Rousseau 1959) that music degenerates by 'imposing new rules on itself', and by assuming a 'fixed form' where the 'rules of imitation were multiplied'. He criticised 'the invention of counter point' as the start of western harmony (Rousseau 1959, and in Derrida: 295). Yet this is ambiguous in relation to the fugue as it overlooks the melodic nature of the counterpoint.

The earliest forms of the pre-modern fugue articulated a musical language of dialogic communication between a group of voices taking turns to articulate the theme in individual different variations.

Mann (1965) records that the first known use of the term *fuga* in musical theoretical writings occurred around 1330. The *fuga* was amongst the chief vocal forms of the time – demonstrating the fugue's origins in the singing voice. In the late fifteenth century the Flemish theorist, Johannes Tinctoris, defined fuga as the technique common to both canon and round. Once imitative technique was identified by the term *fuga* 'it was also recognised as a means of artistic expression', this is signified by Tinctoriris referring to *fuga* as the means by which a composer may achieve musical variety. Mann writes: '[t]he emphasis upon free use of the imitative manner may seem surprising at a time which we customarily associate with contrapuntal art of amazing and mysterious strictness'. Yet, Mann writes: '[y]et it is doubtless this free, non-canonic use of imitation on which the most significant achievements of the time are founded.' (Mann 1965: 11).

As the theory of fugal writing evolved, the distinctiveness of the form became clearer: 'moderne', requiring a certain choice of melodic material, thematic elements, variety and freedom of artistic expression and the 'imitation' of voices of each other – symbolising secular interaction on the worldly plane, rather than reverence and worship through imitation of an idea of the sacred. In a growing reconciliation between the modal theory of sacred music and the tonalities of traditional western secular music the sacred, modal entered into the realm of the secular. The transcendental 'sacred' exceeded the subject. Now 'the sacred' is – figuratively speaking – brought down into the subject, so that the emission of the (once)sacred place springs forth from the composer as subject in the form of his fugue writing (there is no record of female

composers in this period of history). This symbolic exchange of transcendental idealism for transcendental empiricism – is enacted and played out in the changing secularizing form of musical language.

The Renaissance musicologist Vincentino's fugal *modo moderne* signified a definitive break – or rupture – with the theoretical views and practices of the Middle Ages (Mann 1965). The specific principle that emerges from Vincentino's theoretical adapting of the fugal technique to the modal system has become known in our modern musicological terminology as 'the tonal answer'. That is, the answer of one voice to another through the medium of imitative counterpoint.

Figuratively speaking this is a shift away from the modal idea of the musical voice in a conversation with the sacred, to a tonal idea of the polyphonic musical voices of the fugue in conversation with each other, yet within a *cantus firmus*, a canonic modal form that keeps the voices within the limits of the melodic notes of the subject themes.

Seeking to interpret the history and development of the fugue raises social, cultural and political questions concerning the relationship between the developments of musical language – at a certain a time and place – and the cultural, social, and political context in which it developed. While it is beyond the scope of this thesis to pursue those wider questions, it is pertinent to go a little further into what is the basis of musical expression and what is the relationship between music and language in specific cultural settings.

On a level of deep grammar, or psychoanalytic-linguistic language construction, what does the development (and subsequent decline) of the fugue as a musical form say about the societies and cultures in which it emerged, and then declined? These questions invite a further question, what is the basis of a national music style, in a given era? A famous dispute between Rousseau and Rameau over melody versus harmony, centred on the forms of music practiced in Italian and French schools of opera. This dispute that divided Paris in 1752, continued to resonate throughout the Jacobin period and the Romantic era into the nineteenth century. Interest in the wider function and application of musical language as a symbolic correlation or analogy to the changing social systems of modernity was later taken up subliminally as a dream-like counterpoint or double-voiced discourse in De Quincey's *Dream-Fugue*.

Here we can consider the significance of the practice of melody exemplified in the pre-modern fugue. And what was it about melody – what did it symbolise – that was to become so socially significant in aesthetic and political debate about 'melody and harmony' in the early European modernity of the mid to late eighteenth century? What also is the significance of the notion and practice of 'imitative counterpoint' in relation to (ancient and) contemporary discourse about 'representation' or the 'construction' of the subject and subjectivity in literary language? Aspects of these questions inform my own fugal analysis.

2

2.4 *Canon*

The word 'canon', originating in Pythagorean philosophy, was adapted in Western usage as an ecclesiastical term for rule and law, and used in musicology for the rules or laws of composition of music (related to the church). Over time, it also came to mean a body of work, a collection or lists of works accepted as genuine, in music and literature. This signifies a classical connection between musical and literary language, which has continued into western modernity. The long term cultural connections between musical and literary language development are indicated as I have already noted in the development of the Latin word *fuga* whose meanings include 'flight,' 'fleeing,' and 'to chase'. *Fuga* originally stood for what is now referred to as 'canon' by musicologists (Horsley 1966: 6); that is, a style or piece with different parts taking up the same subject successively in strict imitation. The fugue however deviates from this strict imitative rule in its evocation of flight. Rather than adhering to 'strict imitation', the voices in a fugue take turns, varying the subject theme in a range of inventive variations. Before the word and musical form of fugue came into being, the Latin canon (rule) meant, in music, a short motto or sentence (ibid: 6). Associated with the *Mot*, or word, these mottos indicated, as may do a riddle or a puzzle, 'the way in which a single [musical] part was to be performed or another part derived from it' (ibid: 6). Horsley gives the form of the *rondeau* (or round) as an example.

Mann comments that it was connections to the church that tied Medieval music to the notion of *Mot*, Latin for word, which referred to the biblical 'Word of God' and divine authority. This usage was echoed in the musical form motet, a diminutive of 'mot'. Walker (2000) contends that the motet represents the revolution in compositional process signified by the emergence of 'pervading imitation', a precursor of vertical counterpoint. Amongst

the best known composers of the motet were Nicolas Gombert and Jacobus Clemens non Papa (Walker 2000). In musical history, Clemens and Bach represent each end of the development of fugue, Clemens signifying its beginning, Bach its apex and end (ibid).

Initially a form of church anthem, the mot eventually found its way into secular usage (Walker 2000: 1). It was not until the eighteenth century and the onset of modernity, that music became widely secular.

But the fugue was always an exception to text-based ecclesiastical music. As the fugue had never been based on text, but on canon, the communal fugue generated its own rules, self-referentially, and set its own terms (based on the melodic notes of it subject theme). Due its self-referentiality it escaped the strictures placed on text based music. The fugue literally enacted its own original canon, generated from the melodic polyphonous counterpoint of its interwoven voices. Both in its origins and in its development after the 16th century it was a secular form, used for secular purposes (Mann 1965).

2.5 *Polyphony*

Polyphony began with the earliest interweaving of voices in singing. The beginnings of polyphony are 'contained in all monophonic practice which involved the simultaneous use of different voice registers' (Mann 1965:3) Rousseau wrote: 'At first there was no music but melody and no other melody than the varied sounds of speech. Accents constituted singing...and one spoke as much by natural sounds and rhythms as by articulations and words' (Rousseau 1966: 51). Polyphony was first imprinted and inscribed in musical notation in the early part writing of the Middle Ages. But before it was written, it also existed in the informal yet carefully structured folk traditions of round singing (Horsley 1966: 7).

Horsley identifies the significant development of *Stimmtaush*, 'the interchange of melodic segments between voices', in the twelfth century music of the Parisian Notre Dame School, and in thirteenth and fourteenth century motets. In some of these early motets counterpoint is found, when the two interchanged phrases are of equal length. 'This is a very early form of counterpoint by inversion or invertible counterpoint' (Horsley 1966: 7).

The early forms of the fugue originated through a form of melodic dialogic music in which the subject lines 'talk' to each other, through exposition and answer. Across Europe, but particularly in Italy and Germany, this early fugal 'conversation' grew in complexity and virtuosity, reaching an apex in the late fugues of Bach in the 18th century. Significantly the

emergence of the polyphonic fugue form as a narrative plays out and enacts 'the gains and setbacks characteristic of the contest between the old and the new' (Mann 1965: 1).

The *discantus*, the 'true spirit of polyphony', represents the achievement of a significant amount of melodic independence of part writing, when 'contrary motion of different voices triumphed over direct and oblique motion' (Walker 2000: 3). The fugue is based on melody. In its performance, it enacts a form of melodic difference, in which several voices (instruments) articulate their themes in a contrary motion to each other. They do not blend or harmonise 'artificially'. Instead, the voices of a fugue retain their own melodic integrity; a natural tonality of individuality and difference.

The development of fugue as a formalised structure proceeded incrementally, but also with ruptures. 'A final reconciliation of the various polyphonic means was found when Western art music adopted and cultivated the techniques of imitation, which had probably existed for many centuries in the improvisations of popular musicianship' (ibid: 4).

This meant that the use of polyphony now attained the linear strength of (horizontal) monophony, through counterpoint, but it also achieved a new meaning as 'different voices performed the same melodic line' (ibid: 4), in vertical contrapuntal formation. These voices were clearly distinguished through their spaced, or staggered, entries. A more definite balance of ascent and descent could now be achieved in the course of each melodic line following the principles of contrary motion and imitation. Contrary motion functioned in a move which imitated through opposition, and thus set up its own structural constraints or context, as 'any ascending passage called for a descending continuation against the imitative entrance of the next part' (ibid: 4) and vice versa. This polyphonic motion creates and enacts a form of musical flight.

With its contrary motion of ascent and descent, this complex structured form of polyphony evoked *images of voices chasing each other, or voices in flight.*

In tracing the development of the fugue form, Horsley comments that whilst the rondellus disappeared from usage quite quickly the round or rota, a simple form of canon found throughout the entire history of musical development, has continued, to this day, in the form of popular songs sung as rounds (Horsley 1966: 8). In the fourteenth century, a sophisticated canonical variation of the round appeared, known in France as *chace,* in Italy *caccia* and Spain *caca.* This type referred to the hunt or chase, and it is in this context that the fugal notion of voices chasing each other was formalised. It was also at this time that the Latin word, *fuga,* was

first used in application to this form. Horsley suggests *fuga* may have been a translation of the French *chace* (Horsley 1966: 8). *Chace* remain to this day the prototype for simple compositional canons. There are significant differences in form between the round and the *chace*. And their significance can be seen to extend analogously to concepts of narrative text.

The circular round is an 'infinite canon' (Horsley 1966: 8), meaning that it has no natural stopping point, or end, it continues for as long as the singers decide to keep singing (compare to a 'circular argument' or reflexive 'postmodern' narrative texts, and Romanticism's appeal to the infinite).

However, the *caccia* and *chace* end the canon with a definite cadence, a rhythmic, measured fall that closes the musical phrase. The *caccia* and *chace* comprised two canons, one after another, as the text was divided into two parts. In these parts the leading voice was a long melody which did not have to include any repetition, followed by a second (or more) part entering several measures later. Within this framework there was room for variations, including madrigals, of two or three contrapuntal parts with highly developed melodic lines and imitation sounds of the hunt, which also included horn calls, incorporated into complex, virtuoso vocal lines (Horsley 1966: 9).

Thus, we see that the musical canon was used to symbolically imitate the sounds of the hunt. This is an early form of musical (performative) imitative mimesis which recalls the narrative function of representation in written language where words are used to symbolically represent scenes in 'real life'.

Rounds and hunt music, which formed the origins of fugue music, were performed informally, in social contexts for fun and enjoyment. This form of music making as social activity follows the tradition of communal, social expression of creativity in folk and social secular settings. It also fulfils Plato's criterion of beneficial health-giving social interaction through measured musical entertainment and dancing. This contrasts – as a socialised cultured form of sublimation or repression – to the kind of frenzied, even orgiastic, Dionysian music making and dancing that Aristotle likened to tragedy for the benefit of cathartic release it provided for the masses of ordinary citizens. Rousseau also confessed, in a postscript in *Letter to D'Alembert*, to a response to music and dancing in public space that is of relevance to this discussion; its relevance related not so much to any particular musical form, but rather to Rousseau's individual response to a spontaneous performance of music and dancing he was witness to as a child, in a public square in Geneva, when he experienced a joy that took him out of himself and made him lose awareness of his identity. The regiment of Saint-Gervais had

gathered in the square, after finishing their meal, they spontaneously broke into song, dance and music making, soon to be joined by womenfolk, maids and children, Rousseau and his father: "there resulted from all this a general emotion that I could not describe but which, in universal gaiety, is quite naturally felt in the midst of what is dear to us…" (Rousseau 1758/1960: 135). From this experience he concluded 'the only joy is public joy, and the true sentiments of nature reign only over the people' (Rousseau 1758/1960: 136). The particular phenomenon Rousseau describes of 'fugal' release is evoked in De Quincey's documentation in his *Confessions* of his rapturous experiences at the opera in Covent Garden, watching performances of Josephina Grassini.

2.6 *Variations, Texture and New Contexts*

In the fugue's development there were numerous forms which used fugue techniques or were variations of the fugue form:

> There are many composers who wrote many fine pieces in many genres all of which are
> easily recognisable as fugal or in some way important to the fugue's development:
> ricercar, imitative fantasy, canzona, capriccio, toccata, verset, and occasionally fugue itself,
> not to mention the fugal writing to be found in sonatas for instrumental ensemble or in
> sacred and secular works. (Walker 2000: 2)

This indicates that there may be something that can be termed 'archetypal' about the fugue 'texture', if not form, in musical compositional (and, too, in literary) language. This is not so surprising when one considers that the basic tools of fugue, polyphony and counterpoint, are fundamental tools of musical compositional language and form. It is for this very reason, as fugue techniques are used and applied in so many musical compositions, that musical scholars stress the importance of setting truth and meaning conditions, or limits by which to define the 'fugue' form.

Walker comments on the necessity felt by scholars to attempt to define rules by which to judge and assess fugue works, arguing that in a sense this is an appropriate or understandable approach to take to the form 'whose essence is its rigor born of rules and procedures that are almost purely musical' (Walker 2000: 3). Of all musical forms, none can be more appropriately judged by the 'rules' it sets itself. 'A fugal composition succeeds or fails to the extent that its compositional creativity is held in check by a tightly controlled contrapuntal framework' (ibid: 3). Walker suggests that the modernist composer, Igor

Stravinsky, might have been writing about the fugue when he spoke of 'the need for restriction' (ibid: 3).

The questions that Walker raises in reference to seeking to establish a criterion for defining musical fugue works also have relevance to analysing works of literary fugue composition; of course, in literary fugue narratives, the questions refer to the literary context. Most particularly, if the modern creative process of writing is in part unconscious, and its intentionality also in part unconscious, how can we set out to judge or assess a literary fugue work by its own standards, rules or terms. How can we assess these terms?

In investigating the early development of the fugue, Walker emphasises the enigma, perhaps paradox of the fugue form. This is that, 'despite the word's infrequent use during the period as a genre designation, and thus its relatively infrequent appearance on musical manuscripts and prints, the *idea* of fugue, that is fugue as compositional technique remained very much alive' (Walker 2000: 3).

Walker raises a number of questions as part of a strategy for identifying a historical musical fugal work. These are interesting to consider since they have relevance to an interdisciplinary literary fugal analysis. Walker suggests the following approach:

> Is there a concept of fugal writing at any time during this period, and if so how is its rigor defined? When is a composer attempting to write something that reflects this rigor and thus might be recognised as fugal? When is he not? What are his own biases in defining fugal rigor and how do they compare with the biases of earlier times? (Walker 2000: 3).

These questions may be usefully adapted and transposed to a literary fugal analysis of the development of fugue literary narratives. In my case study analysis, I have mainly focused on works that identify their fugue influence by including 'fugue' in the title. While this accords with Werner Wolf's criterion for a musicalized literary work as one which makes a defining (preferably titular) reference to musical compositional form, many of the elements of fugue in its varied musical manifestations resonate strongly in the fugal form and texture in literary works.

Notwithstanding the quest for rigorous, formal criteria, the fugue form has an intriguing tendency to vanish out of cultural and social existence only to reappear, transformed, in another equally enigmatic cultural guise. This perhaps suits a modality of infinite variation, which generates and under-writes the processes of re-invention. Yet when new cultural forms materialise this also calls for critical (as well as creative) re-assessment, re-reinterpretation and re-definition.

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While the first known mention of the word *fuga* in a musical context was made around 1330, in the *Speculum musicae* by Jacobus of Liege, it was before this that the word *fuga* appeared in the first known literary reference in Dante's *Divine Comedy*, written between 1306-21. In Canto XIII (from The Second Circle: The Envious; Sapia of Siena) he writes:

> Ritti fuor quiivi e volti ne li aman
>
> passi di fuga; e veggendo la caccia,
>
> letizia presi a tutte alter dispari
>
> > Dante Aligheri, Purgatorio, Canto XIII: 118-120 (2000: 128)

> Beaten they were, and fled in bitter rout;
>
> And there thrilled through me when I saw the chase,
>
> Such glee as til that hour I'd tasted not;
>
> > (trans. Dorothy L. Sayers, 1955: 97)

This indicates that the evolution of the literary fugue was to some degree interwoven with, and paralleled the evolution of the musical fugue, although the literary fugue most significantly developed as a form after the demise of the musical fugue (Smith 1996/2006c). Dante's use parallels the linking of *fuga* with *caccia* or chase, an association that was occurring in the evolution of fuga as a musical form. This suggests that Dante is referring to the musical form of *fuga* that is developing into the fugue. The next known literary use of fugue was by Milton, which in turn prefigured and inspired De Quincey's *Dream-Fugue*. In Book XI of *Paradise Lost* Milton warns against the dangers of intemperance. The archangel leads Adam to the top of the hill in an Eastern country and they gaze down at the plain. A settlement of people with tents is below. The people emerge from the tents, choose partners and retreat to their tents.

> He look'd and saw a spacious Plaine, whereon
>
> Were tents of various hue; by some were herds
>
> Of Cattel grazing: others, whence the sound
>
> of Instruments that made melodious chime
>
> Was heard, of harp and Organ; and who moovd
>
> Their stops and chords was seen: his volant touch
>
> Instinct through all proportions low and high
>
> Fled and pursu'd transverse the resonant fugue.
>
> > John Milton, *Paradise Lost* Book X1: 556-563 (1909:336).

In this an ambiguous stanza, six lines (558-563) of which occur as an epigraph to De Quincey's *Dream-Fugue* (Chapter 6), Milton seems to be making a pun to do with the 'transverse...fugue' in relation to physical congress between the people in the tents (Smith 2006). In relation to the development of the musical fugue it shows that Milton and therefore presumably (at least some of) his readers were viewing the musical form of fugue in relation to its symbolic and metaphorical aspects in relation to human behaviour and beginning to critically analyze received ideas about 'God' and human-kind. The poem seems to suggest not so much a challenge to God's sovereignty but an acknowledgment that God's *volant* touch is everywhere. However this represents a critical approach to the sacred which constituted an alternative viewpoint to orthodoxy, from the perspective of human-kind (in contrast to the disembodied objectified form of writing in the Bible, for instance). Milton's use of the word fugue acknowledges its origins in *caccia* – chase.

The chase here refers to the chase and pursuit of love. But Milton also uses the fugue in relation to its later development as a form of temperance and design – this meaning is suggested in relation to the Archangel's warnings against intemperance. Milton thereby interwove the earlier *(caccia)* and later more developed meanings of fugue as a form of rationally tempered design into a narrative about God and man, natural impulse, the chase and pursuit of love, and the religious views of temptation and the follies of intemperance. These were themes that would have had a powerful presence in pre modernity as Europe was heading towards a more secular society. Milton's poem thereby held up a mirror to concerns of his day about the nature of faith, which were symbolically articulated in the musical language of fugue.

In the Baroque era, in the works of one composer the articulation of the 'subject' theme(s) in the language of the fugue became increasingly complex, reaching an apex in the works of Bach. In his use of puzzle canon, and mirror fugues, Bach articulated the fascination, characteristic of Baroque art, with optical illusions, tricks of the eye (*trompe l'oeil* art works) hidden messages, double meanings, and invention, playing with the idea of infinity in infinite regression. In his puzzle canons, Bach wrote and sent messages coded into notations that only those who knew the fugal musical language could understand. The articulation of the subject symbolised in Bach's works included two elements characteristic of his time, first was scientific reason, second was the articulation of a belief or desire for mystery symbolised in a striving for infinity in his mirror fugues. Approaching modernity

two major social, political, moral and aesthetic concerns were articulated in Bach's fugues: which enact a dual construction of faith and reason.

It is significant for the purposes of this investigation that Bach is the 'name' that is associated with the art of fugue. This is due to the complex artistry of his fugues. It is in their artistry that makes his fugues more than exercises of examples for his students to learn the art of fugue (which some sources say is the reason he wrote *Die Kunst der Fuge*). It is this artistry which sets him apart and which 'individualises' his fugues. In this, he most resembles a modern artist – who in any artistic medium is known for the articulation of his or her individualistic 'subjectivity' in language as a medium of creative art. Bach then was a fugal precursor to the modern artist who emerged in the late seventeenth century as a result of the legislation of property rights including copyright for intellectual property. But Bach was not 'modern'. His works articulate and interweave two major themes that characterised European society approaching modernity: faith and reason. In the pre-modern Baroque, music and science were seen to be unified – a system of belief that in some senses evokes the beliefs of the Pythagoreans in the connection between music and mathematics. Music was considered to be a 'sounding mathematics', with Bach one of its foremost composers.

In the life and work of Bach we can see major social, political and aesthetic influences of the Baroque combining to shape the articulation of the subject in his fugue works. It was in these works especially that can be seen the diverging currents of secularism, epitomised by reason, and the sacred, epitomised in Bach's own adherence to faith. Both these influences were given play in his fugue works that were not composed, as was his church music as *Kappelmeister*, primarily for performance in church. Amongst scholars, Bach's attitude to Pietism is considered to be of great significance (Boyd 2000). Recent research has investigated the degree to which Bach was a rationalist and the significance of this. Butt examines the extent to which 'Bach's compositional mind can be illuminated... by analogy with the metaphysics of rationalist philosophers of the seventeenth and eighteenth centuries, such as Leibniz, Wolff, and...Spinoza" (Butt 1997a). Butt examines the importance of Bach's involvement in Mizler's *Korrespondierenden Sozietät der Musicalischen Wissenschaften* (Corresponding Society of the Musical Sciences), which he joined three years before his death. This was a society of composers and theorists 'a loose society of intellectually minded musicians' that Mizler had founded on the neo-Pythagorean proposition that mathematical rubrics could be used to explain artistic and philosophic and natural phenomena (Woolff 2000: 422). Butt finds significance for Bach's musical mind in Leibniz's dictum, published by Mizler: "Music is the hidden arithmetical exercise of a mind

unconscious that it is calculating' (Leibiz quoted in: Butt 1997b: 60). Mizler argued that a composer 'must have a rational intention'; Bach's involvement was indicative of his interest in the doctrines of eighteenth-century style Rationalism (Wolff 2000; Boyd 2000).

So far in this chapter I have investigated several structural techniques of the musical fugue which as we shall see have been transfigured in the writing of authors of literary fugue narratives. These techniques include the use of polyphony that converts into dialogism; the use of counterpoint that converts into the building up of narrative layers; the use of melody lines or subject themes that convert into literary themes; the use of recurring motifs that convert into recurring motifs, images or verbal references, which recur throughout fugal literary works. Overall, the form of the musical fugue is itself a migrating figure, which lends itself to diverse and varied literary and cultural interpretation. Of particular interest to this thesis is that, as a musical form, the fugue is primarily pre-modern. It reached its apex in the Baroque era preceding modernity. By the time the first author used a fugue structure, De Quincey in his *Dream-Fugue*, the fugue as a musical form had long fallen from common cultural use.

2.7 *Rousseau, Rameau, and the Mid- Eighteenth Century Dispute over Melody versus Harmony*

One observation that arises from this discussion is the extent to which musical language and the systems of musical forms appear to represent and reflect a society's political and cultural beliefs. And how this in turn affects and perhaps determines the ways in which the subject is symbolised and constructed in musical and literary language. In the early musical language of fugue there is no construction of 'subjectivity' as we now understand this – as a perhaps illusory construction of an authorial 'I' that conjures an illusion of a solid presence or personality in the coded meanings of words. This was a modern development in literary language that was exemplified in the affective, expressive, writings of Romanticism.

At the end of the Baroque era what lay ahead in European consciousness was a split between reason and faith, the amplification of musical language and form into the arena of moral and political discourse, which was to see music used to analogously symbolise the very systems and structures of human society in modernity. On the cultural horizon, also, was the celebrated public dispute between Rousseau and Rameau (the '*Querelle des Bouffons*'as it was known) over the relative merits of melody and the new western harmony, mentioned above. This dispute was so significant it has been said of it that it prolonged the

reign of the *Ancien Regime* (Verba 1993; Dent 2006). In a series of exchanges, the dispute consisted of a series of 'parries and thrusts', of rebuttals and further elaborations of intellectual positions, in the 'communal activity' of thinking that took place in letter writing, in salons and in public cafes (Verba 1993).

This politicised aesthetic conflict emerged in 1752, following the arrival of an Italian opera company in Paris. It divided the city into support for the Italian and French operas. Italian opera based on melody, and French based on the principles of western harmony, that is, on rules and convention. The Italian style was seen as symbolising free artistic expression – that is expression of emotion and affect. In comparison, the French style was seen to symbolise appearance, the 'dignity and ornate splendour of the ancient regime' (Verba 1993:1), and the following of rules and conventions.

Rousseau, who wrote one opera, *Le Devin du Village* (The Village Soothsayer) (1753), was a supporter of the Italian opera. 'Man was born free, and he is everywhere in chains' he wrote famously in *Du Contract Social* (The Social Contract) (1762/2004). A liberationist who believed in the basic goodness of humankind, and therefore the benefit of free artistic expression, Rousseau directed his attack at Jean-Phillipe Rameau, the leading living exponent of French operatic music, author of *Traité de l'harmonie réduite à ses principes naturels* (Treatise on Harmony), published in 1722. Rousseau believed that melody is closer to the natural free expression of the voice; harmony is rule bound and conventional. Rousseau's argument was given persuasive political power by his contention that in art free expression is more important than following rules, on political grounds. Rousseau thereby privileged melody in what later came to be recognised as a definitive idea of Romanticism, which is that art as the expression of the free spirit takes precedence over strict adherence to rules, codes and laws of language (Rousseau 1758/1960). On the other hand, Rameau believed that harmony is given to us directly from nature and that it is the means of imposing order onto chaos. Rousseau publicly opposed Rameau's view that affirmed the first principle of French Classicism, to wit conformity to rules, laws and codes (Rameau 1722/1980). In contrast, for Rousseau, who believed in the fundamental goodness of humankind, melody was the articulation of the authentic human voice, the free spirit.

This was the most significant public expression in the mid-eighteenth century of the ongoing politicised aesthetic debate over the relative merits of appearance signified by artifice, sophistication and technique, and a deeper hidden meaning in creative art – a debate about representation that originated in Plato's Book Ten of *The Republic*.

The dispute between Rousseau and Rameau struck not only at the nature of human creativity and artistic expression, but even more widely at the very core of the way that modern society was organised and structured. Later Max Weber would contend that harmony is one of the three main organisational systems of (instrumental) rationalisation in modern society (Weber 1958).

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In this chapter I have lightly traced the history and development of the changing articulation of the 'subject' in the musical form of the fugue, in two ways: the development of the articulation of the subject – as the subject *theme* (or themes) of the musical fugue; and the concurrent evolution of subject as the *composer* of the written fugue, articulating the subject and subjectivity in the form of musical language. This is a symbolic difference with echoes in contemporary discourse about representation in writing and the articulation (or representation) of subjectivity.

As with the origins of dramatic literary art and poetry in ancient times, the origins of the fugue form have been shown to be not textual but canonic – of the musical sound of the singing voice, transposed into the musical sound of instruments in Europe in the middle ages. In the climate of Rationalism and Reason, there were those who continued to associate music with mathematics and scientific principles into the eighteenth century. This represented a form of dissociation between emotion and reason that was fundamentally challenged by Rousseau, and that has resonated throughout modernity. The form and especially the texture of the musical fugue have rich associations and analogues with the fugal mode in literature.

CHAPTER 3

Identity Shifts: Fugal Recursion

'Whosoever loses his life, shall find it' (*Greek proverb*)

'This is the voice of Persephone...' You have to do it. You have to go. Snatched up by the mighty hand of invisible overpowering forces, family forces, a natural, yet overwhelmingly brutal imperative, far greater and more ancient than you are.

Playing by the bubbling spring with your friends, talking, laughing, making daisy-chains, who is to know that deep within your Destiny, your DNA, you personify the charming, nebulous weightless rift that renders night and day, light and dark, the lightning duality of cleft sticks, massive cleavages, fertile ravines, the seasonal eternal allure/excitement of change which runs in the family? Who is to know that all that shattering, cataclysmic, cyclic power rests within your slim shoulder? You're just a girl! Persephone, daughter of Demeter. Yet you are a goddess...with the future of the creative world, renewed life, the secret of rebirth, the magical alchemy of reprisal inside you...

As you are speeding, falling in a helter-skelter tumble into the unknown, all you can do is close your eyes and pray that it will be alright ... ' (Ironic figurative depiction of falling into chora in the voice of a fifteen-year old girl.)

To be means to *communicate*. (Bakhtin 1961: 287).

Life by its very nature is dialogic. (Bakhtin 1961: 293).

3.1 *Fugal Journeys*

Having mapped a number of formative ideas about the fugue and its development, in the following chapters I shall examine two issues, both problematic, which arise in the methodology of fugal analysis, or fugalism. The *first* is the psychogenic fugue used as an analogy for the writing process, particularly as it relates to the life experiences of the

authors I look at in the case studies in Part II. The *second* problematic area, is the degree to which the polyphony and dialogism of the fugue does or does not convert into 'proper' literary terms. This includes the relevance of polyphony and dialogism to literary texts, and motifs as fixed rhetorical devices that seem to recur throughout literary narrative works. This inquiry also moves outside the terrain of literary critical terms and makes use of musical terminology *per se*. As part of my exploration of wider uses of musical terminology, I consider how some musical terms are interpreted, and function, in the textual work of literary cultural theorists including Said and Bakhtin.

I recognise that in some respects I move outside what appear to be conventional critical boundaries. First, I invoke fugue as a psychogenic fugue and consider it in relation to a subjective moment of writing. Closely connected to this is the way I treat aspects of writers' biographies and specifically their experiences of traumatic life events, reflected in ways in which they write, *how* they write using (musicalized) fugue techniques, as well as what they write *of*. Methodological issues arise in drawing on the fugue as documented in medical/psychiatric literature. I do not intend to pathologise writers in relation to the psychogenic fugue, nor am I making reductionist claims that diminish the notion of a fugal modality of writing into a psychogenic condition of fugue. But my argument does draw on aspects that have an application of conversion in relation to the writing process. Later on, I draw on medical accounts of post-traumatic stress disorder as a limited model in relation to some elements I have noticed in the biographies of the authors whose work I consider in the case studies.

The ideas I outline over the next eight pages do not constitute an excursus of reductionist post-traumatic stress disorder (PTSD) analysis but a (recently articulated) set of ideas, drawn from contemporary literary 'trauma theory'(Caruth 1995; 1996), that have both a bearing on my performative fugal analysis and some potential for future work – although I see this less as a significant element of my present inquiry and more a fruitful field for future work.

The account of recursion in the fugal modality of writing that I explore and develop here makes use of two psychological categories, fugue and PTSD. The motivation for comparison between fugue and PTSD is provided by the psychogenic account of fugue which accords a precipitating role to trauma. Arising from this exploration is a hybrid analogy suggesting a subliminal contrapuntal relation between aspects related to the psychogenic *fugue*: temporary loss of awareness of self-identity,

wandering and escapist flight; and processes of involuntary *post-traumatic remembering*, more precisely, performative articulation of effects and affect that occur in processes of fugal writing.

According to a contemporary literary trauma theory, modern literature has long been a site of psychoanalytical investigation into complex negotiations between 'knowing and not knowing' (Caruth 1996). This set of relations includes memory and forgetting, consciousness and the unconscious in the process of writing as creative art. Caruth contends: 'If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing...' (Caruth 1996: vi). Caruth draws on insights of PTSD research to develop a performative theory of trauma which moves beyond representational theory. Here, I consider some contemporary ideas about 'knowing and not knowing', fugal forgetting and post-traumatic remembering, and representation in relation to the fugue narratives in the case studies in Part II.

The fugal modality of writing involves a process of forgetting and loss of awareness of identity which I locate and identify in three significant 'moments' in the writing process. These moments constitute and comprise three sets of relations between:

1) The author and his or her self/memory: the moment of latency (which may last for years). For instance, De Quincey (Chapter 6) did not begin to write prolifically of his early traumas until he was almost forty.

2) The author and the text in the process of writing: the liminal moment of creative becoming or actualisation, as the words come into (become) writing.

3) The written text and its constituents: the textual moment created within, and by, the signs of the written text. This constitutes a loss (through transformation) of referential 'identity' in the performative conversion of traumatic effects into written textual signs. Dissociated from any illusion of connection with the real, the 'referent' as post-traumatic effect performs the (precipitating/causative) function of 'the real'. The musicalized written text is the mediated, demonstrated, performative 'effect' of the fugal modality of writing.

The three moments of the fugal modality constitute:

First: the period of latency following a traumatic event, in which the event is 'forgotten' by the future author, before it re-emerges in the converted form of post-traumatic anxiety effects that are (eventually) transformed into writing. Caruth refers to a moment that 'traumas remember', of 'violent intrusion or conversion', which is lost to immediate consciousness as it happens too suddenly to be assimilated by the unprepared subject at the time of its original occurrence (Caruth 1995). 'Only later on, after a period of latency can it be remembered, worked through, and spoken out' (Caruth quoted in: Giesen 2004: 113). This echoes Freud's account of 'accident-induced neurosis' caused by a sudden, unexpected impact on the nervous system: 'Fright can occur only in the absence of a state of apprehensiveness' (Freud 2003:70-71). Where this is perhaps most literally demonstrated, in this exploration, is in De Quincey's *Dream-Fugue* – which is premised on a near-accident. Delayed 'traumatic effects' also clearly motivate the writing of Proust's *Recherche* and, in distinct ways, all the fugue narratives analysed in Part II.

Second, is the moment in the process of writing when the subject temporarily loses awareness of her or himself, as the fugal 'memory' is articulated (or re-articulates itself) in words of writing. Fugal writing is a subliminal, not necessarily intentional, revolt against the real. This writing involves the writer taking flight from the material world of the 'real' into the imaginary, a process in which the writer (temporarily) loses awareness of his or her social self-identity and lets the words, the voices of the becoming-text speak: moving from unconsciousness through the conscious mind and into being through the writer's hands. This intense, dream-like, musicalized modality of writing is articulated in the third part of De Quincey's *English Mail Coach* triptych (Chapter 6) the *Dream Fugue* – whose spectacular hallucinogenic writing style is in marked contrast to the more factual realistic earlier sections. This fugal, musicalized process of writing is intentional to the extent that the author intends to write; unintentional and performative to the extent that the writer does not know a priori the forms and affects, the characters and situations that will emerge in the writing. There may be a significant transformation, or conversion of the dislocated, lost, traumatic memory that drives the compulsive desire to write. Thus the memories which emerge in post-traumatic writing may be involuntary memories, a phenomenon Proust describes in his account of two types of memory in the *Recherche* (Chapter 7).

The converted re-emergence of traumatic effect is implicitly referred to by Caruth (1995) in terms of 'memory': a form of distorted post-traumatic remembering. Paradoxically, the writing subject may not be aware of this as a conscious memory. In this context, there may be an unconscious, even 'automatic', subliminal pattern to the writing of post-traumatic 'remembering' which articulates 'post-traumatic effects' (Caruth 1996). This may give rise to fugally distorted 'memories' or symbolic fantasies performatively inscribed in the process of writing. For example, Plath's *Little Fugue* (Chapter 9; Appendix 2) articulates traumatic anxiety fantasies of her father, whom she associates with the Holocaust ('Gothic and barbarous, pure German' /...'lopping the sausages' /... 'red, mottled, like cut necks'). As Plath was not directly involved in the Holocaust this writing suggests cultural generational trauma: a theory supported by Caruth's contention that traumatic effect precipitated by a real event is capable of being passed down through the generations (Caruth 1996).

Certain patterns of effects are articulated in fugal writing. The performance of polyphonic musical fugal techniques embellish, distort, elaborate, invert, repeat, diminish and otherwise distend and transform the starting subject lines or themes (the analogous precipitating events) of the fugue. In comparison, the polyphonic processes of post-traumatic writing involve a double counterpoint of memory and forgetting in which forgetting constitutes a kind of remembering and remembering: forgetting. The narratives of such writing may be disrupted by the intrusion of dreams, involuntary memories, flashbacks, hallucinations, obsessive or compulsive thoughts or other forms of 'voice'. Thereby 'performing' the loss of self identity of the narrator, and perhaps also the author. This is clearly demonstrated in Joyce's *Sirens* (Chapter 8) where the polyphonic 'voices' of musical effects literally and self-reflexively articulate the narrative voice.

Third is the moment of fugal recursion (the putting on hold and recall of post-traumatic content in the process of writing) which describes an aspect of identity loss and recovery in the converted 'identity' of the referential sign of the text. In this moment of fugal recursion the sign figuratively detaches from the context which gave it rise and attains self-reference: an objective self-reflexive textual articulation. Returning to Joyce's use of musicalized fugal language in '*Sirens*': the onomatopoeic words themselves become objects with a self-referential textual and audial meaning. In this fugal textual conversion the *de re* identity of the experience is no longer commensurate

with the actual experience that gave rise to the memory that is first, lost/void/forgotten; second, transformed and converted into effects that emerge as involuntary memories or imaginary, symbolic contents in the process of writing (Proust; Chapter 7). The mental content thereby becomes dissociative, doubled, split and hence from then on contrapuntal: articulated in a counterpoint between self/ post traumatic memory/becoming writing/text. The signs of the text are dissociated from, and 'forget' or disguise their origins in the author's precipitating, real (traumatic) experience. This semiotic process is clearly seen in De Quincey's *Dream-Fugue* where the near-miss in the Royal mail coach functions as a trauma-inducing sign, triggering a recursive chain of highly visual, spectacular, traumatic memories at the core of which is the sudden death of a loved sister. A chain of effects accompanied by tangible affects of authoral/narratorial survivor guilt. Recursion is the main functional driver in the fugal modality of writing. Recursive expression in writing in De Quincey takes the form of 'reverberations'; in Proust: chains of metaphors within metaphors; and in Joyce's *Sirens*, in recurring motifs and variations.

Two significant shifts occur in the fugal modality of writing. Both occur during the complex negotiation between the doubled writing self and the self as writing/ becoming-text. First: the *subjective* self-identity of the writer is eclipsed by the writing 'identity' of the *objective* becoming-text. Second, the distinction (posited in post-structuralist theory) between referent and real is dissolved. In the fugal modality of writing the referent effectively becomes, and *is,* the real. Contemporary literary trauma theory suggests the referent becomes the sign and signifier of traumatic affect. 'Allowing for the centrality of mediation and imaginative reconstruction, one should perhaps not speak of traumatic events, but rather of traumatic effects'(Eyerman 2004:62).

Caruth alludes to this phenomena in terms of the absence or loss that signifies the site of trauma: 'Trauma is not locatable in the violent or original event in an individual's past, but rather in the way its very unassimiliable nature – the way it was precisely not known in the first instance – returns to haunt the survivor later on' (Caruth 1995: 3-4). In another contemporary trauma theory interpretation: "it is not the experience itself that produces traumatic affect, but rather the remembrance of it' (Eyerman 2004: 62). Recalling Freud's contention in relation to the organic effects of hysterical neurosis (Freud 2003), I suggest this may be a physical 'remembrance':

remembered organically in the cells and in the nervous system, that may be activated or triggered automatically and performatively without a conscious mediating process of cognitive memory or awareness, thereby duplicating the sudden-ness of the 'remembered/forgotten' traumatic moment. This biological, cellular, neurological memory unconsciously informs the cognitive processes of writing.

The fugal modality of writing thereby exemplifies a complex negotiation of transformation between 'knowing and not-knowing' involving: psychic structures or processes of affect, memory, forgetting, and the psychic will to creative power that articulates the drive to transform the traumatic effects of lived experience, including *feeling*, which may paradoxically initially manifest as 'numbing' (Caruth 1995:6) or apparent lack of feeling, into affective creative art. In such a process, the analogy of psychogenic fugue as an 'unintentional' journey of temporary amnesia and loss of awareness of self identity functions as a metaphorical missing link between consciousness and the unconscious: constituting in its very absence the 'magical' lacuna, and liminality, in which fugal writing comes to textual life – in processes of involuntary post-traumatic remembering.

To write, and in writing, the fugal author forgets the exigencies of the material world and enters the immersive conceptual zone of the imaginary and the symbolic. In this doubled process, a form of mild dissociation, the writing subject is the medium, simultaneously and contrapuntally overseeing and composing the content emerging, as if of its own volition, from the Otherness, or unconscious processes, of his or her own psyche. Caruth views such Otherness as a form of 'possession': 'to be traumatised is to be possessed by an image or event' (Caruth 1995: 4). She argues for the 'literality' that 'possesses' the 'receiver' of PTSD (ibid: 6) and claims that there is no room here for the associations of the psychoanalytic unconscious ('this resists psychoanalytic interpretation' (ibid)). Here I contend, on the evidence of the literary analyses in Part II, that although there may be some binding relation anchoring the traumatic anxiety effects of PTSD in the physical memory of past experience, that this 'memory' is also significantly mediated through the authorial writing unconscious – a psychological and biological unconscious – particularly as the traumatic event recedes in time. Albeit not to the extent of a major dissociation, post traumatic effects may nonetheless involve the individual writer in the metaphorical logic of anxiety expressed in recurring motifs and variations in fugal writing. For instance: the recurring motif of endangered maidens that

extends by association to babies and strong women in De Quincey's writings (Chapter 6); the recurring motifs and themes of loneliness, emotional anguish and coldness verging on sadism in Proust (Chapter 7) including Proust's animistic tendency to ascribe human qualities to the vegetative world of trees and bushes, and his concurrent shutting out of the difficult painful emotions of the social human world. As well as the seeming endlessness of the signifying recurrence that is particularly evident in De Quincey's and Proust's writing style.

Through a notion of trauma, Caruth argues: 'we can understand that a rethinking of reference is aimed not at eliminating history but at resituating it in our understanding, that is precisely permitting history to arise where *immediate understanding* may not'(Caruth 1996: 11). She proposes that in the occurrence of trauma, and our attempts to understand trauma, a new understanding emerges that allows history to become manifest where immediate understanding is impossible: "if PTSD must be understood as a pathological symptom, then it is not so much a symptom of the unconscious as it is a symptom of history" (Caruth 1995: 4). She contends that 'the traumatised' carry within themselves 'an impossible history' or 'become themselves the symptom of a history that they cannot entirely possess' (ibid:4).

The concept of a history that the subject cannot entirely possess is fugally parallel to the combined search for meaning and for reconstitution of the lost object, a search driven by desire and loss that is evident in the musicalized fugue literary texts I analyse in Part II. This can be precisely understood and experienced as a mode of searching in the articulation of writing for a kind of 'lost time', that is outside time as duration (Bergson 1889/2003; Chapter 7). The musicalised fugal texts in Part II performatively demonstrate writing as a means of seeking to reconstitute what has been lost: to reprise a new meaning from the void in the memory of the writing subject. For instance, De Quincey's 'literature of power' literally creates a new category of meaning-making in which post-traumatic effects are reprised into sublime hallucinogenic poetic prose in a visually symbolic, spectacular unconscious and dream-like writing style.

In my exploration of a hybrid analogy of the psychogenic fugue and post-traumatic stress disorder, it is the sublime creative literary text of poetic writing – articulating the author's personal history albeit perhaps in disguised metaphorical form – that emerges and arises where 'immediate understanding' is impossible. An author's fugal writing constitutes a counterpoint, an inner 'dream record' of un/conscious

performative response to the imprints (of the literal events) of his or her life. This psychological/cultural waking dream text arises in the sublime dissociated voice of innovative musicalized fugal writing: articulating a counterpoint created in the process of writing by, and through, the author from the constitutive elements of post-traumatic memory and forgetting.

According to a contemporary literary trauma theory the notion of an unassailable literalness (Caruth 1996) precludes access to the (psychoanalytic) unconscious. Yet, evidence of the fugal modality of writing of literary texts suggests otherwise in clearly articulating, if not playing with, un/conscious psychogenic effects such as the triple-switch in De Quincey's *Mail Coach* triptych. This narrative shifts from a descriptive account of late 18th century transport and communications media, to the purported description of a traumatic near-accident, to a far deeper childhood trauma. Whereas this kind of polyphony may dislodge an exclusively literalist literary theory of trauma (Caruth 1996), this kind of shift *is* consistent with psychogenic *and* musical fugue structures and processes. Bringing together aspects of the psychogenic fugue, PTSD and the musical fugue, this example further illustrates the shifting, contrapuntal hybrid modality of fugal writing.

The musical fugue offers a tangible analogy not only for a writer's creative expression of post-traumatic affect, and effects, but also, on this account, for a reader's attempt to understand the writing processes of contrapuntal structures of literary textual writing: in which the counterpoint comprises the (four) voices of writing subject-author; post-traumatic memory/forgetting; becoming writing; and written text.

This thesis thus extends the affects of reading to the psychogenic fugue, and it extends the critical terminology of literary terms to make use of musical terms in relation to literary writing. A certain symbolic, as well as rhetorical, structure of writing is identified in the works of the literary case studies. Issues of affect, the quality of the experience of the writer, and the quality of affective experience performatively embodied in the writer's writing necessarily arise in considering the psychogenic fugue as it can be applied *in* writing.

There are significant examples of modern literary works that include the psychogenic fugue as a symbolic structure, such as Mann's *Der Tod in Venedig* (Death in Venice) (1912/1957). In Mann's novella, Aschenbach wanders away from his normal life on an untypically spontaneous journey, a metaphorical flight to Venice. This takes him beyond the safe boundaries of his highly disciplined life and self-identity as a successful writer in

Weimar Germany into areas of desire and homoerotic yearning that Aschenbach has long repressed. He follows his desire into a kind of poisoned Arcadia, losing his old identity in a Venice gripped by cholera. Entranced by the beautiful boy Tadzio, Aschenbach gladly ignores the warning signs of the epidemic and instead *in a fugal haze* embraces his own death.

Der Tog in Venedig enacts a symbolic fugue structure in several ways. First, Aschenbach wanders off on an impulsive journey of which he informs no-one. Second, is a loss of awareness of his previous identity. He behaves in ways strangely out of character for the esteemed literary writer, Gustave von Aschenbach. His lack of stability, increasing self-deception and state of denial are physically demonstrated in an ill-conceived cosmetic 'enhancement' at a barber shop where his appearance is grotesquely transformed through rouge, powder, and black hair dye. This is a symbolic attempt to disguise more than his age. Hitherto unknown or suppressed aspects of his personality emerge to take control of his destiny. Whereas fugue is often a temporary condition, in *Der Tog in Venedig* it leads Aschenbach to his death that coincides with the novella's end, thus the fugue is symbolically enacted as literary structure in itself.

This kind of fugue narrative enacts a journey into an underworld, in which a physical journey is accompanied by a symbolic inner journey into the protagonist's own unconscious desires. It may be accompanied by a loss of previous self identity, the assumption of a new identity.

The symbolic structure used by Mann can also be seen in Moore's *In the Cut* (1996). In this contemporary novella the main protagonist Frannie, like Aschenbach, is a writer who lives a solitary life, and who also falls into an obsessive love for a fatal object of desire. In Frannie's case, her object of desire is a corrupt and murderous detective who leads her on a journey into an underworld of sexual risk-taking, and her fugal death – when she is murdered by her lover's male detective 'buddy', his partner in crime.

Such symbolic structures have mythological or even archetypal ancestry. In Greek mythology: fugal symbolic structures in the story of Persephone, a myth of renewal or rebirth; the myth of Orpheus where the musician god, bereft at losing his beloved wife Eurydice, is struck by fatal guilt when due to his own actions (looking back when Hades has warned him not to) he loses the chance he has almost won of her resurrection.

These symbolic structures carry associated themes of desire and loss of personal identity, traumatic shock, grief, mourning, melancholia and metamorphosis in the form of rebirth or metempsychosis. Whereas in the Persephone myth the goddess re-emerges each

spring from the underworld, in the Orpheus myth Eurydice remains in the underworld and Orpheus loses his life as well as his wife (after Eurydice's death he can love no woman – and he is torn apart and devoured by frenzied *maenads,* female devotees of Dionysus).

3.3 *The New 'Limits of Representation'*

Most recently, the problem of representation has been reactivated and reassessed in relation to artistic representation and academic theorising, after the Holocaust, and since Adorno's famous, and famously misunderstood, dictum that 'Art after Auschwitz is barbaric' (Kyriakides 2005). The link between authorial post-traumatic stress disorder and the uses of the (archetypal) musicalized structure and techniques of fugue as a form of writing is evident in relation to Holocaust poetry. But there is another specific issue of representation confronting art from the unspeakable horror of the Holocaust which Gubar identifies (Gubar 2004). She draws attention to two types of poetic representation, based on and articulating extreme trauma.

> The enormity of the event [Holocaust] often propelled poets in two diametrically opposed directions: on the one hand, toward ellipses, fragmentation, in short poems that exhibit their inadequacy by shutting down with a sort of premature closure; on the other, towards verbosity in long poems that register futility by reiterating an exhausted failure to achieve closure. (Gubar 2004: 443)

Gubar quotes Deleuze and Guattari's dictum of the deterritorealization of language: the traumatized de-homed nomad 'may creatively utilize expression when "[l]anguage stops being representative in order to now move beyond its extremities or its limits"' (Deleuze and Guattari quoted in: Gubar 2004: 44). Gubar makes a symbolic connection between the *form* of poetic expression and the traumatic *experience* articulated by its author. She claims, 'Severely limited and extremely elongated Holocaust poems communicate how alienated their authors are from the native idioms they deploy or how estranged their adopted idioms are from the disaster they seek to address' (Gubar 2004: 444).

This implicitly references Heidegger's concept of dislocation which he termed *unheimlich* or as *Die Unheimlichkeit* – literally 'unhousedness' or 'not-at-home-ness', but which has also been translated as 'uncanny' or 'uncanniness.' This concept has relevance to Paul Celan in reference to his position as Jew, survivor of the Holocaust, poet and exile, in relation to the German language in which he continued to write his poetry (Felstiner 1995: chapter one).

The 'extremely elongated' form of writing which Gubar identifies as performatively demonstrating 'an exhausted failure to achieve closure' is the most extreme case of fugal writing from trauma. Its form has taken it beyond the limits of representation to a kind of exhausted psycho-linguistic self-referentiality of traumatic shock. Some of the poems Gubar refers to – in *Poetry After Auschwitz* – were written by people who were murdered in the Holocaust, their poems found posthumously, for instance in pockets of their clothes. They wrote from an experience of unspeakable horror, bearing witness to the worst crime against humanity in European history. Their poems are testimonies to the strength, courage and beauty of the human spirit. They are memorials showing that in times of absolute horror, and unspeakable inhumanity, there were still *people* who could write poetry. The perpetrators of barbarous murder could not take away their humanity, and integrity.

For those who survived and wrote, the trauma, of course, does not end. Fugal writers unable to achieve closure of the originating experience have replays that recur in involuntary memories through their waking and sleeping dreams (in the form of nightmares). This is a sign and symptom of what is now termed post-traumatic stress disorder. A fugal form of writing un/consciously chosen to express this 'authentically' performatively reflects this state of mind. It is uncomfortable to write about Holocaust poetry in the same context as the other fugue narratives I analyze and I have chosen the route of brevity. The purpose is not to make comparisons, but to draw attention to the reality and authenticity of writing from strong emotion and emotional trauma in extreme situations. This kind of writing at times seems to unconsciously find, and express, itself in a highly condensed, archetypal fugal form.

Friedlander (2001) discusses a crucial facet of representation and limits in the contemporary context of postmodern culture. In relation to theorising, discussing and representing the Holocaust, he acknowledges the problems of doing so in an academic theoretical context. He identifies problems specifically in relation to the epistemological, aesthetic, and ideological position of 'postmodernism', as opposed to traditional and modernist modes of representation, arguing that the problem is one of limits and boundaries. Postmodernist thought rejects 'the possibility of identifying some stable reality or truth beyond the constant polysemy and self-referentiality of linguistic constructs' (Friedlander 2001: 4). Postmodern thought postulates a multiplicity of infinite interpretation over 'grand' or master meta-narratives of totalizing views of history – and literary narratives. This was intended to counter totalitarian or hegemonic thought. Whilst, Friedlander argues, an

acknowledgement of ambiguity is certainly useful, if not necessary, in relation to representing and discussing unspeakable horror, a context of limits is also necessary.

Postmodernist thinking, such as that of Lyotard, questions the validity of 'any totalizing view of history, of any reference to a definable metadiscourse, thus opening the way for a multiplicity of equally valid approaches' (Friedlander 1995: 5) Friedlander claims that this may lead to 'any aesthetic fantasy' (ibid). He argues that in relation to discussing, theorizing and representing the Holocaust it is important to establish a stable truth. Friedlander's discussion suggests it may be important to establish a context of truth and interpretation in relation to reading and understanding *all* modern literary narratives, derived from experiences of traumatic shock some of which – like Celan's and Plath's work – involves representations of the Holocaust. The cultural 'misreading' of Celan's *Todesfuge* shows that the postmodern notion of openness and multiplicity can be used against itself – especially by the totalitarian, or hegemonic, powers it 'ironically' purports to refute. The issues arising may indeed extend beyond the domain of traumatic shock.

In the creative process of writing authors cannot be fully, consciously in control of what they write, just as readers read within a conceptual context of which they are not fully conscious, aware or in control. In writing, authors bring their works into the social and cultural realm through an intermedial creative process of interplay between consciousness and the unconscious, psycho-linguistic articulation and emotive affect, a doubled form of mind/body mediation in which they work up their manuscript, their narrative (often through many drafts) usually in a state of intense creative conceptual solitude, until (if circumstances are propitious, and they are able to assert this control) they feel it is ready for public view.

The fugue narratives in the literary case studies in Part II provide a new perspective and challenge to a postmodern approach to interpretation and representation in several main ways. First, they provide evidence of authorial 'intention' in the use of techniques of musicalization by authors. They intend at the very least to incorporate techniques from music into literary form – and they fulfil this intention.

Second, these authors use musicalized techniques intentionally as a mode, or modality, to authentically articulate emotional effect – deriving from their own experiences of traumatic shock, loss and a desire for restitution. Although, paradoxically, they may not be aware that this need – for restitution of what has been lost to them in the moment of trauma – is what is driving their desire to write in this way.

Third, these are not narratives written to an external formula, such as an Aristotelian unity of beginning-middle-end. Their unity is provided by use of techniques of

musicalization that articulate and unify the chaotic emotional experiences of the author, and form the driving modality of their fugue narratives. These narratives are thereby performative in that they self-reflexively 'perform' themselves. The possibility for a 'stable truth and reality' in relation to the fugue narratives I investigate lies in the body and minds, the life, being and psyche of the authors who wrote them. Even if their lives, minds and bodies were not 'stable', they still provide the real, material (and conceptual) context for their writing. This reality is also contrapuntally interwoven if not exactly embedded in the mundane social and cultural contexts in which they were writing, the issues, events and experiences with which they were engaged, and to which their authors were responding and paradoxically escaping, through their re-playing and symbolic reconfiguration in their writing.

3.3 *Fugal Paradox: A Modern Dichotomy*

There is another potential source of misunderstanding in relation to literary fugue narratives. There appears to be a fundamental *dichotomy* between the use of formalised *objective* musicalized techniques to performatively express and articulate the *subjectivity* of personal experience. I define this dichotomy as one that symbolically locates the individual in a doubled position in relation to language. Echoes of this dichotomy can be heard in the words of those who do not feel completely at home in the language that they use. It can be heard in the Irish novelist Banville's heartfelt declaration from the perspective of a member of a colonised country compelled to speak the language of the colonisers, 'The language that we speak is not our own, even after a century and a half of English: listen to any Irish conversation at any class level, and you will clearly hear the suppressed melodies, as well as the hesitations and disjunctions, of the deep grammar of Gaelic' (Banville 2005: 3). It can be heard in the narrative of women's struggle to find their own voices in 'phallocentric' language in the diverse discourses of feminism and female writing, as variously articulated for instance by Woolf in *A Room of One's Own* (1928/2000), Cixous in *La Venue à l'écriture*' ('Coming to Writing', the title includes a play on coming and avenue) (1986/91b), Irigaray in *Ce sexe qui n'en est pas un* (This Sex Which is Not One) (1977), and Kristeva (1974). In *La Revolution du langage poétique* (1974) Kristeva put forward her thesis that art and literature, through reliance on the notion of the subject, 'is the privileged place of transformation or change: an abstract philosophy of the signifier can only repeat the formal gestures of its literary models' (Moi 1986: 17). A similar belief drove the movement

and creative practice of *l'écriture féminine*, the 1970's intervention with which Irigaray and Cixoux have been linked, although acknowledging the difficulties of defining such a concept Cixous has (on occasion) publicly rejected the term and instead talks about writing a 'feminine speech' (Quere 1984: 147-158), 'white ink', and in her novel *Illa* extending this to women's search for a *langue maternelle* (Cixous 1975; 1980).

This is perhaps a dichotomy that is most acutely felt and expressed in the discourses of those groups who feel marginalised, or in other ways outside the 'dominant' language structure, or what such a thing is believed to be. And as Freud refers to his concept of *Instanz* this is often a shadowy kind of conception of authority and linguistic dominance experienced by the individual subject perhaps as the voice of the Law (Freud 1940/2003: 244). The bid for linguistic freedom is heard in the voices of the early Romantics who developed a new approach to writing as individualistic and transformative, guided by ideals of freedom and inspiration, which went beyond and transcended the institutional structures of modernity and the trappings of capitalism. It is the voice of the individual who is aware of her or himself affectively, emotionally prior to or outside the language that she learns, in dreams, and in emotional states. This realm of affect is subjective and it feels as if it is private. But as Wittgenstein insisted, there is no such thing as a private language. Once a thought is expressed in language, it becomes by definition public, defined in language, which is public and communal.

The dichotomy of writing involves the struggle of the creative writer to articulate her or himself affectively in a language which she or he has to learn and which ultimately is not hers or his. The dichotomy begins with the phenomenological evidence that one does not have to learn one's feelings and affective emotive responses. A baby does not have to learn it is hungry, cold, scared. It does not have to learn attachment to its mother. It does not have to learn the deep inherent emotions of love, hate, loss, desire. These are experienced as pure unmitigated affect, the baby just knows how it feels. But as it grows it does have to learn how to (try to) articulate these affects in a language that by virtue of its learning reveals to the child the first paradox of language use. In order to express its own 'private' affective responses and experiences she or he necessarily makes these part of a discourse which by virtue of being public is to a degree impersonal and not her or his own. As the child grows, it realises that the language it has at its disposal to seek to articulate its subjective feelings and affective experiences in writing is the objective language of public discourse, which can be read and interpreted by others in ways she or he did not intend.

In an individual sensitive to this nuance this can compound a feeling of alienation and abjection, which in turn may lead to a self-reflexive need for a fugal release or flight into language experienced as *jouissance* thus suggesting a perhaps subversive erotic economy of the text (Barthes 1977; Cixous 1998: 1986/91b). This could certainly be seen to constitute the deep seated appeal of *l'écriture féminine* to some women writers, and certain kinds of affective poetic writing from Romanticism onwards. To elaborate briefly, in the 1970s intentional self-consciously radical and revolutionary alternatives to the dominant discourses of authoritative language proliferated, and there was an efflorescence of writing – both *about* and *of* – a certain kind of self-reflexive poetic writing (named *écriture* in France) as a perhaps subversive or illicit pleasurable experience in itself, an experience in which the writer may feel themselves transformed through writing. The pleasure of writing may be connected with the deep driving desire of the writer to write; this may be a faintly guilty pleasure, as suggested by Klein (1975). Paradoxically, again the experience of writing may suggest to the writer a connection with a force which is larger: mysterious and profoundly unknown, beyond the individual. This perhaps suggests the realm which the ancients referred to as the domain of muses and divine inspiration.

Yet, using formalisation may well be the only way an author can approach and write about traumatic emotional content, a point that Gubar (2003) makes in relation to writing, reading and thinking about art after the 'unspeakable' horror of the Holocaust. This may have been the case with Celan's choice of fugue techniques for *Todesfuge*, the first poem he published, which he began to write before the end of the war and the end of the Holocaust, perhaps when he was still interned in a labour camp (Felstiner 1995a).

In relation to literary works written using techniques of musicalization it seems this is a project and approach which has received little contemporary or recent attention. Werner Wolf's *Musicalization of Fiction: A Study in the Theory and History of Intermediality* (1999), has been described as pioneering, as it is one of the few works in this field. In this very comprehensive investigation, Wolf acknowledges there may be emotive links and connections between use of musicalization and an author's desire to articulate emotional affect. In the Part II case studies, Wolf's analysis is extended to explicitly investigate the links between use of affect in the literary case studies based on the evidence of the authors' biographies and further writings that shed light on their life experiences.

Existing analyses of musicalized works (Scher 2004; Wolf 1999; Brown 1938) tend to focus on the techniques of musicalization, primarily if not solely from an aesthetic or technical point of view. They seek to analyze the 'effectiveness' of transposing musical

effects into literary form – objectively assessing 'success' or 'failure' without looking any further at *why* the author might have chosen to use these techniques, and *what* she or he was doing in their writing in a wider sense, and evaluating the works in this broader subjective, cultural and social context.

Whilst certainly insightful, such purely aestheticised, and technical, readings bracket the psychological aspects of musicalization expressed as emotional affect. They also omit to read the works within the social and cultural context of the author's life, and the real experiences from which the literary work derives. This, as the case studies show, can mean missing out on the 'real', more comprehensive, meaning of the works, which, it turns out, can only be ascertained and understood in relation to searching for the author's intentions in writing (even if these intentions may not have been fully conscious or articulated).

Friedlander's (2001) analysis suggests that there is a new onus on the critical reader and interpreter to read within appropriate, relevant, and adequately researched limits. Ideally, it should not be up to the author (if living) to have to go to endless lengths to try to make their work understood by readers (especially when they may be unsympathetic). This is particularly important when the literary works derive from the author's experiences in traumatic, controversial and sensitive social and cultural contexts.

3.4 *Fugal Recursion – A Perceptual Function of Memory*

Polyphonic counterpoint is the constitutive basis and the principle through which the fugue is developed. The function of this form of musical structure and technique, which is dependent for its audial meaning on the memory of its performer and listener, has been described as a form of recursion.

The 'magic' of music is that the human ear makes sense of the 'shifts' that such recursion represents (Hofstadter 1980: 130). Hofstadter suggests a model taken from computer language systems, of 'stacking', to explain how it is that our minds remember, in music and in written or verbal language, the shifting elements which go to make up a recursive system (i.e. in prose a story within a story, or in fugue, the original starting subject line). How do we remember the subject line, or the original story? Hofstadter says we 'put it on hold' (ibid: 130), as we may put on hold person A, whom we are talking to on the telephone, to take a call from person B, whom we talk with before switching back to person A. The analogy has a point even if it falls well short of comprehensively complex mental acts and performances.

A *rondellus* or round represents a very simple recursion. By the time the fugue form had been developed to the complexity of Bach's later mirror fugues, recursion was so complex at points it in fact gave way to infinite regression; contained within the same fluid polyphonic musical structure that to the listener represented a complex but apparently unified listening experience.

To give an analogous literary example, in Proust's *À la recherche du temps perdu*, the recursive elements of the narrative (the stories within stories of his memory) build up and fade away in complex layers comprising an enormous range of different elements which are yet contained within the unified whole of his narrative.

Hesse explicitly explored the recursive aspects of fugue in the *Die Glasperlenspiel* (The Glass Bead Game) (1943/2000) the story of Joseph Knect, who develops from a genius grammar school student into Ludi Magister Josephus III, Master of 'the Game' in the Castalia brotherhood. This intricate system of authorised thought-processing, which Hesse likens to the innovative processes of a musical fugue, describes the theory of digital computing many years before it became a technological reality:

> ...the Game of games had developed into a kind of universal language through which
> the players could express values and set these in relation to one another. Throughout its
> history the Game was closely allied with music, and usually proceeded according to
> musical or mathematical rules. One theme, two themes, or three themes were stated,
> elaborated, varied, and underwent a development quite similar to that of the theme in a
> Bach fugue or a concerto movement. A Game, for example, might start from a given
> astronomical configuration, or from the actual theme of a Bach fugue, or from a sentence
> out of Leibniz or the Upanishads, and from this theme, depending on the intentions and
> talents of the player, it could either further explore and elaborate the initial motif or else
> enrich its expressiveness by allusions to kindred concepts. Beginners learned how to
> establish parallels, by means of the Game's symbols, between a piece of classical music
> and the formula for some law of nature. Experts and Masters of the Game freely wove
> the initial theme into unlimited combinations. (D.G: 30-31)

Hesse's *Die Glasperlenspiel* not only describes the theory of digital computing through which a masterly programmer can convert any idea, thought or number into mathematical binary chains of numbers which can be arranged (like musical notes) into all kinds of combinations; echoing Leibniz's concept of a utopian language machine (Antosik 1992). It is also an allegory for the innovation and 'freedom' of language use, the conceptual game of language innovation and

invention that writers play. The difference however between a human mind and a computational Game, is that humans have emotions. And they are subject to, perhaps defined by, struggling to articulate, understand or move beyond, the affects of traumatic personal experience.

CHAPTER 4

The Psychogenic Fugue

> The psychological diagnosis of 'fugue' is characterized by its very vagueness, and
> amenability to wide application to a shifting population of 'transitory mental disorders'.
> (Hacking 1998).

4.1   *Diagnosing the Psychogenic Fugue*

Medical researchers have addressed thinking, conclusions and problems to do with the
ontology of the psychogenic fugue and the attribution of causality, in efforts to unravel this
mysterious condition. For the purposes of this thesis, some of the findings are
contextualized within the cultural history of the psychogenic fugue:

> Psychogenic fugue is a disorder of memory that occurs following emotional or
> psychological trauma and results in a loss of one's personal past including personal
> identity. (Glisky et al. 2004: 1132)

> ...stress conditions and depressive states may modify the release of steroids
> (glucocorticoids) and transmitter agonists at the brain level with the consequence of
> selective memory disturbances which may manifest as a 'mnestic block syndrome'.
> (Markowitsch 1999: 561)

Although there may be a semblance of convergence of research findings, medical
researchers take somewhat different approaches. They range from a mechanistic
neurological perspective based on changes in brain function and chemistry (Markowitsch
1999) to the psychiatric aspects of memory loss in relation to the wider social and personal
context of the fugeur's life (Kopelman et al. 1994: 2000). Kopelman and associates defined
the fugue states in relation to psychogenic amnesia, with a focus on its relation to an
'offence':

> The term 'psychogenic amnesia' encompasses a number of phenomena. These include so-
> called 'fugue states', amnesia for specific situations such as committing, witnessing, or
> being the victim of an offence, and simulated or malingered amnesia. Of these a 'fugue
> state' refers to a specific syndrome, consisting of a sudden loss of the sense of personal
> identity and of all past autobiographical memories, usually associated with a period of

wandering, which lasts a few hours of days and for which there is a virtually complete amnesiac gap upon recovery. (Kopelman et al. 1994: 675).

By 2000, Kopelman had refined this:

> A fugue can be defined as a syndrome in which there is (1) a sudden loss of memory, which involves (2) autobiographical memory and the sense of personal identity, usually associated with (3) a period of wandering, and (4) there is a subsequent amnesiac gap upon recovery from the fugue (Kopelman 2000: 587)

There are numerous accounts in the recent psychiatric medical science literature of psychogenic 'fugue narratives,' with personal stories researched, tested and documented as case studies. From this evidence researchers have attempted to draw conclusions about this mysterious condition.Glisky et. al (2004) document the case of a German-English bilingual patient:

> Patient F.F. was a 33-year-old-male, who after walking along unfamiliar streets for an indeterminate length of time on evening, entered a motel and asked a clerk to call police, stating that he believed he had been pushed out of a van by two men. He claimed not to know who or where he was and he had no identification on him. The police took him to the University Medical Centre, where he was seen by emergency room personnel and admitted to the psychiatric ward of the hospital. The patient spoke English with an accent that was later determined to be German but he claimed to have no knowledge of German and did not respond to any German instructions. (Glisky et al. 2004: 1135-1136)

According to the medical records he gave staff a first name which turned out to be his. Amytal ('truth drug') tests revealed only results which 'clearly were false' (Glisky et al. 2004: 1135-1136).

When a photograph of F.F. was shown on TV two women came forward who claimed to have dated him. They each gave information that he had arrived in the United States less than three months previously, with expensive luggage, clothes and a considerable amount of money. A room mate was found who was brought to the hospital. F.F. who was 'clearly scared of the room-mate' claimed that he had been attacked by his room-mate with a shot-gun and that his money and possessions had been stolen by him. These were never found. His passport was found, verifying his German nationality and his recent arrival in the U.S. but F.F. claimed to have no knowledge of German.

Extensive testing was conducted with control groups including bi-lingual and German speakers. These produced only inconclusive results as regard his amnesia. The researchers

conclude '[a]lthough in these studies, as in the lexical decision study, it is impossible to be certain that F.F. was not feigning his amnesia, the patterns of his performance did not resemble that of simulators who were told to lie'. The findings of 'difference across three paradigms, which could not have been predicted a priori, provides some confidence that this patient was experiencing a true psychogenic amnesia'.

On discovering his nationality, F.F. contacted the German consulate for assistance. His brother was subsequently located in Germany, and sent him a plane ticket home. His brother offered the medical researchers information that F.F. was the owner of a computer business that was in financial difficulties. Furthermore his marriage was in difficulties. Apparently F.F had disappeared suddenly from his home in Germany four months previously. His brother indicated to the US medical researchers that his brother may have 'done something wrong'. When F.F. voluntarily returned to Germany he was met by police. Although the medical researchers did not obtain information as to what exactly had happened, they did find out that 'he was arrested and put in jail immediately on disembarking from the plane. Although we were unable to discover the exact nature of his crime, we do know that it concerned his business, and that he was given 18 months probation'. The researchers add that, 'F.F. contacted us a little more than a year later, asking for some help in understanding what had led him to "denying everything" during the period of time that he was in hospital in Tucson'. Glisky et al. observe that F.F.'s comments to them in recent communication 'are instructive and consistent with a view of psychogenic amnesia as a temporary state of disrupted consciousness...F.F. stated that "I just neglected my whole life...The break even point, where not knowing the answers and ignoring the knowledge of the answers is difficult to find...I was aware of knowing German in written and spoken form somehow after about 10 days...It was part of my life I just wanted to lock away in a dark chamber. I can't even say if it was active will or passive defense..."' (ibid: 1138).

The researchers concluded that their patient's remarks are consistent with other cases of psychogenic amnesia 'which have often reported a mixture of fantasy and reality, some islands of memory, and awareness of some aspects of the past' (ibid: 1138). They further concluded, 'All cases of psychogenic fugue are associated with emotional trauma that provides a powerful motive for psychological and often physical escape as well' (ibid: 1138).

Kopelman (1994) summarises his findings from a review of the past literature, concluding that 'fugues are always preceded by a severe precipitating stress (e.g. marital or financial), very commonly by depression and/or suicidal ideas, and there is often a past

history of transient organic amnesia from head injury, epilepsy, hypoglycaemia or some other cause' (Kopelman et al. 1994: 676). The past history of amnesia is important as it provides a model, or precedent, from which the mind learns. Kopelman also summarises two main problems or objects of inquiry, which are identified as setting the agenda or defining the terms of recent phenomenological medical research into the psychogenic fugue. 'The role of awareness in the impaired memory processes of patients who have an organic amnesia is an important preoccupation of the current neuropsychological literature' (Kopelman et al. 1994: 676). In other words, he acknowledges the recent medical interest in researching the causes and patterns of amnesia caused organically, for instance in brain disease, dementia, head injury and so on. Against this, he identifies the field of his research: amnesia that does not appear to have any organic cause. That is, amnesia of the type which Freud defined as 'hysterical amnesia'.

Kopleman's literature review raises the hypothesis that a state of psychogenic fugue may co-exist with brain disease, perhaps following a minor head injury or some form of brain disease. This is a hypothesis that Kopelman sets out to investigate.

In the medical science/psychiatric literature the type of organic cause suggested is minor, such as a minor head injury or evidence of childhood meningitis or minor anomalies on CT scans – anything more serious is diagnosed under the rubric of organic amnesia – from which psychogenic amnesia is differentiated due to its characteristic loss of awareness of personal identity.

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The psychogenic fugue was first diagnosed as a medical condition in France in the 1890s, where it rapidly achieved epidemic proportions (Hacking 1998). It remained a regularly diagnosed condition until the period following the Second World War, after which it lapsed for a few decades as a clinically reported diagnosis. According to Kopleman, 'Fugue states appear to have been more common during the first half of the [20th] century, especially during wartime, but they are still reported in the literature and the loss of personal identity distinguishes them from transient 'organic' amnesias' (Kopelman 1994: 675).

In the 1980s, the focus of medical science on the psychogenic fugue appeared to undergo something of a resurgence in diagnostic practice and reporting. There was an increase in reports in the UK media in conditions which could seem to come under the rubric of psychogenic fugue including psychogenic amnesia. In the US and Australia, precipitating cultural factors included most significantly the Vietnam War, and specifically

the after-affects of stress on Vietnam veterans. Indeed, the medical diagnosis of post-traumatic stress disorder emerged into medical science discourse following the Vietnam War (Macleod 1999). In 1980, the American Psychiatric Association officially acknowledged 'post-traumatic stress disorder' (PTSD) as an anxiety disorder (Caruth 1995). In a parallel development, the emergence of fugue phenomena (Hacking 1998) included a range of dissociative disorders constituting variations on the theme of psychogenic amnesia such as 'repressed memory syndrome,' 'multiple personality disorder.' These conditions have been be related to Freudian 'hysterical amnesia' (Kopelman 2000). They may include ambiguous cultural phenomena such as 'taken by aliens' reports; and 'reports of 'satanic ritual abuse', which were reported frequently in the media in the 1980s (in the UK).

Recent medical science research into the ambiguous condition of psychogenic fugue tends to focus on two main inter-related problem areas. First the nature of the causality of the psychogenic amnesia for autobiographical memory and loss of identity; and second to what degree the patient is 'genuinely' experiencing this temporary loss of memory and loss of awareness of personal identity; that is, to what degree the loss of autobiographical memory and personal identity may be intentionally and knowingly feigned and therefore deliberate deception; and to what degree it may be what we may call 'genuine self-deception,' feigned but the subject genuinely believes their self-deception to be true (Kopelman 2000). Sartre explored this territory to some extent, in *Being and Nothingness* (1943/1986), with his notion of 'bad faith' in which he decried the ways in which people 'act' or play parts in modern society, believing these to be real. Perhaps the phenomenological existence of the fugue suggests or reveals a slippage between people caught in 'bad faith,' acting social roles in their lives which suddenly cease to feel real to them, thus precipitating a flight away from what has been revealed to them as their false identity, an identity which may have been unwittingly forced on them by their social circumstances or mistakes they come to realise they have made.

What is striking about the results of the reported case studies is their inconclusiveness. Most noticeable in the literature is the extent to which the qualitative nature and causality of the fugue remains undecided and unknown to medical science. Numerous articles have been published on the nature and causality of the psychogenic fugue in medical science psychiatric journals and collections of papers, such as *Memory and its Disorders (Handbook of Neuropsychology Vol. 2)*(ed. L. Cermak, 2000) and *Memory, Consciousness and the Brain – the Tallinn Conference* (ed. E. Tulving, 2000).

Much uncertainty is expressed in the medical science literature as to the exact nature of the fugue, and the degree to which the patient has genuinely forgotten their autobiographical memory and personal identity. Whereas many authors in the past have placed greatest emphasis on the loss of personal identity, others have emphasized the 'period of wandering'. Amongst modern authorities, some have subsumed the syndrome of fugue under the label 'functional retrograde amnesia' (Kopelman 2000: 587).

From his reading of the literature, Kopelman identifies several predisposing factors to such episodes, as previously noted. Fugue states are always preceded by a severe, precipitating stress such as marital or relationship discord, bereavement, financial problems, being charged with an offence, or stress during wartime. Depressed mood and suicidal ideas are very common antecedents for a fugue episode, as is a past history of a transient, organic amnesia, such as epilepsy or head injury. Amongst those most likely to 'go into a fugue,' and wander off not knowing who they are, are subjects who have experienced a previous transient organic amnesia (such as that caused by a minor head injury), and who have subsequently or later become depressed and/or suicidal (Kopelman 2000: 587).

Markowitsch on the other hand emphasises neurological changes in the brain. These may be similar or indistinguishable from changes that occur in the brain of a patient whose amnesia is of an organic origin (excluding any evidence of physical injury). He comments that 'Focal retrograde amnesia may occur with and without manifest organic brain damage' (Markowitsch et al. 1997: 120), and 'minor or no manifest brain damage at all may result in severe and sometimes lasting retrograde amnesia for autobiographical material' (ibid). This is further evidence of the intriguingly unpredictable nature of the psychogenic fugue. Whereas a severe head injury may cause no trace of fugue, which is defined by loss of awareness of personal identity, a very minor bump to the head or no head trauma at all can lead to major states of psychogenic amnesia.

Ultimately, he concludes that 'functional retrograde amnesia,' that is loss of autobiographical memory and personal identity can be caused by organic *and* psychogenic amnesia. Markowitsch et al. cite the incidence of a patient, 'B.T.', a 30 year old male who was 'referred to our hospital because of his complaint of having lost his memory for his whole life span' (ibid: 120). 'B.T.' reported that he had left home to make a phone call. Instead, although he had no recollection of this action, he went to his bank and collected a large sum of money from his account. The next thing he remembered was waking up next to a road with no money and no documents, 'feeling disoriented and with no memories of his personal past. He realized he was abroad and had in fact gone from Germany into

Czechoslovakia' (ibid). B.T. expressed fear of contacting police or medical doctors. He returned to Germany and as he did not regain his memory, he contacted the 'Travellers Aid' of a big city train station, from where he was taken to a psychiatric clinic.

Comprehensive neuropsychological testing was undertaken on B.T. intelligence, attention and concentration, anterograde and retrograde episodic and he 'showed no cognitive defects, except for retrograde memory'. 'The patient's only defect was in the area of old memories and here disproportionately so for autobiographical life events' (ibid: 123).

During these tests, Markowitsch et al. noted differences to normative brain function. However, the conclusions to be drawn from this, what it may mean, were rather sketchy. Markowitsch et al. conclude that there may be similarities in the mechanisms activated in both organic and psychogenic amnesia. But it seems that descriptive observation is as far it goes. Markowitsch et al. describe psychogenic amnesia in *mechanistic* neurological terms of changed circuitry that somehow effect a mnemonic block: the failure to access retrograde autobiographical material, or fugal memory loss, may be the result of a 'highly specific process which can be caused by mutual influences of psychic alterations and organic brain changes' (Markowitsch et al. 1997: 125). This descriptive account however takes us no nearer to understanding the deeper (or precipitating) causes for this psychogenic phenomenon.

Kopleman and Markowitsch separately point out that in many respects the phenomenological symptoms of psychogenic fugue resemble those of organic amnesia (caused by head injury, epilepsy or some other physical organic cause). In a psychogenic fugue state there many be 'islets or fragments of memory preserved within the amnesiac gap' (Kopelman 2000). The subject in a state of fugue may appear to adopt a detached attitude towards their memory fragments describing these as 'strange and unfamiliar' (ibid.).

The medical science evidence cited above is a further recent demonstration that the psychogenic fugue is a mysterious state of absence, a vexed form of amnesia or 'dissociation of the personality' which has baffled physicians since the late nineteenth century. In such a state, the subject appears to dissociate from themselves and 'wander off not knowing who or where she is', according to British psychoanalyst Charles Rycroft (1986). The fugue is diagnosed as a form of dissociation of the personality. In dissociation, two or more mental states are believed to co-exist 'without becoming connected to or influencing each other' (Rycroft 1986: 197). Before Freud's theory of hysterical amnesia dissociation was a term liberally used by psychiatrists to describe

and account for a range of maladies and symptoms that would later be seen as 'neurotic'. Conditions subsequently viewed as 'neuroses' were assumed to result from a 'functional' defect in a person's constitution. After Freud, such maladies became instead subject to the complex explanations of psychoanalysis, premised on the existence of the unconscious and the lifelong effects of repressed (infantile) memories.

Belief in the existence of the unconscious might seem to imply that the human being exists in a state of continual dissociation. Yet Rycroft commented that since Freud, the term dissociation has largely fallen into disuse in the medical profession. There is one exception to this trend: Freud's notion of 'hysterical dissociation' is still in use. This kind of altered state of mind involves a particular form of temporary amnesia. For a sustained period of time, or for a course of a particular action, the subject appears to not be his or her usual self (Rycroft 1986), unaware of her or his usual store of memories, stocked with personal information. The dissociative subject 'appears not to be actuated by his usual self – or, alternatively…his usual self seems not to have access to the recent memories that one would normally expect him to have' (Rycroft 1987: 197). In a state of obscured consciousness, the fugal subject literally forgets who she or he is.

To summarise these diverse strands: the psychogenic fugue is an ambiguous form of dissociative disorder, involving an experience of temporary amnesia, in which an individual appears to forget, or lose awareness of their personal identity (who they *are* in their life's social and cultural context). This may typically involve a journey, a 'wandering off', or metaphorical 'flight' from the usual environment and everyday life, and the assumption of another identity. Hacking suggests that it is the condition's *indeterminacy* that provides its most discernable characteristic:

> Fugues, that is to say strange and unexpected trips, often in states of obscured consciousness, have been known forever, but only in 1887, with the publication of a thesis for the degree of doctor of medicine, did mad travel become a specific, diagnosable type of insanity. (Hacking 1998: 8)

The fugue as a medical phenomenon has been extensively debated and researched but with results that are tantalisingly inconclusive. Its 'mysteries' have been an invitation to a broad array of cultural and social interpretations, not to say constructions.

4.2 *Fin de Siécle, Modernism, and the Emergence of the Psychogenic Fugue*

Although states that can be retrospectively linked to 'fugue' have been identified in the distant past, Ancient Greece for example, the condition known as psychogenic fugue was not defined by medical diagnosis until 1887, in Bordeaux.

Hacking gives an historical and cultural account of the changing uses of the term 'fugue'. Hacking reconceives and contextualises the term, historically and culturally, to cover a spectrum of what he terms 'transient mental illnesses'. By this, he means mental illnesses that appear in certain times and places in history, and later fade away:

> It [the illness] may spread from place to place, and reappear from time to time. It may be selective for social class or gender, preferring poor women or rich men. I do not mean that it comes and goes in this or that patient, but that this type of madness exists only at certain times and places. The most famous candidate for a transient mental illness is hysteria, or at any rate its florid French manifestations toward the end of the nineteenth century. Cynics would offer multiple personality today as another transient mental illness and go on to compose a list of other disorders that will prove transient – chronic fatigue syndrome, anorexia, intermittent explosive disorder, or whatever they choose to criticize. (Hacking 1998: 1)

Hacking relates a narrative of 'the first victim and the first doctor in an epidemic of mad travellers that broke out in 1887'. His true story begins 'in a ward in the ancient Bordeaux hospital of Saint-Andre. The young man's name was Albert; he was an occasional employee of the local gas company' (Hacking 1998: 2, 7).

According to Hacking, 'transient mental illnesses' or fugues are selective according to cultural affiliation; determined, for instance, by social class or gender; some groups will be more susceptible *en masse*, for instance, teenage girls, rich men, or office workers. Transient mental illnesses in recent Western history (towards the end of the nineteenth century, *before* Freud's discovery of the unconscious) include hysteria, trances, neurasthenia, which Proust is widely suspected as having suffered from (Tadié 1996/2000; Murphy 2005). Contemporary candidates include a list of maladies diagnosed as a response to the *stresses* of modern life, including *post-traumatic stress disorder*, multiple-personality syndrome, and repressed memory syndrome.

The condition of fugue implies the individual's perhaps wayward, culturally or socially forbidden surrender to impulse and freedom from rule, within the context of their social environment. This suggests an idiosyncratic response that involves, and connects with, aspects of the individual that are unconscious, irrational and releasing.

According to Hacking, it is significant that the malady of 'fugue' was diagnosed in the 1890s in France, the same era in which literary modernism emerged and burgeoned. A

further cultural and social factor which may be linked with the emergence of the psychogenic fugue was the advent of luxury tourism. All three cultural phenomena, the art movement of modernism, luxury tourism, and the psychogenic fugue are juxtaposed in Hacking's account of 'Mad Travellers'. These cultural phenomena have been seen to be self-starting responses to the ideological tensions of capitalist society under modernity and colonialism, at the height of empire.

All three phenomena are associated, like colonialist imperialist expansion, with travel, yet each articulates or interprets the notion of travel in different cultural ways, according to the individualistic propensities, backgrounds and capabilities of its proponents. The relatively unproblematic luxury travel was only available to, and availed by, the well-to-do bourgeois class. On the other hand, according to Hacking, fugeurs in the 'epidemic' of fugue which swept France in the 1890s, tended to be lower class men who lacked the social and economic means to avail of luxury tours and holidays abroad. Instead they disappeared from their surroundings in states of obscured consciousness, on idiosyncratic journeys by foot and rail, which took them often thousands of kilometres from their homes. Markowitsch's case study of the male German subject, 'B.T.', who wanders without memory into Czechoslovakia, recalls this fugue 'tradition'.

Modernist artists also took flight, in an escapist sense, as suggested by Hugo von Hofmannsthal (in: Bradbury and McFarlane 1978/83). This was an escapist self-based flight into the subjective realms of individual creativity. For a number of artists and writers this also did involve a concurrent journeying and travel, often linked to the trade routes of colonialist expansion. This was the case for instance with Arthur Rimbaud, who travelled to North Africa, and the artist Gauguin who journeyed to French Polynesia. For Joyce travel was a form of escape from English colonisation and the First World War. For De Quincey the association of imperialist expansion and colonialism affected his inner journeys in the form of the opium to which he was addicted and which came from enforced British trade in China.

For the modern writers whose works I examine, the fugal journey or escape of their writing was triggered, in each case, by experiences of individual traumatic shock. The effects of alienation and displacement exemplified in the musicalized works of these writers became the subjectivity of literary modernism. (Benjamin 1969/89).

The very term psychogenic 'fugue' may have been inspired by De Quincey's *Dream-Fugue*. However, what is important to keep in mind is the distinction between 'fugue' as a medical/psychiatric condition and the fugal elements and analysis of literary creation.

There is always a cultural, medical definition, diagnosis, and prescribed cure for these fugal maladies, which exist therefore, as specific narratives (or narrative-clusters) within a topography of medical discourse. It is their status as named, defined and diagnosed narratives within medical discourse which makes their status as 'hypochondria' or 'imaginary' particularly ambiguous. Hacking uses the historical fact that these ailments are transitory (they are specific to a time, place and cultural context) as evidence on which to base his argument that fugue disorders are, rather than social constructions as such, in a very particular sense, 'ecological' emergences. 'The most important contribution here is the metaphor of an ecological niche within which mental illnesses thrive. Such niches require a number of vectors...' (Hacking 1998: 1).

Hacking argues that fugue disorders arise from an 'ecological niche' (ibid: 1) created by four necessary vectors. First, a medical definition including diagnosis and cure, a 'taxonomy of illness'; second, cultural polarity, 'the illness should be situated between two elements of contemporary culture, one romantic and virtuous, the other vicious and tending to crime'. And he qualifies this with the statement that these values, of vice and virtue, are, also, culturally constructed and temporal in their nature, they belong to a cultural time and place. Third, is the vector of 'observability...the disorder should be visible as disorder, as suffering, as something to escape'. The fourth vector is provided by the release that the illness brings, even though it may cause pain, a release that is not found elsewhere in the culture in which it, nonetheless, thrives (Hacking 1998: 1-2).

What happens if we apply this concept of ecological vectors to the writing process – in relation to the social and cultural context of new literary movements (which start as literary sub-cultures), such as Romanticism, Modernism or *écriture féminine*. This 'fugal' notion of social and cultural change suggests that literary movements may come into being in a particular time and place, may fulfil a psychological, cultural and social need for individual expression, and group identification, and then after a while fade away. The process of a certain kind of self-based writing as creative art may be understood to 'work' in a cultural dimension that parallels Hacking's account of the cultural framework of the 'fugue'. Like wandering into another country, introspective self-based writing that is derived from traumatic experience in the world involving a sense of alienation is a form of metaphorical inner journey that provides a release, albeit painful, perhaps, which the writer cannot find anywhere else, or in any other way, in the culture in which she lives and writes. This operates in two main domains of experience. First, that of the individual in communication with her of himself; second, that of the individual in communication with others, as part of a

wider literary movement. After a certain time, these literary movements fade away, although sometimes elements may be revived, appropriated in a new form.

The main problems associated with the phenomena of psychogenic fugue identified in recent and current medial/psychiatric discourse are to do with the subjective nature of memory, consciousness and personal identity. These issues, which concern subjective awareness and loss of awareness of the self, are areas of philosophical ambiguity in the philosophy of mind and phenomenology that have long posed questions with no conclusive answers for philosophers. So far, they have evaded the categorization of empirical medical knowledge. A more holistic approach that considers the wider narrative of the fugeur's life is taken by Kopelman who suggests that in order to understand the phenomenon of psychogenic fugue one must try to understand the life context and experience of the fugeur.

Kopleman has analysed case studies which seek to consider wider social and personal dimensions of the psychogenic fugue narrative, parts of one of which I paraphrase below.

The female subject in this case study reportedly 'came round' on a London Underground train between Liverpool Street and Bethnal Green. According to her own report recorded on video-tape a month later, she had made her way to a phone box, rung the police, and eventually been taken to the hospital, disoriented and confused. She had a bag with her that contained nothing but some clothes and a letter addressed to 'Alice Thornton' (this turned out not to be her name). Two weeks later she was taken to another. Orientated in time and space by now, she claimed to have no recollection of who she was, although she admitted to some 'macabre' memories including that her husband and son had been killed in a car crash the previous December. Administered Amytal (a 'truth drug' used to supposedly stimulate true recall of information) she recalled information which turned out to be false. She was discharged and was an outpatient on a regular basis for a couple of years. The researchers comment that she proved adept at survival, since she quickly established herself in London, securing emergency accommodation, a voluntary job with a charity, and a 'man friend' (a fellow outpatient who was had a job as a para-medic). Meanwhile through Scotland Yards Missing Persons bureau she was located by her family in America. It turned out that she had three children and a husband in a small town in the Southern U.S. 'A.T.' as she was known by Kopelman et al. continued to deny any knowledge of her previous identity and on being shown photographs of herself from her old life expressed surprise 'that certainly looks like me but it cannot be me.' On further administration of Amytal, 'A.T.' remembered more information about her past life and volunteered information that she had been in a difficult marriage, her husband drank heavily and was violent. She told

the doctors, 'I think that I – I would if I were in that kind of situation, now I would, I would try and get out of it somehow.' Her last memory of being in the US was dropping off her three children to school 'I remember being very sad, but I don't know why, unless maybe that's when I was planning to leave, I don't know' (ibid.).

Kopelman et al. observe, at the end of the report, that ironically, the travel agency where she booked her flight from the USA was called Great Escapes and its logo was a hot air balloon (Kopelman et al. 1994).

4.3 *Medical Conclusions*

After years of extensive medical research into and testing of fugeurs, Kopelman (2000) concluded by invoking Freud's principle of 'psychic determinism'. Freud wrote of this:

> If you think that what occurs to [a person] might be anything in the world…then you are making a great mistake…a deeply stated faith in undetermined psychical events…is quite unscientific and must yield to the demand of a determinism whose rule extends over mental life… (Freud quoted in Kopelman 2000: 612)

Kopelman declared that even though he is 'certainly not a Freudian' he would like to utilise this Freudian principle and postulate what he terms a principle of 'applied psychic determinism' in relation to the psychogenic fugue and specifically the inconclusive results of medical research into this condition. Kopleman's principle states:

> If you have not found a cause (organic or psychological) for an amnesia, then: either you have not looked long enough (patients may take 2 to 4 years before they give critical personal information), or you have not looked hard enough, or you have not looked in the right place. (Kopelman 2000: 612).

Interestingly, Kopleman also concludes that in order to gain a better awareness of the psychogenic fugue the experiences of fugue need to be contextualised within the social and psychological context of the subjects undergoing the subjective qualitative experience of psychogenic fugue:

> In cases where mild concussion was accompanied by disproportionate consequences, these matters need to be considered in detail. A patient's initial assertion that 'there is no (psychological) problem' cannot be accepted at face value, and it may take considerable time, patience, skill and effort to find out what really has been occurring in any patient's life. Given the difficulties in the attribution of causality, the social and psychological context needs to be presented for the reader to judge for himself or herself (with reasonable safeguards taken for patient confidentiality): this can be just as crucial as presentation of the memory test scores. (Kopelman 2000: 614)

Kopelman further concludes, '[p]sychogenic amnesia does exist, is important, deserves to be studied, and cannot simply be "dismissed"' (ibid: 614). Perhaps the search to understand the qualitative nature of the psychogenic fugue, which is a subjective condition, could yield more fruitful (albeit less 'objective') results if the medical researchers turned to the realms of literature and art, as Freud did for example in representing psychic phenomena as 'Oedipal'.

The domain of the subjective writing self is where the meaning of the writer's fugue is perhaps most openly expressed, articulated, and understood in the affective poetic language of literary works derived from the writer's autobiographical experiences of traumatic shock and loss. An enduring figurative trope throughout literary history is the narrative of the psychogenic fugue involving a protagonist's journey into the underworld (of their unconscious desires) predicated on a loss of awareness of personal identity often also involving an ultimate transformation of the self, or a rebirth of the self. This is the symbolic structure of *Der Tog in Venedig;* although the journey ends in Aschenbach's death, it is a deeply Romantic death as the protagonist is overcome and consumed by an idealised image of classical aesthetic perfection (the unattainable beauty of the Boy). The Freudian 'return' of Aschenbach's long repressed desire overwhelms him in a fugal loss of awareness of his former identity, leading him to ignore the obvious warning signs of cholera in Venice and succumb to delusory fantasy and longing in an increasingly feverish solitude.

4.4   *The 'Infinite' Paradox of Fugue Resolved or (Infinitely) Deferred in the Writing Process?*

When considered in relation to the writing process, the two main meanings of fugue may suggest not a dichotomy but a contradiction in terms.

The *musical* meaning suggests and signifies the language of rule-governed formalisation, and ordering, a restrained cultural process and practice requiring a high degree of self-discipline, judgement and rational consciousness. Yet the *psychological* meaning suggests and signifies something quite different: an unconscious surrender to impulse and amnesia, an idiosyncratic response to unknown factors that lead to an actor breaking away from the rules and conventions of their social world, and, in a state of obscured consciousness, wandering on a solitary journey into the unknown. This signifies a radical deterritorealization in which, on some level of their being, the fugeur allows her or himself to give in (to a subliminal desire) to follow an unknown imperative.

How can two such seemingly disjunctive concepts, with their Dionysian and Apollonian echoes, be applied consistently to the creative process of literary writing?

Whilst I suggest that, in many ways, the writer's fugue *is* defined by paradox, contradiction and disjuncture; in relation to this particular dichotomy, it is perhaps not such an 'impossible' contradiction in terms to put aspects of these two meanings together. When one considers, as Gubar (2003) suggests, the efficacy of formalism (i.e. techniques of musicalization) in articulating (including discussing and theorizing) emotional experience of trauma that goes beyond the limits of representation, the subliminal ('fugal') logic of this seeming paradox emerges. Using formalized, 'objective' organizing techniques of musicalization can, I suggest, provide limits and a context of 'truth and reality', which makes possible the transformation of deterritorealized emotional experience in the writing process.

The key link here is suggested by fugue's meaning as *flight*. The writing process involves, constitutes and occurs in, the imaginative, conceptual *flight of the imagination*. Flight is suggested in the musical fugue by the idea of voices taking flight, fleeing from, and chasing each other. Flight is suggested in the psychogenic fugue when the fugeur takes flight from their usual self and their social and cultural environment and sets out on an unknown journey, driven by forces beyond their control. Flight is suggested in the process of writing in which the writer (in conceptual flight) deterritorealizes words and concepts from rule-governed language and transforms this language, according to her or his own 'rules' or specifications – into writing.

I suggest here the reconsideration of Rycroft's definition of the dissociative 'fugue' as an exceptional 'group of phenomena which have it in common that the subject maintains for a considerable length of time some line or course of action in which he (sic) appears not to be actuated by his usual self – or, alternatively that his usual self seems not to have access to the recent memories that one would normally expect him to have' (Rycroft 1987: 197).

This is a description that could be applied to the writer during the imaginative literary/poetic writing process. The obscured consciousness and specific memory disturbance of the writing process is evidenced by the phenomenon of 'involuntary memory', a term coined by Proust to describe memories which materialise, unbidden, in the writer's consciousness, and are inscribed during the writing process. Recurrent, involuntary memory is also a phenomenon that is particularly associated with post-traumatic stress disorder. In the fugue literary narratives of the Part II case studies, these two forms of involuntary memory come together.

Writing is a particular form of obscured consciousness, a mild form of dissociation, involving the driving 'psychological' project of mimesis. In the deterritorealized, liminal obscured state of writer's fugue the fugal writing subject seeks (not fully consciously) to reconstitute in words, in their 'own' writing, the lost loved object. In a Freudian account of mimesis, this enacts and reflects a narcissistic drive or desire to cannibalistically devour and thus make part of her or himself, the object of desire (Freud 1917/84; 1940/2003). Freud theorized mimesis, as already noted, as the means and form of emotional identification with the other. He iterated his belief that emotional identification is a mimetic process in which the subject's ego narcissistically takes the other into itself; thus internalised, the objectified other becomes an object of love and hate, desire and loss that is indistinguishable from the subject's own narcissistic love and hate desire and loss for itself (Freud 1917/84). In *Jenseits des Lustprinzips* Freud associates 'object love' with the sadistic drive, which involves internalising and destroying the loved object.

> But how could we possibly suppose that the sadistic drive, which aims to harm its object, derives from Eros, the preserver of life? Isn't it altogether plausible to suppose that this sadism is actually a death drive that has been ousted from the ego at the insistence of the narcissistic libido, and as a result only become apparent in conjunction with the object?...In the oral stage of the organization of the libido, 'taking possession of the love object' and 'destroying the object' are still coterminous; later, the sadistic drive separates off, and ultimately, in the phase of genital primacy, it serves the purposes of reproduction by taking on the role of subjugating the sexual object to the extent necessary for the fulfilment of the sexual act. Indeed, one could say that, following its expulsion from the ego, the sadistic element shows the libidinal components of the sexual drive which direction to take; in due course they follow its example and strive to reach the object. (Freud 1940/2003: 94).

Freud concludes, 'Where the primal sadism element does not undergo any mitigation or dilution, the outcome is an erotic life marked by the familiar ambivalence of love and hate' (ibid.).

If writing as an articulation of the inner voice can in some way symbolically evoke the 'oral stage' of Freud's theory, then in the practice of mimesis the writer is in a sense cannibalising the loved object internalised in the imaginary realm of the writing process.

This also connects with the sense of guilt Klein associates with the artistic creative drive. However if the oral stage may also be associated with musicalization and the polyphonic singing voice, then another meaning is suggested in a fugal account of the writing process. Amongst feminist writers who have insisted on an open approach in their

writing that contributes an alternative to phallocentric authoritarian texts, 'Cixous insists on the origin of writing as song, as something that comes from the body' (Conley1992: 70).

In a very substantial body of work, Cixous has challenged the Freudian idea of consuming and becoming the other in the writing process. She has put forward accounts of a related phenomenon of the subject internalising aspects of loved, desired and lost objects in the imaginative flight of the writing process. This involves the practice of musicalized poetic prose, emerging from and transforming personal experience. Cixous seeks to offer a positive feminist alternative to Freudian theories of 'guilt' and inadequacy that marginalise women in relation to patriarchal authoritative law in language use, to the Freudian idea of writing as a form of cannibalism, in which the writer must symbolically *become* the internalised symbolic object which she or he writes about or of – and thus symbolically devour. Thus she recalls the homogenous union of harmony in which individual melody lines become symbolically and materially unified out of existence. In *La jeune née* (The Newly Born Woman) (1975/86) a title with multiple layers of meaning including a psycho-linguistic paronomasiac paronym in the English language – co-authored with Clement, Cixous insists on displacing the desire for sexual recognition which she claims always ends symbolically in the battle of the sexes and the subjugation of one of the partners. Cixous replaces this symbolic scene of sexual conquest with a desire for *alterity*, the difference of the other, which encompasses a journey towards the desired other that goes as far as possible so that the self is affected by the other without *becoming* the other. This recalls a fugue in which the melody lines are affected by each other, responding to each other yet do not become each other. They do not harmonise into one. Responsive to the other, and others, each subject retains its own selfhood

Writing against Freudian phallocentrism, in *Jours de l'an* (First Days of the Year) (1990/98), Cixous refers to the drive that compels her to write, as 'the Queen'. She has to leave the known world of her family on a journey to visit the Queen in the other world. When she is 'over there at the Queen's' (ibid: 102), Cixous the writer enjoys a pleasurable licence. This allusion to the metaphorical unconscious of the writer recalls perhaps Persephone, Queen of the Underworld. When Cixous's narrator crosses into that 'other' realm of foreign tongues, she is 'in the secrets…, I pleasure everything'. This suggests the flight of writing takes the author into a fluid, semiotic underworld of meaning-making where anything is possible and all things are given meanings.

> Light of my life. Truth of my days that from afar I perceive burning, burning at the stroke
> of midnight. I am Hers. I give her all I have, I kill my oxen and distribute them, I kiss my
> mother and my daughter and the people who are all I have, and I follow her. Leaving,
> leaving. Translating my whole life into this foreign tongue, where the words, the same
> words as here, shine with a secret. Over there at the Queen's I am in the secrets, I
> pleasure everything. Moreover, there I understand that we can take pleasure in
> everything: pain, happiness, all is joy. The darkest emotions, the nastinesses, the pigsties,
> all in the end is good (Cixous 1991b: 102)

In this semiotic underworld of fluidity 'everything', defined as affective emotional states of pain and happiness, is capable of transformation into the 'joy' of writing. Cixous's flight of writing involves a pleasurable, joyous translation of the words from 'here' into the deeper meanings of 'the secrets'. These dual states of 'here' and the semiotic queendom of 'the secrets' are located within the experiential realm of the female writer. Cixous's understanding of writing's 'pleasure' evokes a sense that even the nastinessesses and pigsties of experience 'here' can be redeemed in the secrets, the foreign tongue, of writing, Even the darkest emotions are 'good' if they can be translated and transformed into the writing of 'feminine speech' (Cixous 1984).

Cixous, and the various writers of *écriture féminine,* and poststructuralist feminist theorists took as a philosophical starting point Lacan's view of the symbolic order of language. In diverse ways, feminist writers challenged the idea that according to Lacan, there is no room for the female child to develop her own language or voice in the symbolic order in which language is symbolically depicted as male in his concept of the *Nom–du-père*. (Lacan was clearly writing from the perspective of the 'symbolic order' of the traditional family structure). According to Freudian theory, the male as possessor of a phallus is dominant. The female is thus defined by her lack of a phallus. Lacan developed and enlarged upon Freud's views in relation to the *Nom-du-père* in 'patriarchal' language (Lacan 1973/81; Freud 1991: 412-433; Cixous 1991b; Irigaray 1985;1993).

Cixous positions women outside the patriarchal system implied by Freud and patriarchal law. She challenges the Freudian concept of 'symptoms' as a form of pathologising the other. Women have often been pathologised as hysterical in patriarchal medical discourse. In 'Writing and the Law: Blanchot, Joyce, Kafka and Lispector' (Cixous 1991) Cixous writes, 'we are not hysterical, or mad, or anything at all, if we do not legitimize the system of moral laws that is in reality already a system of political laws upon which civilization, as Freud has described it, is

founded' (Cixous 1991: 26). Cixous's solution is to see women as being outside the patriarchal order. One has a choice between the moral law, she writes, the asylum, or being asocial.

> Or one can have recourse to another logic altogether. Where morals are concerned, everything has always been done in the name of reason and reason did not fall from the sky. It is the very discourse of half of humanity. But one can have another reason, another logic. One can have interest in something that again does not interest half of humanity. There is a kind of creation in the world, a cosmos having nothing to do with the classical creation that is immediately hierarchizeable (Cixous 1991: 26).

One way out of this disempowering impasse for women is to see the phallus as a *symbol* of active strength and capability. If the phallus is only a symbol, it can be represented by many things. In this way, anything which empowers a woman (or a man) can be her (or his) phallic symbol, including writing.

Cixous seeks to pioneer a way in which women can be writers, authors in their own right. She seeks to recover and enact feminine discourse in terms of plurality. Her concept of plurality differentiates the feminine from the masculine. For instance, Cixous asserts that whilst the male subject remains forever unified and autonomous, the female body and self is literally divided, doubled and multiplied in the acts of giving birth and in breast feeding. Cixous suggests that it is the female body with its nurturing of new life that comes into direct contact within itself with the other. She develops a theory of mothering, the maternal as a 'gift economy' (rather than a sacrifice). This is an economy of the creative process in which life is given. It has a parallel or a metaphorical immaterial corollary in the process of artistic creation in which the writer gives of herself, in the creation and nurturing of a new work. The expressive experience of childbirth and nurturing for Cixous suggests a genuine encounter with the other that disrupts the self. In this utopian gift economy, everything is given whilst nothing is expected in return. Cixous attributes this generosity to women in general (Cixous 1981). 'She gives more with no assurance that she'll get back even some unexpected profit from what she puts out. She gives that there may be some life, thought, transformation' (Cixous 1981: 259). Cixous believes this personal gift economy is epitomised in adult sexuality in women's bisexual relationships. The *jousissance*, or sexual ecstasy of such relationships, involves an interplay of difference and the other which is distinct from male desire and pleasure, and which does not involve the hierarchical emotional/social economy of dependence, the stereo-typical sex roles of 'traditional' Western heterosexual marriage.

Cixous asserts that her notions of *jouissance* and *écriture* cannot be theorized, for that would be to subject this feminine writing to the patriarchal authoritative critical male gaze. Cixous has evolved a way of writing, and a theory of writing, which resists and eludes the 'traditional concept' of the author. This in her view is the dominant, male, speaking position of the centralized locus of rational humanism, which represents and articulates patriarchal authority. Whilst, in a subtle sleight of hand, she maintains, she gives birth and wings to her own creative power to express herself in language in her own fugal feminine way. Cixous's perception of writing may be understood as expressive and joyful, an attempt to gain freedom through writing, a very different approach to Freudian theory of the repressed sublimation of artistic creation which is disciplined by the reality principle. Cixous's writing performatively articulates her deep understanding of women's affective experience in the process of writing. Propelled by a desire for freedom and *jouissance*, in her writing she connects with abject experience that she transforms in her writing. Cixous writes in several 'voices' or forms, she is an essayist, a dramaturg, a critic and author of poetic fiction. Her poetic intertextual writing involves significant elements of musicalization, and melopoetics, finding additional layers of meaning on a phonemic as rather than a purely lexical level.

4.5 *The Writer's Fugue and the Paradox of Modern Subjectivity*

There are particular paradoxes and contradictions in relation to the social and cultural significance of the writer's fugue in the articulation of modern subjectivity.

Althusser drew attention to a paradox inherent in the articulation of modern literary subjectivity through his writings on the ideological work performed by the functions of address in which he emphasised the process of 'interpellation' or 'hailing'. This concept problematises the doubled position of the individual 'subject' in modern society. Althusser argues that 'the ideas that make up an ideology impose themselves violently, abruptly , on the 'free consciousness' of men: *by interpellating* subjects in such a way that they find themselves compelled 'freely' to recognise that these ideas are *true – compelled* to constitute themselves as 'free' 'subjects' ...(Althusser 2006: 281). Ideology is expressed and maintained in and through language. The contradiction which literary writers have to negotiate in their writing is crystallised in the two meanings of the word 'subject' and the different relation – positions to language which each entails. The first sense of subject is as an active principle, an actor, or an author, a writer. The second sense is that in which an

individual is subject to the Law, expressed and maintained through language. The individual who may be able to choose what they write, has no choice when it comes to the second sense of being a subject, in which she or he is subject to the laws of a pre-existing symbolic language order, the patriarchal 'Law of the Father' in Lacan's terminology. Whereas the writer may believe her or himself to be a free agent and desire to express her free spirit, her 'own' perceptions, the medium she has available to do this is also the medium of the 'Law', the pre-existing patriarchal language order in which she has become aware of herself as a subject at the same time as becoming subjected to its externalised authority.

This idea is relevant to the works in the Part II case studies in different ways. After the Holocaust, Paul Celan continued to write in German – a language in which he felt un-homed. James Joyce frequently expressed his dissatisfaction with English, the language of the colonisers of his native Ireland. It was when he was in exile in Zurich that he set about creating his own literary language. As a woman poet, a wife and mother in the 1950s (married to an equally ambitious poet, Ted Hughes) Sylvia Plath struggled with competing discourses and contradictory roles and expectations. This was reflected in her various writing voices and styles, as she proceeded tenaciously and with enormous success at the end of her life to find her own powerful poetic voice in patriarchal language.

Given such constraints, perhaps the only way that authors *can* write is in a state of metaphorical 'fugue', a form of deterritorialization of the imagination. In order to escape the confines of the 'Law', the sense that the words they use are the words of rules and regulations, the writer must become a *fugeur* and wander off in a state of obscured consciousness, to create their own rules and strategies of narrative composition. This is a seemingly irrational escape with an unconscious rational purpose. Some such altered state of writing and reading, as an intense dream-like state, of liminality or intermediality – a waking dream in between conscious and unconscious worlds – has been recognised and written about since classical time, when poets, and poetic flight, were believed to be inspired by the nine muses of poetry.

Yet there are particular problems involved in this double nature of subjectivity in the writing process which writers are compelled individually to address. The struggle of the author is to articulate and write themselves in a way which is an authentic expression of their individuality, their perceptions and experiences within (or against) the context of the modern social and cultural world which they inhabit and are a part of – as modern subjects. This indicates not only the theoretical difficulty of theorising a coherent account of the 'subjective' process of writing and authorship; it also indicates the enormous difficulty

facing writer as creative artist who desires to write literary work that is original. Within this context, we can understand the importance and significance to writers of strategies such as the use of formalised techniques of musicalization referred to by Gubar as a device to make possible the articulation of 'impossible' memories of 'unspeakable' trauma.

Wider parallels can be drawn from Gubar's identification of this device. The struggle for a writer to articulate her or himself in writing (or metaphorically 'find her or his voice') has been framed as a process of individuation. Nietzsche uses this term in a quotation from Schopenhauer from (1818/2006) *Die Welt als Wille und Vorstellung* (The World of Will and Representation". 'As a sailor sits in a small boat in a boundless raging sea, surrounded on all sides by heaving mountainous waves, trusting to his frail vessel; so does the individual man sit calmly in the middle of a world of torment, trusting to the principium individuationis.' (Schopenhaeur quoted in Nietzsche 1872/2000: 21). Schopenhauer used the term individuation to account for the principle by which can be accounted the existence of individual phenomena in their multiplicity (Smith 2000: 137). The Will, on the other hand, on Schoenpenhauer's account comprises an original unity which precedes individuation. Are we to understand this to correspond with a notion of the semiotic realm of drives which precedes language use? Nietzsche uses the concept of individuation as a model throughout *Die Geburt der Tragödie aus dem Geiste der Musik* to differentiate between his concept of the original unity of the emotive, primal Dionysian experience and the Apollonian world of reason and individuation.

~

How can individual writers separate themselves symbolically from the language of the Law of the Father, differentiate themselves from the narratives of the societies in which they live? In what ways and to what extent can writers create new and original narrative works? An indication of the interpellation – or influence – of social and cultural narratives into the narratives of individual authors is suggested in the narratives of all the writers whose works are examined Part II. Amongst those I examine, in their own ways each one negotiates the contradictions through using a strategy of contrapuntal fugal writing.

PART II: CASE STUDIES

CHAPTER 5

Ricercar *and the Writer's Quest*

Ricercar n. (Mus.)instrumental composition of study or fugue type esp. of 16th-18th c. [It.,= to seek out]. (Oxford Dictionary)

Ricercar, *Italian for "to seek out", was the term ascribed to an early form of the musical fugue. Its title evokes the historical "searching" for form which Alfred Mann comments was a "quest for musical structure ...associated in all its phases with the term fugue" (Mann 1965: 6). Even when the word fugue had come into general usage (by Bach's time),* ricercar *was still used to designate an erudite form of fugue. It was this kind of complex, elaborate and chromatic form of musical fugue that Bach developed in his* Musikalisches Opfer *(1747). Hofstadter suggests that the* ricercar *was "possibly too austerely intellectual for the common ear". He suggests that a similar word usage survives in English, the French word "recherché" which literally means "sought out" but which also carries some other kind of subtextual implication, that of "esoteric highbrow cleverness" (Hofstadter 1979/80: 7).*

In literary terms, the ricercar *may be seen to function in relation to the fugue in ways not dissimilar to the musical genre. De Quincey sought to develop a powerful expressive literary form, developing his own etymology of rhetorical terms. The 'Dream-Fugue' exemplifies his intentional use of musicalization in his 'literature of power'. Whereas Proust (1871-1922) did not write his works in intentional reference to the fugue form, the functions of fugue as a* ricercar *can be seen to operate in his* À la recherche du temps perdu, *a seven-volume(in English) narrative fugal composition operating on many levels. In it, at least seven first-person voices can be detected. Each belongs to the narrator Marcel, speaking in different times, moods and modes. Marcel's polyphonic voices are contrapuntally interwoven in a* ricercar *of complex, monumental proportions. Proust's novel not only provides the closest literary approximation of an individual author's multi-layered memory but also an exemplar of the fugal nature of the first person,self-reflexive autobiographical narrative. Joyce went even further in rhetorical and symbolic psycho-linguistic experimentation than De Quincey and Proust, in his search to develop an original individualistic form of language. Growing up as an Irish citizen of colonized Ireland he was driven by a powerful belief that the English language was incapable of*

articulating the feelings, thoughts and cultural knowledge that he sought to express in an innovative musicalized literary form of his own invention. In this quest, he used techniques of a fuge de canonem *in the 'Sirens' chapter in* Ulysses. *Paul Celan's 'Todesfuge' and Sylvia Plath's 'Little Fugue' exemplify the conversion of traumatic experience into poetic writing that characterizes the fugal modality of writing. In their writing they each sought to reconcile experiences of extreme trauma which found release in the dissociated formalized musicalised rhetorical figures of their fugue poems.*

5.1 *The Author's Desire to Write*

Each of these 'fugue' literary composers I examine, De Quincey, Proust, Joyce, Celan and Plath, is driven by profound and troubled imperatives, a double sense of loss (of their loved object) and desire to write. The desire to write articulates the perhaps unconscious desire for restitution of the lost object, to reconstitute the lost loved object in words, in their writing, and therefore in a psychological sense to make it 'theirs' again, to bring back and capture what is lost.

1)   Thomas De Quincey: *Dream-Fugue.*

De Quincey was haunted throughout his life by the death of his adored sister when she was eight, and he six years old. Images of sudden death and doomed maidens, whom the narrator tries to save from 'sudden death', recur throughout his writings.

2)   Marcel Proust: *À la recherche du temps perdu*

Following the death of his parents, and his onset of chronic ill-health, Proust locked himself away from his life as a Parisian highlife dandy and socialite, and began writing – a life of isolation that ended only in his death. He wrote about the life he had lived until his seclusion.

3)   James Joyce: *Ulysses* (the 'Sirens' section)

Joyce mourned his homeland, Ireland, which was colonised by the British. He left in his early twenties to live in permanent self-exile in Europe. In all his writings, his homeland is reconstituted in extraordinary detail.

4)   Paul Celan: *Todesfuge* (Death Fugue)

Celan mourned his mother, and father, and the Jewish people murdered in concentration camps. *Todesfuge* is about his mother.

5)   Sylvia Plath: *Little Fugue*

Plath mourned and never recovered from the loss of her German (in her suggestion Nazi) father when she was seven years old. Her disturbed feelings for him are articulated in *Little Fugue*.

Each of these 'fugue' artists returns over and over again to the lost objects that they seek to reconstitute in the repetitive solitary process of writing. Their writings are peppered with recurring motifs of what has been lost, the lost object, the object of desire, which despite their often super-human efforts in writing they nonetheless cannot recover. Like Orpheus, despite their descent into the underworld of the creative imagination these writers cannot bring back their Eurydice, the loved one, alive to the surface. When they emerge from immersion in the writing process, they are still alone.

The case studies are all crucial examples of the modern literary fugue, chosen for a variety of reasons. They are significant literary works with a high degree of cultural agency. They each, variously, use techniques inspired by the musical fugue in their language and structure. The works range historically over two hundred years, from early Romanticism, to High Modernism, and mid-twentieth century poetry. Four were chosen because they intentionally reference the fugue, as indicated in their titles. Proust's work was selected not only because of its subliminal use of fugue techniques, such as polyphony, counterpoint, recurring motifs, involuntary memory and word-music, but because it bears discernable if indirect signs of subliminal influence by De Quincey's *Dream-Fugue* (as translated by Charles Baudelaire).

De Quincey demonstrates the interpellation of 19th century ideological narratives: the glory of volition and global colonial communications (the opium trade with China) symbolised by the Royal Mail Coach. He also implicitly criticises the dangers and traumas of the individual in modern society through his individualistic writing based on his own experience of post traumatic stress disorder, or fugue. Proust reflects aspects of the narratives of the desirability and glamour and prestige of high society, which he also criticises by focusing on its denizens' foibles, absurdities, double-lives and deceptions. Using the tactics of hidden polemic, Joyce parodies the manners, mores and language of colonising England that had occupied his native Ireland; subverting the English language with techniques of musicalization. In *Todesfuge* Celan reflects and criticises the narratives of Nazi Germany, emphasising the abysmal irony of the idea of the German *meister* or 'gentleman'.

Sylvia Plath's poem, ostensibly about her feelings for her father, is perhaps most ambiguous in this way – representing possibly a more intense and difficult struggle to articulate

herself and her 'real feelings' in a language which according to Lacan's view is patriarchal, representing the Law of the Father, and therefore more readily suited to the exercise of male phallic power in language.

The works examined in the case studies fulfil the three criteria by which I characterise a 'fugue' literary narrative. These are, *first*: the intentional or unintentional use of musicalized fugue influences. *Second*, evidence of a state of altered – or obscured – authorial consciousness, a mood or mind-set, generated by personal experience of traumatic shock. This is signified by a sense of loss and desire for restitution of the lost object in writing. Such motives, which may not be conscious, are transformed in the process of writing into the musicalized, formalised, yet affective writing De Quincey called 'impassioned prose' or the literature of 'power'. The *third* criterion involves the writer, consciously or unconsciously, using the writing process as a form of flight, an escape from the mundane social and cultural world which, paradoxically, generated the experiences of which they write. In this metaphorical flight, the author's experience of traumatic shock is transformed in a process of textual becoming. In the case studies, I show how these very different literary fugue narratives also exceed these criteria to create a formalised, musicalized articulation, from trauma, of the individualistic subjectivity of modernity.

CHAPTER 6

Thomas De Quincey's Post-Traumatic Dream-Fugue of Romanticism

Before he turned to literary writing Thomas de Quincey was a self-proclaimed gentleman-scholar – and a self-confessed opium eater. He was a Greek scholar, and a contemporary and friend of the Romantic poets. In his writing he reinvented classical rhetorical categories and invented rhetorical terms and forms of writing that he called the 'language of power' and 'impassioned prose'.

The life of Thomas De Quincey (1785-1859) spanned a large part of the first century of early modernity. His *Dream-Fugue* exemplifies a new form of writing based on the self. Not realist or naturalist writing, it is antithetical to the consciousness of Enlightenment reason and rationalism. It is derived from the fractured self of dreams, and traumatic affect, desire and longing and a deep sense of irrational loss displaced into vivid dream images. The *Dream-Fugue*'s musicalized writing is synaesthetic and sensational, articulating and evoking musical sound in its rhythm and syntax. It exemplifies the affective inventive language of power, an impassioned prose style driven by a motive force, a persuasive will to move the reader, combined with a compulsion to write of traumatic memory. Written in a sequence of five parts it thereby delivers and recalls in a dream-like association the five canons of Greek rhetoric, rearranged through the prism of opium intoxication.

The powerful self-based writing of the *Dream-Fugue* and similar forms of writing in *Suspiria de Profundis* evokes a fusion of Romanticism, rhetorical invention and intoxication. This revolutionary new style of poetic writing prefigured and profoundly influenced the subjectivity of modernity articulated in modernist poetic literature.

The English Mail Coach

> Some twenty years before I matriculated at Oxford, Mr Palmer, at that time M.P. for Bath, had accomplished two things very hard to do on our little planet, the Earth, however cheap they may be held by eccentric people in comets: he had invented mail-coaches, and had married the daughter of a duke...

...The mail-coach, as the national organ for publishing these mighty events thus diffusively influential, became itself a spiritualised and glorified object to an impassioned heart; and naturally, in the Oxford of that day, all hearts were impassioned, as being all (or nearly all) in early manhood. (From *The Glory of Motion)*

But the lady----But the lady---! Oh, heavens! will that spectacle ever depart from my dreams, as she rose and sank upon her seat, sank and rose, threw up her arms wildly to heaven, clutched at some visionary object in the air, fainting, praying, raving, despairing? Figure to yourself, reader, the elements of the case; suffer me to recall before your mind the circumstance of that unparalleled situation. From the silence and the deep peace of this saintly summer night- from the pathetic blending of this sweet moonlight, dawnlight, dreamlight – from the manly tenderness of this flattering, whispering, murmuring love- suddenly as from the woods and the fields- suddenly as from the chambers of the air opening in revelation – suddenly as from the ground yawning at her feet, leaped upon her, with the flashing of cataracts, Death the crowned phantom, with all the equipage of his terrors, and the tiger roar of his voice. (From *The Vision of Sudden Death)*

Passion of Sudden Death! that once in youth I read and interpreted by the shadows of thy averted [1] signs; – Rapture of panic taking the shape which amongst tombs in churches I have seen, of woman bursting her sepulchral bonds – of woman's Ionic form bending forward from the ruins of her grave with arching foot, with eyes upraised, with clasped adoring hands- waiting, watching, trembling, praying, for the trumpet's call to rise from dust for ever! – Ah, vision too fearful of shuddering humanity on the brink of abysses! vision that didst start back- that didst reel away- like a shrivelling scroll from before the wrath of fire racing on the wings of the wind! Epilepsy so brief of horror- wherefore is it that still thou sheddest thy sad funeral blights upon the gorgeous mosaics of dreams? Fragment of music too stern, heard once and heard no more, what aileth thee that thy deep rolling chords come up at intervals through all the worlds of sleep, and after forty years have lost no element of horror? (Opening section of the *Dream–Fugue)*

6.1   *The English Mail-Coach Triptych*

The *Dream-Fugue,* sub-titled *on the Above Theme of Sudden Death,* is the third part of a sequence of articles written by De Quincey for *Blackwood's Magazine* during 1849. With revisions by the author, as Masson (1897: 270) recounts, they are published in his *Collected*

Writings (1897) under the title *The English Mail Coach*. There are several versions of the works in the triptych. Here I refer to the version in Masson's 14 volume edited *The Collected Writings of Thomas de Quincey, Vol. XIII Prose Tales and Phantasies* (1897), and also to the version in the recent 21 volume series of *The Works of Thomas de Quincey,* under the general editorship of Grevel Lindop (2000-2003).

The *Dream-Fugue* is possibly the first modern narrative to consistently explore different levels and layers of consciousness, and unconsciousness, which the reader is led to infer may operate simultaneously, and contrapuntally, in the writer's mind. This judgment, however, may be an effect of contemporary psychoanalytical or post-psychoanalytical interpretation. It may not have been the author's conscious intention, although De Quincey did emphasise the significance and meaningful unconscious power of the dream, beyond the understanding and control of the rational mind.

De Quincey's attention to aesthetics in his writing was actively political, as well as reflectively philosophical. He was writing in the Romantic era when aesthetics and politics were imbricated, if not inextricably interwoven (Roe 1988; Johnston 1998, 1999).

In *The English Mail Coach* De Quincey was intentionally or otherwise writing spectacular, social and political critique – which provoked some outraged critical reaction. It seems fair to say that De Quincey's *English Mail Coach* performs the semantic function of a symbol of modern progress. Through this symbolic device, he offers a moving, dynamic and fast-paced social and political critique of early modernity from the perspective of the individual subject. This effectively constructs the 'subject', the active principle of the narrator, as an individual with a powerful personal identity, driven by feeling, passion and traumatic emotion: subject formation constructed in the medium of affective writing.

Each part of the triptych is narrated in a distinct style, effecting a transposition of topoi and style from the rhetorical digressive witty style of *The Glory of Sudden Motion*, through the reflective articulation of traumatic shock triggered by the near accident in *The Vision of Sudden Death*, to the hallucinatory spectacular intoxicated performative writing of the *Dream-Fugue*.

Taken as a whole, *The English Mail Coach* triptych effects a series of transpositions that can be analysed as a 'double-voiced' articulation and reflection in a narrative form of the individual writer's critique of the social and political changes of early modernity. Simultaneously, in a contrapuntal reading, these transpositions can be interpreted as a series of changes performed in writing of the consciousness and unconsciousness of subject formation articulated in writing as self-based art.

This pattern of change occurs in sequential order. On a subliminal level, the writing is antithetical to the supposed progress of modernity, in relation to its traumatic and dissociative effects on the individual writing 'subject' – the narrator/implied author. The rationally constructed 'subject' of the first movement of the triptych is deconstructed through the traumatic shock of the second movement, and in the third movement is deterritorealized, disassociated into a spiritualised bodiless perspective of observation, like a fugeur in the imaginary phantasmagorical 'simulacra' of his own dream images.

The triptych positions the individual writing subject within the wider context of the antithetical Romantic aesthetic explorations into human consciousness, 'hidden' truth and meaning. De Quincey's writing was antithetical to the 'artificial' rule-governed harmonies of sophisticated industrialised society that Rousseau identified in his criticism of Western harmony. There is perhaps a political edge to the symbolic choice of the musical fugue, exemplifying pre-modern melody, in the subliminal social critique in *The English Mail Coach*. Is there a hidden polemic, and/or double-voiced discourse to be found in his impassioned articulation of affect and expression of the free artistic spirit?

Read in the context of *The English Mail Coach*, the *Dream-Fugue* contrasts to, and counterpoises, the first two sections, performatively enacting a hallucinogenic state of altered consciousness, a spectacular, symbolic waking dream of fantastical Gothic images designed to stir strongly emotive affects. The first two sections of the triptych set the scene for the fugue, an intense excitation, concentration, and overflowing of impassioned emotion. Read together, the discrete parts of *The English Mail Coach* triptych enact a narrative providing an insight into multi-layers of consciousness in the mind of the implied author/narrator and perhaps also the reader.

The English Mail-Coach begins in humorous, witty, informative style on the theme of the English invention, the mail-coach, *The Glory of Sudden Motion*. Its content is autobiographically based, drawn from De Quincey's experiences as a student at Oxford, using the royal mail coach as his, and his peers, preferred form of transport, the only mode they deemed worthy for themselves, on their travels to and from home, London and Oxford.

Through anecdote and reflection, De Quincey relates a rhetorical account of his own experiences riding as an 'aristocratic young gentleman' on the box of the mail coach, which after careful consideration, the students deemed was the most desirable seating arrangement, preferable to riding closed inside. He discusses the social hierarchy of the mail coach:

> the illustrious quaternion, [who] constituted a porcelain variety of the human race,
>
> whose dignity would have been compromised by exchanging one word of civility with

> the three miserable delf-ware outsides. Even to have kicked an outsider might have been
> held to attaint the foot concerned in that operation, so that perhaps it would have
> required an act of Parliament to restore its purity of blood (*Collected Writings Vol. X111:*
> 273).

Thus, they rearrange the order of the social hierarchy of the mail coach seating
arrangements. As De Quincey puts it 'Great wits jump', and it was not long before this
debate over the merits of inside or outside the mail coach had, somewhat improbably,
travelled to China where:

> The question was soon asked in China when a state-coach was sent as a gift by George
> 111 to the Emperor of China in Pekin (sic). The grand state question, 'Where was the
> Emperor to sit?' (ibid: 296).

Thus, De Quincey relates:

> A revolution of this same Chinese character did young Oxford of that era effect in the
> constitution of mail-coach society. It was a perfect French Revolution; and we had good
> reason to say *ca ira* (ibid: 296).

De Quincey draws out the most spectacular elements of the experience, the volition, the
horses, the power and style of the royal mail coach, including the superior size and tasteful
design of the coach and the livery of the 'royal' coachman with his whips and hard-won
decorations. Yet in a sense this is a foil, for the mail coach has a more ominous culturally
symbolic, and personally significant, function as a vehicle for the narrator which is about to
become clear.

The *Glory of Motion* concludes with an ominous – albeit thrilling – acknowledgment
that in bearing news of victory in the great battles of the times, the news was not always
gladly received by everyone:

> The mail coach it was that distributed over the face of the land, like the opening of
> apocalyptic vials, the heart-shaking news of Trafalgar, of Salamanca, of Vittoria, of
> Waterloo (*Collected Writings Vol. X111:* 271-2).

The narrator describes the female relatives whose menfolk had been slaughtered, and gives
examples of grieving mothers and mothers yet to discover their bereavement. The glorious
motion of the mail-coach – symbolising volition, the speed of communications and the
power of modern life – now suddenly appears shadowed by, if not causally connected to
violent and sudden Death.

The *Glory of Sudden Motion* introduces a panoramic topos of England in early
modernity, connected to the moving figure of the mail coach. It is written in a rhetorical

style of persuasive appeal. It functions on a level of factual, rational narrative consciousness. The essay's tone is high-spirited, social, confident, recounting the recollected perceptions of the implied author's Oxford youth, discussing a dazzling array of affairs of the day related to the theme of the English mail coach – the social hierarchy of seating arrangements, politics, Empire, battle, communications, romance. Towards its end, this eloquent, empirically-grounded style gives way to an increasingly 'impassioned', ominous tone with the introduction of the theme of sudden death.

The second part of the triptych, *The Vision of Sudden Death*, focuses on an incident of near-fatality involving an imperilled maiden, one of a romantic couple, in a traumatic near-collision at night, between their 'reedy gig' and the mail-coach. Evoking a figure of dissociation, the narrator/implied author is both spectator and participant. Whilst the incident happened 'almost forty years ago', the narrator relives every detail in traumatically shocking, vivid imagery and sensation. The incident is recounted as if the narrator is split, observed and observer, frozen and caught in the 'infinite' moment of traumatic shock. Matching this, the writing style is anchored ('forever') in the facts of traumatic memory, recalled in an increasingly impassioned tone.

The Vision of Sudden Death is prefaced with a discussion of the cultural relativism of the concept of 'sudden death'. For instance, the narrator comments, sudden death was considered glorious to the Romans, yet tragic in Christendom. Yet this discussion has an emotive, increasingly impassioned tone, suggested by the subject matter and a certain, increasing, velocity of the language that implies and evokes a sensational, impending, sense of alarm.

It was during the Assizes – the reader is informed – and the roads were unusually still at night, as so many horses and carriages had been out during the day, by night the horses and people were generally too exhausted to travel as usual. The narrator, in the guise of De Quincey the implied author, tells the reader that, when riding through the country at night in a mail coach, he was almost involved in a fatal collision with a small 'reedy gig' coming from the opposite direction, down a narrow avenue of 'umbrageous trees' which met high overhead, giving it 'the character of a cathedral aisle' *(Collected Writings Vol. XIII*: 314). The coach driver had fallen asleep. The six horses were galloping uncontrollably fast – down the wrong side of the road. Riding in the reedy gig was a young couple, who escaped death by only a few seconds. The narrator was the only one who was in a position to act and he struggled to avert the accident:

> What could be done – who was it that could do it – to check the storm-flight of these
> maniacal horse? Could I not seize the reins from the grasp of the slumbering coachman?
> You, reader, think that it would have been in *your* power to do so. And I quarrel not with
> your estimate of yourself. But, from the way in which the coachman's hand was viced
> between his upper and lower thigh, this was impossible. (*Collected Writings Vol. X111:*
> 313)

In desperation, the narrator remembers Homer's *Iliad*.

> Strange it is, and to a mere auditor of the tale, might seem laughable, that I should need a
> suggestion from the *Iliad* to prompt the sole recourse that remained. But so it was.
> Suddenly I remembered the shout of Achilles, and its effect. But could I pretend to shout
> like the son of Peleus, aided by Pallas? (*Collected Writings Vol. X111:* 314).

Fortified by this symbolic appeal to classical culture, the narrator/ implied author,
shouts twice and succeeds in alerting the oncoming coach to swerve to safety just in
time.

Over 'in the twinkling of an eye', the incident was never to leave the narrator's mind:
'the turn of the road carried the scene out of my eyes in an instant, and swept it into my
dreams forever' (ibid: 318).

The third section of the triptych, the *Dream-Fugue* relates to the first two sections as a
dream relates to the incidents, events and thoughts of a dreamer's waking life. All the
elements from the preceding sections are rearranged in a dream-narrative of five parts.
Spectacular visual images of endangered maidens, battles, volition, warships, childhood,
Christendom, death and redemption jostle, and metamorphose, in rapid succession, in the
dreamer's hallucinogenic fantasies of horror and redemption. The writing style is poetic
musicalized prose, surreal, dream-like and impassioned.

Through use of visualization, and musicalization the writing of the *Dream-Fugue*
performs the paradoxical semantic function of conveying a 'deep' semiotic meaning beyond
words. This evokes the displaced symbolic meaning of dreams, performed in the realm of
the spectacular imaginary. In this way, the *Dream-Fugue* links the narrator's dreams to the
incident which has caused his trauma. Another 'truth' is alluded to in relation to the divine,
to De Quincey's appeal to the Christian God of his childhood. Two incidents are alluded to
in this sequence. Most obvious is the near accident observed in the mail coach. But the more
formative is an experience of childhood trauma, when the young de Quincey's sister,
Elizabeth, died suddenly, at the age of eight, and he, aged six, secretly visited her corpse.

The *Dream-Fugue* is, perhaps, the first ever literary fugue narrative. Poems written
before this had fugue allusions, most significantly Milton's 'Paradise Lost' whose reference

to a 'resonant fugue' De Quincey quotes in an inter-textual epigraph to the 'Dream-Fugue'. But De Quincey's poetic fugal narrative is the first ever sustained prose narrative intentionally to use musicalized fugue techniques, and visualization: performatively enacting a polyphonic, multi-layered, fugue structure. Whilst this is achieved through use of polyphony, recurring motifs and counterpoint in the *Dream-Fugue*, the highly impassioned and affective form of the fugue achieves greatest semantic meaning in the overall context of his *English Mail Coach* triptych.

6.2 *A Systematic Literary Approach: De Quincey's Literature of Power*

De Quincey in 'Style', 'Rhetoric', and 'Letters to a Young Man Whose Education Has Been Neglected' *(Collected Writings Vol. X* 1897), conducted a 'philosophical investigation' into the language of literary writing. In a move analogously reminiscent perhaps of a fugue composer, he enumerated his own 'rules' for his original style of musicalized poetic prose. His purpose was to devise a practical, aesthetic system of concepts and criteria by which to recognise, define – and write – what he termed the literature of 'power'. In a discussion which uses Milton as an example, he set forth theoretical terms for the literature of power: 'I presume that I may justly express the tendency of the Paradise Lost by saying that it communicates power; a pretension far above all communication of knowledge. Henceforth, therefore, I shall use the antithesis power and knowledge as the most philosophical expression for literature (that is *Literae Humaniores*) and anti-literature (that is *Literae didacticae Tlaideca*)' *(Collected Writings Vol. X*: 49). De Quincey argues this latter may include:

> a dictionary, a grammar, a spelling book, an almanac, a pharmocopopoeia, a
> Parliamentary report, a system of farriery, a treatise on billiards, the Court
> Calendar...and generally all books in which the matter to be communicated is
> paramount to the manner or form of its communication
> All that is literature seeks to communicate power; all that is not literature, to
> communicate knowledge. *(Collected Writings Vol. X* : 48)

His criterion for authenticity in literary language is the power to move the reader, and the writer, a power that he insists must come authentically from the deeply felt experiences of the author. This implies an aesthetic value judgement attached to the sensibility of the author and the reader – reliant on an ability to differentiate what is worthwhile profound feeling and affect. De Quincey contrasts authentic, moving poetic prose, which he terms

'eloquence', and 'impassioned prose', to the artificial sophistry which he termed 'rhetoric'. He refers to false representation, or 'rhetoric', variously as 'ostentatious ornament' (82), 'artificial structures' (130), 'an art of sophistry' (82) and 'fraud' (130) (*Collected Writings Vol. X*).

In his 'impassioned prose,' De Quincey determined to create prose in which the words, images and concepts 'reverberated' with each other and the concepts they evoked in the mind of author and reader. The overall effect of this reverberation set up between words, images and ideas he likened to music, which has the power to move the listener's emotions.

From his emotionally-based feelings – originating in his psychological state of post-traumatic stress disorder originating in his furtively visiting Elizabeth's corpse as a child-throughout his adult life De Quincey created a form of writing which enacted the emotional affects of post-traumatic disorder, an enactment closely connected to the notion of fugue as flight.

However it appears that De Quincey may have been unaware of the extent to which his own writing, and theories of writing were connected to his experience of childhood trauma. We read De Quincey now through the lens of psychoanalytic or post-psychoanalytic theories.

The term 'reverberation' which De Quincey applied to his poetic prose recalls his individual impassioned experience of shock and trauma.

> I sate, and wept in secret the tears that men have ever given to the memory of those that died before the dawn, and by the treachery of the earth, our mother. (*Dream-Fugue*: 446)

The narrator/implied author's restless anxiety is mimetically evoked in the 'trembling' reverberations and in the pathos of associations set up between words and concepts. A self-reflexive vital power of shock paradoxically reverberates between words, images and concepts in the *Dream-Fugue*, paradoxical because the impassioned language of the narrative itself is self-referential yet it originates in the emotions, and unconscious memories, of the writer:

> Tidings had arrived, within an hour, of a grandeur that measured itself against centuries; too full of pathos they were, too full of joy that acknowledged no fountain but God, to utter themselves by other languages than by tears, by restless anthems, by reverberations rising from every choir. (*Dream-Fugue*: 446).

De Quincey believed passionately in the power of music to express emotion and to move the listener. The music he loved and publicly supported (through articles and attendance of the opera in Covent Garden) was Italian.

To give movement and passionate effect to his writing De Quincey intentionally developed innovative literary techniques inspired by musical techniques and form. These, he explained were developed to 'agitate' the mind of the reader:

> Like boys who are throwing the sun's rays into the eyes of a mob by means of a mirror, you must shift your lights and vibrate your reflections at every possible angle, if you would agitate the popular mind extensively. ('Style'. Collected Writings Vol. X: 139).

6.3 The Young Romantic and Romantic Withdrawal

A rebellious and romantic boy, in 1802, at the age of seventeen De Quincey ran away from Manchester Grammar School, where he was a boarder (Lindop 1981). His discontent was fuelled by the physical environment and dehumanisation of the industrial town. At this early age De Quincey had already written to Wordsworth whom he deeply admired. He expressed a wish to go and visit him in the Lake District, rather than return to school. Instead, he took a walking tour around North Wales, then to the streets of London, before moving back to his mother's home and a brief stint at Oxford, living on a small allowance and borrowed moneys before he came into his inheritance (*Works Vol. 1;* Lindop 1981).

In his twenties, De Quincey forged a deep connection with Wordsworth. An active participant in London's literary life, and closely involved with Wordsworth, Coleridge, Lamb and others – he lived at Dove Cottage in Grasmere with William and Dorothy Wordsworth for a number of months, and remained as a tenant for several years after they moved to a larger house nearby.

In 1813, after eight years as a 'dilettante eater of opium' (De Quincey quoted in: Page 1879: 192), he began to take opium, in the form of laudanum, in increasingly large quantities and as 'an article of daily diet' (ibid.). The cost of his eventual addiction was to dramatically change his life, yet paradoxically it resulted in him becoming a professional writer. Although he maintained the cottage in Westmorland for several years, he moved between Edinburgh, London and Westmorland, eventually settling in Edinburgh in 1825, where he had become became a regular contributor to *Blackwood's Magazine*.

De Quincey did not begin writing until he was almost forty years old – hence some confusion surrounding the somewhat misleading dates of his works. He started from

necessity, when due to his expensive opium habit, the money from his inheritance ran out and he had to support his wife and daughters. He described the effect of this solitude in his development as a writer in 'Letters to A Young Man Whose Education Has Been Neglected':

> If there has ever lived a man who might claim the privilege of speaking with emphasis and authority on this great question, – By what means shall a man best support the activity of his own mind in solitude? I am probably that man; and upon this ground, – that I have passed more of my life in absolute and unmitigated solitude, voluntarily and for intellectual purposes, than any person of my age whom I have ever either met with, heard of, or read of. (*Collected Writings, Vol. X*, 1897: 14)

In his withdrawal to write, De Quincey set a modern precedent for a literary retreat from the social world into an obsessive all-consuming intoxicated fugal realm of subjectively-generated writing, a pattern based on his memories of the life he had left, that was later echoed in the art and life of Proust.

6.4 Re/connecting Life, Work, Art: Involutes

> At six years of age, or thereabouts (I write without any memorial notes) the glory of this earth for me was extinguished...the love which had existed between myself and my departed sister, *that* as even a child could feel, was not a light that could be rekindled...I sate I stood, I lay, moping like an idiot, craving for what was impossible, and seeking, groping, snatching at that which was irretrievable for ever (Japp 1981: 326-7).

For understanding the deeper psychological and cultural significance of the themes and motifs in the *Dream-Fugue*, an obvious starting point is De Quincey's own extensive writings about his life. He was conscious of the enduring impact of his early traumatic experience on the rest of his life.

De Quincey came from a large family. His father was a wealthy merchant in Manchester. The young Thomas's mother appears to have been emotionally distant, rather stern and strict (Lindop 1981). The family member Thomas was closest to was Elizabeth who was two years older. When she was eight years old, she became ill and died a few days later.

The sudden death of his sister, upon whom Thomas was emotionally dependent, was a shock from which his writings show he did not ever fully recover. Themes and motifs of sudden death and mortally endangered girls and young women recur throughout the copious

body of his work, and are interrogated repeatedly in the triptych beginning with *The English Mail Coach* and ending with the *Dream-Fugue: On The Above Theme of Sudden Death.* De Quincey wrote about the original trauma of his sister dying, and his secret visit to her dead body in her death chamber. Traumatised and reeling beneath the shock, Thomas forged his own secret plan:

> On the day after my sister's death, whilst the sweet temple of her brain was yet
> unviolated by human scrutiny, I formed my own scheme for seeing her once more.
> (*Collected Writings Vol. 1*: 38)

It was high summer, and De Quincey confides that ever since then the enormity and awfulness of death has been heightened in his mind by its (cruel) contrast with summer. On entering the death chamber:

> From the gorgeous sunlight I turned round to the corpse. There lay the sweet childish
> figure; there the angel face; and, as people usually fancy, it was said in the house that no
> features had suffered any change, had they not? (CW 1: 38)

He considers each feature in turn and concludes that although 'the serene, noble forehead' might be the same that is all:

> the frozen eyelids, the darkness that seemed to steal from beneath them, the marble lips,
> the stiffening hands, laid palm to palm, as if repeating the supplications of closing
> anguish – could these be mistaken for life? (CW 1 : 38)

They cannot (of course), for if they had, he adds, that he would immediately have sprung to kiss his sister on the lips. And as he stands and gazes at the corpses 'awe, not fear, fell upon me' (CW 1: 38).

> Now a vision begins to take him over. Whilst he stood,
> a solemn wind began to blow – the saddest that ear has ever heard. It was a wind that
> might have swept the fields of mortality for a thousand centuries. (CW:1 41)

And he recollects the many time he has heard this wind again in his traumatised recollections.

> Many times, upon summer days, when the sun is about the hottest, I have remembered
> the same wind arising and uttering the same hollow, solemn, Memnonian, but saintly
> swell, it is in this world the one great audible symbol of eternity. (CW 1: 41)

This wind has achieved a symbolic significance and force in his thoughts that echoes unrelentingly. In the *Dream-Fugue*, he associates this perhaps unconsciously with the divine wind, the wind of the Aeolian harp, representing the 'volant touch' which blows through Milton's 'resonant fugue'. In the death chamber, once the wind blows, he writes,

> instantly a trance fell upon me. A vault seemed to open up in the zenith of the far blue sky,
>
> a shaft which ran up for ever. I, in spirit, rose as if on a billows that also ran up the shaft
>
> for ever; and the billows seemed to pursue the throne of God. But that also ran before us
>
> and fled away continually. (CW 1: 42)

It is as if in this writing, the narrator, De Quincey is trying to follow his sister in his imagination to heaven and God, but the heavenly vision keeps running away from him, he cannot reach her. De Quincey refers to the inner mechanism within the psyche which processes and deciphers sensory information, as the 'deciphering oracle' (CW 1: 42). This in a sense is the function of the self's inner subjectivity, the subjective deciphering machine which determines and defines the self through experience. It is also this unreachable part of the mind that is responsible for generating the uncontrollable rush, repetition and endlessly recurring series of images and motifs associated with the fugue of post-traumatic stress disorder. De Quincey is all too aware of this, although helpless to control it. As a child in the death chamber, he went into a trance and:

> I slept – for how long I cannot say – slowly I recovered my self possession; and when I
>
> awoke found myself standing as before close to my sister's bed'. (CW 1: 42)

It is this loss of consciousness, when the shock is so great that he cannot comprehend what he is seeing and loses awareness – whether at the time or in his recollection of the event which he cannot remember because it was too awful, that the phenomenon of traumatic shock is most clearly evident. It is what he cannot remember, what he repressed at the time of shock in the death chamber, that comes back to him in an endless series of involuntary memories for the rest of his life.

De Quincey writes of the impressions that made their way into his mind, unconsciously in those moments, and from this experience, as an adult, he drew a theory of the mind, and perception that accounted for unconscious perception through 'involutes'. He introduced this term into his Autobiography in the recollection of his entry into his sister's death chamber:

> And, recollecting it, I am struck with the truth, that far more of our deepest thoughts and
>
> feelings pass to us through perplexed combinations of concrete objects, pass to us as
>
> involutes (if I may coin that word) in compound experiences incapable of being
>
> disentangled, than ever reach us directly and in their own abstract shapes. (CW 1: 38)

De Quincey's use of 'involute,' which he claims to have coined, is interesting as it relates to a labyrinthine spiral of associations which has a fugal resonance – to both the musical and psychological meanings of fugue. His use of the term involute is complex

in its relation to the writing process. The word involute was already 'familiar to conchologists' who so described a particular kind of tightly whorled shell of some gastropods (Barrell 1991: 32). Baudelaire (1976) also commented on De Quincey's use of involute, which he regarded as a fitting metaphor for his particular approach to writing. De Quincey's thought he said was 'naturally spiral' and Barrell links De Quincey's idea of a spiral thought process to the notion of the soul: 'The idea of a shaped vacancy enclosed by an open-ended spiral of concrete objects, by a shell which – like the shell, is also a book seems to provide the materialist De Quincey, with an equivalent for the soul , or with as many such equivalents as there were involutes in his memory of imagination' (Barrell 1991: 32).

6.5 *Emotional Avoidance, Trauma and Fugue*

On hearing that Elizabeth was going to die, De Quincey recalls

> Blank anarchy and confusion of mind fell upon me. Deaf and blind I was, as I reeled under the revelation. I wish not to recall the circumstances of that time, when my agony was at its height, and hers in another sense was approaching. (*Collected Writings Vol. 1:* 37)

In cases of trauma, nowadays, it is considered expedient to talk about, and be counselled on, the emotional effects of traumatic occurrences such as the sudden death of loved ones. But it seems that the young Thomas bore his grief in silence, unconsciously using the automatic psychological defence mechanism of denial or avoidance. The significance and potential long term effects of De Quincey's reluctance to recall the circumstances of that time can be seen in terms of the Freudian view on the effects of trauma on memory. Thomas's six year old inability to consciously acknowledge and attempt to resolve his agony at that time, when his sense impressions and emotions swam in a 'blank anarchy' of 'confusion of mind', rendered the traumatic experience into one which was not consciously remembered, and which therefore had the power to recur in involuntary memories. As Lindop puts it, young Thomas's confused emotional trauma and avoidance, his dissociation, 'provided the motive force which drove Elizabeth's image into his dreams' (Lindop 1981: 11). In psychoanalytic terms, this becomes a 'flight' response symbolising the traumatised subject's attempt to escape from stress or shock (Freud 1940/2003).

De Quincey's kind of intensely subjective writing –drawn from the inner dislocations of trauma and loss– is characterised or enabled through intense solitude. He says in 'The

Solitude of Childhood' (Japp 1891) that Elizabeth's death increased his predilection for solitude. This solitude was one that harboured the seeds of his future impassioned prose, his morbid obsession with death and his writer's fugue:

> As nothing which is impassioned escapes the eye of poetry, neither has this escaped it – that there is, or may be, through solitude 'sublime attractions of the grave'. But even poetry has not perceived that these attractions may arise for a child. Not, indeed, a passion for the grave *as* the grave- from *that* a child revolts; but a passion for the grave as the portal through which it may recover some heavenly countenance, mother or sister, that has vanished. (CW 1: 13)

In De Quincey's life work and art, the fugue of mourning, loss and melancholic solitude are crucially connected in, and to, his development of impassioned poetic prose. His seedling writing first stirs in his impassioned solitude as a child. His creative process of future writing originates in this moment. His solitary grief over the lost loved 'object' involves a reverberating desire for the unattainable that has strongly eroticised overtones verging on manic hysteria:

> Through solitude this passion may be exalted into a frenzy like nympholepsy. At first, when in childhood we find ourselves torn away from the lips we could hang on for ever, we throw out our arms in vain struggles to snatch at them, and pull them back again. But when we have felt for a time how hopeless is that effort, and that they cannot come to *us*, we desist from that struggle, and next we whisper to our hearts, might not we go to *them*?
>
> (CW 1: 13)

This passage strikingly foreshadows a passage in Proust's *À la recherche du temps perdu,* from *Du coté du chez Swann.* The motif of the lonely boy longing for his mother's (or sister's) sweet kisses as he lies alone in bed. Young Marcel's formative subjectivity, his propensity for jealousy and loneliness, is shaped by his longing for his mother who does not appear to kiss him goodnight, instead partaking with his father in the 'unknown pleasures' of their distant social world – without him.

Lindop (1981) says that the young Thomas sought to barricade himself from pain and grief, by losing consciousness and memory as he gazed at his dead sister. I suggest the traumatic shock caused him instead to have a spiritualised, dissociative experience (of a kind now known as an 'out-of-the body' experience). Lindop proposes that this was the child's way of seeking to protect himself from the terror of shocking experience. But the terror, which he repressed – or transcended through shock – by the deathbed, very soon returns in what I interpret as a post-traumatic pattern of delayed effect. The child's recurrent bouts of terror began soon after Elizabeth's death in the

form of visions, experienced when gazing at the stained glass windows in church, and at home listening to Bible stories. Seeing the glass turn red as if with blood, and a female image appear in it, were later re-enacted in the *Dream-Fugue*, amongst numerous other works.

Clearly his visions were significantly connected with his six year old religious ideas of heaven and God, and thereby Death, connected to his belief that Elizabeth was now in heaven with God. De Quincey writes of the impact of the Bible on himself and his siblings, 'It ruled us and swayed us as mysteriously as music' (*Collected Writings Vol. 1*: 38). And it is this influence – the association of the Bible and religious stories with the trauma of death and God's will – which later emerges and runs throughout his 'literature of power'.

6.6 *Poetic Language: The Author's Postscript to the* Dream-Fugue.

Many critics in De Quincey's time did not understand the *fugal* writing style or content of *Dream-Fugue*, according to De Quincey's 'original intentions' ('Author's Postscript', *Collected Writings Vol. XIII*: 328). The critical reception was so unsympathetic that De Quincey felt compelled to write this Postscript, explaining what he was doing in the *Dream-Fugue* to unimaginative critics. In sketching a brief abstract of his 'original design', De Quincey explains that '37 years ago, or rather more,' he witnessed the accident that he describes in *A Vision of Sudden Death*. He writes of the fugal effect this memory had on him: 'a movement of horror, and of spontaneous recoil from this dreadful scene, naturally carried the whole of that scene, raised and idealised, into my dreams, and very soon into a rolling succession of dreams' (ibid: 329).

He likens the sequential, kinetic, movement of this process, from experience to waking dream, to that of a musical fugue: 'the actual scene, as looked down upon from the box [on top of the mail coach where he rode], was transformed into a dream, as tumultuous and changing as a musical fugue' (ibid: 329). He describes this dream as 'troubled' (ibid: 329) befitting a traumatic memory replayed in dreams. It is highly significant, and perhaps unconsciously prescient, that De Quincey likens the progressive, sequential movement of a perceptual experience of traumatic shock to the movement of a musical fugue.

But De Quincey is not trying to force his dream sequence into an unnatural 'musical' or 'fugue' structure. Instead he captures, in words, the vivid images of his actual dream sequence that has a natural music and poetry as well as a tragic logic, harmonising with the

music of the poetic unconscious. This is a 'music' that is beyond the conscious control of the writer, and dreamer: 'the Dream knows best; and the Dream, I say again, is the responsible party' (*Collected Writings Vol. X111*: 330).

De Quincey takes flight into the intoxicated dream of writing in which he gives himself to the power of his unconscious mind, and develops the symbolic meaning and images of his dreams; dreams that have their own law, logic, archetypal patterns, and power to communicate.

6.7 *Post-Traumatic Stress Disorder*

In the elevated, traumatic consciousness of crisis and disaster, the individual functions automatically, and with no time to prepare is powered by adrenalin, instinct and a pre-conscious animalistic will to survive. Being alone in traumatic experience also means there is no one else to talk to about, and perhaps contextualise, the experience afterwards. According to Freudian theory, 'fright has significance in the 'absence of any preparedness for anxiety' (Freud: quoted in Benjamin 1969/89: 115). Benjamin references Freud's view that the memory has two functions, *remembrance* which works to protect and conserve consciousness and the 'protection of impressions', and *memory* which 'aims at their disintegration' (ibid: 114).

It is when trauma is unexpected and unprepared-for, that its affects on the brain, body and mind of the subject are most profound, lasting and damaging. Over and over, in compulsive, arresting, visual images, the scenario replays through their dreams in endless fugal variations. Over and over again, through the years, they are compelled to write it once again, in a futile attempt to lay the ghost to rest. It is as if the fugal subject is paradoxically, attempting to subliminally anchor, find, or cure him or herself in writing.

The *Dream-Fugue* symbolises this experience of alienation and dislocation, through which, paradoxically, a subsequent sense of (dislocated) subjectivity emerges and is constructed. A new sense of the self – as traumatised – is re-born as the individual struggles to resolve the tension of the trauma. The most traumatic shock of all enacts an experience which is not consciously remembered but which disappears into the unconscious memory of the subject, to appear and reappear in apparently random recurrences such as recurring dreams and involuntary memories – perhaps over a lifetime – over which the subject has no conscious control. This is particularly pronounced, perhaps, if, like the narrator of De Quincey's tale, the subject of traumatic shock is thrown into a position where they alone are

in the position to act. In his mind, 'a voice says to him audibly, 'One way lies hope; take the other and mourn forever!'" (*Collected Writings Vol. XIII*: 315).

6.8   *Techniques of Musicalization in the* Dream-Fugue

The *Dream-Fugue* has a five part structure, five dream-sections, not including an introductory paragraph. Written in De Quincey's style of impassioned prose each part reads like a prose poem. Here I refer to the (2003) version of the *Dream-Fugue* in Robert Morrison's edition. This differs, in some parts quite markedly, from the version of the article published in Masson. The article in Masson's edited works is based on a version that may have been adulterated by Japp, an unhelpful – if well-intentioned – practice of supposed 'improvement'.

The *Dream-Fugue* has an epigraph. This is a quotation from Milton's *Paradise Lost*, which refers to a fugue, and indicates musicalization, in the use of the musical term *'Tumultuosissimamente'*.

> Whence the sound
>
> Of instruments, that made melodious chime,
>
> Was heard, of harp and organ; and who mov'd
>
> Their stops and chords, was seen; his volant touch
>
> Instinct through all proportions, low and high,
>
> Fled and pursued transverse the resonant fugue. (D-F:442)

Milton's reference to an ambivalent God is echoed in De Quincey's *Dream-Fugue*. The term 'Volant' refers to flying, evoking images of the intangible flying hands of God playing the resonant fugue, perhaps on an Aeolian harp, a concept that also suggests the Pythagorean idea of the harmony of the spheres. There is another significant allusion here to De Quincey's autobiographical description of the 'wind' he hears blowing as he gazes at his dead sister. This is a resonant fugue whose subject themes of life and death are contrapuntally interwoven.

One subject theme of the *Dream-Fugue* is as the title indicates 'sudden death'. The other is suffering life, signifying the consciousness of the one who is left traumatised and suffering after loss of a loved one. The trauma and suffering sets up the reverberations of the fugal movements and variations, like 'sighs from the depths'. Whilst this fugue of associations is triggered by the incident of the mail coach, it develops in a counterpoint of

association to cover numerous aspects – and variations – related to sudden death through the narrator's processes of association.

The introductory paragraph refers significantly to the narrator's youth and there are veiled references, through his use of 'averted signs', to that primary shock and trauma of 'sudden death' of his sister Elizabeth. 'Passion of Sudden Death! that once in youth I read and interpreted by the shadows of thy averted signs…' The narrator interrogates and berates the traumatic recurrence of the image that continues to return to haunt his dreams so many years after the event.

The narrator likens this fragment of memory to a scrap or fragment of melody that forms the basis of a fugue developing and continuing (potentially to infinity in Bach's mirror fugues) through repetition that enacts variations on the theme of that melody-memory fragment. De Quincey's narrator relates this fugal melody line: '*Fragment of music too stern, heard once and heard no more, what aileth thee that thy deep rolling chords come up at intervals through all the worlds of sleep, and after thirty years have lost no element of horror*' (443, my emphasis). De Quincey's association of a recurring fragment of memory with a fragment of music has several significant functions.

The first dream-part, in itself a fragment, begins in summer, with an expansive opening gesture: 'Lo it is summer, almighty summer!' in which '[t]he everlasting gates of life and summer are thrown open wide' (443) as if inviting or drawing the writer and reader into the vast vaults of eternity. This also evokes summer, the season in which Elizabeth died. On the ocean, the narrator is floating with 'the unknown lady from the dreadful vision… She upon a fairy pinnace, and I upon an English three-decker' (443). She is on a fantasy boat, he upon an English war ship. This image immediately displaces and refigures the coaches of the memory in *The Vision of Sudden Death*. The modes of transport and the element upon which those modes are borne have transformed into new forms, as in a dream, which this is. There is mention of place, England, 'the domain of their common country' in which 'a wilderness of floral beauty was hidden' (443) – this may refer to England under industrialisation – a process that was an anathema to De Quincey. Beautiful young people, women and men dance together on the fairy pinnace, it is a vision of beauty, life, laughter and summer flowers moving 'amidst music and incense, amidst blossoms from forests and gorgeous corymbi from vintages, amidst natural carolling and the echoes of sweet girlish laughter' (443), echoing, perhaps, the laughter of his long lost sister. The pinnace moves beneath the bows of the three-decker. This symbolically provokes guilt. Suddenly all the music, laughter, gaiety, all sounds from the magical fairy pinnace 'all are hushed' (443) The

dreamer-narrator is bemused, what has happened he asks himself, he blames himself, in the sturdy three decker with its 'dreadful shadow' (443) and he asks himself helplessly, 'Was our shadow the shadow of death?' (443). He looks over the bows to see what has become of the magical vision of the fairy pinnace but there is nothing there, all is gone. And suddenly the man at the mast head cries out that the weather has come upon them, 'in seventy seconds she will founder!' (444).

This ends the first paragraph-fragment.

In the second paragraph, the bad weather comes in and takes hold. In the storm, a frigate runs across their bows, recalling the near collision in the English mail coach. Yet just as in that incident just as the frigate bears upon them, just in time she swerves away. As the frigate passes the narrator sees '[a]s she ran past us, high aloft amongst the shrouds stood the lady of the pinnace' (445). Images follow, of the ship shrouded in mist (suggesting the dead sister in her death shroud, the young woman in the carriage facing a vision of sudden death).

The third paragraph opens with a reference to 'Sweet funeral bells' (445), leading to perhaps one of the most powerful, expressive and saddest images ever written about the sudden death of a child.

> Already her person was buried; only the fair young head and the diadem of white roses around it were still visible to the pitying heavens; and, last of all, was visible one marble arm. I saw by the early twilight this fair young head, as it was sinking down to darkness-saw this marble arm, as it rose above her head and her treacherous grave, tossing faltering, rising, clutching as at some false deceiving hand stretched out from the clouds-saw this marble arm uttering her dying hope, and then her dying despair. The head, the diadem, the arm,- these all had sunk; at last over these also the cruel quicksand had closed; and no memorial of the fair young girl remained on earth, except my own solitary tears, and the funeral bells from the desert seas, that, rising again more softly, sang a requiem over the grave of the buried child, and over her blighted dawn. (D-F: 445-446)

In this way the image of the young woman, seen only from the rear in the reedy gig, as she rises and falls upon her seat, clutching at the air, is transformed into the image of the young girl rising and falling as she sinks into the symbolic clutches of quicksand.

In the fourth movement, the narrator 'immediately, in a trance' (446) is 'carried over land and sea to some distant kingdom' (446). This is the movement which De Quincey's critics did not understand for its mention of the battle of Waterloo, but which De Quincey later felt compelled to explain in an Author's Postscript, was a logical development of his

dream thought in relation to the mail coach's associations with Empire and victory. Night falls now on the narrator in a carriage surrounded by crowds. The mail coach has transformed into a dream-carriage, the bearer of good news, a victory that 'we that sate upon the laurelled car had it for our privilege to publish amongst all nations... At midnight the secret word arrived; which word was – Waterloo and Recovered Christendom!' (446). By introducing and associating the victory of Waterloo and Christendom, and the carriage in which the narrator ascends towards a 'mighty Minster,' De Quincey introduces the theme of the glory of God, Empire and victory in battle – all themes which relate by association to depictions and representations of Christianity and Empire in 19th century England, which relate back to his upbringing. This dream association moves to the carriage entering through 'golden light' (446) at a 'flying gallop...the grand aisle of the cathedral' (448). The organ and the choir are sounding.

Continuing the thematic association of empire, battles and cathedrals, the narrator 'became aware of a vast necropolis rising upon the far-off horizon – a city of sepulchres, built within the saintly cathedral for the warrior dead that rested from their feuds on earth' (447). De Quincey's stream of association has swung to death again in the way in which it is associated for him with Elizabeth's death, in term of religious visions and imagery.

Looking up and in the stained glass window of the cathedral a rosy glow has appeared. And 'within that crimson radiance, suddenly appeared a female head, and then a female figure. It was the child – now grown up to woman's height. Clinging to the horns of the altar, there she stood – sinking, rising, trembling, fainting – raving, despairing; and behind the volume of incense that, night and day, streamed upward from the altar, was seen the fiery font, and dimly was descried the outline of the dreadful being that should baptize her with the baptism of death' (447).

Now, in the last of the five movements, the battle for deliverance is played out and enacted in dream associations. As in the beginning of the *Dream-Fugue*, the implied author links this movement with the music of a fugue, giving the narrative a circular structure. 'Then rose the agitation, spreading through the infinite cathedral, to its agony; then was completed the passion of the mighty fugue' (447). De Quincey is said to have misunderstood the fugue – a form that is usually thought of as more cerebral than passionate (Wolf 1999: 23). Yet contrast can appear to exaggerate and enlarge an object, throwing it into sharp relief. Through associations with cathedral music, the fugue is here used as a vehicle for the passions which for the narrator are repressed behind, or suppressed in, the controlled, grave beauty of the fugue, performed in a cathedral setting – by celestial voices,

a choir and an organ, which threw up 'columns of heart-shattering music' (447). Just as the cold pain of Elizabeth's death seemed to De Quincey to be horribly magnified by the cruel contrast of summer, a time associated with holiday and the fullness of life, so the restrained beauty of the cathedral music kindles and creates a heightened passion in the dreams of the narrator.

Now the implied author's fugue grows more frantic. 'We that spread flight before us, heard the tumult, as of flight, mustering behind us.' The narrator asks if it is death, or resurrection that 'had wrapped me in the reflux of panic?' (447). He confides his affliction that never could hear the 'sounds of joy without sullen whispers of treachery in ambush'. He cannot enjoy or trust anything without suspicion, for 'from six years old' he 'didst never hear the promise of perfect love, without seeing aloft amongst the stars fingers as of a man's hand, writing the secret legend – "Ashes to ashes – dust to dust"' (447). He asks himself why he should always find fear when other men found cause for rejoicing. His 'reflux of panic' alludes to and represents the panic of post-traumatic stress disorder, which cannot let him rest. He cannot love without fear of death to what or who he loves. And then, in a dreamer's wish–fulfilment, he hears a voice from the heavens say: 'Let there be no reflux of panic – let there be no more fear, and no more sudden death! Cover them with the joy as the tides cover the shore!' (447). And now all the 'children of the grave' hear this, and, as one, the narrator and the armies of dead children rise up and ascend together 'to the skies we rose' (447).

Resurrection is a form of reunion and oneness with his dead sister. And the throngs ascend 'from Waterloo – in the visions of peace' (447). And all are rendering thanks to the young girl, his sister, '[w]hom having overshadowed with his ineffable passion of death – suddenly did God relent; suffered thy angel to turn aside his arm; and even in thee, sister unknown! shown to me for a moment only to be hidden forever, found an occasion to glorify his goodness' (447).

In this way, Elizabeth's death is given a meaning, or a justification – a reason that may make it worthwhile. For if Elizabeth's death could lead to a deliverance of all people from sudden death this would not only re-unite the dreaming narrator with his 'sister unknown', but perhaps also perform a glorious service for all humanity – which the dream hordes of the resurrected acknowledge and applaud.

Now the narrator acknowledges that all the images of the girl and young woman have been representations of his 'sister unknown,' whom he could not know because she was taken form him by sudden death. He confides that 'A thousand times, amongst the phantoms

of sleep, has he shown thee to me, standing before the golden dawn, and ready to enter its gates – with the dreadful word going before thee – with the armies of the grave behind thee; shown thee to me, sinking, rising, fluttering, fainting, but then suddenly reconciled, adoring …' (447).

The narrator recognises that God has shown him images of his sister in all the guises that we have seen her in the *Dream-Fugue*. The upstretched arm in mortal danger is echoed with the gesture of hope of divine resurrection. And the fugue ends on a note of optimism after plunging through dark realms of terror and despair, the dreadful resurrections that haunt the dreams of post-traumatic stress disorder – or fugues.

6.9   *Writing Accidents*

There is a coded semiotic meaning, one could call it a form of subliminal double-voiced discourse, that emerges from the etymology of two concepts that structure this piece of textual writing.

The first is to do with the concept of *an accident*, which De Quincey uses as a symbol to structure the entire sequence of the triptych.

The noun, *accidence*, is a part of grammar dealing with the variable form of words. Its etymology stretches back to medieval Latin, as in *accidentia*, and before that it has its origins in the Greek, *parepomena*; it is the plural of *accidens* as folly.

Accident: means an event that is without apparent cause or unexpected. It can be used in the literary phrase, a chapter of accidents, meaning the unforeseen course of events, a sequence of misfortunes; an unlucky event. Another meaning is irregularity of structure, a property of quantity not essential to our conception of a substance , or a mere accessory (this evokes the word 'Baroque' which means irregular or misshapen, deriving from the French 'misshapen pearl'). Symbolically this might refer to a new modern awareness that the world is not designed entirely according to God's plan, that there is irregularity, incommensurability – a forerunner of the modern secular world. We are perhaps not here by 'design', but by 'accident'.

Accidental: A related meaning is accidental, used as an adverb or noun meaning happening by chance, undesignedly, or unexpectedly, a thing not essential to a conception, occasional. In Music, it means a sign attached to a single note, not in a key signature and it can be in sharp, flat or natural key.

This etymological sketch reveals some interesting connections between musical language, literary language and incommensurability of events – accidents – that cause trauma. Connections were made in Greek tragedy between incommensurable events, the unknown and unconscious, and accidents causing trauma – such as the 'accident' of Oedipus marrying his mother and killing his father. In Greek tragedy, musical language and literary or dramatic language were also inseparably linked.

From this perspective, The *Dream-Fugue* can be read as commenting on the changes that were occurring in society as it became increasingly secular with the progress of modernisation. The *Dream-Fugue* makes the powerful symbolic point that this progress can lead to accident. It is telling that it not an actual accident that occurs but that the accident is conceptualised in terms of its psychological impact on the narrator/implied author – and that it is psychological affect of trauma that then defines the event as an 'accident'.

There is a more symbolic semiotic meaning in the use of accidental in relation to the use and meaning of the musical term accidental. This has significance in relation to the development of the fugue form and to the use of the form of fugue.

6.10 *The Coded Puzzle Canon of the* Dream-Fugue

As De Quincey was a music lover who wrote about music, his *Dream-Fugue* signifies a paronomasiac play on musical and dramatic/performative literary language. The text is making a pun that ironically comments on the flexible handling of accidents – drawing a contrapuntal comparison between the divine modality (of God) and the fugal modality (of humanity). According to a divine modality perhaps there are no accidents, at least they can be handled flexibly. According to a fugal modality, the individual cannot exactly handle the accident flexibly being deeply affected and traumatised by accidents. The way that the subject seeks to handle the accident flexibly is through his or her writing in a musicalized style.

Prior to modernity the main 'musicalized' style of writing was enshrined in sacred texts; symbolising an unbroken conceptual connection with faith in the multivalent notion of canon/the Word signifying divinity. The fact that modern authors/poets such as De Quincey were now using this musicalized style to write of secular experiences is highly significant and modern. On a symbolic level of double-counterpoint the *Dream-Fugue* performatively writes a complex and nuanced comparison between the notion of God as the divine modality

writing the world of events and the destiny of all of it inhabitants, representing the Word; and humankind, mortal, writing his or her own destiny in his or her own hand.

De Quincey's text is thereby on a structural semiotic level of 'deep' grammar commenting on the counterpoint on the modal system representing the sacred system – represented by canon – in musical language and dramatic church language; and the fugue which stands for the accidental, incommensurable, creative innovative invention of the individual artist/composer which in music reached its apex in the Baroque; and which both foreshadowed and gave rise to the society of modernity, industrialised capitalism, and the individual subject.

By using Milton's quotation from *Paradise Lost* to precede his fugue, De Quincey acknowledges the loss of paradise on two levels. First, this symbolically applies to the industrialisation of England; second, it applies to the loss of his sister in childhood, thus closing the door on the 'paradise' he had experienced as a young child when she was alive, and which he never felt again. In this way, by chance or accident, the traumatised sense of loss experienced by one individual accorded and came to symbolically signify the zeitgeist of early modernity.

There are further coded messages, to be found in the *Dream-Fugue*. Another puzzle canon is provided by the structure of the fugue into five parts. This suggests two possible interpretations. One, that De Quincey had in mind Mozart's fugue section in the 'Jupiter' symphony, which has five parts. And as De Quincey was three when this was composed; and Mozart was one his favourite later composers (Sackville-West 1936) this seems plausible. Another interpretation is that he was subliminally playing with the concept of the five canons of Greek rhetoric. This may seem far-fetched but if one analyses the fugue paragraph by paragraph one can see correspondences by association to the five canons.

For instance, the first canon is Invention. In the *Dream-Fugue*, in the first paragraph the scene of the dream in 'invented' or rather re-invented. It is summer, almighty summer, (the season of his sister's death). The second canon is Arrangement, and De Quincey's senses are 're-arranged' by the experience of losing sight of the young woman in the fairy pinnace. The third canon is Style. In De Quincey's paragraph is one of the most evocative accounts of a child's death in literature. He displays the 'style' of Romantic writing in its most profoundly persuasive mode. The fourth canon is Memory. De Quincey remembers his childhood experiences in the family pew at church gazing at the stained glass window in which he saw blood red visions of a young girl. The last canon is Delivery. De Quincey's fifth paragraph turns this into a passionate account of 'Deliverance'. This subliminal hidden

polemic continues in a subtextual comparison between Greek canon and the fugue that occurs in the structuring of the text into five paragraphs. Opposed to the use of empty rhetoric in oratory and literature, here De Quincey subverts empty rhetoric and replaces it with performative writing of his own deep authentic affective experience.

The *Dream-Fugue* articulates and plays with themes of dissociation, dialogism and polyphony in affective performative writing. In its subliminal poetic subversion of the conventions of classical rhetoric and its detachment from Sacred canon, it articulates the dissociated perception of a traumatised individual subject alienated in modernity.

6.11 *Interpretations*

Recent critical interpretations of De Quincey have deployed a range of contemporary critical angles including intermediality (Wolf 1999), gender (Clej 1995; Burwick 2001), drug addiction (Clej 1995), the Other in relation to British expansionist imperialism (Barrell 1991) and capitalism (Clej 1995), as well as investigating more humanist psychological concerns concerning the relation of De Quincey's impassioned narratives of trauma to his life experiences (Lindop 1981).

In one of his most influential pieces of writing in *Suspiria de Profundis*, De Quincey likens the mind and its processes of thought, dream and association to a palimpsest. (*Collected Writings Vol. X111* 1897; Baudelaire undated)

A self-reflexive significance resides in De Quincey's use of the palimpsest. Like the images and themes of dreams, De Quincey's dreamlike associative poetic-prose has a kind of archetypal metaphysical impressionistic quality that renders it particularly open to individual interpretation. Numerous critics have drawn out and found different meanings in his evocative words. Some early readers, such as Japp (1891) and even, to a lesser extent, Masson (1896; 1897) went so far as to find their own meanings by selectively rearranging his work according to their views. Baudelaire's translation of De Quincey's work in *Les Paradis Artificiels* was to a significant extent also a selective representation, which was profoundly influential not only on Baudelaire's poetry but on the French *fin de siècle* 'decadent' imagination (Pierrot, 1981).

Julian North has surveyed the critical responses to De Quincey's *oeuvre*. He suggests that even the most renowned critics have read De Quincey according to their own agendas. He comments somewhat wryly: 'For David Masson, the scholar and polyhistor, De Quincey is first and foremost a scholar and polyhistor; for Virginia Woolf, de Quincey is an

embryonic Virginia Woolf; for J. Hillis Miller, suffering from the disappearance of the author, De Quincey is a writer suffering from the disappearance of God…for the deconstructionists of the late 1970s, De Quincey anticipates the insights of Derrida. De Quincey's autobiography is no longer a coherent expression of the authorial voice, but it is now an allegory of deconstruction' (North 1997: 86-7). Morrison points out that these 'politically correct' analyses of the 1990s echo the views of early twentieth-century 'degeneracy-theorists', for the 'high moral tone' of the new historicists seems 'strangely familiar to anyone who has read the numerous nineteenth and early-twentieth accounts of De Quincey's 'unhealthy', 'abnormal' and 'degenerate' mind' (North1999: 117).

The fugal modality of De Quincey's writing, enacting the sublime heightened sensibility and symbolic affects of post traumatic shock, has had a profound, if subtle and subterranean, influence not only on modernist literature but on the enduring modernist, and postmodernist, imagination of contemporary writers and critics.

6.12 *Musicalized Readings*

De Quincey's *Dream-Fugue* is cited by Wolf (1999) as the first literary work to have intentionally used a musical structure and techniques of a fugue as a structuring form for a literary narrative.

Few literary critics have sought to analyse the musical, or musicalized, aspects of the *Dream-Fugue*. Wolf is a notable exception. Others include Hopkins (1967), Porter (1980), Aronson (1980), and Jordan (1985). The first intermedial analysis of the *Dream-Fugue* was effected in 1938, by Calvin S. Brown. Brown attempted to read the *Dream-Fugue* as analogous to a musical fugue in a technical sense and ended up concluding: 'there is no working out of the complete musical pattern' (1938: 160).

Wolf suggests that the *Dream-Fugue* may be read in three main ways. First, as the 'psycho-narration' of the traumatic events concerning Elizabeth's death. Second, as a political allegory of 'England's history between the French Revolution and the victory over Napoleon at Waterloo'. Third, as a religious allegory of the resurrection.

However – and as De Quincey pointed out – a dream has its own dream logic; in the *Dream-Fugue* all these elements are combined and intermingled, each plays its part through association, in analysis of the whole.

Wolf defines *The Dream-Fugue* as a worthy candidate for consideration as a musicalized, intermedial narrative on the grounds that it: 'contains the basic constitutive

elements generally requested of this microgenre: a) the existence of a narrator (in our case a first-person narrator, who plays a central role in what happens), and b) the existence of a 'story' (or, in our case, of several stories or versions of one story)'. He points out that 'the narrative status of our text' is further indicated in the framing section – the introductory paragraph – and the Author's Postscript, 'where it becomes quite clear that the *Dream-Fugue* consists of a report of dreams' (Wolf 1999: 113).

Thus the writing practice of musicalization and intermediality can be seen to depend upon the exercise of a certain mandatory intentionality on the part of the author – deliberately composing a literary narrative, using musicalized intermedial techniques. Werner comments on the 'massive signalling' used by De Quincey in alerting the reader to his use of what are now called techniques of musicalization and intermediality, such as his references to the musical fugue in the preface by Milton and the references in the last section. 'Thus the intratextual as well as the paratextual contain concrete and specific indications of music and even a particular musical form, so that there is persuasive evidence that 'Dream-Fugue' is in fact conceived of as a musicalized fiction' (Wolf 1999: 114).

Wolf uses the criteria of what I refer to as *perfomativity,* to 'showing', in contrast to telling, as a measure of the musicalization of a text. He comments that the *Dream-Fugue* contains little 'word music' 'apart from a certain tendency of De Quincey's prose towards rhythmic order' (Wolf 1999: 114). Therefore he seeks to find 'symptoms' of musicalization in the two further categories he uses to define effects of the techniques of musicalization, namely 'structural and imaginary content analogies to music: in unusual or recurrent patterns and images, and in a tendency towards auto-referentiality and dereferentialization' (Wolf 1999: 114). Wolf expects to find such effects to be related to the imitation of the musical form of the fugue, as indicated or signalled in the title of the composition.

Seeking to identify the semantic 'fugal subject', Wolf argues against Brown who suggested 'speed, urgency and a girl in danger of sudden death'. Wolf accepts speed as 'quite near the mark' but argues that the image of the girl in mortal danger appears only once in parts I to III, analogously representing the entry of the subject (in a three part fugue). This Wolf argues, would constitute a very odd kind of fugue where the exposition lasts for a disproportionately long time (from parts I-III). In his reading, the subject is instead the 'general idea of a 'horizontal movement'. Wolf therefore offers an alternative to a figurative reading in which images constitute fugal subjects, and suggests instead a non-figurative kinetic reading of the subject – a use that he detects in the works of several authors of musicalized narratives (Wolf 1999: 116). The kinetic subject is comprised of

allusion and references to movement, such as 'drifting towards us' (319); 'fled', 'Down she comes', 'with the fiery pace ran', 'running along the strand' and so on (Wolf 1999: 116).

Wolf deploys a number of figurative terms and key concepts in his analysis. He brings to bear the theory and methodology he develops in the first part of his book, *The Musicalization of Fiction*. This is a theory of mimesis, of the imitation of music in fictional narrative texts, which he qualifies under the more general rubric of 'musicalization', adapted from Aldous Huxley's *Point Counter Point*. Of primary significance is Wolf's concept of intermediality, the participation of more than one medium of expression in the signification of a human artefact. Wolf suggests that what links the terms intermediality and intertextuality is a distrust of 'closure', which he identifies with the anti-essentialist 'broader cultural context of our time'.

This distrust of closure has generated an interest in widening horizons, expansion and opening up to new possibilities and hybrid combinations of cultural ideas and concepts and artefacts, which reflects and enacts the expanding (yet also contracting) realm of global communication. Wolf identifies a cultural zeitgeist which involves: 'a stress on signifying processes which involve a plurality of discourses, an emphasis on discursive exchanges and contacts rather than on essential qualities and logocentric differences, as well as a concern with various kinds of 'Others', with regard to what traditionally had been in focus' (Wolf 1999: 2). Wolf further comments: 'As far as literature and its traditional links to the print media are concerned, a further motive for intermediality research may be to (re) affirm the flexibility, openness and adaptability of a verbal medium which some fear may be a loser in the present competition in the non-print media' (Wolf 1999: 2).

The fugue is, as I have suggested, a symbolic, rhetorical and signifying form of language creation which enacts and exemplifies notions of 'plurality of discourses', 'exchanges and contacts' rather than essential qualities, as well as a concern or accommodation of various kinds of 'Others'.

Wolf analyses the *Dream-Fugue* in terms of 'musicalization' focusing solely on the mimetic imitation of musical structure in literary textual form – rather than considering De Quincey's literary narrative in social, cultural or psychological context. Amongst the interesting observations of his analysis, include a focus on De Quincey's use of counterpoint.

The problem of portraying counterpoint in literary form is solved by De Quincey, according to Wolf, who argues that 'the different, (partially) simultaneous and independent parts in which the subject must unfold is a fugal one, they could be identified not as consecutive

scenes, as Brown does, but as three characters of groups of characters who are all repeatedly described as being engaged simultaneously or individually in various kinds of (rapid) horizontal movement' (Wolf 1999: 116).

Of these figurative groups, 'at least one is always imagined as present in the fictional situation evoked in the text: a) the female figure, b) the narrator-1 and c) as a third part' (Wolf 1999: 116).

Wolf suggests this third part is played by several 'instruments' at a time. It is as part of his analysis of literary counterpoint that Wolf invents the concept of 'imaginary content analogy' to account for the transposition of the effect of this kind of musical technique into literary form.

The transposition of the effects of musical techniques of polyphony, which operates in its most complex form, as literary counterpoint, are dependent on the capacity of the reader's imagination to hold in their mind the voices they have read, and 'sound' the new voices they are reading against this backdrop, thus creating in their reading a contrapuntal polyphony, sounding through what they have already read, and now know. In the writer's and reader's imagination characters and events which the text can 'only unfold consecutively...can be...simultaneously present' in the reader's mind. 'They can 'sound' together and enter in 'contrapuntal relationships of similarity or imitation and opposition, according to the reader's mental reconstruction of textual contents' (Wolf 1999: 116).

This form of *kinetic* representation navigates the problem of polyphony and counterpoint as existing as an imaginative detour in the reader's imagination. This is a way of attempting to describe in technical or scientific terms how elements such as characters and their experiences can sound together in the imagination, and set up 'reverberations' to use De Quincey's term, so that whilst a writer can only write one voice consecutively the reader reads these whilst holding in their imagination the other voices of the polyphonic counterpoint of the literary text.

6.13 *Contemporary Intermedial Relevance of 'Reverberation' and 'Impassioned Prose'*

De Quincey's musicalized concept of reverberation in impassioned prose is most useful in this contemporary context of intermedial studies, in relation to the questions involving the function and uses and analogous transposition of the musical concepts of counterpoint and polyphony, in literary narratives. The concept of reverberation set up between, and in the arrangement between ideas, concepts and images in writing is a clear and persuasive way of

describing, or accounting for, the kinetic energies of the writing process, which are most evident in musicalized narratives.

Can we directly compare the structure of the *Dream-Fugue* with the structure of a musical fugue? Due to its highly imaginative nature, a direct comparison is not feasible, and in any case would not be the most productive approach. If one searches to find a direct scientific analogy of musical and literary structure one may be disappointed, even accepting that this work is arranged into five dream-like pieces, animated by a form of intense kinetic dynamism – and this does suggest and evoke the intense *stretto* of a fugue by Bach. A more promising approach is through texture or tone, not form. Using an array of musical techniques, De Quincey succeeds in evoking a passionate dream state that evokes, and/or mimics the emotional feeling of the fugue of a traumatised individual. De Quincey interprets the fugue structure and techniques in his own imaginative, impassioned style. As Wolf suggests, a close analysis of De Quincey's language (e.g. dynamic present participles) would prove fruitful in this regard.

The fugue is a flexible form which has traditionally stretched to meet requirements, so Brown's (1938) argument that the *Dream-Fugue* does not correspond with the structure of a Baroque fugue due to its emotional nature, which results in different tones or emotions being played out in each of the five sections is not convincing.

6.14 *Images of Transformation*

Throughout the *Dream-Fugue*, in each part, the memory-image of the lost girl, the dead girl, victim of sudden death, is transformed, appearing in five different variations. This is a transformation that begins with the image of the young woman in the carriage. The symbolic dream-image, a visual motif, undergoes a series of dream changes until in the last frame the female figure is acknowledged and openly recognised – even in the dream – as the narrator's/implied author's dead sister.

This sequence enacts a process in which the narrator attempts to come to terms with the loss, to explain this loss in terms that end on a positive note. This is provided by his faith that his sister will, with the narrator himself, be resurrected. They will join each other in the resurrection, and will thus meet again. The fugue thus enacts a series of transformations from 'the dreadful resurrections that are in dreams' to the 'endless resurrections of his love' (referring, of course, to God).

The image of a lost girl and her catastrophically shocking, untimely, sudden death recurs in a series of fugal variations in which she is transformed and rearticulated, replayed, like the melody line of a fugue. The recurring motif of the girl/ woman is like a fragment of a melody that the narrator cannot and does not want to clear from his mind and his involuntary memory. The image will return fugally and play forever in the oceans and cathedrals, the savannahs and beaches, the quicksand and battlefields and heavenly realms of his dislocated, displacing dreams.

De Quincey's *Dream-Fugue* has a dream-like sense of a rolling succession of impassioned images, comprising five movements of apparently separate episodes or blocks. The fugue structure of dreams is linked by association in the dreamer's unconscious mind, and surfaces into memory and conscious reflection when the awakened dreamer recollects the dream, which may happen as in De Quincey's case in a process of writing. In the interpretation of writers, fugue structures also have a dream logic, the logic of dreams in which motifs, images and scenes may recur in an endless series which repeats, endless variations of a theme in a sequence the dreamer struggles to interpret,

6.15 *Rapture, and Sublime Ravishment*

De Quincey was a self-professed music lover (who chastised his fellow Englishmen for not sufficiently appreciating music) who attended musical performances in London. These may have had fugal themes, or texture; we can imagine that they may have included motets by Clemens, or even Mozart's Jupiter Symphony, but would not have included public works by Bach as he was forgotten about for one hundred years following his death. Sackville-West writes about De Quincey's musical tastes in his biography of De Quincey: *A Flame in Sunlight* (1936): 'As he grew older, music became more important to him. Though the expeditions tired him, he never missed hearing a good concert in Edinburgh; and at home, Florence and Emilly [De Quincey's daughters] would sing to him, from the operas of Bellini. Listening, his mind would recur to those days in London, thirty or forty years ago, when he had sat in the gallery at the opera house, on Saturday nights his intellect lulled by [the performance of] Grassini and the music of Cimarosa, Cherubini and Mozart – his favourites to the end' (Sackville-West 1936: 291). Of later music, De Quincey liked only Beethoven and Mendelssohn – particularly in his performance of Sophocles *Antigone* (ibid.). For De Quincey, the 'supreme instrument was the violin' (Sackville-West 1936: 291). 'There is an *infinity about the violin*, he said' (ibid.).

De Quincey invokes musical figures including the operatic performer Josephina Grassini in his discussion on 'being-on-opium' in *Confessions*. Grassini's physical presence is as significant as her voice in De Quincey's accounts of the effects of opium, and this casts light on an eroticised affiliation or 'conflation' in De Quincey's writing between sexual and patriotic desire, according to Daniel O'Quinn (2004). O' Quinn teases out the interwoven threads of the erotic and nationalistic imperatives which he perceives in the conflation of sexual and patriotic desire, symbolised in De Quincey's attraction to and admiration of Grassini. O'Quinn focuses on De Quincey's experience of 'ravishment' as a spectator of Grassini's musical performances, evokes a context of De Quincey's recurring fugal predicament: the experience of 'the suddenly undecidable moment when one is both inside and outside oneself' (O'Quinn 2004:1). This experience of loss of awareness of self-identity, of 'ravishment', is, I suggest reminiscent of an experience of psychogenic fugue.

De Quincey's descriptions of his response to Grassini, his transports of rapture in the public space of the Covent Garden Opera Houses also recalls Rousseau's ideas about loss of awareness of identity in the experience of music performances and dancing in public places (Rousseau 1758/1960).

In Rousseau's idealised public performative celebration of life, each participant performs the whole and temporarily loses awareness of her or his individual identity. This is an idea that is concordant with – and more on the lines of – the musical form of the fugue, as each subject line (individual voice) plays the theme it picks up and becomes the shared subject theme that all the voices play in their own way to make the musical composition as a whole. Through the performative process of imitative counterpoint, each individual voice temporarily 'becomes' the Other.

Parallel with the political and moral dimensions of Rousseau's celebration of Italian opera was De Quincey's passionate immersion in performances of Italian Opera in the public space of the Covent Garden Opera House. It is congruent with this that he should focus on the 'transporting' effects of this experience, which took him into transports of raptures and carried him out of himself. Again, this evokes the loss of awareness of identity of the fugue, as much as it evokes the transportation and intoxication of opium dreams.

Nationalism, violence and eroticism collide in the *Dream-Fugue* in an invocation of sublime ravishment of the senses – in which the unknown narrator loses himself in a swirling series of impassioned and violent impressions, ravished by desire yet quivering with restrained passion. If the depiction of doomed and trembling maidens is seen as erotic, De Quincey's use of terms such as 'rapture of panic', equates the inner states of panic and

fear with sublime eroticism. In the age range from infancy, symbolised by the baby in the carriage, to powerful womanhood symbolised the by the 'lady in the fairy pinnace', De Quincey demonstrates an obsessional fixation with the growth of women, which his doomed sister did not achieve, and which can be seen as eroticised. A Freudian perspective suggests this eroticism is a restoration of the pleasure principle, an unconscious attempt for the traumatised individual to achieve inner balance (Freud 2003).

In his allusions in relation to the themes of the *Dream-Fugue*, De Quincey reveals a sound understanding and reasons for his choice of this musical form. Although it has been argued by Wolf (1999) that his understanding of the fugue was idiosyncratic, De Quincey's use of the fugue form was in many ways a logical choice as Wolf concedes. Musical strategies have been used since classical times by writers to attempt to unify their works, solving problems of harmony in overall structure or form, through musicalized language or techniques. This echoes a very early belief of the Pythagoreans in the 'harmony of the spheres' or the ability and function of music as enacting and enabling cosmic order.

Given De Quincey's traumatised thematic content, the fugue may also have been, intuitively, the most fitting choice of musical form to choose to use to narrate his impassioned prose work. This was De Quincey's strategy for resisting the 'potential chaos' of the dream/s on the formal level of discourse, and it also relates to the thematic level of the work, indicating the common dynamic quality of qualities considered typical of music and the musicalization of the *Dream-Fugue* (Wolf 1999: 121-122). The function of music to establish harmony and restore order to chaos may also be seen in the progression through darkness and negativity of the first four dream-parts, to the ending of the resurrection on a positive note.

De Quincey's *Dream- Fugue* has been criticised by Brown (1938) for not containing the appropriate set of elements to exactly represent a musical fugue transposed into literary narrative. But this is not the ultimate aim of a writer who chooses to use musicalized fugue techniques in their literary writings. In De Quincey's case, he was striving to authentically articulate his visions and – effectively – attempting to find a way, or a technique, of writing to contain the chaos of his dreams. He achieved this paradoxically through using the ordering yet wrenching, fragmented form of fugue. The *Dream-Fugue* is the first literary narrative that suggests a modern contradictory way that we can look at deep structural elements of the text that involves the musicalized fugue and the psychogenic fugue coming together and taking flight in literary composition.

6.16 *Postmodern Readings of Authorship, Subjectivity and the Self in the* Dream-Fugue

Baudelaire was one of the earliest modernist writers to detect the symbolic and rhetorical significance of the extreme romantic tension, the violence of words wrested from language in his translation of De Quincey's works into French.

Baudelaire' *Les Paradis Artificiels* (1860/2000; undated), a treatise on the uses, functions and effects of hashish and opium, comprised as its second part, Baudelaire's translation of De Quinceys *Confessions of an English Opium Eater*, following Baudelaire's own *Le Poème du Haschisch*.

In *Conclusion* Baudelaire writes:

> La pensée de De Quincey n'est pas seulement sinueuse; le mot n'est pas assez fort: elle est naturellement spirale. D'ailleurs, ces commentaires et ces réflexions seraient forts longs à analyser, et je dois me souvenir que le but de ce travail était de montrer, par un exemple, les effets de l'opium sur un esprit méditative et enclin à la rêverie. Je crois ce but rempli. (Baudelaire undated: 200)

It is in this passage that Baudelaire identifies De Quincey's prose as *naturellement spirale* (naturally spiral), a reference to his involuted poetic prose which spirals in dream-like association (as Baudelaire might have intended to infer smoke spirals from a hashish pipe).

The supposed degeneracy of De Quincey's opium induced writing, commented on (somewhat ironically) by Baudelaire, and picked up and critically developed by Clej (1995), and his 'excessive discursivity' (Woolf 1953) require comment in the context of a fugal analysis.

It may be closer (than views about the effects of opium) to the actual experience of writing that there are diverse sources or origins of what authors write. Particularly when the possible origins of the shock that causes the displacement of writing are traumatic, as Freud notes, the unconscious mind throws up all kinds of disguises and deceptions, displaced images and projections of which the individual is often largely or wholly unaware. Whether this was so in De Quincey's 'dream sequence' is of less interest than the richness of his writing which a fugal analysis discloses. Moreover, such an analysis brings forth his significance for and influence on contemporary cultural theory. Clej attempts to position De Quincey in historical perspective as prefiguring or foreshadowing modernism. Clej also argues for a notion of historical emergence, which I suggest is also a form of individual becoming, in relation to De Quincey's writing processes and practice. She argues that 'the

birth of the modern self...is paradigmatically embodied in De Quincey's work...[which] ...could ...be described in terms of Michel Foucault's notion of emergence of, in which a number of discursive practices and historical factors come together: the acceleration of publishing means of production, the commodification of Romanticism, and the elocutionary and rhetorical movements of the eighteenth century, which gave a mass extension to such privileged concepts as passion, voice, and the sublime' (Clej 1995: xi). De Quincey's concepts of 'impassioned prose' and the 'language of power' certainly exemplify these notions.

De Quincey's writing is being seen in a variety of post modernist contexts, for example, as evidence of guilt over the death of his sister, a guilt that has been linked to fear of an oriental Other symbolised by his opium addiction. Barrell locates within De Quincey's writings evidence of 'a fear which is repeated throughout his writings, and which runs back and forth between the most private space of his own childhood and the most public terrain of the British Empire in the East'. He finds evidence for this in De Quincey's metaphorical reference to death as a 'tiger', in *The English Mail Coach*: 'the animal which...represented more fully than any other the fierceness and the violence of the demonised Orient, of India and China imagined as places of unutterable terror' (Barrell 1991:44).

Barrell sees the Orient symbolised by De Quincey in 'the stiffening hands' of the dead Elizabeth, 'laid palm to palm' and in images of 'oriental' palm trees, repeatedly invoked in his writings (ibid: 33). And he suggests that De Quincey's recurring dreams and obsessive visions of sudden death are due to his guilt, not only a sexual guilt, 'De Quincey imagines he has committed a sexual crime' (ibid: 33) of incest by observing the dead Elizabeth and kissing her on her death bed (ibid: 51) – but also, and perhaps most pertinently – survivor guilt, caused by the fact that he 'failed to stand between Elizabeth and the wild beast that [metaphorically] killed her' (ibid. 1991: 48).

Clej extrapolates social and cultural ramifications from the contextual connection and influence of colonialism on De Quincey's work practices (as an opium addict), declaring that 'De Quincey's addiction mirrors the imperialist fantasy of combining reckless expansion with control and containment. His emphasis on 'the most exquisite order, legislation and harmony' brought by the opium rapture, is an attempt to pre-empt any danger of dissemination and dissipation of the self through the contagious influence of the (feminine, proletarian, or oriental) Other' (Clej 1995: xi).

It is above all useful to acknowledge, now, the significance of the context of De Quincey's life experiences on his writing. As well as providing a relevant context for understanding, new significances emerge from contextual observation and understanding.

Taking this wider view of De Quincey's writing in relation to his psychological experiences and history, it follows that the texts which have instrumentally effected and struck a chord with the mind of modernism and postmodernism, were those generated by an individual writing from an inner state of dislocation and trauma. This inner state of post-traumatic stress disorder, and its lingering, perhaps 'waning', after affects, has come to be seen as characterising the enterprise, the mind and consciousness of modernism and the increasing disaffection of postmodernism.

De Quincey wrote in *Suspiria de Profundis:*

Ah, reader, you will think this which I am going to say too near, too holy, for recital. But not so. The deeper a woe touches me in my heart, so much the more am I urged to recite it. The world disappears: I see only the grand reliques of a work- memories of a love that has departed, has been- the record of a sorrow that is, and has its greyness converted into verdure- monuments of a wrath that has been reconciled, or a wrong that has been atoned for- convulsions of a storm that has gone by. (*Suspiria de Profundis* number 3:. *Collected Writings Vol. X111*: 19)

De Quincey's 'urge to recite', to communicate and express the feelings and images of trauma in a continuous, driven flow constitutes the writer's fugue. In this way – through a transformation of affect enacted in the writing process – the 'psychogenic fugue' becomes a writer's fugue.

A sense of survivor-guilt guilt is clearly articulated in relation to Elizabeth's sudden death. And in his descriptions of 'his' warship' running over her 'fairy pinnace', which has a clearly sexual symbolism. And in his castigation of himself, as the infant proceeds down the aisle of the cathedral in a fairy carriage 'Oh baby...' (*Dream-Fugue* in Morrison ed., *The Works* 2003c: 447).

But if guilt was a driver, it in no way inhibited De Quincey's passionate authorial voice. In contrast to recent critical discussion about originality in writing and authorship, and the 'postmodern' impulse to relinquish the idea of authorial originality in favour of appropriation, is the unequivocal strength, confidence, vision, and passion of De Quincey's writer's voice.

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In the era of postmodernism, many critics (if not writers) do not want to be original, or to think it is possible for a writer to be original. This starkly contrasts with the era of early modernity, when De Quincey was writing, when to be original was the aim of the most interesting, significant and enduring authors.

It can be hypothesised, although of course never conclusively shown, that without De Quincey's childhood trauma, his writing career may have had a different humour, or he many not have become a writer. Yet there are also significant social-cultural 'vectors', to use Hacking's (1998) phrase, which gave rise to the particular themes of his writing's topoi, which have also been indicated in this analysis. De Quincey's writing, which came to prefigure the mood of modernism, was created as an 'inner' individual response to the 'outer' social and cultural factors of his environment. The forces of modernity are beyond an individual's control. But within the environment in which he lived, to a significant extent, De Quincey's life and writing was determined and shaped by the intentional choices that he made. He initiated significant communication with the leading literary figures of the age, who were to, instrumentally and profoundly, shape his life and writing, and he responded to the main currents of political, social and cultural life.

So whilst 'chance' dictated the traumatic event that would affect his work as a writer in adulthood, it was his own intentional, contextual choices which enabled this to happen. It was De Quincey's combination of individual, enterprising, self-willed – yet knowingly unconscious – authorial responses to the overt and subterranean zeitgeist that enabled his significant, subliminal influence on the literary 'Dream-Fugue' of literary modernism.

Somewhere in the mid twentieth century, it seems that writers and critics having become uncomfortable with the idea of originality, have been taken to the notion of '*scripteurs*' (scriptors) (Barthes 1968/84), social and cultural scribes regurgitating and rearranging second hand ideas and information. It is gone, the Romantic and Modernist confidence in the power and strength of the individual that animated the first authors of modernity, like De Quincey, intoxicated with the power of writing itself. Yet history suggests this passionate, individualistic spirit is not dead, but asleep. It may be underground, dreaming in the cultural unconscious, but like all repressed emotional powers, waiting to return.

CHAPTER 7

Marcel Proust's Fugue of Temps Perdu

For a long time I used to go to bed early. Sometimes, when I had put out my candle, my eyes would close so quickly that I had not even time to say 'I'm going to sleep.' And half an hour later the thought that it was time to go to sleep would awaken me; I would try to put away the book which, I imagined, was still in my hands, and to blow out the light; I had been thinking all the time, while I was asleep, of what I had just been reading, but my thoughts had run into a channel of their own, until I myself seemed to have actually become the subject of my book: a church, a quartet, the rivalry between Francois 1 and Charles V. This impression would persist for some moments after I was awake; it did not disturb my mind, but it lay like scales upon my eyes and prevented them from registering the fact the candle was no longer burning. Then it would begin to seem unintelligible, as the thoughts of a former existence must be to a reincarnate spirit; the subject of my book would separate itself from me, leaving me free to choose whether I would return and I would be astonished to find myself in a state of darkness, pleasant and restful enough for the eyes, and even more, perhaps, for my mind, to which it had appeared incomprehensible, without a cause, a matter dark indeed.   (Opening paragraph of *Du côté du chez Swann*)

7.1   *Through the 'I's' of* Temps perdu: *Motif, Metaphor and Metonymy in Proustian Narrative Memory*

The unique aesthetic resonance of *À la recherche du temps perdu* is caused by the interplay between the various temporal modalities which operate concurrently at any given time, and spatial point, in the narrative. The narrator's creation of 'infinite' chains of coded associations evoke for the reader – including the narrator, who is also a reader – the languid, poetic timeless motion of the remembered and half-remembered, the waking dream of 'lost time' – which is, ostensibly, both the object and the subject of the text. Proust's modernist narrative *metier* was to attempt to capture in his writing the flow of consciousness, or the dual language-act of memory, which involves a continual inter-play between what is known – present – to the individuating

consciousness of the writing subject; and what is 'lost' to it, in the past, recalled from unconsciousness – that which is not now here – through an act of memory. In Proust's writing, memory has two main functions and effects voluntary – or unproblematic – and involuntary.

Proust, significantly, coined a new phrase for this last type of memory. He termed it *mémoire involontaire,* involuntary memory. This was in response to, and as a new development of Bergson's *mémoire pure.* Proust's conception of *mémoire involontaire* reflects conditions of his own writing. 'This concept bears the marks of the situation which gave rise to it; it is part of the inventory of the individual who is isolated in many ways' (Benjamin 1969/89: 113). Proust explored and investigated the unconscious aspects of involuntary memory but did not problematise it in the antithetical way of Freud. Despite the unconscious, subliminal, nature of involuntary memory, Proustian memory was not unreliable, either in the Freudian sense, as unconsciously deceptive and therefore unreliable as a gauge of any external truth, or in the literary usage of unreliable narration. Marcel is not an 'unreliable narrator', the type of character who might reveal unconsciously more about himself by being dishonest – narrative voices are meant to be believed. For Proust memory functions in good faith, and due to this his work is tinged with a melancholic pathos, a sense of authentic nostalgia, intensely affective and emotively realised. These emotive affects are realised through uses of fugal techniques of musicalization, including development of subject themes, recurring motifs, variations on his themes of memory and the creative process and the subtle polyphony of his multiple 'Marcel' narrative voices.

The huge work is memorably driven from the outset by the Narrator Marcel, unable to recollect the significance of the remembered taste of the *madeleine* and striving to recall its significance. A critically celebrated instance of a sensory impression which triggers involuntary memory, this begins a narration through the narrator's memory, a highly complex many layered 'search', through recollection of a seemingly never-ending stream of involuntary memories of the Narrator's life, his relationships, his social world and his reflections on art, life and relationships.

The recurring motif of the *madeleine* in *Du côté du chez Swann* introduces the narrator into the text, and the reader into the vast and complex realm of Marcel's mind/world which begins to open up in these pages, to use an analogy from *Du côté du chez Swann,,* like Japanese 'paper crumbs' that unfold into character and form when floated in a porcelain water bowl (*Du côté du chez Swann:* 62). But the musical motif, the refrain of Vinteuil's little sonata – first introduced in Combray in *Du côté du chez*

Swann – is the novel's main recurring device. Proust was a music lover, an amateur pianist who kept a grand piano in his apartment, and Proust's biographers note that in his later years he actively sought the late quartets of Beethoven to play on his piano. 'At the beginning of 1913, getting up, on average only once a week, and only for an hour or two, he felt hungry to hear Beethoven's late quartets' (Hayman 1990: 366). Amongst the influences for Vinteuil's 'little sonata' was Beethoven's *Grosse Fuge*. In April 1913, he went 'with George de Lauris to the Salle Pleyel for a performance by the Capet quartet of two late quartets and the *Grosse Fuge*' (ibid.). Proust 'had been trying to imagine the music of his fictional composer, Vinteuil, and the chamber music recital laid the foundations for listening to César Franck's violin sonata, 'which I love so much', played ...at a hall in the rue de Rocher' (Hayman 1990:369). Proust wrote admiringly of the music: 'Now I found it *admirable*, the doleful chirping of his violin, and the moaning appeals in response at the piano, as if from a tree, from mysterious foliage' (quoted in: Hayman1990: 369).

In Proust's continuous novel the motif of Vinteuil's sonata works by linking *affect*, in the form of the narrator's emotional reflections; and *character*, in the form of the vast cast of characters associated by Marcel with the Guermantes 'way' and the Méséglise 'way', the two 'walks' of his childhood holidays at his aunt's house in Combray that come to represent two walks of life which run throughout the narrator's life. These 'ways' may be seen by a postmodern reader to involve all kinds of symbolic binary distinctions: bourgeois and aristocratic; ancient regime and nouveau riche; heterosexual and homosexual; conscious and dreaming; action and reflection; Art and Life; through the duration of Time and the prism of the Narrator's memory. These function contrapuntally as the work as a whole brings these 'ways' together in a complex fugal composition. Like a recurring motif in a sonata, Vinteuil's 'little phrase' provides the synaesthetic structural unity of the whole vastly complex edifice.

In numerous variations and nominal forms, Vinteuil's 'little phrase' re-appears throughout Proust's composition: 'Vinteuil's septet', 'Vinteuil's little sonata', 'Vinteuil's theme' denote the diminutive musical passage. *La Prisonnière* (The Captive) includes a scene of the full playing of the whole of Vinteuil's sonata, symbolically, to a delighted society audience (high society hears the full production, the bourgeoisie an extract). Vinteuil's 'little phrase' develops and transforms from an entrancing enigmatic piece of music by an unknown composer played in a bourgeois salon, to the fullness of a social sensation in Parisian high society, applauded by musicologists and critics.

The little phrase appears first in its diminutive form as the *andante* movement of Vinteuil's sonata for the piano and violin, which has been discovered by the Verdurins. They arrange to have the andante movement played each week to 'the clan' at their 'Wednesday evening' (*Du côté du chez Swann*). Swann does not hear it as it were afresh but as the delighted resounding of a piece of music he had heard the year before and not been able to forget; it is emotionally associated with his growing love for Odette. '*La petite phrase de la sonate de Vinteuil*' proceeds and recurs as a metaphor, and motif, for the hidden, difficult, tumultuous emotions of love experienced affectively by the narrator including all its 'variations' of hate, jealousy, revenge, despair and anxiety and so on (sexual jealousy is a main theme in the narrator's emotional range).

This musicalized device functions as an alternative structuring device to the Aristotelian three-act structure of beginning middle and end, providing an overall, structurally thematic unity. Like the novel itself, the little phrase is a musicalized metaphor for itself. Hints are given throughout the work that the main – if not only – source of enduringly meaningful experience in the narrator's difficult and complex social life, following the death of his parents and his grandmother, is the transmutation of life-experience into Art (as symbolized by 'the little sonata' and expressed in ruminations which surround and accompany its playing in the narrative). This is seen in a passage from *La Prisonnière*. One afternoon as the narrator is alone in his apartment, awaiting the return of Albertine, ruminating on the 'anxiety' his feelings for her cause him, 'I sat down at the piano, opened at random Vinteuil's sonata which happened to be lying there, and began to play...' (*La Prisonnière*: 173). Concurrently, and by association, and this is how the device works, the narrator begins.

> ...approaching the sonata from another point of view, regarding it in itself as the work of a great artist, I was carried back on the tide of sound to the days at Combray – I do not mean Montjouvain and the Méséglise way, but to my walks along the Guermantes way – when I myself had longed to be an artist. In abandoning that ambition de facto, had I forfeited something real? (*La Prisonnière*: 173-4)

In its ending, the novel reveals that the transmutation of life into art has after all and unknown to the narrator (and perhaps even to the author) been the perfomative 'purpose' and scope of a vast narrative work. Built from first-person narrative memory and rumination, Proust's work exemplifies the individuality of 'great art'. How does this musicalized transmutation 'work,' and what makes it 'fugal'?

In his associated and highly associative recollections, the accuracy of the narrator's recall is taken as verbatim. Rather than embodying such devices as 'Freudian slips' which reveal unconscious motivations at work in consciousness, Proust's narrator reads, and interrogates, the events of his past life as 'signs,' deciphering their significance. What Proust as author and narrator, via Marcel, reveals about the mind of Marcel, in the telling of his life story, is the enormously tricky and sustained feat of revealing the *chora* or immaterial conceptual substance of the mind of the narrator (and by extension the author): his thoughts, feelings, emotions, his forgetfulness and his labyrinthine many-layered memory.

The self-referentiality of Proust's narrative pertains to consciousness, the *roman-a-clef* nature of the work, and to the games Marcel as author/narrator plays with the reader. It does not pertain to the structure of the work in terms of memory, although this memory is involuntary. This labyrinthine work is constructed from involuntary memory, the involuntary memories triggered by the material objects in which they are contained, for instance the *madeleine*, the steeple, the cobblestones, the three trees, and most of all Vinteuil's little sonata. Yet it appears that authorial belief in the veracity of these involuntary memories underpins everything. It is the supposed veracity of the narrator's involuntary memory that creates the seeming solidity of the edifice of shadows, layers and suggestions, and 'literally' holds it together.

By interrogating his memory in the repeated reprisal of memory fragments, the narrator is engaged in an act of reading and re-reading his own past, his own life, with the aim of interpretation and understanding. His driving intention is to discover, 'remember', or work out the meaning that is the significance of his recurrent memory images and sensations, epitomized in the early part of *Du côté du chez Swann* by the *petite madeleine*, and taken up symbolically and rhetorically, in the recurring refrain of Vinteuil's little sonata. The re-appearance of the septet is always a narrative occasion for affect-based self-interrogation of the emotions and situations of love relationships. Whereas this is initiated in a reflection from the point of view of Swann (in *Du côté du chez Swann* when Marcel is a child) this point-of-view shifts in the next volume, *A l'ombre des jeunes filles en fleur*, to the perspective of the narrator symbolically indicating Marcel is now old enough to have developed adult feelings. The 'little phrase' in its many variations of setting and playing, is connected and associated always in its re-playing, its re-sounding, with the narrator's unresolved longing and sense of loss, the feelings of his anguished emotions which literally *resound* throughout the narrative. His sense of desire and loss, his anguish which becomes intertwined with his sickness, his neurasthenia, does not go away or 'get better', he does not find satisfaction in love, no matter how many relationship and

friendships he has. Like neurasthenia, the agonisingly painful emotions of loss and longing keep recurring. In this regard, Prousts' writing recalls that of De Quincey's *Dream-Fugue*, where the signified lost object (his long dead sister) is re-envisioned, throughout the body of his life's work, in a seemingly endless series of displaced visual motifs.

It has been pointed out by critics such as Nabokov (1980/3), writing in the 1930s, and Brée (1956) that some readers may focus on surface text, its 'superficial' depiction of Parisian social life in *la Belle Époque*; reading the work simply as a story. Yet (as the narrator repeatedly hints in dwelling on his youthful ambitions to be an artist, a writer) the underlying conceptual content of the narrative, and its structure, is of and about the nature of the mind, human reality, consciousness, memory, and the creation of art from life.

The subject themes of the fugue of *À la recherche* are first, the narrator's search in memory for what he cannot remember, the involuntary memory triggered by his sensory responses to material objects such as the taste of the *petite madeleine*, the sight of the steeple, the sound of playing of Vinteuil's sonata, the sound of the bells. These have profound yet hidden significance to him. And, second, is the narrator's lifelong desire to become a writer and write a complete work. By the time he had begun to write *À la recherche du temps perdu*, after the death of his mother to whom he was extremely close, Proust had published a volume of short stories, *Les Plaisirs et les jours* (1896), translations of Ruskin's *Bible of Amiens* (*La Bible d'Amiens* (1904), and *Sesame and Lilies*, (*Sésame et les lys* (1906). He had written numerous critical essays and literary pastiches including those published for the first time in 1954 in *Contre Sainte-Beuve*. But he had abandoned his first novel *Jean Santeuil*.

Both these themes are played with in countless fugal variations which develop the themes, through exposition and contrapuntal development, constituting the metaphorical narrative music until at the end of the work, the themes coalesce in the conscious, self-reflexive, realisation of the narrator, and reader, that their interplay has all along been the subject and object of *À la recherche*.

7.2 Shifting Emotional Registers

Operating in many temporally differentiated registers, *À la recherche du temps perdu* constitutes a structural discourse between a disembodied, de-territorialized narrator, or narrative voice, and the projected object of the *Recherche*, which comprises the narrated memory content of *temps*

perdu. The constantly shifting emotional registers of the Search reflect and comprise an elaborate, labyrinthine, sensation-based interrogation as the narrator, Marcel, seeks to articulate the meaning and significance of memories from his childhood and young adulthood, a time in which he longed to be a writer and write a work of art. It is only at the very end that the subliminal unconscious significance of his recurring recollections of lost time, his life gone by, is paradoxically revealed to be no more and no less than the purpose of the writing process itself, that is the process of producing a work of art in the form of a novel, of writing consciousness (and unconsciousness).

The object of the *Recherche*, therefore, becomes its subject and its subject becomes its object. *À la recherche du temps perdu* is an account and an embodiment of its own genesis, of its own material and conceptual being. De Quincey's dream image by contrast is not in this way self-reflexive or dialogic, but a recurrence and elaboration of memory fragments from the writer's past, infused with unresolved emotion.

Proust's novel is written as an extended narrative/speech-act of memory. The labyrinthine, baroque, nonlinear narrative of search unfolds in the guise and form of a first person conversation, or dialogue. This is a paradoxical, 'impossible' conceptual discourse between the first person narrator, his former selves who are evoked in recollection and *temps perdu* itself, the past, which – we are told – was once lived and which is now brought back, re-lived, or rather represented, in fictional form in the author's narrative. It would be more accurate to say *temps perdu*, in the sense in which it functions for the author, and narrator, is a conceptual space, a zone in which time is suspended and accelerates with the speed and fragmentary, arbitrary volition of memory itself, memory of and about itself. Deleuze (1964;2000) describes Proust's notion of 'Lost Time' as 'not simply 'time past'; it is also time wasted, lost track of' (Deleuze 2000: 3). Deleuze sees this loss or lost-ness, the nature of this lostness, or loss, in terms of a forgetting, and therefore as the impetus for the narrative project: namely to regain or to remember, to search for what is/was lost: 'Consequently memory intervenes as a means of search,' he maintains, 'of investigation, but not the most profound means; and time past intervenes as a structure of time, but not the most profound structure' (Deleuze 2000: 3).

It might be more accurate to see *temps perdu* as in no structural or imaginative sense 'wasted' but as a conceptual zone, the 'timeless' or out-of-time zone of writing which Proust, the author, enters when he is writing, the arena of the literary narrative which is created through and in his writing. *Temps perdu* is the space of Proust's writing, of memory and creation, contained

and inscribed within the narrative work which is accessed, or capable of being accessed and set into motion by, and through, the writer's and reader's attention.

7.3 *Proust in Time:* La Belle Èpoque

As the researcher engages with, and attempts to metaphorically deconstruct the narrative structure of *À la recherche du temps perdu*, it is impossible, as reader, not to contextualise Proust's work in terms of the well-documented philosophical beliefs that informed his approach and methodology. Proust's personal background, and the society and era in which he grew up and lived, are captured by his writing. In a lecture, Nabokov sounded a cautionary note in this regard:

> One thing should be firmly impressed upon your minds: the work is not an autobiography; the narrator is not Proust the person, and the characters never existed except in the author's mind. Let us not, therefore, go into the author's life. It is of no importance in the present case and would only cloud the issue, especially as the narrator and the author do resemble each other in various ways and move in much the same environment. (Nabokov 1980/3: 208)

Nabokov clarifies his point further: 'Proust is a prism. His, or its, sole object is to refract, and by refracting to recreate a world in retrospect' (ibid.). Because of this Nabokov cautions,

> The [Proustian] world itself, the inhabitants of that world, are of no social or historical importance whatever. They happen to be what the gazettes call society people, men and ladies of leisure, the wealthy unemployed. The only professions we are shown in action, or in result, are artistic and scholarly ones. Proust's prismatic people have no jobs: their job is to amuse the author. (ibid.)

Despite, or perhaps because of, Nabokov's cautionary note, and the fact that the researcher is pursuing a deep structural reading, it is impossible to simply read the narrative without recognising that the novel is written in time, with innumerable references to 'its times'. And Proust's elegantly written poetic prose sparkles numinously in the light of the Proustian 'myth'. What is more, 'the author's mind' is not a deracinated entity, but a lived experience in and of its own time.

The researcher's knowledge of Proust's life and times cannot help but unconsciously and consciously inform this critique; the best the researcher can do therefore is to share some of the

details she knows of the author, to put his life-work in social and cultural context, to declare her hand.

Marcel Proust's background has been examined in detail alongside his novel. Proust scholars know his history almost as well as they know his prose. Born in 1871, the son of a wealthy and very highly regarded doctor, Adrien Proust, he was so close to his mother, Jeanne Proust, that some biographers picture a 'semi-incestuous relationship' (Hayman 1990). Whereas a more recent biography (Tadié 1996/2000: 27) stoutly denies such 'posthumous psychoanalysis' of Proust's primary relations Tadié also suggests the powerful primal feelings of the young boy to his mother (ibid: 50). Proust's father specialised in research into the new medical field of sexuality and neurasthenia. 'In fact his view on neurasthenia had been influenced by watching his son's behaviour, but the influence was reciprocal: reading his father's articles and books about neurasthenia, Proust could hardly fail to recognise himself in them, and they had an effect on both his self-image and his early fiction' (Hayman 1990: 64-65). The young Marcel grew up in the fashionable society of Paris during *la Belle Époque*. This nostalgically labelled period (itself seen as something of a glorious 'lost time') ended with the outbreak of the First World War in 1914. It was an era romanticised for its relative prosperity and social ease, at least for the bourgeoisie and aristocracy. During this time, it is reported that well-to-do Parisians enjoyed the conveniences, and none of the subsequent problems, of new inventions such as automobiles and household appliances (although Proust was to suffer terribly from the consequences of an aeronautical accident). The middle and upper classes sported in the countryside, as did Proust's family, annually staying with Marcel's Aunt Leonie in her house in Combray, a village once named Illiers, but due to the fame accorded by the Proustian association, the town is now Illiers-Combray. The upper and aspirational classes comported themselves *en masse* in fashionable seaside resorts such as Balbec where Marcel vacationed with his grandmother at the Hotel Balbec. Here he fatefully met his aristocratic friend, Robert Saint-Loup and Albertine.

Proust, a highly sensitive aesthete, was also a sharp social observer, with a dry sardonic wit, a clear eye for the foibles, excesses, hypocrisies, double standards, *faux pas* and absurdities of his world – the high bourgeoisie, the aristocracy and their servants. A moral philosopher he engaged with the philosophical ideas of his time. These are integral to his narrative content and structure. Reflected, often satirically, in the narrative descriptions of events are theories of art and aesthetics as discussed and debated in the *salons* of 'the best society' which (to his parent's

disapproval) the youthful Marcel frequented, and reduced to farce in others, such as the philistine Verdurin's 'Wednesday evening' in Combray.

This social world comprised only a superficial gloss to the real substance and depth of the work as a whole, as befits an author who retreated from a life of fashionable salons and high society entirely, following the death of his parents in 1899 when he was still only in his late twenties.

Jewish on his mother's side of the family, it has been observed that, in a climate of increasing anti-Semitism in Europe, Proust always felt outside mainstream society (Nabokov 1980/3: 230). Like Joyce's Bloom, Swann is Jewish as is Bloch, a young friend of Marcel's with whom Proust introduces the theme of racial intolerance.

Society is criticised throughout Proust's work for racial intolerance and class-based snobbishness, pretensions and hypocrisies. For instance, the novel's sustained awareness of the bourgeois denigration of 'lower class' or *demimonde* women into fixed categories of lower class/ courtesan/ mistress. Women at that time could not pursue independent education and careers. Swann's own wife, the obviously very charming upwardly-mobile Odette, started her adult life as such a woman, a cocotte of the *demimonde*, and ended it as the well-to-do mistress of Monsieur de Guermentes.

Chronically asthmatic, socially disillusioned and increasingly sick, in 1910, after the death of his mother, Proust shut himself up the former family apartment at 102 Boulevard Haussmann, where he devoted himself to his art, sleeping by day and writing through the night (Tadié 1996/2000: 474-5; Hayman 1990: chap. 21). To further muffle the imprint of the outside world, he had the walls of his room lined with cork.

Narrator Marcel had longed to write, with little success. Now Proust, the author, submerged himself totally in the waking dream of writing. It is recorded that he began the work in the autumn of 1906 in Paris, completing the first draft in 1912. He then continued to work and rework his novel for years, immersed in his solitary literary quest, a fugal state of addictive, dependent, all-consuming proportions, which did not end until his death in 1922, at the age of fifty-one and before the publication of the final three volumes. When he was well enough Proust did still manage to venture out into society, favouring the Ritz (Tadié 1996/2000); in 1917, at the age of forty-five, Tadié notes he underwent a temporary revitalization and, 'in spite of complaints about his eyesight and his heart, he went out or entertained more frequently than he had for the past fifteen years' (Tadié 1996/2000). But in his late forties, he began to frequently

complain to his friends that he was dying, immersing himself in his writing, which he pursued to the hours of death (Tadié 1996/2000; Hayman 1990).

Given these conditions, it is no surprise that the work Proust created, an infinitely branching, many-blossomed tree, should have as its encompassing theme the creative process. *À la recherche du temps perdu* is a creative work whose major theme is the creation of itself. Integral to this theme is thus the transformation of Self into written text; it is this flight that constitutes the fugal process of writing. Proust's work is fugal in the sense that it is deeply *of* the Self, narcissistically and symbolically embodying a flight from the self into writing of the Self; and it is tinged with the melancholia of impossible desire and regret. And yet in this fugal process, this flight in writing, all is not lost – value, credit to the endeavour may, if circumstances are propitious, emerge in the written form of the text. This (post Romantic) process of subjectivity has been alluded to by Maurice Blanchot:

> The writer plunged into dread is himself painfully aware that art is not a ruinous operation; he is trying to lose himself (and to lose himself as a writer), and yet sees that by writing he increases the credit to humanity, and thus his own, since he is still a man; he gives art new hopes and riches that return to weigh him down; he transforms into forces of consolation the hopeless orders he receives; he saves with nothingness.
> (Blanchot 1981: 9)

Proust's first person narrator, Marcel, offers up, in a discontinuous flow of fragmented observation and reflection, a complex, elaborate, and detached commentary on the manners and mores of the inhabitants of his salon-hopping social world: contemptuously indifferent young ladies; capricious mistresses; good looking bachelor aristocrats; swarthy servants and sharp tongued cooks. Numerous commentators have commented that the core of Proust's elaborately detailed descriptions of women as objects of desire was a masking of the reality that he was, in truth, oblivious to their charms, whilst his descriptions of men tried to hide his eye from the beauty of the male form (Nabokov 1980/3; Tadié 1996/2000; Hayman 1990; Carter 2006). Nabokov detects this tendency in Proust's descriptions of art works believing that 'in describing young men he disguised his keen appreciation for male beauty under the masks of recognisable paintings; and in describing young females he disguised under the same masks of paintings his sexual indifference to women and his inability to describe their charm' (Nabokov 1980/3: 228). Certainly homosexuality and lesbianism and the amplified social disguises, intrigues and masked behaviours of those, in his time, who pursue 'the love which cannot speak its name', is a major structural theme that runs throughout the seven volumes. According to Tadié, the evidence of his

real life underpins Proust's confession to Gide, which Gide summarised in a notebook in 1921: 'He said he never loved women except in a spiritual sense and that he had only known love with men' (Gide quoted in: Tadié 1996/2000: 82).

Ample biographical and literary evidence leads to the conclusion that in relation to gender, sexuality, love, and self-identity, we may well ponder the extent to which in Proust's work 'disguise' and 'flight' identify each other to converge in the fugal flight of his writing.

The identity shifts of Proustian characters can be compared analogously to the musical function and use of the double fugue. In a double fugue, characteristically the dominant and subordinate subjects change places with each other. In the world of Proust's novel, the characters are frequently revealed in new identities. This shift in values may involve a shift of gender or more often sexual identity, into homosexuality, as in the narrator's discovery of Albertine's lesbianism, or his discovery of the Baron Charlus's homosexuality, and the revelation of Robert Saint-Loup's homosexuality towards the end of the novel. The shift of a double fugue also occurs in relation to perception of social standing:

> ...my great-aunt and grandparents never suspected that [Swann] had entirely ceased to live in the kind of society which his family had frequented, or that under the sort of incognito which the name Swann gave him among us, they were harbouring – with the complete innocence of a family of honest innkeepers who have in their midst some distinguished highwayman and never know it – one of the smartest members of the Jockey Club, a particular friend of the Compte de Paris and of the Prince of Wales, and one of the men most sought after in the aristocratic world of the Faubourg Saint-Germain. (*Du côté du chez Swann*: 18).

Changing places in social class and position, a most un-bourgeoise social mobility for those times as the narrator points out – includes such transpositions as the elevation by marriage of the courtesan Odette to the aristocracy, and the move of Gilberte from the narrator's childhood sweetheart to the role of wife of Robert Saint-Loup, who is later discovered by the narrator to be homosexual. In this multi-layered world of double entendres and double-identities, reversal (of fortune and /or expectation), inversion (of gender identity and sexuality) and displacement (from previous social position) are amongst the hetereogeneous variations that constitute the Proustian social counterpoint.

The perception of identity shift from heterosexual to homosexual identity is often signalled or associated with Vinteul's little phrase, a comparison which Nabokov notes 'Vinteuil not only

brings in the theme of a recurrent musical note, the 'little theme,'...but also the theme of homosexual relationship which is developed throughout the novel, shedding new light on this or that character.' (Nabokov 1980/3: 231).

7.4 *Memory/Modernist metier*

At the end of *Le Temps retrouvè* (*Time Regained*), the final volume, Marcel hears the bell at the Prince of Guermantes masked ball. This is a moment of epiphany when he realises that 'in order to get nearer to the sound of the bell and to hear it better it was into my own depths that I had to re-descend' (*Le Temps retrouvè*: 449).

> This Orphic connection continues:

> And this could only be because its peal had always been there, inside me, and not this
> sound only but also, between that distant moment and the present one, unrolled in all its
> vast length, the whole of that past which I was not aware that I carried about within me.
> When the bell on the garden gate had pealed, I already existed and from that moment
> onwards, for me to still be able to hear that peal, there must have been no break in
> continuity, no single second at which I had ceased or rested from existing, from thinking,
> from being conscious of myself, since that moment from long ago still adhered to me and
> *I could still find it again, could retrace my steps to it, merely by descending to a greater depth
> within myself.* (my emphasis) (*Le Temps retrouvè*: 449-450)

Thus does the search for *temps perdu*, lost self in time, become in a mythic intuitive manoeuvre, equated with the process of creation, of art – in Proust's sense in the form of written language. In the myth of Orpheus, Orpheus the musician-god descends into the underworld (the depths of self/time/memory/ consciously descending into what was/is unconscious) in order to retrieve his beloved wife Eurydice. 'When Orpheus descends to Eurydice, art is the power that causes the night to open' (Blanchot 1943/81: 99). In 're-descending' Proust the literary artist found himself in constant movement between the spatial and temporal spheres, a continuous flow to which his contemporary, Henri Bergson, was directing his philosophical inquiries.

7.5 *Proust and Bergson.*

The possibly mutual literary/philosophical influence between Proust and the philosopher Henri Bergson has been little remarked in critical studies over the past twenty five years or so. But

there is reason to revive the philosophical themes that Bergson and Proust each explored in different ways in their works, and to make an analogous comparison to aspects of Bergsonian thought in relation to the fugal *chora* and subjectivity, which characterise the fugal quality of Proust's writing.

Proust's writing was subliminally or otherwise influenced by the ideas found in the works of his contemporary, the highly regarded philosopher, Henri Bergson (1859-1941) with whom he was very familiar. This was a not an unproblematic influence. Although Proust 'would very often' be compared to Bergson, their (possibly mutual) influence was not publicly acknowledged by either of them (Tadié 1996/200) 128-129). They were related through marriage, meeting when Marcel was a page-boy at the wedding of his cousin to the philosopher (ibid: 127). The previous year, when Proust had enrolled at the Sorbonne to study law and political science, Henri Bergson was one of his lecturers. This did not have much overt influence on Proust whose academic career was joined at the behest of his father, coinciding with Proust's own two preferred vocations, which he was already quite successfully pursuing: an inchoate social career as a dandy and habitué of the salons and cultural realm of Parisian high society, and his fledgling career as a writer. Hayman records that Proust was determined not to become a lawyer: 'In my days of greatest desperation I have never conceived of anything worse than a lawyer's office' (Proust in Hayman 1990: 79). After he graduated with his law diploma, he settled for an unpaid job at the Mazarine Library in the Institut de France, procured through one of his father's friends. Required to work only five hours a week this left ample time for his social and literary careers. Tadié records that Proust did not involve his former lecturers or teachers in his future social life, and it seems this reticence to engage with the academy extended to Bergson. There was little mutual contact, and only one conversation is recorded between the two, when on the jury of the Prix Blumenthal, after the First World War (Hayman 1990: 91). Hayman records that their conversation was on a shared affliction: insomnia. Given their interests in subjects such as 'memory, time, instinct, laughter, sleep, dreams, morality, religion and the laws of psychology' (ibid.) the second cousins' lack of communication seems 'extraordinary' to Tadié. Tadié hypothesises that 'Bergson did not like to be preceded by anyone or questioned, and he preferred to be left alone by friends and colleagues' (Tadié 1996/2000: 128). 'Similarly, Proust, when he read *Matière et Mémoire*, took note of their different approaches, and in an interview, refused to allow Swann to be labelled a Bergsonian novel' (ibid.).

Tadié suggests that a further division may have been created by their different stances on the Dreyfus affair, with Proust actively petitioning on behalf of his former classmate, Robert Dreyfuss, and Bergson publicly indifferent to the cause (ibid: 128-129). Bergson was not altogether oblivious of his younger second cousin's writings, and on its publication, he publicly praised Proust's long and carefully executed translation of Ruskin's *Sesame and Lilies*. When Proust began to write *À la recherche*, as he immersed himself in his own literary writing, he engaged with themes of psychology and the mind that by Bergson were given theoretical form.

The almost interchangeable perspective on time or space suggested by Bergson can be used to apply to the contrapuntal mechanisms – or literary counterpoint – of Proust's fugal work. Two fundamental beliefs central to Bergsonian thought can be seen to inform, and resonate throughout Proust's literary work. In *Essai sur les donnés immédiates de la conscience* (Time and Free Will: an essay on the immediate data of the conscience) (1889) Bergson outlined these notions of time, as *le temps* and *la durée*, and his celebrated related notion of *élan vital*, a life force, or creative animating energy, which inhabits all matter. Bergson perceived of consciousness as a flow (a theory that was strongly informed by the American philosopher and psychologist William James' theory of consciousness as a 'stream of thought' (Hamlyn 1987/8: 287), an idea that preceded modernist experiments in stream-of-consciousness writing. Proust, in part, incorporates the notion of *élan vital* into his writing by structuring his narrative on memories continuously triggered by, and including, sensory perceptions. Frequent reference is made to the sensations of all five senses. Often an evocation of an incident, event or scene will make recourse to all five senses in chains of associated metaphors and similes. Proust also frequently refers to objects in nature, to plants, trees, sunsets, the sea as if they are alive, in an animistic sense. This narrative sense of, and focus on, animation, the animated nature of nature, has the effect of animating the narrative, bringing his writing to life, by bringing life force to his writing.

Walter Benjamin suggests that the creation of modern subjectivity in Proust's work is the result of Proust's putting Bergson's theory of the nature of experience to the test (Benjamin 1969/89: 111). 'Proust's work *À la recherche du temps perdu* may be regarded as an attempt to produce experience synthetically, as Bergson imagines it, under today's conditions, for there is less and less hope that it will come into being naturally' (1896/1988: 111). Bergson rather sagely comments that it would take a poet to undertake such a task, as 'only a poet can be the adequate subject of such an experience', described by Bergson in *Matière et mémoire* (ibid: 111). The same comment could well apply also to the conception of time in Bergson's *Essai sur les*

données immédiiates de la conscience. And in *À la recherche*, Proust contrapuntally weaves together elements of time, memory, consciousness and matter, which develop and expand upon the philosophical subject-themes introduced in Bergson's theories. Despite their reticent relationship, Bergson wrote a short note to Proust on the publication of his first volume '[r]arely has introspection been taken so far. It is a direct and continuous vision of the inner reality' (Bergson quoted in: Tadié 1996/2000: 129).

In his theory of time, Bergson defines two types of time, (functioning as two types of temporal modality): *le temps,* that is time as it exists in space, and which can thus be 'lost'; and *la durée*, the time of consciousness, which involves duration. In his first book, *Les Données immédiates de la conscience,* published in 1889, translated as *Time and Free Will* in 1910, Bergson argued against what he saw to be the spatialization of time in physics, instead favouring a notion of the continuous flow of time as it appears to consciousness (Hamlyn 1987/8: 287). Inscribed in, and prefigured by, its very title, *À la recherche du temps perdu*, Proust's life time's work invokes a linguistic play on these dual concepts. It is his use, in writing, of two main temporal modalities – the past of *temps perdu*, and the time of duration in which the narrator is situated in the process of actively remembering (always an unknown deterritorialized position), that results in the unique labyrinthine, baroque folds of the novel's architectonic structure; the many-voiced echoes, repetitions, distortions and embellishments of its fugal music.

Proust's inspiration, and climactic revelation, is that these two types of time in reality exist concurrently, and it is in the creation of works of art that one form of time, time lost, can be accessed and preserved – out of time – in time, the time of duration. Both kinds of time are accessed in the creative process of writing–a magical act of transcendence drawing together memory, intellect, imagination, consciousness, unconsciousness and intuition. A process in which the author loses her/ himself to find her/himself – as in a musical fugue the subject line is transformed. The author loses self-awareness in the writing, to find self in written form, a distorted reflection preserved perhaps potentially for eternity outside the flow of time, in the form of a book, a work that exists between covers in time.

Nabokov comments on Proust's 'coloured editions of the Bergsonian thought' (Nabokov 1980/3: 208). He regards this synaesthetic narrative technique as evidence of Proust's modernist excavation of modern consciousness, involuntary memory and the profound significance of subliminal experience. 'Proust's fundamental ideas regarding the flow of time concern the constant evolution of personality in terms of duration, the unsuspected riches of our subliminal

minds which we can retrieve only by an act of intuition, of memory, of involuntary recall' (Nabokov 1980/3: 208).

7.6 Élan vital *and Memory 'Binding'*

The narrator in dreamy, semi-conscious, sick or almost sleeping states of mind, projects an animate nature on inanimate objects. As a child, he drifts in and out of sleep in rooms full of pieces of furniture that he perceives as having their own separate lives, their own stories. He falls in love with apple blossom. As a youth, he believes trees have secrets to tell him, literally correlating with Bergson's idea that what I refer to here as the *chora* of life, all that exists, is imbued with an *élan vital*, an animating life force:

> I looked at the three trees; I could see them plainly, but my mind felt that they were
> concealing something which it could not grasp, as when an object is placed out of our
> reach, so that our fingers, stretched out at arms-length, can only touch for a moment its
> outer surface, without managing to take hold of anything...I felt...behind them the same
> object, known to me and yet vague, which I could not bring nearer...I watched the trees
> gradually recede, waving their despairing arms, seeming to say to me: 'What you fail to
> learn from us today, you will never know. If you allow us to drop back into the hollow of
> this road from which we sought to raise ourselves up to you, a whole part of yourself
> which we were bringing to you will vanish for ever into thin air.' (*A l'ombre des jeunes
> filles en fleur*: 345)

'The trees' pertains to the narrator's own memory, both symbol and material representation of what has been forgotten, lost in time: where has he seen the trees before? Has he indeed seen them before?

The narrator's sense of the life force in nature, and in objects, is in striking contrast to his almost existential depiction of other people. These are portrayed as essentially irretrievably impenetrable, and unknowable, enclosed within their own worlds, self-contained like Leibnizian 'monads'. This is a view that, from the standpoint of individual self-enclosed consciousness, positions the narrator as artist, removed and detached from the world he creates. Nabokov suggests that the characters portrayed exist for the author's solipsistic amusement (Nabokov 1980/3: 208) but there are deeper fugal forces than self-amusement in the urge to recreate such a complete self-enclosed world, so closely mirroring yet distorting, echoing and embellishing the author's own.

Proust's many voiced first-person exploration of memory, *À la recherche du temps perdu*, is an artistic counter-point to Bergson's position that 'the humblest function of spirit is to bind together the successive moments of the duration of things' (Bergson 1896/1988: 221). In his descriptive writing style, based on sensory-perception, Proust binds together successive moments of the duration of things, using association and metaphor, often cutting up and rearranging the successive moments through the non-linear filter of consciousness and memory. Perceptual descriptions combine sentiments and intellect filtered through narrative consciousness. At the start of *Du côté du chez Swann*, the narrator confides:

> When a man is asleep, he has in a circle round him the chain of the hours, the sequence of the years, the order of the heavenly host. Instinctively, when he awakes, he looks to these, and in an instant reads off his own position on the earth's surface and the amount of time that has elapsed during his slumbers; but this ordered progression is apt to grow confused and to break its ranks. (*Du côté du chez Swann*: 4)

This passage directly reflects in narrative form Bergson's philosophical ideas regarding movement and space, which he sees as perceptual constructs, and as such attributed with a symbolic function that in reality they do not possess. Just as Bergson's concern in *Matière et mémoire* is the gap between consciousness (or mind) and matter, the mind/body spirit/matter divide, so too does this becomes the overriding narrative device in Proust's novel. Proust in his narrative structure is negotiating in written language, tracking in words, the conscious and unconscious relation between inner and outer, between the worlds of the spirit and matter, of mind and body. He brings these together in descriptions that slide and glide, into and out of, the locus of narrative consciousness. Proust, that is to say, constructs rather than represents consciousness in language.

7.7 Metaphor, Motif and Metonymy in Proustian Narrative Memory

Proust's narrative style conjures an illusion of the past from vividly depicted recollections, a sustained narrative from fragments. Extended non-linear evocations of the narrator's feelings and emotions based on sensory impressions, social and physical observations, moral and aesthetic digressions constitute an infinite score of lost moments, linked by associations, which Jean Cocteau called 'a giant miniature full of mirages, of superimposed gardens, of games conducted between space and time' (Nabokov 1980/3: 208). The narrator's memories comprise a massive many-voiced musical edifice of narrative consciousness, operating, at once, in many temporal and spatial registers.

Bergson's intention was to show, or try to understand, how a connection between the material world and the conceptual articulation of our language culture occurs and is possible. He posits a kind of psychic, unconscious, animistic, vitalistic extra-sensory/sensory communication which most of us are too habit-strung, 'busy' or conditioned to recognise in ourselves. He considers recognition (and therefore object-differentiation) to be a perceptual memory-act of repetition and recollection that together form the basis of remembering. It is these that drive and structure the narrative of *À la recherche du temps perdu*. It is 'attentive recognition…a kind of circuit in which the external object yields to us deeper and deeper parts of itself, as our memory adopts a correspondingly higher degree of tension in order to project recollections towards it', writes Bergson in *Matière et mémoire*. 'The object is an interlocutor whose ideas develop within his consciousness into auditory representations which are then materialized into uttered words'. (Bergson 1896/1988: 116)

Bergson also believed that time is contained in the forms of memory within objects and that it is through acts of sensory perception, smelling, tasting, touching those objects that 'their' memories/ their secret life/ their meaning to us is released within us. The motivating force driving Proust's novel is the narrator/author's deeply felt desire to recreate what is lost, by creating art through the reprisal of sense-based memory images. The narrative as seen particularly clearly in its opening volume is structured around a recurring metonymic reprisal of sensory memory motifs, such as the famous episode of Aunt Leonie's *madeleine* and her limeflower tea. The dunking of the former in the latter, imbibed by the child Marcel, and the narrator's subsequent adult recollection of this event constitutes the 'open sesame' memory that triggers, as if by magic, the novel.

The narrative has its deep linguistic and psychoanalytic origins in the author's symbolic ordering of his universe. It is a work representing, reflecting and embodying a subjective circular dream-like ordering, the process of exploratory creative meaning-making, in its structure. It is a life-time's work which uses memory/consciousness as its subject and its object: Time as its medium, its origin, and its end. 'The whole is a treasure hunt where the treasure is time and the hiding place the past: this is the inner meaning of the title *À la recherche du temps perdu*" (Nabokov 1980/3: 207).

Proust articulates a refined and cultivated form of language, reflecting his social origins and individual sensibility. This might at first sight appear to place him outside the criteria of the fugal in literature. He doesn't play deconstruction-games with the language that he uses. He does

not attempt to represent 'raw subjectivity', as did Joyce. Instead he enacts an exquisite, fluid, ultra-refined subjectivity, distilled from sense memories of experience. Nabokov noted this difference arguing that whereas Joyce portrayed character as an objective whole, 'God-known, Joyce-known', which he fragmented and scattered like clues throughout the space-time of his narrative for the reader to piece together bit by bit, Proust attempts to portray a complete character, Proust's view of other people is – as complete concepts unto themselves (to apply Leibniz's notion of monadology). 'When Proust portrayed Swann, he made Swann an individual, with individual, unique characteristics' (Nabokov 1980/3: 287).

Proust's view of other people is analogous to the (inherently self-contained and isolated) monads in Leibniz's monadology: '[t]he monads have no windows through which anything could come in or go out' (Leibniz: 1898/1925 par 7), and a 'monad cannot have any physical influence upon the inner being of another' (Leibniz 1898/1925: par 51). Bearing out Leibniz's philosophical idea of the monad as a self enclosed entity, Proust's characters are essentially not only unknown to each other (as indicated by their multiple social masks and disguises) they are essentially unknowable to each other (and most often themselves, hence Marcel's prolonged search to remember something within his own memory). This enduring theme is the source of emotional anguish, turmoil and pain for the narrator, as well as ironic humour in terms of the 'wrong ideas' that characters have about each other's 'true' selves, or identities. Proust's secondary characters, necessarily, are never known, as characters unto themselves, but always comparatively, through first-person narrative consciousness, as objects of thought in the mind of the narrator.

Secondary characters are, thus, mediated entirely through the prism of the narrator's consciousness and indirectly through the perceptions of other characters. Even the narrator is in a sense comparative, a shadowy voice-concept, construed within and of the shifting space-time co-ordinates of a double mirror act in which the past and present reflect and eclipse each other.

7.8 I-spy: How many I's am 'I'?

In the opening pages of *À la recherche* we find references to various personae who could be seen as metaphorical reference-clues to (that is reflections of different aspects of) the hyper-sensitive narrator/author's persona (e.g. an imagined traveller; a bed-ridden invalid).

Ultimately, however, the narrative constitutes an open conversation between the narrator and himself. A conversation, on many levels, constructed from multiple narrative 'I' voices,

each with its own tense – and sense – function in relation to representing, and speaking from, different times, and places (or not, in the case of the disembodied, deterritorialized 'I' voices).

The succession of scenes from childhood, youth and young adulthood, involve the usage of multiple narrative 'I' voices, not only in the descriptions of events, but also in the narrator's equally detailed and elaborated observations of moral philosophy regarding people, society, nature, culture, manners and life – the intellectual/philosophical ideas which run throughout the narrative. Two major temporal modalities are 'voiced'. The disembodied, detached, speaking-voice narrative 'I', in the position of Search-er, stands in relation to the described, embodied 'I' (s), the active participatory 'I'(s) in scenes of lost time. The disembodied 'I', reflecting in these scenes on the events described, is like a dreamer watching himself in a dream, from an unknown disembodied vantage point, a deterritorialized non-position of non-Being. The drama and emotions of the vivid action are felt – and observed – in the voice(s) of another deterritorialized speaking-voice 'I' (distinct to the speaking-voice of the narrative Search-er). As many as seven narrative 'I' voices have been identified in *À la recherche du temps perdu*.

Central to the shimmering layered effect of the prose is a narcissistic play on the notion of reading, on readers and on the impossibility of ever being able to truly read other people - one of Proust's enduring existential themes. On the pleasures of solitary summer reading in the garden in Combray, the narrator relates:

> Next to this central belief, which, while I was reading, would be constantly in motion from my inner self to the outer world, towards the discovery of Truth, came the emotions aroused in me by the action in which I would be taking part, for these afternoons were crammed with more dramatic and sensational events than occur, often, in a whole lifetime. *These were the events which took place in the book I was reading*. It is true that the people concerned in them were not what Françoise would have called 'real people'. But none of the feelings which the joys or misfortunes of a 'real' person awaken in us can be awakened except through a mental picture of those joys and misfortunes; and the ingenuity of the first novelist lay in his understanding that, as the picture was the one essential element in the complicated structure of our emotions, so that simplification of it which consisted in the suppression, pure and simple, of 'real' people would be a decided improvement. A 'real' person, profoundly as we may sympathise with him, is to a great measure perceptible only through our senses, that is to say, he remains opaque, offers a dead weight which our sensibilities have not the strength to lift. (*Du côté du chez Swann*: 112-3)

Thus we can know fictional characters far better than real ones, we can take inside ourselves, make our own, fictional characters in a way not possible with Real People in the Real World. Similarly, we can live through reading in a way which may not be possible in our own lives. Reading and, by implication, the virtual, conceptual, fugal world of writing is therefore, this passage suggests, more satisfying than the real world of real people. What one has 'read' in, and of, the world is transformed into (one's own literal) writing capable of being read in the world. From consciousness and desire, to truth, the Book: a material object in the material world of Being. This is the Search, what is lost and found, in the self, in the fugal process of writing. What Proust searched for, and embodied, in his writing is the 'form of Time' (a spatial category) in consciousness (time-duration). It is as Milan Kundera has asserted, an exposition of how 'a man's interior universe comprises a miracle, an infinity that never ceases to amaze us' (Kundera 1986/93: 26).

7.9 'Vinteuil's Little Phrase' and the 'Invisible Music' of 'Unknown Pleasures'

> Those inaccessible and torturing hours into which she had gone to taste unknown pleasures-
>
> behold, a breach in the wall, and we are through it (*Du côté du chez Swann*: 39).

How does Proust use techniques of musicalization in *A la recherché du temps perdu* and what are the uses and functions of musicalization in the narrative as a whole?

We have seen how De Quincey developed techniques of musicalization, in his concepts of 'reverberation' and 'impassioned prose' in his 'language of power', as a modality of writing through which to convey and communicate the experiences of emotion, and to create affect. In his recounting of trauma De Quincey's writings, using the language of power, focused on processes of consciousness and the unconscious, with these two aspects of the mind brought together in use in his writing of involuntary memory.

Proust also musically explored the 'inner', emotive processes of the psyche. There is a subtle reference to the links between music and memory and his own modernist narrative processes in the title, *À la recherche du temps perdu*. The time of memory is the time of writing, which he associates with musical time. The power of music to affect emotion is a recurrent, linking theme throughout the text. A motif he uses as a vehicle to guide himself through the layers of memory and *temps perdu* is '*la petite phrase de Vinteuil*', a phrase of music invented by the composer Vinteuil who came from Combray. Proust repeatedly returns to Vinteuil's septet and it becomes a motif for the creative process of writing (and

composing music) which, as in a musical fugue, develops his themes in the composition of his massive fugal novel. The phrase emerges and re emerges at different times and periods, providing a unifying theme, used self-referentially and performatively to explore and reflect on the processes of writing.

In *A l'ombre des jeunes filles en fleur*, on the occasion of the young Marcel visiting the Swanns in their house in Paris, Mme Swann plays Vinteuil's sonata for him on the piano. As he recollects her playing, it is the musical phrase, and its associations, which develop the themes of his narrative interrogation of *temps perdu*. He is drawn into an inner discussion with himself (or with several 'Marcels', from different times) on the association between music and memory, including most specifically the function of involuntary memory. He begins with a clear recollection of the physical impression made on him by Mme Swann:

> Sometimes, before going to dress, Mme Swann would sit down at the piano. Her lovely hands emerging from the pink, or white, or, often, vividly coloured crepe-de-Chine housecoat, drooped over the keys with that same melancholy that was in her eyes but was not in her heart. (*Filles en fleur:* 118)

It is as if there is almost an element of reproach in his description: should there be melancholy in her heart, should she be more serious? Or perhaps Marcel (in youthful past, or present narrating guise) sees her melancholy ironically, as akin to an abstract, aesthetic virtue, an artificial social inflection, like a cosmetic, designed to heighten her beauty and poise. He does not focus on her appearance, but on the music she is playing, for him, and its tantalising, serious, melancholically aesthetic significance.

> It was on one of those days that she happened to play for me the passage in Vinteuil's sonata that contained the little phrase of which Swann had been so fond. But often one hears nothing when one listens to the first time to a piece of music that is at all complicated. And yet when, later on, this sonata had been played to me two or three times I found I knew it perfectly well....(ibid: 118).

In ruminating on the possibility and phenomenon of 'hearing something for the first time', he continues,

> Probably what is wanting, the first time, is not comprehension but memory. For our memory, relatively to the complexity of the impressions which it has to face while we are listening, is infinitesimal, as brief as the memory of a man which in his sleep thinks of a

> thousand things and at once forgets them, or as that of a man in his second childhood
>
> who cannot recall a minute afterwards what one has just said to him (ibid.).

The narrator concludes,

> Of these multiple impressions our memory is not capable of furnishing us with an
>
> immediate picture. But that picture gradually takes shape in the memory, and, with
>
> regard to works we have heard more than once, we are like the schoolboy who has read
>
> several times over before going to sleep a lesson which he supposed himself not to know
>
> , and finds he can repeat it by heart next morning (ibid.).

The key phrase here in relation to memory is 'he supposed himself not to know'. The knowledge comes back by itself. Marcel thus explores an aspect of memory: automatic recall. But he now continues in an *involution*, to use the phrase proposed by Thomas De Quincey. As his involution continues it becomes more elaborate and complex, and a tone of melancholia colours and complicates what had started as a simple observation on the sensory impression of listening to music. Marcel berates himself for not initially being able to perceive the full meaning, beauty and significance of Vinteuil's little phrase, in its entirety. Mournfully, he castigates himself for failing to fully comprehend then, what (it is implied) the narrator now knows about the significance of the music:

> Since I was able to enjoy everything that this sonata had to give me only in a succession
>
> of hearings, I never possessed it in its entirety: it was like life itself... (*Filles en fleur*: 119)

In a fugal development, the theme is elaborated and developed through exaggeration. Marcel moves from the remembered sensory impression of listening to Mme Swann playing the phrase from the sonata, to ruminating on the reception of works of genius, and the time it takes for these works to be 'possessed'.

Thus, with the little sonata, he teases out a complex rumination involving and developing, playing with, the fugal subject themes of the creative process and memory, and their shared mediums of consciousness and time. As Marcel realises at the conclusion of the work, it is his ruminations on these themes, his thoughtful, reflective, melancholic, obsessive interrogation of the inflections and nuances of meaning , extracted from these memory-motifs, which , ironically, constitutes and creates the writing processes and the 'work' of his writing. In this sense the *Recherche* as it were writes itself, as the fugue constitutes itself.

Using techniques of musicalization is a way of achieving a unity in a literary narrative which goes beyond conventional realist representation, a unity able to account for and accommodate the fragmented states of dreams and involuntary memories – alike in De

Quincey's *Dream-Fugue*, and Proust's *À la recherche du temps perdu*. It is a unity which can bring together an 'infinity' of associations (Kundera 1993: 26).), and accommodate experiments in language involving the coining of new words and phrases, and concepts, which may then pass into wider currency, such as involuntary memory. It can therefore be suggested, following Walter Benjamin's definition of modernist subjectivity (Benjamin 1969/89), that literary narratives that use musicalized fugue techniques are linked to the emergent subjectivity of the modern literary mind.

Proust's musicalization has been commented on by numerous critics including Deleuze and Guattari (1980/7) and Wolf (1999) in relation particularly to 'Vinteuil's little phrases'. Deleuze and Guattari (possibly unaware of De Quincey's earlier works) argue that Proust:

> was among the first to underscore this life of the Wagnerian motif. Instead of the motif being tied to a character who appears, the appearance of the motif itself constitutes a rhythmic character in 'the plenitude of a music that is indeed filled with so many strains, each of which is a being.' It is not by chance that the apprenticeship of the *Recherche* pursues an analogous discovery in relation to Vinteuil's little phrases: they do not refer to a landscape; they carry and develop within themselves landscapes that do not exist on the outside (the white sonata and red septet...) (Deleuze and Guattari 1987: 318-319).

Each mention of Vinteuil's little phrase acts as a trigger for an emotionally inflected involution of memories and reflections. In this way, the sonata functions as an intuitive musicalized techniques, unifying his narrative. That Proust's musical/literary motifs do not refer to 'a landscape' but carry and develop within themselves internal landscapes suggests the independent discursive processes of language, an understanding of literary narrative as a thing-it-itself which exists independently of an external 'reality'.

Thus the narrative develops: through contrapuntal interweaving of the layers of memory, from Mme Swann's playing to the complex functions of memory itself, and the subliminal mental processes through which we come to develop our own individual 'inner' subjective meanings and understanding from the sensory impressions we receive through our social and cultural experiences of our lives. Vintueil's little phrase is a signature melody, a subject theme-line of Proust's fugue of writing in the *Recherche*; it is a line of flight, which paradoxically anchors, defines and releases the novel's form. Recurrence is a symbolic rhetorical device from which develops, fugally the contrapuntal themes and complex polyphonic variations of consciousness which performatively constitute the affective, musicalized, *literary* composition of *À la recherche du temps perdu*.

7.10 *The Importance of Being Affective*

Wimmers (2003) argues that affect is rendered as a response by the narrator, in relation to two types of creative text in Proust's work. These are first, the literary texts which the narrator reads, and second, the musical texts, or compositions which he listens to, and here Wimmers also emphasizes the role, function and uses Proust makes of 'Vinteuil's little phrase'.

In relation to the narrator's reading of literary texts, this can be seen as a disarming, perhaps 'pathos'-ridden reversal of reader-author role which allows the reader to more closely empathize with the narrator – as he is too a reader. Wimmers comments: 'The narrator's analyses of reading novels call attention to the central role of fictional characters in the interaction, a process rooted in the structures of exchange based on affect, primarily empathy' (Wimmers 2003:167). She notes the significance of this device in the formation of a reader's emotional identification with the narrator. 'As we watch him thus passionately engaged in reading, we get to know him more intimately and become aware of certain recurring patterns in his emotional life, patterns that leave their imprint on us as we pursue our reading' (ibid: 167). She thus draws attention to the significance of affect in the reading process of Proust's work, for the reader who is invited to join in this empathetic *mise en intrique* – a game in which readers play their own part in the novel's reception, an involvement which, Wimmers suggests, is aided by the insight offered by affect, that is the emotional responses invited by the narrative. Reading Proust therefore, Wimmers suggests, involves and invites an emotional exchange, and identification on the part of the reader by the narrator and implied author. Affect, or emotional response, is appealed to and triggered in the narrative use of Vinteuil's little phrase. This musical phrase triggers an affective reaction in the narrator as he recalls its music in his memory. Music is the privileged genre of art to which 'the narrator pays attention in analyzing emotional response' (Wimmers 2003: 167). Clearly the musical phrase carries a weight of meaning and affect – it is no musical interlude.

The musical phrase comes to be deeply associated with his personal life, for the narrator. I have mentioned the melancholic affect triggered in the narrator's memory by his memory of Mme Swann's playing. Wimmers emphasizes the role of the septet in the narrator's emotional narrative of Albertine: the neurasthenic emotions which are to torment him, stir as he is playing the septet on the piano, having just experienced the first agonizing pangs of jealously provoked by Albertine. Playing, he assimilates the music to his anguished and melancholic emotions. It is

interesting here to note the connections that Proust himself as the narrator (and presumably Proust the author) draws between listening to Vinteuil's little phrase, the experience of listening to music and needing to listen to music and neurasthenia. In *La Prisonnière* waiting for Albertine to return, but safe in the knowledge of her whereabouts, Marcel has been playing Vinteuil's sonata on the piano. He switches to playing Wagner, and as he does his rumination changes direction:

> I was struck by how much reality there is in the work of Wagner as I contemplated once
> more those insistent, fleeting themes which visit an act, recede only to return again and
> again, and sometimes distant, dormant, almost detached are at other moments, while
> remaining vague, so pressing and so close, so internal, so organic, so visceral, that they
> seem like the reprise not so much of a musical motif, but an attack of neuralgia. (LP: 175)

The music functions as a precipitating trigger of 'neuraligia' that can be compared to post-traumatic stress disorder, creating an involuntary reprisal of traumatized memory and emotional response in a sensitive individual.

Proust also links this process with the mimetic construction of the 'individuality' of a 'person' in art: This begins with the subjective 'self' of the narrator:

> Music, very different in this respect from Albertine's society, helped me to descend into
> myself, to discover new things: the variety that I had sought in vain in life, in travel...
> (LP: 175).

Marcel acknowledges that his process of constructing of constituting subjective impressions of a subject in art is built on diversity (or difference):

> As the spectrum makes visible to us the composition of light, so the harmony of a
> Wagner, the colour of an Elstir, enable us to know that essential quality of another
> person's sensations into which love for another person does not allow us to penetrate.
> Then a diversity inside the work itself, by the sole means that exist of being effectively
> diverse: to wit combining diverse individualities. (ibid.)

The implied author hereby develops a theme of individuality, the articulation of subjectivity in art as the reflection or embodiment of an individual 'person'. Whereas this might allow us to know the creator of a work of art better than we know a lover, the ability to communicate differentiated affect is linked to the prowess, and power, of the artist. The narrator continues:

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> Where a minor composer would claim to be portraying a squire, or a knight, while
> making them both sing the same music, Wagner on the contrary allots to each separate
> appellation a different reality (ibid.).

Is the implied author being ironic here? Is there a hidden polemic to be detected in his
excessive praising of the individualism, and 'joy' of Wagner? He continues:

> Whence the plenitude of a music that is indeed filled with so many different strains, each
> of which is a person. A person or impression that is given to us by a momentary aspect of
> nature. Even that which, in this music is most independent of the emotion that it arouses
> in us preserves its outward and absolutely precise reality. (LP: 175)

Is the criticism in these pages of *La Prisonnière* the reference that Barthes inter-textually
alludes to in *La Mort de l'auteur* when he refers scathingly to the 'personne' of the nineteenth
century author, and to the artificial realism of Balzac? The implied author/narrator also draws
Balzac into his critique in a somewhat arch affirmation by Proust of Wagner's nineteenth
century creative process:

> Wagner, retrieving some exquisite fragment from a drawer of his writing-table, to
> introduce it, as a retrospectively necessary theme, into a work he had not even thought of
> at the time he composed it, then having composed a first mythological opera, and a
> second, and afterwards others still, and perceiving all of a sudden that he had written a
> tetralogy, must have felt something of the same exhilaration as Balzac... (LP: 176)

In a self-reflective turn, the implied author thereby elucidates a theory of imitative mimesis in
musicalized terms in relation to literature, as the gesture indicates itself. The implied author also
remarks:

> Wagner himself was filled with joy when he discovered in his memory the shepherd's
> tune, incorporated it in his work, gave it full wealth of meaning. This joy moreover never
> forsakes him. In him, however great the melancholy of the poet, it is consoled,
> transcended – that is to say, alas, to some extent destroyed – by the exhilaration of the
> fabricator. (LP: 177)

The implied author hereby alludes to the pastoralist idealism of Classicism (and early
Romanticism) and Wagner's use of the *leitmotif*. Whereas the musicalization of Proust's
narrative text is afforded by techniques such as the recurrence of Vinteuil's septet, and it is this
musicalization which gives the work its performative 'unity', what emerges as the narrative
proceeds is the significant emotional tone and affective function of this modal process. The

musicalized mode is created by the hyper-sensitive narrator/implied author as a means of containing and understanding his emotional affective responses, to experiences which he finds at first perhaps incomprehensible. Thus he bewails the fact that he does not 'hear' the significance of the septet until he has listened to it many times.

Proust also uses musical metaphors and analogies to signpost the feelings of either Marcel, or characters with whom he is interacting, such as the Baron Charlus, of whose homosexual desire for him the young Marcel remains for a long time – innocently (and comically) unaware, or so the reader is led to believe. Using music in this way, interspersing the characters' speeches and ruminations with musical allusions, it is as if he is articulating the music of the 'love' scene. In *Le Côté de Guermantes*, when Marcel has been called to the Baron Charlus's house at night, from a social engagement, the Baron becomes furious, because the young man has failed to return, acknowledge or understand the nature of his feelings for him. The humour of the scene is rendered by Marcel's utterly failing to comprehend the real cause of the Baron's emotional outburst (although an older and wiser Marcel voice does allude to his younger self's 'genuine' or ingenuous innocence in relation to the Baron's desire). Charlus's outbursts are punctuated in the narrative by musical passages which effect a form of phrasing. Marcel says, without guile: 'I don't think I can have annoyed you by saying to Mme de Guermantes that I was a friend of yours'. And the music begins:

> He gave a disdainful smile, raised his voice to the supreme pitch of its highest register, and there, softly attacking the shrillest and most contumelious note, 'Oh! Sir,' he said, returning by the most gradual stages to a natural intonation, and seeming to revel as he went in the oddities of this descending scale, 'I think you do yourself an injustice when you accuse yourself of having said that we were *friends*.' (LCDG: 643)

Two pages later, after a scene of screaming fury:

> like the deafening onrush of a storm. (The force with which he habitually spoke, which made strangers turn round in the street, was multiplied a hundredfold, as is a musical forte if, instead of being played on the piano, it is played by an orchestra, and changed into a fortissimo as well.) M. de Charlus roared. 'Do you suppose it is within you power to offend me?...' (LCDG: 645).

> ... Then in a gentle, affectionate, melancholy voice, as in those symphonies which are played without a break between the different movements, in which a graceful scherzo, amiable and idyllic, follows the thunder-peals of the opening part. 'It is quite possible,'

he said. 'Generally speaking a remark repeated at second-hand is rarely true.' (LCDG: 648).

Two pages later, the Baron de Charlus is walking with the young Marcel to the front door. Passing through his hall, they hear music playing from somewhere in the house. Charlus points out his great works of art, and his collection of 'all the hats' worn by Marie Antoinette. He indicates the Rembrandts, the Turner, and then, '[y]ou hear: Beethoven has come to join him'.

> And indeed one could hear the first chords of the last movement of the Pastoral Symphony, 'Joy after the Storm,' performed somewhere not far away, on the first floor no doubt, by a band of musicians. I innocently inquired how they happened to be playing that, and who the musicians were. 'Ah, well one doesn't know. One never does know. It's invisible music.' (LCDG: 650).

Arguably, 'invisible music' refers to the hidden emotions of unrequited love on the part of Charlus. It can also be seen to refer, in the narrative overall, to the emotions and feelings, stirred by love. 'Invisible music' is reflected in mirrors and deceptions, disguises and social facades. In *Du côté du chez Swann*, the narrator, as both very young and worldly-wise Marcel, alludes to 'the woman whom we love' (*Du côté du chez Swann*: 39). He refers to her in terms of emotional jealousy and insecurity, as separate from himself. In connection with Swann and the indifferent Odette, but primarily with Mamma, whose unforthcoming bedtime kiss little Marcel longs for, grown-up Marcel imagines 'the inconceivable, infernal scene of gaiety in the thick of which we had been imagining swarms of enemies, perverse and seductive, beguiling away from us, even making laugh at us, the woman we love' (*Du côté du chez Swann*: 39). Invisible music, alluding to hidden passions and 'unknown pleasures', a source of perpetual intrigue, anxiety and jealousy, originating in the lonely bedtimes of early boyhood, plays variations of unconscious desire, passion and loss throughout the tragic-comedy of Proust's life's-work.

7.11 *Proust's Musicalized Sign Language*

In the writing of a fugue narrative, an author's unique individuality is expressed in signs, which are the literary equivalent of a visual artist's marks, or a composer's self-designated motifs. Narrative signs, an author's signs, are motifs, images, concepts or phrases which have a coded textual meaning for both the author and the reader, in the context of the narrative text. These signs may be denoted consciously or unconsciously, spontaneously or 'automatically' through

subliminal association by the author, who in the construction of the text, as narrator and/or author, then begins to realise their 'true' meaning or significance in that text.

Nowhere is this more abundantly evident than in Proust. *À la Recherchedu temps perdu* embodies its own theory of narrative as compositional, performative, formative text, created as an active Search (through, and within, a conceptual memory-based zone of 'lost time').

One salient aspect of Proust's use of signs (as with all texts constructed around memory loss) is that in an attempt to recall, find out, recover, make sense of, find the meaning of certain supposedly significant recurring images, the narrator is placed in the same position as a reader, compelled to keep reading the signs in the narrative (which he narrates) and puzzle out their meaning (in some such 'puzzle narratives' a reader may guess before the narrator) – a process echoing Baroque fugue puzzle canons. Marcel is compelled to read the signs, compulsively, obsessively returning repeatedly to certain motifs, for instance the *madeleine* which causes memory, Deleuze's 'resurrection of the past' (2000: 3). Proust's signs in the *Recherche* comprise a language of motif, metaphor and metonymy which both the reader and the narrator learn on progressing through the narrative.

The act, and processes, of memory with its multiple, selective, perhaps even false resurrections of the Past, is always to be seen as slippery and unreliable, Deleuze argues (ibid: 51). This is why he sees the strongest narrative structure in Proust's work to be that of the objective straightforward 'signs', or motifs such as Vinteuil's little phrase and the steeples of Martinville – straightforward because they do not 'resurrect the past' – for the narrator. This means that, in the canon of Proust's narrative sign language, they do not trigger spontaneous flights of scenic memory that develop into full fledged scenarios constructed from and within narrative recollection. The motifs or signs which *do* do this, as Deleuze points out, are the *madeleine* and the cobblestones. The narrator's obsessive return at times to these signs, which constitutes a form of self-interrogation, as he searches for the meaning of these motifs for him, provides a repetitious polyphonic slipping structure, the circular subjective fugal movement of the content of the narrative.

Each time Marcel, the narrator, recalls the sign-motif of the *madeleine*, he recounts a mini-narrative; a scene or scenario that is associated, for him, with the *madeleine*. Each time he tells a different aspect of the story. This embodies the fugal structure of repetition of a subject line in many different ways, through different narrative voices.

But, in the wider scheme of the fugal narrative of the many-volumes, one *type* of sign or motif cannot be differentiated against another in terms of its fugality. The whole assemblage of

signs, Proust's individual unique narrative sign language, constitutes its nature, its overall structure. Deleuze saw it as 'the narrative of an apprenticeship... the apprenticeship of a man of letters' (Deleuze 2000: 3).

How and why the narrative constitutes an 'apprenticeship of a man of letters' is precisely what makes it fugal.

7.12 *Metaphors in Metaphors: Proust and the Art of the Infinitely Expanding (self-generating, associative) Metaphor*

Proust uses metaphor like a conjurer pulling out, seemingly from nowhere, a linked memory-chain of astonishing, improbable and colourful images, one after another, linked by association and often including sub-sets of similes. Proust's metaphors are invariably triggered by an individual sense memory, which can trigger another and another, in streams of associations. His chains of metaphors can run for pages emerging out of each other like a puzzle of Chinese boxes.

Metaphor operates possibly to its most dazzling effect in *Du côté du chez Swann*, in which can be found – in the Overture, leading into the Combray section – most of the stylistic elements that run throughout the work.

From the beginning of the narrative, a series of sense memories opens one from the other, in an increasingly imaginative and dexterous display which culminates in Proust's most famous metaphor of the *madeleine*, the taste of which triggers a memory, which opens the narrative. He is unaware of its significance until the end of the final volume, when he hears the ringing of a bell and he realises that the past, and all that has happened to him still exists within him, in the depths of memory.

Yet at the start of the *Recherche*, Marcel has a Bergsonian presentiment:

> And so it is with our own past. It is a labour in vain to attempt to recapture it: all the
> efforts of our intellect must prove futile. The past is hidden somewhere outside the
> realm, beyond the reach of intellect, in some material object (in the sensation which that
> material object will give us) which we do not suspect. And as for that object, it depends
> on chance whether we come upon it or not before we ourselves must die. (*Du côté du chez*
> *Swann*: 58)

It is as the narrator *is* dying that he realises, finally, the significance of his memories, which is their artistic significance. The written rumination on the numinous, magical objects of his recall, and the telling in detail of the memories they have triggered constitutes the work of art which throughout the narrative, the narrator has continually confided he has longed to write.

At the start of the *Recherche*, the motif of the lime-blossom tisane (a magical infusion) and the *madeleine* are reprised in the narrator's memory (and therefore the narrative, constituting as it does the narrator's memory-contents) over and over again, each time from a different angle adding new detail, as the image – and its significance – is conjured up from his unconscious, from the blankness of what is forgotten. Reflecting on the dried lime (linden) blossoms purchased from the pharmacy in Combray from which his aunt's tisane was prepared and into which the *madeleine* was dunked, he narrates a typical sense-memory based stream of associations, redolent with branching similes:

> And as each new character is merely a metamorphosis from something older, in those little grey
> balls I recognised green buds plucked before their time; but beyond all else the rosy, moony, tender
> glow which lit up the blossoms among the frail forest of stems from which they hung like little
> golden roses- marking, as the radiance upon an old wall still marks the place of a vanished fresco,
> the difference between those parts of the tree which had and those which had not been 'in bloom' –
> shewed me that these were petals which, before their flowering-time, the chemist's package had
> embalmed on warm evenings of spring. That rosy candlelight was still their colour, but half-
> extinguished and deadened in the diminished life which was now theirs, and which may be called
> the twilight of a flower. Presently my aunt was able to dip in the boiling infusion, in which she
> would relish the savour of dead or faded blossom, a little madeleine, of which she would hold out
> a piece to me when it was sufficiently soft. (*Du côté du chez Swann*: 57-58)

A few pages and a modal tense-shift later, as an adult, on returning home cold, he is given tea and cake by his mother:

> ...one day in winter, as I came home, my mother, seeing that I was cold, offered me some
> tea, a thing I did not ordinarily take. I declined at first, and then, for no particular reason,
> changed my mind. She sent out for one of those stubby, plump little cakes called 'petites
> *madeleines*', which look as though they had been moulded in the fluted scallop of a
> pilgrim's shell. And soon, mechanically, weary after a dull day with the prospect of a
> depressing morrow, I raised to my lips a spoonful of the tea in which I had soaked a
> morsel of the cake. No sooner had the warm liquid, and the crumbs with it, touched my

> palate than a shudder ran through me, and I stopped, intent upon the extraordinary
> changes that were taking place in me. An exquisite pleasure had invaded my senses, but
> individual, detached, with no suggestion of its origin. And at once the vicissitudes of life
> had become indifferent to me, its disasters innocuous, its brevity an illusion – this new
> sensation having had on me the effect which love has of filling me with a precious
> essence; or rather this essence was not in me, it was myself. I had ceased now to feel
> mediocre, accidental, mortal. Whence could it have come to me, this mighty joy? I was
> conscious that it was connected with the taste of tea and cake, but that it infinitely
> transcended those savours, could not, indeed be of the same nature as theirs. Whence did
> it come from? What did it signify? How could I seize upon it and define it? (DCDCS: 58)

He struggles to remember what it is that the taste recalls. He sips and tastes some more. The memory is on the tip of his tongue, and then it fills his consciousness.

> And suddenly the memory returns. The taste was that of the little bit of *madeleine* which
> on Sunday mornings at Combray (because on those mornings I did not go out before
> church-time), when I went to say good day to her in her bedroom, my aunt Leonie used
> to give me, dipping it first in her own cup of tea or of lime-flower infusion... (DCDCS:
> 61)

This conjures up an image so enchanting, it has appealed to many who have not read Proust, even by-passing language barriers, so that in English, literate people may be familiar with 'Proust's *madeleine*', which both in the novel (and in life) becomes a metaphor for the type of startling sudden recall of long forgotten memory, triggered by a certain taste or smell.

Such also is the metaphoric and metonymic force of 'the *madeleine*', it has come to stand for the 'Proustian' effect or sensibility, again a mysterious knowledge concept – held by many who have not read Proust , but yet who have 'an idea' about his work, and what it 'means'. So that, with the mere mention of Proust's *madeleine* a whole series of associations is triggered in the mind of the receiver. Such is the performative power of the metonym.

In keeping with the monadic, Leibnizian, inter-connectedness of Proust's narrative structure, not only does the *madeleine* memory fragment contain a metaphor and constitute a metonym, it also functions as a powerful and recurring motif/motive in Proust's work.

7.13 *Metonymy: Coded Associations – the Discreet Language of the Text*

Each text, each narrative, in a sense speaks its own language, which its readers learn in the process of reading. This is a metonymic language of association in which certain significant objects (words/signs) come to represent (stand for or 'mean') for the reader that cluster of significance (significations) summonsed up by the narrator.

Proust's use of metonym, as (a form of) invocation, has the effect of rendering the novel a performative text. By using metonymic words and phrases, the *madeleine*, Aunt Leonie's lime-flower tea, Vinteuil's little (musical) phrase, the walks of *du côté du chez Swann* (Swann's Way) and *le Cote de Guermantes* (Guermentes Way), and the names of characters and places the reader comes to 'know': Albertine, Swann, Odette, Saint-Loup, Charlus, Combray...he summons up 'the past', *temps perdu*, commands it to open up before, and within, his gaze. And one by one the memory fragments emerge blossoming in intricate, elaborate, extraordinary metaphors and similes. One word triggers untold images and associations.

The performative trick of Proust's work, its great feat, is the fact that what is found in the Search, in the process of writing/recollecting/reflecting is what was most wanted, most desired by the author/narrator in his youth. Desired and doubted. How could he ever be capable of fulfilling this promise? How could it be, would it be possible, the transmutation of his world into words, a narrative, a book? The transmutation or, further, the embodiment of his consciousness, his perceptions, everything in the world he has seen around him, in his family, his upbringing, his social milieu, the natural world – that flow of life transformed, embodied in words, the creation of his own work of art.

It could be answered, using poststructuralist terminology that Proust achieved this miraculous transformation, through the performative practice of *écriture*. Through fugal writing one creates and makes one's own language, the author writes language in his or her own image or cast.

7.14 *Motif/Motive: Objectifying Others; the Writer's Bliss*

The motivating force, the 'leading emotional purpose', which instigates and propels Proust's narrative through all its intricacies and movements, is the narrator/author's '*Recherche*' of *temps perdu*. But what does this mean? The search, through memory, in an attempt to find *le temps*, in the time of duration, lived time, posits a paradoxical language-game of mirrors and tricks. What he desires is impossible, essentially nostalgic, and possibly even morbid. It is, perhaps, the desire of a sensitive boy to remain in bed alone, comfortable in the hazy hypnotic delirium of fever. The kind of fever in which all kinds of lost memories, people, images, events swirl in too-

vivid startlingly hallucinogenic colours before the inner eye, complete with bouquets of intoxicating fragrances, remembered impressions of touch, of tastes lingering and unforgettable;...the private interior world of seclusion, introspection, in which one can be blissfully alone; the world of the writer in which, through the ardour's of discipline and desire, one comes to enjoy and savour one's own company, perhaps more than would be considered 'healthy' by the rational physician, the probing psychoanalyst. And Marcel, the narrator, as sickly asthmatic adolescent on holiday in the Hotel Balbec, spoiled and doted on by his grandmother and his aristocratic new friend, Robert Saint-Loup, reveals and admits a certain delicately fastidious attitude to 'the outside world' when he says:

> It was promptly settled between us that he and I were to be great friends forever, and he would say 'our friendship' as though he were speaking of some important and delightful thing which had an existence independent of ourselves, and which he soon called - apart from the love of his mistress- the great joy of his life. These words filled me with a sort of melancholy and I was at a loss for an answer, for I felt when I was with him, when I was talking to him – and no doubt it would have been the same with anyone else – none of that happiness which it is possible for me to experience when I was by myself. Alone, at times, I felt surging from the depths of my being one or other of those impressions which gave me a delicious sense of well-being. But as soon as I was with someone else, as soon as I was talking to a friend, my mind as it were faced about, it was towards this interlocutor and not towards myself that it directed its thoughts, and when they followed this outward course they brought me no pleasure. (*A l'ombre des jeunes filles en fleur: 364*)

Proust eloquently expresses the melancholic *metier* of the writer, who would always rather be engaged in writing about the world (of other people), than having to engage directly with it. Even his justification of time spent with his friend compounds this impression: 'But I told myself that one is not intelligent for oneself alone, that the greatest of men have wanted to be appreciated, that hours in which I had built up a lofty idea of myself in my friend's mind could not be considered wasted' (*Du côté du chez Swann*: 365).

In writing of and about his own consciousness, deeply embedded in the sweet melancholic and narcissistic pleasures of writing through personal memory, the fugal narrator/author is engaged in a perpetual inner conversation. Dissociated, psychically split in the act of deep writing, the author become his own interlocutor. He is talking to himself, in and to a reflection or echo of himself, in the act of writing. Thus the phrasing 'I told myself' (I reassured myself, I persuaded myself etc) is a common feature of this, a particular type of first-person fugal novel.

The author/narrator objects to having to leave this solitary state of writing-bliss, which can afford such solitary pleasures and 'delicious well-being...surging from the depths of my being' (*Filles en fleur*: 364).

Having to turn one's thoughts and attention to communicating with a real person in the material world is painful, at least it brings no pleasure, causing the mind to have to turn away from itself, its comfortable writerly sense of anguish leading to delicious writing-bliss, Barthes' '*jouissance*'. He does not want to have to face outwards and engage directly with real objects, real things and people, events in the raw material world.

By the next page, Marcel has already objectified Saint-Loup:

> He was no more an object the properties of which, in my musings, I sought *to explore*.
> (*Filles en fleur*: 365)

Marcel in his detached aesthetic appreciation of his friend as 'a landscape' and a 'work of art', elucidates the ideas both that we can know others better than they know themselves and see things in other people of which they are unaware. (Such are the ways in which we represent other people to ourselves, attempting to make sense of them, we make metaphors of them). In so doing, perhaps unawares, he further reveals his own desired aesthetic detachment from the world of other people. He does this by creating a heightened and distorted mirror-world in which people, as objects of thought and memory, swim and swirl in many-coloured images and impressions, shapes and shades in the kaleidoscopic flow of narrative consciousness. In this sense, *À la recherche du temps perdu*, through its very volume, through the sheer scale, scope and complexity of its architectural structure, constitutes a heightened example of the 'the flow of narrative consciousness', that is, the state, processes and content in which all successful narratives are constructed, representing, as it does, the creation of a believable virtual world in written language, which is, further, embodied and materialised in the form of the Book.

To create a believable fictional world, the author must necessarily represent people, in the form of objects of thought. It is not 'real' people in the content of the book. The virtual language-creations, which are read from the page, 'exist' as the result and embodiment of the transposing of inexistent objects of thought in the author's mind, objects of thought which have their origin in the author's sense perception, in, and of, the material world. Due to the deeply introspective and sensitive nature of Marcel the narrator, this awareness (of the nature of the objects of thought, and the 'logical" – or rather illogical implications of narrative objectifying) is transferred, and is transparent in, his descriptions of his social world.

This literary phenomenon is intensified in the fugal narrator, as this form of displacement, objectifying and transference takes place in relation to the author's split functioning of self. Objects of thought from consciousness or the unconscious derived from memory originate in sense perceptions of the real world; the author's 'real life'.

In thus objectifying his friend, seeing him as an object of thought, and knowingly describing him as such, Marcel has taken that further logical step (impossible, perhaps, not to) of the writer who writes of the world and other people, of seeing these as objects of thought, objects described, objects in his/her mind, objects of language and therefore essentially unknowable. This is a logical result of the act of writing in which the world, other people as held in ones mind/memory as objects of thought, are then transferred as objects of thought, in words, in the narrative of one's own creation.

7.15 *Motion and Motive Energy: a Musical Analogy to* Temps Durée *and* Temps Espace

Dahlhaus problematises the nature of tonal space as symbolised by the 'vertical and horizontal dimensions of notation', and its relation to time:

> Are the differences between tones 'distances', spatially imaginable? Does it make sense
>
> to characterize as two 'dimensions' the pitch-interval and the duration of tones and to
>
> put these 'dimensions' into perpendicular relation to each other? (Dahlhaus 1967/82:79)

Describing 'the difficulties hindering any attempt to describe and analyze tonal space and musical motion' as 'labyrinthine', he isolates rhythm as the 'motive energy' which 'forms the basic component of the impression of musical motion.' Thus, he writes 'Time – *temps durée* made into a firm *temps espace* – is the primary dimension of tonal space; verticality is secondary' (Dahlhaus 1967/82: 80). Questioning whether the differences between tones are 'distances' (i.e. spatialized), Dahlhaus reasons that 'with chords the manifestation of any characteristic of distance or space is less than with the successions of tone' and he suggests, 'the hypothesis that the idea of tonal space represents an abstraction from the phenomenon of musical motion, and that the basic aspect of this motion, from which others are dependent, is the rhythmic aspect' (Dahlhaus 1967/82: 80).

Thus we see, applied to musical composition an elaboration of the Bergsonian, conceptual notions of Time, as *le temps* the spatialised sense of physics, and as *durée*, which underpin, and play out in, the narrative of *À la recherche du temps perdu*. Of course, these two temporal

modalities operate in the production that is the writing process, of any literary narrative. What makes Proust's work a prime example, though, is that it uses this interplay as its subject and its object, and is itself a metaphor for the process.

Could it be that, as a result of the writing process, the *temps durée* of the process of writing, and of the first-person narrative, is made into a 'firm *temps espace*', in the form of the finished Book, a material object which exists in time, yet, of course, once opened and entered, in the act of reading, expands into its own conceptual time zone, so that in a sense it has a dual existence, in time and out-of-time, accessed in reading time, a form, in the modality of *temps durée*.

Dahlhaus's hypothesis regarding musical time could be applied analogously to the notions of Time embodied in Proust's narrative. The basic aspect of the narrative motion (written and read in *temps durée*) is rhythm, the rhythm of the writing, which is, indeed notably rhythmic. Drawing an analogy between musical time and narrative time, from the point of view, or perspective of musical composition, Dahlhaus defines three functional 'levels', which are in effect, operative modalities, in the narratives of literary works. These are "text' (*Wortlaut*, which must be distinguished from the phonetic material that realizes the text in speaking), meaning and represented object' (Dahlhaus1967/82: 81).

In order to analyze these in terms of music, Dahlhaus (1982) refers to the theories of the musicologist, Ingarden, who 'rightly no doubt, distinguishes between performances of a musical work, individual and always differing, and the work itself that remains 'the same' in all the modifications to which it submits' (81). Thus the work is a 'purely intentional' object, drawn from time, while a single performance is real and tied to the here-and-now. This can clearly be seen to be analogous to literary narratives. The individual *performance,* open to interpretation and different each time, is the act of reading the work.

Not only will each reader 'read' and interpret the same text differently according to individual background, sensibility, character, experience and so on; but each time the same reader reads the same literary work he or she will perceive it, that is read it differently, seeing different things in it. Often it takes many attempts over a period of time before one can engage with a book and find something of meaning within it. Many readers have had the experience of picking up and trying to read a book several times over a period of time, and not being able to become involved with it. Then, suddenly, unexpectedly, one day, on picking up the same book again they find that now the text engages them, they become absorbed, transported into the world of the book, finding pleasure and meaning in its narrative. Often we have to read a book

'at the right time' for it to have meaning for us, before we are capable of understanding it, learning, deriving enjoyment or pleasure. The context has to be right, both in our own minds, as regards our experience and perceptions; and in our physical environment. It is necessary to have sufficient time and space to read. But, ideally, it is best to be supremely comfortable, and secluded, like Proust in the summer garden of his country holidays at Combray:

> ...for two consecutive summers I used to sit in the heat of our Combray garden, sick with a longing I would go on with it (my book) in the garden, under the chestnut tree, in a little sentry-box of canvas and matting, in the farthest recesses of which I used to sit and feel that I was hidden from the eyes of anyone who might be coming to call on the family....

> ....Upon the sort of screen, patterned with different states and impressions, which my consciousness would quietly unfold while I was reading, and which ranged from the most deeply hidden aspirations of my heart to the wholly external view of the horizon spread out before my eyes at the foot of the garden, what was from the first the most permanent and the most intimate part of me, the lever whose incessant movements controlled all the rest, was my belief in the philosophic richness and beauty of the book I was reading, and my desire to appropriate these to myself, whatever the book might be.
> (*Du côté du chez Swann*: 111-112)

Just as the author entered and inhabited his narrative in its creation, the sympathetic Proustian reader is seduced, enchanted, by the music of the text. The reader enters the imaginative world of the narrative, a performative realm of possibility, the creative imagination. Now. Time functions differently here.

7.16 *Chora*

In terms of its scope, depth and methodology, *À la recherche du temps perdu* can be perceived and defined in terms of the notion of *chora*. Originally put forward by Plato in the *Timaeus*, this notion has been reprised during the 1970s. Plato's *chora* was reconceptualised and recontextualised in Deconstructive theory by Derrida, and adapted by theorists including Kristeva, and Ulmer (1994). In *Révolution du langage poétique* (1974) Kristeva adapted the notion to psychoanalytic linguistic theory; in her metaphorical usage '*chora*' denotes a deep, mobile and extremely provisional form of articulation on the semiotic level of an individual subject's constitution in language.

Broadbent gives an account of the collaborative 'Choral Work' garden project undertaken in 1988 by the architect Peter Eisenmann and Derrida. Under commission to create a garden in the public Parc de Villette, the collaborators looked to Plato for inspiration. (Broadbent 1991: 79). Broadbent notes that in the *Timaeus* Plato attempted to account for the creation of the world, the nature of matter and objects. For the first time in the history of philosophy, he described the creation of the world as entirely a work of Reason. Prior to creation, Plato argued, the universe had been whirling chaotically in 'discordant and inharmonious motion' (Plato cited in: Broadbent 1991: 77). God, in his view, thought that intelligent beings would be preferable to unintelligent ones, 'moreover, that intelligence is quite impossible unless it has a soul. So, in framing the universe he fashioned reason within the soul and the soul within the body... so the work he accomplished, by nature, would be as excellent and perfect as he could make it' (Broadbent 1991:77).

He then realised however (Book 11) that if things were to be brought into being, there would have to be somewhere for this to happen. The theory he came up with recalls the theories of the pre Socratic philosophers who attempted to formulate a conceptualised *apeiron* – the 'stuff' of everything. Plato's *chora* is reminiscent of a matrix. It is both the receptacle and the nurturer of all Becoming. It is from *chora* that everything emerges, becoming itself, and it is into *chora* that all things return.

Plato believed the *chora* was capable of taking many forms, like a mass of heated gold, which can be moulded and remoulded in many ways. The *chora* from which all bodies take their forms, must be as malleable as gold. Plato's was considered an appropriately workable concept for Derrida and Eisenman in relation to their project, maintains Broadbent (Broadbent 1991: 88). Developing a three-tier, or tri-concentric, system to explain the connection and mediation between intelligibles and sensibles, the worlds of Being and Becoming, Plato speculated that the first, ultimate, principle was God, the Good or the One. (Plurality in his view appears first at the stage of Mind). His three 'hypostases' or realms of incorporeal reality are Soul, Mind, and the One. To account for the nature of matter he speculates that for each object which exists in the material world, there must be an ideal 'Form', which exists intelligibly only in the mind of God, the One. (Broadbent 1991:77). This, the famous theory of forms, was elaborated in *The Republic* where it underpins the ideal state – from which fanciful 'lying' poets were excluded.

More than twenty centuries later, echoing this view, Bach articulated the belief that his mirror fugues existed in 'ideal form' in the 'mind of God'. To be perfectly understood, he

declared, they needed to be apprehended by reading the score rather than listening to it being played on instruments in the material world. Plato, in addition to his ideal forms, posited the material physical copies, comprising all things which have a physical material existence. All of which take their place, spatially, within the *chora*. To perform this function, then, *chora* must be, according to Plato:

> Space, which is everlasting, by no means admitting destruction, providing a situation for all things that come into being, apprehended in itself without the senses by some kind of bastard reasoning and hardly, in itself, an object of belief. (Plato quoted in: Broadbent 1991: 77)

Broadbent comments that *Chora* then performs the function of both 'container' and 'contained'. The pre-Socratic philosophers had attempted to define the nature of matter in terms of a first principle, *apeiron*, of, and in which all material things consisted. For example, to Thales this was water. Anaximander speculated that it was something indeterminate. This prefigured Plato's notion of *chora* which is an extension and development of speculation about the nature of matter. How consciousness functions, the boundaries and definition of reason, rationality, consciousness and unconsciousness, time and space, natural philosophy, quantum mechanics, higher mathematics, fractal geometry and so on, all relate to, and question, the nature of *chora*, together representing the problematization of existence, of matter, and abstract entities, falling into the philosophical realm of 'questions without answers'.

Chora can be taken metaphorically and applied to writing, functioning as both receptacle, the narrative structure of written language and contained, the narrative content/s.

Applied to Proust, *chora* refers (at Kristeva's semiotic level of an individual's constitution in language) to the immaterial nature of consciousness, the immaterial conceptual flow of thought from which Marcel as narrator (and possibly Proust as author) constructs his work in the process of narrating (writing). *Chora* refers to the narrative flow of words as arranged in the narrative structure; and the contents of the thoughts themselves contained therein. This is not to suggest that written narratives conform to, or embody, logocentric rationalism, the rationalism of Plato's developed theory of forms. Plato's view represents the type of 'harmony' objected to by Rousseau, as Derrida documents in *Of Grammatology*. In this view 'harmony' is a unity comprised of different melodic parts in which the individuality of each part is sacrificed to and lost in the whole. The principle of fugal music by contrast is that the whole is comprised from the dialogic interweaving of different parts (voices), therefore each retains its individuality, and in the arrangement new forms are created. Similarly the kind of unifying practised by the fugal

author is to bring together disparate elements without these becoming formulated and losing their individuality in the process.

In terms of defining objective material reality, Proust's philosophical view as embodied in the narrative (content) which draws on Bergson's notion of *élan vital,* is, as previously noted, far closer to Leibniz's monadology, according to which there is not one material substance but an infinity of substances, each animated by its own spirit. Far from representing and defining an ideal, unified *Reason,* as Platonic theory outlines, this universe of infinitely plural entities contains within themselves mirrors of a world in which others are essentially unknowable; motives are obscured, cross purposes and misunderstandings between people predominate. It is telling that Marcel's highly refined aesthetic appreciation of beauty is often far more tenderly deployed in application to natural phenomena such as trees, apple blossom, a sunset, a view, than to the people he relates to, who are, true to the structural constraints of the first person narrative, necessarily essentially unknowable to the narrator.

And whereas he projects a beauty and majesty onto nature, he does not project his emotions with a similar willing empathy onto other people who are instead the source of feelings of desire, loss, pain, anguish and jealousy to the narrator. It is this deeply experienced rendition of first person consciousness, with all its fugal tricks and plays of light and shades of darkness, which makes *À la recherche du temps perdu* such a compelling and monumental modernist narrative, reflecting and embodying the intensified, heightened, often fragile states of mind of its author, who could not stop writing the work.

The *chora* in *À la recherche* comprises an immaterial mental zone, the zone of the conceptual immaterial structure and content/s of the narrative, in which fragmented images, thoughts, ideas and narrated events are arranged in a choreography of Chinese-box metaphors, recurring motifs, migrating avatars and the discreet coded language of sense-based associations which comprise its metonymic structure. The application of (Plato's) *chora* is thus not to imply that this reflects the world as a Platonic whole. On Leibniz's model the – almost – solipsistic world of the writer, which is perhaps most perfectly seen to be embodied in an extended first person narrative such as Proust's *À la recherche du temps perdu*, can be seen to represent an expression of that particular individual's reason to be, not a *raison d'etre* for Reason as a whole, on a Platonic scale. Writers speak for and of themselves, and Proust epitomises this.

Each writer is a monad, a unity, a reason, a multiplicity of reasons, unto oneself. To write deeply from one's innermost self, to create art from words, the writer must necessarily lose oneself in that process of transformation, in the transcendent interchange between material and

immaterial, the conscious and the automatic; in which one lets go in bliss and dread, achieves the Impossible, that fugal eclipse of self with non-self, and re/creates oneself in written language.

7.17 *The Proustian 'writing-machine':. what makes* À la recherche du temps perdu *a perfomative fugal text*

In *Proust and Signs*, Deleuze hails Proust as a representation and embodiment of the 'Antilogos' in narrative action (101-116). Proust's life-work is, in Deleuze's view, a leading example of a literary narrative which has emerged authentically during, and as a result of, a process of writing. The Antilogos can be interpreted as standing in opposition to the Logos (Greek for 'word') of the Stoics who equated it with the sort of God who is the supposed source of all the rationality in the Universe (Flew 1979/81: 215).

Logocentrism, therefore, is the notion of a pre-conceived rationality – an *uber*-ordering – which the existence of fugal writing – that is writing as a fugal psychic modality – disrupts and counters. The fundamental dualistic opposition between an ideal Platonic (or 'God') ordered utilitarian universe of ideal (unreal) forms and the deterritorialized, wild, disruptive, contradictory and for all these reasons paradoxical nature of art is recognised by Bataille who terms what I am calling the paradoxical nature of art and poetry 'the impossible'. Bataille writes of the perspective of poetry, the zone of dream logic, brilliance and terror. It is the zone in which one metaphorically wanders out of oneself, in which one forgets the truth of the rights of the real. The fugal writer forgets:

> All the mediocre qualities that railroad tracks and signals bestow on what, in spite of everything, is located in their domain...: my uncontrollable, out-of-the-way laughter is lost in a world of stations, mechanics, workers up at dawn. (Bataille 1962/91: 95)

It is a zone in which one forgets and finds oneself, transformed.

To enter this zone, according to Bataille, implies an act of symbolic transgression against the 'serious character' of 'the real' an act of transgression against the symbolic order which Kristeva identifies as an irruption of the semiotic, of the 'drives in the universal signifying order' (Kristeva 1986:113). This is the modern, post-Romantic, yet romantic, zone of beauty, eroticism, rapture, displacement, abjection ('horror' to Kristeva, 'dread' for Blanchot) and ultimately death (Thomas Mann). It is the zone of art, creation, 'the impossible' (Bataille) into which one falls, immerses and loses oneself. To return, if indeed one does return, doubled, out-

of-order, yet assimilated into a new world order, by the rapprochement of history. Of course not all authors or artists return from this zone of immersion, this personal breakage with the prevailing symbolic order, and many commentators parallel (without exactly equating) it to pathological states such as schizophrenia (Deleuze and Guattari) borderline psychosis (Kristeva) and madness (Artaud, whose own sanity was precarious). In a sense it could be seen that Proust, who did not finish his work, who died as he was still re-writing and re-working *À la recherche du temps perdu*, after labouring on it for twenty-seven years – never returned from the fugal zone of writing. Instead, on Kristeva's model falling more deeply, from being abject – making himself abject or 'ab-jecting himself' in his writing state, his body of work – into that most abject object: a corpse. The sense in which he did not return is the sense in which he existed as a person in the social world. However, as an author, doubled, distilled and transferred into a form of language essence, a trace of inscribed narrative text, a material object which can be read and held, he shall remain and return until his books go out of print and disintegrate forever.

Deleuze and Guattari outline a theory of the creative process which embodies a doubling, a dipping into the Antilogos, the impossible, the fugal, the most radical form of de-territorialization, of trans-formation. They write: '[t]here is no act of creation that is not transhistorical and does not come up from behind, or proceed by way of a liberated line' (1980/7: 296). Arguing also that 'Creations are like mutant abstract lines that have detached themselves from the task of representing a world, precisely because they assemble a new type of reality that history can only recontain or relocate in punctual systems' (1980/7: 296).

This view echoes Kristeva's definition of abjection, in which she argued that 'the abject simultaneously beseeches and pulverises the subject, one can understand that it is experienced at the peak of its strength when that subject, weary of fruitless attempts to identify with something on the outside, finds the impossible within, when it finds that the impossible constitutes its very *being*, that it is none other than abject' (Kristeva 1980/2: 5).

There is nothing like the abjection of self, she claims, 'to show that all abjection is in fact recognition of the *want* on which any being, meaning, language or desire is founded....if one imagines (and imagine one must, for it is the working of the imagination whose foundations are being laid here) the experience of want itself as logically preliminary to being and object – to the being of the object – then one understands that abjection, and even more so abjection of self, is its only signified. Its signifier, then, is none but literature.' (Kristeva 1980/2: 5)

Kristeva's views form a striking juxtaposition to those of Deleuze. In accord with his theories of intentional machines (the desiring-machine; the war-machine), Deleuze

conceptualises Proust's writing process in very technical, inhuman, automatic terms, as mechanic, a writing-machine. He perceives the immaterial, intentional mechanics of Proust's writing process, the interplay of imagination, memory and thought (which takes place in the conscious and unconscious mind, and which results in the production of textual narrative in the material world) as comprising two major 'machines', which are in effect the dual temporal modalities previously alluded to. These are, namely, *le temps*, Time remembered, the 'lost time' of the narrator/Proust's lived memory and *temps durée*, the time in which Marcel, the present-tense narrator, or Proust in the guise of the present tense narrator, is relating the narrative (Deleuze 1964/2000:93). Is it not more accurate to say that Marcel is relating the narrative, or Proust, in the guise of the present-tense narrator, Marcel? How self consciously aware is Proust's use of this device – of oscillating between present and past tenses. Narrative self-consciousness, authorial awareness, of the tricky nature of the process of writing is seen to be the hallmark of post-modernism. But in this regard, Proust can be clearly seen to epitomise modernism in fiction writing. He seemingly un-self-consciously oscillates between tenses. It's not a ruse, his narrative is not self-referential. As noted he does not play tricks with memory, as such; it is portrayed essentially unproblematically as a thing in itself. Of course, his use of tense is in itself not entirely straightforward. It is idiosyncratic and unique. Many temporal modalities come into play as Marcel narrates his 'story'. No less than seven narrative voices (all spoken through the same first-person narrator) operate in *À la recherche du temps perdu*. In this sense the narrative constitutes a type of first-person polyphony, incorporating a form of dissociation. However the form of dissociation that is engendered is not pathological as in the case of supposed 'multiple-personality syndrome'. Instead, it is that of the thinker to his thoughts, the reflector to the memory contents of his reflection – which we the readers are expected to take to be true, at least to the narrator's memory. Many Marcels are reflected upon, dislocating and re locating Marcel in different times and places in his 'past', many aspects of his self in 'the past', past-selves, are evoked and re-called as the narrator loses, and ultimately finds himself, the meaning of his writing, in his fugal Search.

7.18 *Proust, the Antilogos and Fugal Modality of Writing*

Proust's writing is not Logocentric. But what does this mean? How is Proust's writing fugal? To gain a clearer grasp of Proust's methodology, that method which is cited by Deleuze as an example of the Antilogos, to understand what a thing is, it is instructive, sometimes, to look at what it is not.

If Proust's writing were logocentric (that is non fugal and non performative), one could say with accuracy *One Proustian sentence contains references to various different temporal recollections.* This would imply that the time structure, the narrative edifice of the text, pre-existed to be (capable of being) referred to by Proust. Instead, one can only accurately say of his writing that he evokes, he conjures, he summons up images, and concurrent reflections on those images, in a process that comprises the construction of his intricately sustained and complex work of art, and of time.

What makes Proust's narrative of the Antilogos is its sense of summoning up what was not previously there, in order to reflect upon it. A process of creating images which trigger associations, which trigger associations, and so on. These all, then, are expressed in further images; images which recur in motifs which repeat in altered forms each time, in metaphors which expand outwards and onwards (garlanded in similes) in a use of metonymy in which associations are coded into a language of signs, the individual idiosyncratic interlanguage, or interlingua, of the book. The book, in the process of being written, finds and creates its own language in *praxis.* The book in the process of being written searches for its own form, in words. In the process of being written, the book finds and creates its own time.

Deleuze compares Proust with James in relation to his 'aesthetic of the point of view', a subjective, yet impersonal, aesthetic pertaining to the writing process. Proust depicts essence according to Deleuze, not as 'something seen but a kind of superior viewpoint, an irreducible viewpoint which signifies at once the birth of the world and the original character of a world' (Deleuze 1964/2000: 110).

Deleuze also asserts that this process is not 'individual, but on the contrary [is] a principle of individuation.' Thus he locates the inhuman, the automatic, the machinic in the process of individuation which constitutes a work of art realising itself in its creation.

In addition to the inhuman, machinic, automatic aspect of the creative process that results from, and reflects, the fact one can only express oneself linguistically in language that is given, and is thus pre-determined or automatic in a sense; two further essential factors constitute the operational, functional triad of the creative process. These are the transcendent: [the impossible, the nothingness] to which the artist is driven by – and from – desire to aspire to reach, and the individual: human subjectivity which comprises the content, drawn from memory, sensory impression etc, of the text. Both these aspects can, also, clearly be seen to be driving Proust's narrative – a search for what is longed for but not known (signifying the transcendent), through

automatic processes of language (metaphor, metonymy, motif) which draw on, codify and transform the subjective impressions and memory content of the narrator/author's experience.

Many commentators have remarked on the novel's analogous nature. In discussing performative aspects of Proust's work, Nabokov cites the insight of the French critic Arnaud Dandieu, that the whole vast work, is but an extended comparison (of associations) revolving on the words *as if—*. In other words, *À la recherche du temps perdu*, is a metaphor for itself. For Nabokov:

> The key to the problem of re-establishing the past turns out to be the key of art. The treasure hunt comes to a happy end in a cave full of music, in a temple rich with stained glass. The gods of standard religions are absent, or perhaps more correctly, they are dissolved in art. (Nabokov 2000: 208-209)

Since Proust's narrative is composed of multitudinous fragments and signs, associative chains of metaphors and motifs, which do not necessarily fit together, at least in a linear sense, Deleuze detects a quantum theory of Time at work, arguing that '[p]erhaps this is what time is: the ultimate existence of parts, of different sizes and shapes, which cannot be adapted, which do not develop at the same rhythm, and which the stream of style does not sweep along at the same speed' (Deleuze 1964/2000: 108).

In this sense, the text has a high level of musicalization, its own fugal rhythms and melodies, its own counterpoint between consciousness and the unconscious, between time lost and time regained, between Marcel, the implied author and the 'Marcels' of his narrator (s). Proust's genius is to create a work that is allowed to create itself, a self-generating language structure, in which, as an effect of the process, the past fugally comes back by itself. It is a vast text of signs, a *chora* of consciousness and unconsciousness, the Antilogos replete with hidden meanings, which it performatively realises, embodies and reveals within and through itself. The Book thereby becomes an artistic fugal force or power, producing its own world of meaning, its own melancholic tragi-comic epic drama, and its own enduring literary myth.

CHAPTER 8

James Joyce's Intermedial 'Sirens' Song

Time makes the tune. Question of mood you're in. Still always nice to hear.
(*Ulysses*, 'Sirens': 359)

8.1 *'Homecoming':* Ulysses, a *Strategy of Invention*

In the early twentieth century James Joyce sought to invent a new language in poetic writing to express what was impossible in the English language. The most inventive linguistically experimental section in *Ulysses* is 'Sirens' which he sought to write using the techniques of a *fuga per canonem,* or a fugue according to rule (as described in Part I). In returning to the classical origins of the canon of Greek rhetoric to invent the musicalized language of 'Sirens', the text subliminally acknowledges the origins of rhetorical figures in musical sound. This connection was freely made and acknowledged in ancient Greece where music was inextricably linked to invention, the arrangement, the style, the memory and delivery of oratory and tragedy. Originating in the oral tradition of story telling through singing, Greek poetry developed through poems and plays in performances which included a chorus that relayed the narrative through singing. The delivery of the works of the poets and playwrights was what we now term multi-modal (a synaesthesia that has been transposed onto the screen – performance involving singing, music and the visual spectacle of costumed performers). In Greek dramatic performance, poems – such as Homer's *Odyssey,* were delivered through oratory, the power of which depended on the delivery via the dramatic actions and musical tones and timbres of the oratory voices, backed up by a chorus. In 'Sirens' Joyce invents new words, tones, phrases, rhythms involving paronomasia and onomatopoeia to evoke and articulate the musical quality of the voices of the Dubliners in the musical pub, the bar at the Ormond Hotel. Of the psyche, Joyce's musicalized words evoke the insatiable longing for love symbolized by the 'Sirens' on the Rocks in *Ulysses,* and *The Odyssey.* Considering that it is a fugue according to rule, we may view Joyce's use of the *fuga per canonem* to invent his own new rules of literary language in writing as ironic, or as a homage, or both. Or we may view his use of this re-working and re-invention of Greek canon as a deeply creative strategy of invention, returning to the psycho-linguistic origins of drama ,

poetry, oratory in order to re-invent language in writing of a more ancient – and semiotic – form that consciously articulates musical sound.

In this case study my intention is to account for how Joyce created, in words, a unique literary narrative system of metonymic and metaphoric signs, by re-interpreting the techniques of a musical *fuga per canonem*, in written language. The musicalized, intermedial, acoustic language of 'Sirens', written as a literary fugue, and its socio-political-cultural context are examined as is Joyce's flight to Paris from Dublin in the context of the modernist definition of 'escape', together with the effects of this flight on Joyce's creative practice and textual approach. Several, more specific, questions arise in the relationship of Joyce's stylistic literary narrative to the objective social concerns which it critiques.

The notion that a modernist narrative, written in a mode of stylistic innovation and escapist flight, may also be capable of constituting acerbic social critique contradicts the views of the critic Georg Lukacs who argues that modernist literary works were incapable of an objective social critique. 'The obsession with psychopathology in modernist literature expresses a desire to escape from the reality of capitalism'. He argues this is an impotent critique that falsely asserts, 'the inalterability of outward reality' (Lukacs 1972: 36). Joyce's 'fugal' 'Sirens' episode, in which he altered the very 'outward reality' of objective language, demonstrates otherwise.

My approach to 'Sirens' is three-fold. First, to investigate to what degree a quintessential modernist writer, Joyce, may be said to have the freedom to write an original novel of social critique and stylistic innovation. Second, to what extent is 'Sirens' embedded in its social and cultural context. Third, I examine Joyce's choice of fugue techniques in relation to writing the consciousness of modernism, the insights his techniques of musicalization may cast on literary language and the constructions of meaning.

Whereas 'Sirens' has been analysed numerous times in terms of its stylistic and musicalized elements (Wolf 1999; Zimmerman 2003; Grandt 2003; Scher 2004) only very recently has attention begun to be paid to the social and political significance of Joyce's choice of barmaids as his Sirens, in relation to the ongoing controversy about the place of women in Edwardian Ireland and Britain (Mullin 2004).

It has been suggested that Joyce's symbolic use of barmaids, in 'Sirens', was a 'complex' and 'sophisticated' response to Edwardian society's 'barmaid crusade' (Mullin 2004: 478). Controversial public debates on 'social purity' and 'temperance reform' involved strenuous campaigning to prohibit young women working behind bars, in England

and to a lesser, yet significant, degree, in Ireland (Mullin 2004: 478; 480). To what extent does Joyce's 'Sirens' chapter, stylistically structured as a musical fugue, enact social criticism of the barmaid crusade; and what does this episode reveal about the function and capacity of an individual author to write original works, based on social and cultural themes?

Joyce's work is critically considered to be an example of literary experimentation representing a modernist flight (Bradbury and McFarlane 1978/83) – but from what, and into what? Is it useful, or relevant, here to attempt to make generalisations on how the experiences of extended journeying from home, wandering, dislocation and exile may effect individual artistic creation? Above all, if the specific ontological tensions inherent in literary works most intensely enacting a *writer's fugue* are a structural and thematic narrative embodiment of existential tensions concerning what it means to be human, in the era of modernity (and late modernity), how are these tensions revealed and /or resolved in the quintessential modernist work, *Ulysses*?

In 1897, the modernist poet and critic, Hugo von Hofmannsthal, defined artistic characteristics as overwhelmingly modern: 'psychic self-dissection', and 'escape' (Bradbury and McFarlane 1978/83: 197). He wrote '[t]oday, two things seem to be modern: the analysis of life and the flight from life...One practices anatomy of the inner life in one's mind, or on dreams. Reflection or fantasy, mirror image or dream image...Modern is the dissection of a mood, a sigh, a scruple; and modern is the instinctive, almost somnambulistic surrender to every revelation of beauty, to a harmony of colours, to a glittering metaphor, to a wondrous allegory'(ibid: 71).

This definition effectively demarcates and differentiates the era of the inter-art movement of Modernism (exemplified in High Modernism) – which lasted from approximately 1890-1930 – within the Modern era, which began, with modernity in the late eighteenth century. As befits an author who emerged as one of the greatest High Modernist writers, Joyce's works and life epitomised both Hofmannsthal's attributes of the 'modern'. His innovative, experimental novels constitute intricate, sustained stream-of-consciousness psychic self-dissection enacting in their musicalized language a (stylistic) fugal, dream-like surrender to the 'harmony' of colours, metaphor and allegory. Joyce also escaped the country of his birth, physically. His artistic escape was predicated on his self-imposed exile.

Joyce wrote *Ulysses* in Trieste, Zurich and Paris, in the years between 1914 and 1921. At the age of twenty he fled to Paris from Ireland 'the mother sow that eats its young,' as his fictional alter-ego Stephen Dedalus declares in *Portrait of the Artist as A Young Man*,

Joyce's first, autobiographical novel. He returned to Dublin for a couple of years, for his mother was fatally ill, met his future wife, Nora Barnacle, and they left, permanently, in 1905. War shattered the world as Joyce, a pacifist, wrote his anti-heroic epic, *Ulysses*. Then there were the civil uprisings in Ireland, including the events of Easter 1916. As Joyce wrote *Ulysses*, in Europe, he several times took flight again, moving with his family to safety from place to place, in the encroaching approach of war (Kiberd 1992/2000: ix).

Joyce's artistic escape is embodied in his work, which enacts a powerful flight of the imagination to the outer edges of language and meaning. Writing from the unconscious using word-associations, was another characteristic endeavour of modernist authorship. Such an engagement with the unconscious in writing has metaphorical parallels with somnambulism, as well as with the psychogenic fugue. Hofmannstal's 'somnambulistic surrender' of modernist writing characterises Joyce's stream-of-consciousness fugal writing, enacted not only in its style but its content, which, whilst it may be 'somnambulistic,' has a powerful political underpinning: 'History, Stephen said, is a nightmare from which I am trying to awake' (*Ulysses*: 42).

Joyce exemplified the creative efforts, processes and practices typical of modernist artists, when he sought to most accurately write the condition of modern consciousness as lived and felt by the individual, ordinary person positioned in their social and cultural context. Whereas conventional realist writers sought (consciously or otherwise) to resolve the tensions of modernity through creating an illusory unified whole in linear prose, modernist writers exemplified by Joyce, sought instead to capture the fragmentation of modern life in writing (Adorno 2000; 1966)

Recent postcolonial theorists, and anticolonial nationalists, have identified the phenomenon of 'derivative discourses' (Chrisman 2004: 184-5; Fanon 2001; Kiberd 1992/2000), including the denizens of decolonising countries adopting the hegemonic language structures created by colonialism (Chrisman 2004: 185). This applies to literary authorship and Ireland. Joyce's response to 'hegemony' was the individualistic ingenuity of his High Modernist literary innovation and originality. He did not support militarist nationalism, or the Cucholainoid-inspired Irish revivalist school, which involved a militarist mythologizing of the epic fighter of Irish legend, and belief in the redemptive nature of violence which Joyce found repugnant (Kiberd 1992/2000: xi-xiv). Leaving Ireland in self-imposed exile, Joyce, who described himself as 'a socialistic artist' (Kiberd 1992/2000: xv) epitomises and signifies the freedom of an individual modernist writer to take flight from the conditions of his life, fugally detach himself from language traditions and structures, and

reinvent these in freshly worked-out and constructed literary narrative structures and systems of signs.

Joyce re-invented, performatively, *in his writing*, his own metaphorical and metonymic literary language of signs to comment freely, originally and critically on the social and political conditions of the (home) environment he had been brought up in and which he escaped. In fresh and musical, dialogic use of language in *Ulysses*, he literally takes flight from the English language, which he frequently criticised as an inadequate vehicle for literary expression (Grandt 2003). Yet his flight is enacted in the English language and takes him into an intermedial appropriation, or re-reading and musicalized re-writing, of one of the classical texts of European culture. Joyce's authorial intentionality has an intermedial unconscious, manifest in the objective structure of his musicalized narrative and the subjective flight of his 'escape.' The way in which he develops his themes in language, enacts a 'fugal' modality of writing, a modality in which the writer is eclipsed by textuality in the process of writing. This 'author-less' modality of writing, constitutes a *writer's fugue*, metaphorically inflecting both the musical and psychological meaning of fugue. As discussed below, Joyce structures one episode, 'Sirens', inspired by the techniques of a *fuga per canonem*, or 'fugue according to rule' (Gifford 1988/9: 280).

8.2 *Three Protagonists on a Mock Epic Journey*

Joyce based his mock epic narrative, *Ulysses*, on *The Odyssey*. Homer's epic poem is a hero-myth, of the type that enacts 'archetypal' themes in Carl Jung's analysis of the cultural unconscious (Jung 1964, 78-79). One of the modern uses for the appropriated hero myth can be to invoke deeper individual and social, archetypal, meanings about the struggle, and crisis, of the modern individual, caught in modernity's capitalist society between (archaic/primal) emotional feelings and (modern) material obligations (Jung 1964).

Joyce's appropriation of this classical, yet archetypal and mythic, structure can be interpreted as superficially ironic and parodic in terms of style, yet also deeply profound and political in terms of its underlying social comment. Homer's hero, Odysseus (also known as Ulysses), is a god, returning from battle 'after he had sacked the holy citadel of Troy' (*Ulysses*: 25). His homecoming sea journey, undertaken in a boat rowed by doomed 'comrades' lasts nineteen years, and involves his comrades all dying from 'their own sin,' their own fault, for despite being warned not to, they 'devoured the oxen of Hyperion the Sun, and the god saw to it that they should never return' (*The Odyssey* 1967: 25). *The*

Odyssey involves the hero successfully undertaking many impossible tests and tasks involving confrontations with gods, goddesses, mythical beings and monsters.

In contrast, the action of *Ulysses* takes place in one day and night, and involves the peregrinations of Leopold Bloom, a mild-mannered 'middlebrow' (Nabokov 1980/3: 286), 'androgynous' (Kiberd 1992/2000: ixvii) pacifist, very aware of his body functions, every bodily movement, 'mood', and 'sigh' (Hofmansthaal in: Bradbury and McFarlane 1978/83: 71) who is better described as resolutely non-heroic, rather than anti-heroic. Bloom is a small businessman, to be precise, an 'advertisement canvasser' (Nabokov 1980/3: 286), of Hungarian-Jewish origins. Kiberd comments that Joyce chose Bloom, an Irishman, to be Jewish as part of his explosion of 'the myth of the fighting Irish,' instead portraying the Irish as 'a quiescent, long-suffering but astute people, very similar in mentality to the Jews' (Kiberd 1992/2000: xiv). Nabokov however, perhaps more astutely, saw Joyce's choice as indicative of his 'intention' and 'rational plan' to 'place among endemic Irishmen in his native Dublin someone who was as Irish as he, Joyce, was, but who also was an exile, a black sheep in the fold, as he, Joyce, was' (Nabokov 1980/3: 287). This can be seen in the parodic pub conversation in the 'Cyclops' episode, which takes place as the narrative satirically relates, 'in the ancient hall of *Brian O'Ciarnain's* in *Sraid ne Bréetaine Bheag,* under the auspices of *Sluagh na-h-Eireann,* on the revival of ancient Gaelic sports and the importance of physical culture, as understood in ancient Greece and ancient Rome and ancient Ireland, for the development of the race' (*Ulysses*: 410). Bloom dissents from the popular support for the ideology, and mythology, of the Gaelic Revival movement:

> After an instructive discourse by the chairman, a magnificent oration eloquently and forcibly expressed, a most interesting and instructive discussion of the usual high standard of excellence ensued as to the desirability of the revivability of the ancient games and sports of our ancient panceltic forefathers. The welknown and highly respected worker in the cause of our old tongue, Mr Jospeh McCarthy Hynes, made an eloquent appeal for the resuscitation of the ancient Gaelic sports and pastimes, practised morning and evening by Finn MacCool [the mythical Celtic giant-hero], as calculated to revive the best traditions of manly strength and power handed down to us from ancient ages. L. Bloom, who met with a mixed reception of applause and hisses, having espoused the negative the vocalist chairman brought the discussion to a close. (*Ulysses*: 411).

Nabokov comments on the tendency of critics to 'regard Bloom as a very ordinary nature, and apparently Joyce himself intended to portray an ordinary person' (Nabokov 1980/3: 287). However, Nabokov argues, in spite of his supposed intentions, Joyce has, perhaps

unconsciously, created a 'curious character': 'in the sexual department Bloom is, if not on the verge of insanity, at least a good clinical example of extreme sexual preoccupation and perversity with all kinds of curious complications' (Nabokov 1980/3: 287). In contrast, Kiberd argues that Joyce's narration through the body is a radical, carnivalesque, repudiation of hypocritical bourgeois convention. He describes his character's bodily functions:

> in order to show that here was a man thoroughly free of abstract pretension or bodily
> self-hatred. Joyce saw, earlier than most, that the modern cult of the body had been made
> possible only by a century of coy evasion; and his close analysis of Bloom's daily actions
> expose the laughable inadequacy of both attitudes. (Kiberd 1992/2000: xvi)

Kiberd argues that 'Joyce wanted to afford the body recognition equal to that given the mind' (ibid.). According to this argument, *Ulysses* is a highly erudite, complex modernist example of what Bakhtin and Kristeva called a dialogic, carnivalesque novel, in the tradition of Menippean satire (Kristeva 1986: 52; Bakhtin 1965/1993).

The three main characters that Joyce creates – the middle-aged Leopold Bloom; his unfaithful wife Molly, a concert performer; and the young, penniless, yet highly articulate, poet and teacher, Stephen Dedalus – represent respectively three categories of ontological experience, or ways of experiencing and articulating the world. According to a schema suggested by Nabokov (Nabokov 1980/3: 286), Stephen Dedalus is highbrow:

> You behold in me, Stephen said with grim displeasure, a horrible example of free
> thought. (*Ulysses*: 23)

Leopold Bloom is middlebrow, and possibly reminiscent of a doomed, mythical oxen eater:

> Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick
> giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried
> hencod's roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine
> tang of faintly scented urine (65).

And Molly Bloom is lowbrow, or 'vulgar':

> I'll let that out full when I get in front of the spotlights again Kathleen Kearney and her
> lot of squealers Miss This Miss That Miss Theother lot of sparrowfarts skitting around
> talking about politics they know as much as my backside anything in the world to make
> themselves someway interesting Irish homemade beauties... (905).

As Nabokov points out, however, 'all three characters have their artistic sides' (Nabokov 1980: 286). And Bloom and Stephen discover, on comparison in conversation, towards the end of their night's wandering, they are not dissimilar:

> Both were sensitive to artistic impressions musical in preference to plastic or pictorial.
> Both preferred a continental to an insular manner of life, a cisatlantic to a transatlantic
> place of residence. Both indurated by early domestic training and an inherited tenacity of
> heterodox resistance professed their disbelief in many orthodox religious, national, social
> and ethical doctrines. Both admitted the alternately stimulating and obtunding influence
> of heterosexual magnetism (*Ulysses*: 777).

An artistic connection is also established through Molly Bloom, soprano, and Blazes
Boylan, impresario, her concert agent and lover. The artistry of the characters' 'artistic
sides' is – in contrast to, for instance, a realist description of 'artistic' pursuits – displayed
and constituted dialogically by Joyce in their carnivalesque, musical speech rhythms and
language inventions which the characters either express in conversation, or which are
narrated through them in Joyce's third person stream-of-consciousness mode of narration.
'Means something, language of flow,' as Bloom comments in the Ormond Hotel as he
writes to Martha Clifford (*Ulysses:* 339).

8.3 *Joyce's 'Sirens'* fuga per canonem

Ulysses is of particular interest to a study of fugal literary narrative as Joyce wrote the
'Sirens' section of *Ulysses* according to his schema, using as he put it the 'technique' of a
fuga per canonem. He confided his writing technique for 'Sirens' in a letter to Harriet
Weaver (more of which later).

The musical concept of 'fugue' and its evolution were discussed in Part 1. The
canonical form to which Joyce alludes involves 'three classes of subject'. The first is
Andamenti: a complete melody in which the main character or *subject* and contributory
voices are introduced (Hardy 1975: 90); 'beautiful in itself' (Gifford 1988/9: 290); included
is the entry of the *counter-subject*, in which an *answer* is given by another voice.

Second is *Development*, in which the theme is elaborated with interplay of voices and
subjects by use of contrapuntal devices (Hardy 1975: 53; Mann 1965). The development
begins with an episode which often is based on the counter subject and new material,
including 'free imitation', a 'modern' approach to canonic fugue which was advised in the
sixteenth century by Vincentino, who dismissed 'the fugue that follows a cantus firmus' as
'not modern' (Mann 1965: 15). Free imitation includes *stretto*, in which thematic material
and voices overlap and encroach on each other, in order to develop thematic material from
the subject and counter-subject. This may include augmented *stretto* in which the thematic

material is elongated, extended contrapuntally until it seems to transcend its natural dimensions, and inverted *stretto* in which the counter-subject repeats, elaborates and inverts thematic material already stated by the subject, using contrapuntal devices such as distortion, inversion, repetition, embellishment, diminishment. The 'free middle section is followed by a climax, which presents the subject in its most exciting and culminating aspect' (Mann 1965; Hardy 1975: 227; Gifford 1988/9: 290).]

The Development is followed by a *Coda,* in which, 'now that all the variations have been played, the melody seeks to free itself and reach unison in a passage that illuminates and sums up the whole fugue' (Hardy 1975: 258); and which concludes the fugue with a 'desire for home' (Gifford 1988/9: 290).

Whilst Joyce intentionally set out to write 'Sirens' using – or with reference to – 'fugue' techniques I suggest that instead he unintentionally, perhaps unconsciously, connected with a cross-modal, intermedial, textual modality which emerges in the process of writing, as if by itself, or as a by-product of word-music experiment. In Joyce's unique contrapuntal language in 'Sirens', in attempting the cross-modal experiment of transposing the structure of a musical fugue into a literary narrative, Joyce connected with the linguistic-psychological origins of innovation in language, and created his own original new literary language based on music.

8.4 *Double Meanings of Joyce's Double Counterpoint*

Interpreting a musical form in literary narrative is never going to render an exact correspondence: that is not its aim. Literary counterpoint is a metaphorical art of association rather than a rule-bound science, yet Joyce's fugue technique enacts a complex double counterpoint. The 'Sirens' fugue schema suggests, and creates, another interpretation, or variation, within itself, according to which it can be read. This second variation constitutes three main subject lines, or characters, that enter in turn. In this doubled schema, the Sirens/barmaids then constitute a fourth interwoven subject line, or additional voices in the musical language of fugue, as do the interwoven songs.

Another doubled aspect is to do with time. The barmaid/Sirens function in different realms of time, mythical time and the time of actual performance, or 'real' life as it is lived. This mirrors the doubled time of reading-writing. Reading a written text is a performance enacted in the duration of its performance; the act of writing takes place also in a time of duration; yet the written text exists in another realm of time, a spatial time (Bergson's *temps*

espace, as discussed above with reference to Proust's 'temporality'). The *writer's fugue* brings together and links those two realms of time in the conceptual and bodily conception of a written text. Stylistically, and structurally, the double counterpoint of a musical fugue occurs through a contrary motion, enacted through a free range of varied techniques, including inversion, distortion, repetition, elaboration, diminishment. Joyce's creation enacts the underlying, perhaps unconscious, psychological inflection of the fugal modality of writing, or *writer's fugue* as metaphor for psychological dislocation and artistic escape. This is an effect of the intermedial modality of the creative process that involves subjective and objective aspects of language. And which produces a text with the illusion of musical form as narrator.

Musical form functions as narrator but Joyce's text also has a writer who creates this illusion. To write this kind of intermedial text, I suggest, entails elements of psychological dislocation and artistic escape, which are inflected with the meaning of fugue. This modernist modality of writing enacts a fundamental contradiction; articulating itself in fragmented non-realist form, it enacts the absence of an integrated society and the crisis of the individual within modernity.

8.5 *'Sirens' Setting and Fugue Technique*

There are two extant schema which Joyce, who 'from earliest childhood had been obsessed with making lists and devising systems' (Kiberd 1992/2000: xxi), created as an aid to writing and structuring *Ulysses* (Gifford 1988/9: 2; Kiberd 1992/2000: xxi-xxiii). One he sent to Linati in 1920; the other he provided to Benoist-Mechin in 1921, which was published by Gilbert in 1931 (Gifford 1988/9: 2). According to the Gilbert schema, the structure of *Ulysses* is broken into eighteen acts, which correspond to episodes in *The Odyssey*. Although these episodes had been indicated by Joyce in pseudo-Homeric titles when *Ulysses* was first published in serialised episodes in the American magazine, *The Little Review* (Bradbury and McFarlane 1978/83: 201) by the time *Ulysses* was published in its entirety Joyce had removed the titles to avoid his work being interpreted too programmatically (Nabokov 1980/03: 288). For, as Nabokov wryly comments, 'There is nothing more tedious than a protracted and sustained allegory based on a well-worn myth' (Nabokov 1980/03: 288).

Nevertheless, the episodes or sections of the narrative still do tend to be referred to by critics in the mock-Heroic terms of Joyce's schema. According to the Gilbert schema, not

only are the eighteen sections given classical titles, each section is given a corresponding 'sense', 'hour', 'organ', 'art', 'colour', 'symbol', 'technic' (Kiberd 1992/2000: xxiii). As Joyce wrote his narrative sections, he drew these aspects in. This is an innovative, associative, experimental mode of writing which metaphorically evokes the multiplicity of a rhizome, a mode of creativity that is identified by Deleuze and Guattari (1980/7).

The 'Sirens' scene is set in the Concert Room, the saloon, the bar and restaurant of the Ormond Hotel. In Joyce's time, Gifford writes, 'the Ormond bar was a favourite haunt of Dublin's amateur musicians, and the saloon was frequently the setting for the small concerts that were popular in turn-of-the-century Dublin and in which the distinction between amateur and professional musician was not of much importance' (Gifford 1988/9: 290). This was then a logical setting for Joyce to choose to locate his 'Sirens' episode as music and song predominate in both his use of language and theme in this episode.

To run briefly through the narrative events: the episode contains several interwoven, juxtaposed strands of action based on separate characters who are introduced successively as they arrive at the Ormond Hotel, where the barmaid/Sirens preside. As in a musical fugue, the entry of the 'voices' is staggered. The 'Sirens' are introduced first, followed by Bloom who arrives in the episode like a metonymic musical melody line, heard approaching but not yet present; followed by his 'answer', Boylan. Stephen Dedalus enters the bar first (he and Bloom have not yet met), and he banters with the Barmaids as he has a drink. Meanwhile Bloom is approaching by foot, and the tan-shoed dandy, impresario and Molly's concert agent, Blazes Boylan (even his name is hot: *blazes boiling*), is on his way to the bar in a carriage. Bloom has spied the carriage carrying Boylan with his 'visible grey silk top' several times on *his* way to the bar; they arrive within moments of each other. Although the paths of all three characters converge they occupy different spaces in the hotel, and their paths do not cross. And this is one of the themes of the episode, how close people may be to each other, filled with longing, perhaps, but not connecting. A vignette which illustrates this, which may be read as a *puzzle canon* within the 'Sirens' fugue, involves one of the barmaids, 'bronze' or Miss Lydia Douce. At Boylan's request and Lenehan's verbal entreaty for her to *'sonnez le cloche'* (sound the bell), Miss Douce pulls up her skirt and snaps her garter against her leg:

Smack. She let free sudden in rebound her nipped elastic garter

smackwarm against her smackable woman's warm hosed thigh (*Ulysses*: 343)

14 lines later, the barmaid is puzzled and hurt when after this display, Boylan leaves.

-... *Sweetheart, goodbye* (343) goes the song.

'-I'm off, said Boylan with impatience' (343).

One and a half pages later, she watches him go through the window of the bar:

> Miss Deuce's brave eyes, unregarded, turned from the cross blind, smitten by sunlight.
> Gone. Pensive (who knows?), smitten (the smiting light), she lowered the drop blind with
> a sliding cord. She drew down pensive (why did he go so quick when I?) about her
> bronze over the bar where bald stood by sister gold, inexquisite contrast, contrast
> inexquisite nonexquisite, slow cool dim sea green sliding depth of shadow, *eau de Nil*.
> (345)

Her 'brave eyes' are 'smitten', 'why did he go so quick when I?' she asks herself. It's a telling motif of the human feelings within the iconic symbolic role of Siren. The depths of the distance between the characters, the oceans of longing which consume them, or in which the lonely Sirens sadly wait, are indicated by allusions to water, evoking the Homeric myth in which the Sirens sing, alone, on their rocky island. In another reference to the hidden depths of the Sirens' situation Stephen Dedalus and Ben Dollard are talking about Molly Bloom, whom Boylan has left to rendezvous with.

> They pined in depth of ocean shadow, gold by the beer pull, bronze by maraschino,
> thoughtful all two, Miss Kennedy, 4 Lismore terrace, Drumacondra with Idolores, a
> queen, Dolores, silent. (347)

A further motif is provided by the picture of the 'swaying mermaid smoking mid nice waves', in the poster on the door of the shop where, on his way to the Ormond, Bloom buys his notepaper to write to Martha Clifford. He glances at the image of the mermaid. 'Hair streaming: lovelorn. For some man' (339).

The reader senses Bloom, about to be betrayed, feels an affinity with her.

Joyce may have been parodying and satirising the furore about young women working in public bars, yet these motifs demonstrate a sensitivity to the feelings of the young women in that environment, who despite their bravado and high spirits may also have suffered feelings of social inferiority; indeed heartache, romantic anguish, is an emotional theme of the episode. The 'Sirens' of Homeric legend sing out for company that never reaches them; the sailors they call out to are either smashed on the rocks of their island and drowned or sail past like Odysseus, protectively bound to the mast of his ship.

Lonely, anguished Bloom sits writing a letter to his mysterious female correspondent, Martha Clifford, as Ritchie Goulding whistles 'All is lost now,' whilst in the adjacent bar Blazes Boylan drinks on his way to a peccadillo with Molly. Meanwhile bronze and gold

Miss Douce and Miss Kennedy, the Sirens who symbolise archaic musical seduction in a modern world, and all its emotional torments and dangers, preside over the bar (*Ulysses*: 328-376).

8.6   *Prelude – Fugal Texture*

It has been suggested that the first 63 musical lines of the 'Sirens' episode may be read as the 'prelude' to Joyce's *fuga per canonem*. A series of rhythmical fragmented sense-based motifs, these sixty-three lines introduce and prefigure the 'episode' or development of the fugue that follows. However, numerous critics and musicologists have denied that there is a 'fugue structure' to be found in 'Sirens' (Wolf 1999).

Wolf having observed that fugal texture is found in many forms of music, suggests that the first sixty-three lines of 'Sirens' are more like the overture to a symphony than a prelude to a fugue (Wolf 1999). These opening lines, as it were, summarise or refer to events and characters as they chronologically occur and recur through the subsequent development of the episode.

However, as direct transposition of musical to literary form is impossible, this literary opening can perhaps be better understood as Joyce's creative solution to how to present an *impression* of a fugue form in literary writing. But Wolf further argues that if the prelude is considered in terms of number of motifs, it is impossible to make a fugal arrangement from sixty motifs. Eight parts is usually considered the maximum, and Joyce has elsewhere stated that he wrote the 'Sirens' using an eight-part pattern (Zimmerman 2003). Seeing the motifs in terms of groups, not as individual lines, dissolves this problem– for each of the four groups of doubles I nominate later in this section as the subject lines, or voices, appear in this opening.

It has been ingeniously suggested by Gifford that the first sixty motifs comprise a metaphorical 'keyboard on which the fugue is to be performed' (Gifford 1988/9:290). Each of the sixty fragmented metonymic motifs is later expanded upon, drawn out, developed and played with using the various fugal techniques of inversion, distortion, repetition, embellishment, diminishment, mirroring. The way in which Joyce develops each motif in the prelude, later in episode, can be understood as imaginatively suggesting a fugue technique of development through variations on the subject theme.

To give an example, the opening fragment introduces the barmaids metonymically and visually by their hair colour, 'bronze' and 'gold', the principal metals in the Homeric world

(Gifford 1988/9: 290), and the sound of horsedrawn carriage on the cobbles of the street outside:

> Bronze by gold heard the hoof irons, steelyrining… (328)

This short motif is eleven syllables in length. But in the episode in which the subject line is developed, this one line expands into 42 lines of narrative, as follows:

> Bronze by gold, Miss Douce's head by Miss Kennedy's head, over the crossblind of the
> Ormond bar heard the viceregal hoofs go by, ringing steel. (331)

The barmaids are watching the luminaries in the ViceRegal procession passing down Ormond Quay —outside the bar's window.

> -Is that her? Asked Miss Kennedy.
>
> Miss Douce said yes, sitting with his ex, pearl grey and eau de Nil.
>
> -Exquisite contrast, Miss Kennedy said.
>
> When all agog Miss Douce said eagerly:
>
> -Look at the fellow in the tall silk.
>
> -Who? Where? Gold asked more eagerly.
>
> -In the second carriage, Miss Douce's wet lips said, laughing in the sun. He's looking. Mind
> till I see.
>
> She darted, bronze, to the backmost corner, flattening her face against the pane in a halo of
> hurried breath.
>
> Her wet lips tittered:
>
> -He's killed looking back.
>
> She laughed:
>
> -O wept! Aren't men frightful idiots?
>
> With sadness.
>
> Miss Kennedy sauntered sadly from bright light, twining a loose hair behind an ear.
>
> Sauntering sadly, gold no more, she twisted, twined a hair. Sadly she twined in sauntering
> gold hair behind a curving ear.
>
> -It's them has the fine times, sadly then she said. (331)

On this mournful note, in a swift, metonymic —and sardonic — associative transition, Joyce then introduces in this same expanded first fragment of the fugal episode the first subject, Bloom — an example of 'A man', referred to as 'Bloowho', who is walking the streets.

> A man.
>
> Bloowho went by Moulang's pipes, bearing in his breast the sweets of sin, by Wine's antiques
> in memory bearing sweet sinful words, by Carroll's dusky battered plate for Raoul. (328-329)

This signifies that Bloom is walking, on his way to the Ormond Hotel, past Moulang's pipe shop. The 'sweets of sin' is no indicator of his own dalliances but, in a touch of – possibly passive, possibly masochistic – wry irony, the semi-pornographic novel he has selected to give to his wife, which he has secreted in the breast pocket of his jacket. As Bloom walks on, Joyce cuts back to the Ormond bar where the barmaids have been brought tea by 'boots', who is the general busboy, or odd-jobber. Throughout all this narrative detail, Joyce is still taking flight in a fugal narrative expansion of the first motif-line.

> The boots to them, them in the bar, them barmaids came. For them unheeding him he
>
> banged on the counter his tray of chattering china. And
>
> -There's your teas, he said... (328)

The busboy, ignored by the barmaids, bangs down his teatray on the bar impatiently.

> Miss Kennedy with manners transposed the teatray down to an upturned Lithia crate,
>
> safe from eyes, low... (328)

Boots makes what might be taken as a sexual (mild) innuendo. In Joyce's doubled narrative here, a play between *mythic* and *ordinary* levels of narrative reality, once the barmaid asserts herself and her femininity, the power of her sexuality, she ascends to the symbolic mythic archaic level of the Siren.

> -I'll complain to Mrs de Massey on you if I hear any more of your impertinent insolence.
>
> (328)

The prelude now moves to its second motif fragment:

> Imperthnthn thnthnthn (328)

In the expanded, developed episode of the fugue, this is taken up and repeated by the 'boots' or 'bootsnout' as Joyce fugally distorts his metonymic moniker.

> -Imperthnthn thnthnthn, bootsnout sniffed rudely, as he retreated as she had
>
> threatened as he had come. (Bloom: 332).

Sounding like 'boom', for the second time, Joyce intercuts the spatial time sequence, jumping to another place, same time, with a reference to the whereabouts of Bloom, the fugue's main subject. Like an approaching melody line, we can hear Bloom coming, his melodic approach interwoven with the narrative action of the bar, and its iconic, symbolic, figureheads, the barmaid/Sirens.

The foregoing illustrates the way Joyce treats the fugue in terms of its opening structure. From a contracted seventeen syllable motif, he expands a detailed two-page narrative, which unfolds like Proust's Japanese paper flower, opening up when floated on water. Association of this kind was a phenomenological modernist approach to constructing

narrative, which depended on the author's idiosyncratic unconscious as well as conscious associations (melded in a disciplined unfolding narrative structure). This entire narrative expands rhizomatically and fugally, by linguistic-psychological association, from a few central metonymic motifs, or subject-lines.

8.7 *Fragmented Motifs*

The fragmented motifs of the prelude are impressionistic and musical in their elaborated metonymic effect, like Wagnerian opera, where notes and motifs recur, sounding different each time, building up to a circular, multi-layered narrative through semantic associations. Using onomatopoeia and a composite word-effect Joyce creates poetic new words. He slips, too, into a mythical use of language when describing the Sirens in terms of the ancient precious metals, bronze and gold. Hence: 'gold by bronze', 'bronze from anear, gold from afar', 'gold from anear by bronze from afar', 'sisterbronze', 'peepofgold, 'deep bronze laughter', 'goldbronze', 'gigglegold', 'Bronze by a weary gold' (328-376).

The iconic barmaid/Sirens feature most prominently as symbolic figureheads at the start of the episode, prefiguring the themes of the fugal episode, namely the call of ancient instincts. This theme is symbolised in the music running through Bloom's drinking, meandering stream of consciousness reverie:

Love that is singing: love's old sweet song (353).

And,

Music hath charms Shakespeare said. Quotations every day of the year. To be or not to be. Wisdom while you wait (363).

Poetical and political, Joyce's dancing cadences are catching, and can catch 'Will Shakespeare' ('God's curse on bitch's bastard') as likely as Homer, or 'The Croppy Boy,' or any number of sense impressions (338). Joyce plays not only with the barmaids/Sirens signifiers in terms of their mythical dimensions, but also with their names as ordinary girls:

'Miss Kenn', 'Miss Dou', 'Lidlydiawell', 'Kennygiggles' (328-376).

Sometimes mixing up both symbolic-linguistic levels of 'reality':

'Bronzedouce', 'girlgold' (328-376).

Joyce further plays with their names in a fugal development, describing (or enacting) Miss Kennedy being asked a question as she is reading, and paying minimal attention, continuing to read:

'Miss voice of Kennedy answered...'

'Miss gaze of Kennedy, heard not seen, read on...'

'No glance of Kennedy rewarding him he yet made overtures...'

'Girlgold she read and did not glance...' (337).

In this musical fugal technique of repetition, elaboration and distortion, the same basic motif is repeated, treated each time in different variations, played by a different voice.

Appropriately to the musical themes, Bloom is aware of wind, his flatulence. It is on this visceral, carnivalesque note that the prelude is punctuated and ends. The structure is repeated, developed and elaborated in the episode, which also ends on the irreverent double-note of Bloom's flatulence, and the word, 'Done,' which was the last word of the court speech that consigned to death the patriotic Irish hero, Robert Emmett (Gifford 1988/9: 124).'When my nation takes her place among the nations of the earth then and not till then, let my epitaph be written. I have done.' (*Ulysses*: 359-360). The 1903 centenary of Emmett's execution had been marked by articles in the Irish press conjecturing the whereabouts of his grave, which was never located (Gifford 1988/9: 124, 310), and so this was a current and controversial issue in the lead up to Irish Independence.

8.8 Doubling: Subject Lines, Double Themes

There are four main subject themes of lines, which are all doubled. A fundamental yet complex technique of fugal (imitative) counterpoint; this doubling produces the eight-parts of Joyce's musicalized literary form (Ellman 1982: 462).

1) Miss Douce and Miss Kennedy, bronze and gold, sirens-barmaids are doubled as barmaids (real girls) and Sirens (symbolic mythical figures).

The two symbolic, flame-haired sirens, Mina Kennedy and Lydia Douce, like figureheads, are ironically symbolic of Sirens everywhere. Thus Joyce also satirises and parodies the early 20th century bourgeois, middle-class, fears of the dangerous effects of having young women working as barmaids in public bars (Mullin 2004: 475-495). Yet, as already mentioned, he is also sensitive to the complexities of this hierarchical position from the perspective of 'bronze and gold'. What is more, bronze-haired Lydia, and flame-haired Mina, (despite the latter's anguish) prove quite capable of looking after themselves, exhibiting a sensible/ pragmatic disdain and distance from the attentions that they *do* receive from the drinkers, for instance, the lawyer Mr Lidwell, who comes to court Miss Douce. 'Don't make half so free, said she, till we are better acquainted' (*Ulysses*: 358).

2) Leopold Bloom and Blazes Boylan, both affected by siren songs, are doubled also within themselves, through their romantic duplicities and deception. For whilst Blazes

Boylan drinks in the bar, on his way to rendezvous with Molly; 'Poldy' sits in the adjacent dining room writing a lovelorn letter to his mysterious correspondent, Martha Clifford (which he will however later tear up).

Blazes is the second subject line of the fugue, the fugal *answer* to Bloom. In a fugue, the answer is the response to the subject line, by a second subject line. These basic themes, or subjects, are restated at periodic, diatonic or chromatic intervals throughout the fugue, according to the techniques of variation.

3) Stephen Dedalus, another subject-line, may not appear to have a direct double-function as such, but the fugue offers dexterous techniques of imaginative illusion, complexity and mirroring. Stephen is doubled at alternating points by other drinkers, singers and music-makers with whom he is revelling at the bar. This covers the 'surplus' characters who have been identified by some critics as not fitting into the fugal theme (Wolf 1999).

4) 'All is Lost Now' and 'The Croppy Boy'.

A fourth fugal variation on the double theme of loss and betrayal and the desire for freedom, is signified in Joyce's use of the two songs, 'All is lost now,' and 'The Croppy Boy.' As Bloom is writing to Martha, Stephen Dedalus appositely sings in the next-door bar, Lionel's aria, 'All is lost now,' from the French opera *Martha*. As Nabokov comments, 'The 'All is lost now' theme of the song nicely echoes Bloom's own feelings about his wife' (Nabokov 1980/3: 339).

'The Croppy Boy' is an Irish ballad, about the Rebellion of 1798, against the colonising British, sung in the Ormond Hotel by Ben Dollard. The ballad begins:

> It was early, early in the spring,
>
> The birds did whistle and sweetly sing,
>
> Changing their notes from tree to tree,
>
> And the song they sang was Old Ireland free. (quoted in: Nabokov 1980/3: 339)

The doubled theme songs in 'Sirens' allude to the voyage of homecoming of *The Odyssey* which Joyce appropriates, parodies and develops. *Ulysses* can be read as symbolising a long 'mythical' voyage of national homecoming for Ireland, fraught with frustrations and setbacks, as well as the homecoming after a long day and night's wandering for Bloom. Ireland was fighting for independence from the British, and fierce turbulence surrounded proposed Home Rule. As Robert Young puts it, the Irish finally were compelled to take matters into their own hands, when Pearse declared the formation of the Provisional Government of the Irish Republic, on the steps of the Dublin Post Office on Easter Monday 1916 (Young 2001: 97). The founders were subsequently executed by the British.

'All is Lost Now' and 'The Croppy Boy' serve as themes for the Irish journey to independence, as well as the specific 'romantic' themes of the 'Sirens' episode.

'All is Lost Now ' echoes Bloom's feelings for his wife, as Nabokov comments, but it also perhaps echoes his fears and anxieties for Ireland, both ultimately unfounded, as it turns out. 'The Croppy Boy', may be interpreted by some readers as signifying a rebellious spirit to fight for one's homeland. However, as Kiberd points out, Joyce's attitude to his countrymen was that they were not warlike, and *Ulysses* displays an overriding 'national' characteristic of paralysis, or unwillingness to act, rather than a heroic war-like spirit. 'Leopold and Molly Bloom may disagree, like all spouses, on many things, but they share a principled aversion to war, violence and licensed coercion' (Kiberd 1992/2000: x).

In keeping with his linguistic dexterity, Joyce's fugue constitutes a double interpretation, entailing a double reading. Transposition and analogues do not achieve perfect symmetry, but that is not required in a balanced fugal structure.

8.9 *Recurring Motifs and Variations*

The circular and many layered Joycean narrative comprised of recurring motifs and repetitions builds up the 'Sirens' episode through semantic association. Metonymic and metaphorical motifs that recur throughout the episode include the seashell that Miss Douce has brought back from her holidays in Rostrevor; the Siren-barmaids themselves and the play on their names; the meat Bloom eats in the restaurant and the inner organs that he loves, recurring from earlier sections of *Ulysses*; certain watery phrases and oriental objects. Mythical signs that recur allude chromatically to the ocean, waves, oceandepths, the sea and the likening of women to the sea. (Bloom muses mournfully, 'Woman. As easy stop the sea. Yes: all is lost' (*Ulysses:* 351)). An associated chain of motifs, like a musical tone row, links the ears of young women to sea shells, to the sea, to the wild waves, in a play of words, mur-mur, mer-mur, a murmurous play on words. 'Bloom-mur...' (361) echoed twelve lines down by: 'Murmured...' (361).

The barmaids ears are recurring, linked motifs. 'Her ear too is a shell, the peeping lobe there' (369).

Women are likened to the sea, to the tidal rush of blood sounding like waves in the curve of a seashell, in their ears, as if the sea were their natural element.

What are the wild waves saying? He asked her, smiled.

Charming, seasmiling and unanswering, Lydia on Lidwell smiled (363).

Musical references and musical sounds, and musical references in onomatopoeic musical sounds abound: 'Tap tap tap' the sounds of the blindman's stick. 'Bloom,' booms. Songs with significant titles and lines of songs with double-meanings, *double entendres*, for Bloom, are sung in the bar, interwoven through the text. And Bloom's interwoven commentary or musings on music run on: 'Numbers it is. All music when you come to think. Two multiplied by two divided by half is twice one. Vibrations: chords those are' (359).

It is according to this musical, mathematical – or 'musemathematical' to borrow a compound word from 'Sirens' – that the eight parts of Joyce's literary fugue operate, by multiplication and division of the parts of characters in linguistic clusters. This mathematical reference also recall a Pythagorean approach to metaphysical aspects of associations between music and mathematics. The 'musical' motif recurs in fresh variations: 'Sea, wind, leaves, thunder, waters, cows lowing, the cattle market, cocks, hens don't crow, snakes hissss. There's music everywhere' (364). This is followed by Bloom's wry, sharp, observation on the role of music in class differentiation, its implicit function in relation to hierarchical distinctions between coloniser and the colonised. His thought is intercut by anxiety over the impending visit of Boylan to Molly, the implied 'Don Giovanni'-like seduction of his wife.

> Ruttledge's door: ee creaking. No, that's noise. Minuet of *Don Giovanni* he's laying now. Court dresses of all descriptions in castle chambers dancing. Misery. Peasants outside. Green starving faces eating dockleaves. Nice that is. Look: look, look, look, look, look: you look at us (364).

References to class and social inequity demonstrate that Joyce was knowingly and consciously using musicalization not just as an aesthetic stylistic strategy but also politically. His intermedial strategy symbolically takes apart and rearranges the symbolic hierarchical language order of a falsely unifying hegemonic bourgeois world – whose concerns and interests were, as Lukacs suggests, represented and reflected in the form of the realist novel (Lukacs 1972). Realist prose may have supported the unifying impulses of capitalism's hegemonic language order, but modernism ran contra to this, unmasking the artificially smooth surfaces of realism. Joyce's modernist aim was social, ideological and political as well as aesthetic. Using intermedial techniques of music and word, he aimed to enact modern consciousness in its contradictions and fragmentation, as experienced in the inner life and through the body of the modern 'ordinary' individual.

Within the context of contemporary creative arts and critical theory discourse about narrative form using a musical strategy, 'Sirens' constitutes an analogue for a non-representational musical fugue 'structure' enacted through a fluid and musical use of poetic language. *Ulysses* is also read as an inverted variation, in the form of a High Modernist parodic, carnivalesque appropriation, of a heroic mythical epic structure. Joyce's revolutionary poetic language not only deconstructs and rearranges the classical, Aristotelian unity of narrative form, it also plays with the performative, paronomasia, punning potential of metaphoric and metonymic poetic language, in an intentional, textual innovation of 'musical' effects. Joyce's fugal, narrative double-strategy also raises numerous issues, beyond the inter-relation of intertextual literary works, about the nature of the liminality – or in-between space – involved in intermedial cross-over between the disciplines of music and literature.

8.10 *Avant-garde writing and classical heroic epic poetry*

A slight diversion is needed here, before returning to musicality and the fugal text. How 'original' and innovative can a literary work be said to be if it is based on an appropriation? Can authors make innovative new literary works from appropriated themes, plots and stories, and if so how? To what extent does *Ulysses* fugally enact, and represent, a variation on a classical Homeric, or archetypal, theme (Jung 1964)? Is *Ulysses* better read as post-modernist, rather than modernist, as some critics have suggested (Kiberd 1992/2000)? Can it be interpreted as 'neo-classical' and if not, why not? What in any case is the significance of these terms in relation to *Ulysses*? Furthermore, how and in what ways is it useful to consider questions of the musical and psychological inflections of a *writer's fugue* in examining implied author functions, and creative processes in *Ulysses*? What can the poetic, musicalized narrative of *Ulysses* tell us about the nature of authorship, and its potential uses?

If *Ulysses* performs a textual, parodic and carnivalesque flight of the imagination from the Ancient to the Modern world what are the reference, and differences, between *The Odyssey* and what Joyce is doing in the objective and subjective, intentional and unconscious interpretative (writing and reading) processes of *Ulysses*? Certainly, there are connections with Aristotle's doctrine of unity of time (not so much with unity of action), episodic structure and unity of plot. But can these justifiably be considered to be classical Aristotelian connections? It has been suggested that *Ulysses* has unity provided by 'myth'

(Baker 2000). But it also has a structural unity enacted through its musicalization, or analogous musical interpretation.

Gifford points to the record that in Joyce's library at Trieste, where he wrote some of *Ulysses*, he had a copy of the Butcher translation of Aristotle's *Poetics*, which suggests that Aristotle meant the events of an epic drama to *imitate* the events of a single day (Gifford 1988/9: 2). And *Ulysses* does 'imitate' the events of a single day: the 16th of June, until the pre-dawn of the 17th of June 1904. (It was the day Joyce met his future wife Nora Barnacle). However, Joyce would have drawn his own conclusions in relation to epic structure and time periods, as the events of Homer's *Odyssey* clearly do not take place in one day, but over nineteen years.

Like a classical, performative musical composition, *Ulysses* does contain 'unity of place' and 'unity of action'. Although the events, and characters, have a fragmented relation to each other – functioning as musicalized motifs- they are linked within the day-night by semantic association rather than direct action. 'Sirens' is the episode in *Ulysses* in which language is most radically dismantled and fragmented, but is also the episode most strongly unified through techniques of musicalization. For instance, invoking, if not exactly evoking, the three-part structure of a *fuga per canonem*, opening episodes in Part 1 focus on Dedalus, followed by, in Part II, episodes which focus on Bloom (with references to Molly through his point of view), and Stephen. Whilst the narrative continues to track the actions of Bloom, Stephen, and, far less directly, Molly, throughout the day, it is not until late in the evening, in the 'Circe' episode, that Stephen and Bloom's paths cross. And not until the coda of Part III that we hear Molly's voice in an extended monologue.

Gifford (1989: 2) has pointed out that 'as good Sophoclean drama,' *Ulysses* has three central characters, Dedalus, Leopold and Molly Bloom, and a 'chorus' of Dubliners (Gifford 1989:2). As Aristotle determined, the chorus functions as 'one of the actors; it should be part of the whole and should contribute to the performance' (Aristotle 1996:30-31). So too in *Ulysses*, where the chorus serves as a performative, dialogic, carnivalesque device. In 'Sirens', the chorus comprises the drinkers (and singers) at the bar of the Ormond Hotel, and the songs that are sung. In 'Cyclops' the chorus is the drinkers in Barney Kiernan's pub. In 'Circe', the (hallucinatory) chorus comprises the occupants of Bella Cohen's brothel. In 'Eumaeus', the chorus is the drinkers and eaters at the cabman's shelter.

Like an interwoven, contrapuntal, polyphonic subject line in a musical fugue, the chorus of Dubliner's voices contributes to and constitutes the music of Joyce's literary

narrative text, which is dialogically structured around the main voices, or characters, of Stephen, Bloom and Molly (whose presence is most often heard in Bloom's inner voice).

The plot of a classical narrative drama depends on careful selection and structural arrangement of selected events; so too Joyce. Aristotle argues that Homer 'has taken one part [of the Trojan War] and used many others as episodes (e.g. the catalogue of ships, and other episodes which he uses to 'diversify his composition' (Aristotle 1996: 38)). But the selection and arrangement of the textual elements in *Ulysses* is metafictional and self-consciously intermedial, involving an intentional, fluid, transposition of the musical-sound to word-sign, inspired by if not exactly based on a musical, compositional structure. The implied author, in the guise of the textual language itself, makes frequent allusions to the musicalization of the narrative and the musical techniques it uses. Again, the overall diversified, dramatic structural strategy of *Ulysses* suggestively recalls – although it does not exactly mimetically imitate – the complex, polyphonic, counterpart of a musical fugue. For instance, each episode is relayed in a different style, or 'voice', suggesting and reflecting Joyce's implied and overtly stated intention to create a musicalized fictional narrative. Furthermore, its meanings are interpretative, not closed but open and dependent on the reader's response.

The musical form (objective structure) and psychological content (Joyce's subjective flight) together create an intermedial, fugal, transformative text of imaginative flight, enabled by, and enacted through, poetical linguistic structure and Joyce's modernist 'escapist' intentionality. Paradoxically, this escapist fugal flight of the artist can also be interpreted in the objective textuality of his narrative work, as a form of subjective artistic individuation.

The 'Sirens' episode demonstrates strong satirical critique of an ongoing social controversy around the place of women in society, and also involves political themes around issues of Ireland's colonization by the British. Contrary to Lukacs reading of modernist authorship as passively incapable of social critique, *Ulysses* demonstrates sustained objective critique of hegemonic language and power structures, in its use of deconstructed musicalized language.

Joyce's text can also be read, perhaps least problematically, least tendentiously, as a sustained exposition and development on the arbitrary nature of, and relation between, language and meaning. In his musico-literary, experiential narrative re-working of textual patterns of language and meaning Joyce questioned the nature of language, the sign and its illusory 'fixed' meaning. By transposing the word-sign to musical sound, and vice versa, he

showed this meaning to be interpretative rather than fixed. In this experimental fugal mode, Joyce worked within the context of modernist and post-modernist writers who question the nature of the word-sign and its relation to meaning. This is a paradoxical and complex question. Marshall McLuhan alluded to the paradoxical nature of the construction of meaning through 'meaningless' language in *The Gutenberg Galaxy* (1962): 'By the meaningless sign linked to the meaningless sound we have built the shape and meaning of Western man' (McLuhan 1962: 50). This is a question of objective language structure, or textuality. But this question also has a subjective psychological dimension. And it is in the 'resolution', or interaction, between these two realms, or hemispheres, within the writing brain: objective-linguistic-structure and subjective-psychological-flight, that the fugal modality of writing is enacted (for writer and reader).

Joyce's radical language raises questions of authorship and writing, involving the paradoxical construction of 'meanings' in 'meaningless' language. This involves questioning the nature of writing from the *objective* linguistic structure of the text- the linguistic realm of text. But there is also the psychological and bodily *subjective* realm of writing, the realm of the writer as an individual. How can these contradictions between writing as objective linguistic structural text, and writing as subjective psychological-bodily individual experience (for author and reader) be resolved, or understood? As discussed in Section I, the writer's fugue, the writer's escapist flight, is driven by two unconscious motors: desire and loss. And it is in the liminality, in-between writer and text, semiosis and symbolism, the origins of which may be unconscious for they are the origins of meaning-making in language that the flight of the fugal modality of writing occurs.

8.11 *The Enigma of Arrangement*

Joyce wrote astutely of *Ulysses*: 'I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality' (Gifford 1988/9). He may well have laughed at the thought of *Ulysses* being interpreted as 'neo-classical', which it is only in the most cynical or satirical sense. Neo-classicism is sometimes used to denote a kitsch or banal revival of classical aesthetic formal values, involving a grand heroic scale, for instance in some instances of neo-classical architecture. In its destabilizing musical use of language *Ulysses* punctures the ideological and aesthetic values associated with neo-classicism in this sense. Joyce upends and subverts the closed, logical, fixed aristocratic, grand-scale ideological language use of

heroic classicism, with its rhetoric, logical arguments, and mythological backing. However, he used classicism's own terms to do so. His narrative is on an epic scale, it draws on classical mythology, and pays heed to Aristotelian poetics. But instead of writing a conventional neo-classical narrative, Joyce chooses to explore the shifting, absurdist terrain suggested by Manguel in *A History of Reading* (1995/6): '[t]hat language may be in itself an arbitrary absurdity, that it may communicate nothing except in its stuttering essence, that it may depend almost entirely not on its enunciators but on its interpreters for its existence, and that the role of readers is to render visible… 'that which writing suggests in its hints and shadows'' (Manguel 1995/6: 37).

This again points not to the authorless nature of text but to the paradoxical nature of the writer's fugue and fugal modality of the writing process. It is in the renunciation of certain 'closed' conceptions of conventional authorship, writing and fixed meaning, that, as a by-product of this renunciation, the fugal modality takes off; the transformed fugal identity of the intermedial writer is revealed and inscribed in the text, and the *meaning* of the words is understood by the reader. By renouncing fixed, closed, a priori approaches to writing, and meaning, *in the process of writing*, the intermedial fugal transfusion occurs and, through the fugal modality of writing, the writer *becomes* the text. Rather than being 'authorless', the text literally *is* – becomes – the author.

This is a deep and effective form of social critique and justifies the argument that experimental modernist novels, such as *Ulysses*, have a valid function and use as a critical tool. The very form, and language use of *Ulysses* constitutes and enacts a critique of objective reality as it is constructed in hegemonic realist language. Adorno commented on the social use and function of the modernist novel in this regard. 'Even the suggestion that the world is unknowable, which Lukacs so indefatigably castigates in writers like Eliot or Joyce, can become a moment of knowledge. This can happen where a gulf opens up between the overwhelming and unassimilable world of things, on the one hand, and a human experience impotently striving to gain a firm hold on it, on the other' (Adorno quoted in: Baker 2000: 22).

Frederik Jameson accorded the realism of the modernist critique to be 'clearly, a critique of something like an *ideology of realism'*, and charges that realism, by suggesting that representation is possible, and by encouraging an aesthetic of mimesis or imitation, tends to perpetuate a 'preconceived notion of some external reality to be imitated, and indeed to foster a belief in the existence of some such common-sense everyday ordinary shared secular reality in the first place'(quoted in: Baker 2000: 23).

Joyce challenged the form of the language of realism, the language of nineteenth century English literature. As early as 1907 in Dublin, and later in Zurich, he expressed increasing anxiety over the inadequacy of the medium of the English language (Grandt 2003: 78). The Austrian novelist Stefan Zwieig recalls Joyce's frustration: 'he harshly rejected all association with England. He was Irish, true he wrote in the English language but he did not think in English and didn't want to think in English. I'd like a language,' he said 'which is above all languages, a language to which all will do service. I cannot express myself in English without enclosing myself in a tradition' (quoted in Grandt 2003:78).

Musical notation and the techniques of counterpoint provided him with a new approach to language, through which he created a narrative that self-reflexively critiques the cultural forms and language of realism.

Modern variations of the ancient and archetypal tendencies of sacrifice and renunciation are manifest in poetic, musical, language form throughout *Ulysses*. The mixed emotions of the characters form a textual music that emerges through what is not said, what is not directly thought or articulated; in unconscious, unacknowledged, unexamined actions; in poetical, musical, language, a stream-of-consciousness raw subjectivity. Bloom is filled with loneliness and longing, which drives him to write to 'Martha' significantly seeking release for his emotions in writing. There is another implicit indication that Bloom stands for aspects of the implied author when in the brothel scene Bloom confesses he is an 'author-journalist' and is ridiculed for being a 'plagiarist'. The emotional undercurrent of the narrative of the Blooms is provided by a loss. They have not recovered completely from the loss of their infant son, years previously.

Joyce uses fluid, musical language and stream of consciousness to articulate the phenomenological experience of life lived through, and in, the body – in his modernist parodic, musical variation of a carnivalesque, dialogic narrative. Joyce's poetic and metaphorical technique of mimesis is based on his characters' immediate sensory impressions (Lodge 1992: 46-51). Yet despite, or perhaps because of, this bodily focus, by using poetic language, showing rather than telling, performatively enacting rather than realistically describing, Joyce creates characters that function as musical motifs, linguistic clusters, which the implied author yet manages to inhabit, in an act of poetic ventriloquism. The implied author of *Ulysses* is heard but not seen, in the shadows of his character's emotions, in the political and social undertow of the text, in the voicing of what is not said, in the gaps of his characters' self-awareness.

The variations of contrapuntal language function in melodically musical poetic phrases such as: 'Bloom ungyvedd his crisscrossed hands and with slack fingers plucked the slender catgut thong' (357). Followed by: 'He drew and plucked. It buzzed, it twanged.' And the musical cadence continues: 'While Goulding talked of Barraclough's voice production, while Tom Kernan, harking back in a retrospective sort of arrangement, talked to listening Father Cowley who played a voluntary, who nodded as he played. While big Ben Dollard talked with Stephen Dedalus lighting, who nodded as he smoked, who smoked' (357). This passage does more than describe the men in the pub, making music, talking, listening to each other and smoking. It enacts (an impression of) the music of their music making, and the musical rhythms of their dialogic conversation which resonates with a Dublin accent. The implied author, Joyce, knowingly alludes to the passage's musicality in his metafictional use of the word 'arrangement'.

Yet from negative articulation, his voicing in their own voices of what his characters are oblivious to, Joyce creates a richly textured fugal picture free of tendentiousness, conventional representational realism, and linear, descriptive prose. The fugal modality of authorship works in *Ulysses* through a combination of authorial intentionality that establishes, and then exceeds, the narrative frame. This works through careful and considered appropriation of a classical episodic text that creates an un/intentional, un/conscious textual music, which can be read in the *objective structure* of the musicalized narrative, and in the *subjective flight* of Joyce's language. The impact is also in the reader's reception to the musical rhythms and cadences of poetically paronomasia passages such as: 'Quitting all languor Lionel cried in grief, in cry of passion dominant to love to return with deepening yet with rising chords of harmony. In cry of lionel loneliness that she should know, must Martha feel. For only her he waited. Where? Here there try there here all try where. Somewhere' (355).

Joyce, the implied author, plays with Bloom's name. Leopold becomes Lionel, after musical-fictional Lionel, a tenor who sings '*M'appari*' in Flowtow's opera *Martha*, which, in another twist, is sung by Stephen Dedalus in the pub. Lionel's words allude to the perfect appearance of the loved one (a notion that leads the responder to another interpretation, of the illusion and deception of love's perfect appearance). *Martha*, too, names the mysterious woman Bloom is writing to at the very time of this scene. An identification is thus indicated on the literary-fictional Leopold's part, with the musical-fictional Lionel. Joyce, the implied author, alludes again, in a metafictional way, to the musical effect of his style, in a pun on

the word *dominant* (as in dominant chord). And he plays with prepositions in his poetic rearrangement of place placement, disappearing into the unsure, vague 'Somewhere'.

8.12 *Comparative and Intermedial Musical-Literary Interpretations.*

Joyce wrote in his 'Sirens' schema: 'Technique: *Fuga per canonem*' (quoted in Gifford 1988/9). But, the term 'technique' is not the same as 'structure'. 'Technique' could apply to the mucialization of the episode's language (which is indisputable). It could also relate by association to the psychological aspects of the fugue, in relation to taking flight in language, or the language itself taking literary flight. Again, it could refer to the style of narration, or the narration itself, in the sense that the musical form can be read as the narrator of the episode.

Is there justification for seeking to identify or interpret a fugue 'structure' in 'Sirens' on the basis of Joyce's stated indication of the episode's 'technique' ? There is not a sufficient basis to extrapolate 'structure' from 'technique', so it is more useful to analyze the episode in terms of its musicalized, 'fuga' language, such as its use of literary counterpoint, polyphony, and recurring motifs. Joyce did not himself specifically invoke the use of such literal verification criteria in relation to the 'Sirens' episode (Zimmerman 2002). Apart from his schema, evidence exists of only two further mentions Joyce made of the formal technique of this episode (Ellmann 1982). The first is the, perhaps not very reliable, memory of a conversation with Georges Borach, on 18 June 1919, in which he recalls Joyce noting, 'I wrote this chapter with the technical resources of music. It is a fugue with all its musical notations' (Ellman 1982: 459). In a letter to his benefactor, Harriet Weaver on the 6 August of the same year, Joyce gave more information about his technique in writing 'Sirens': 'They are all the eight regular parts of a *fuga per canonem*: and I did not know in what other way to describe the seductions of music beyond which *Ulysses* travels' (quoted in: Ellman 1982: 462).

The main problem with attempting to analyse 'Sirens' in terms of its 'fugue structure' is that in terms of literal transposition it does not 'work'. However, in terms of musicalization, 'Sirens' is 'one of the most daring – and successful – experiments with the musicalization of fiction'(Wolf 1999: 138). The reason the musical to literary transposition supposedly fails is that attempting a direct transposition from a musical to a literary structure is, simply put, impossible. Whereas there has been (particularly in the mid-twentieth century) quite a flurry of critical theoretical debate over the concept of 'the

impossible' and how it may, or may not be enacted in literary form (for instance George Bataille's experimental literary work *The Impossible*), this is perhaps not the most useful way to approach 'Sirens' here. Recent critical discussions indicate a process of repositioning the 'Sirens' episode in terms of its musicalized language rather than fugue structure (Zimmerman 2003; Grandt 2003; Wolf 1999). This results in 'Sirens' being critically interpreted in positive terms of its intermedial musicalization of language, rather than in negative terms of a verification of strict and literal comparison of musical and literary 'fugue' structure, which will lead inevitably to a verdict of 'failure'.

It is useful to analyze the musicalized language of 'Sirens' in terms of fugue techniques such as counterpoint, since not only does this give a deeper understanding of 'Sirens', and Joyce's virtuoso literary construction on the theme of seduction, it also serves to reveal and demonstrate differences and similarities that can be read in musical and literary uses of techniques of counterpoint.

Musical counterpoint does not transpose directly to literary form for reasons of temporality (Wolf 1999; Grandt 2003). However, this 'difference' may paradoxically bring with it, or contain, a 'similarity'. This difference may therefore have a double function, both conscious and unconscious, for it is possible for counterpoint to occur, as a performance, in the imagination of the reader. This is a performance, which occurs as an effect and enaction of reading, whose technique is unconscious to the performer, to whom it just seems to happen.

A creative reading process in which the reader reads with a conscious and unconscious, overt and subliminal, awareness of the gaps and absences as well as presences in the text – at the time and in the lines of reading – *does* constitute a literary variation of musical counterpoint. This is most obvious, and effective, in 'Sirens' in the simultaneity of characters' actions, set into play by Joyce the writer, not perhaps in the guise of 'implied author' but, more radically, 'musical form as narrator'. *As* Bloom is walking along the Ormond Quay, the barmaids are laughing and talking behind the bar to each other; *at the same time*; Boylan approaches in a carriage and Stephen walks into the bar.

In its fugal, staggered entry of the subjects into the bar, 'Sirens' enacts a literary counterpoint which evokes the staggered entry of voices in a polyphonic fugue. This literary counterpoint of eight-part simultaneity (to use Joyce's stated intention) is played out, through a pattern of absence and presence, which continues masterfully throughout the episode. It is in this temporal sense that the episode *can* be read in terms of a musical fugue structure; or rather an imaginative literary variation, or interpretation, of such a structure.

As well as contrapuntal use of polyphony, another significant use of musicalizaion in the language of 'Sirens' is the use of recurring motifs in Joyce's paronomasiac play on words. Wolf comments on how Joyce's use of motifs creates 'an intense effect of self-referentiality' (Wolf 1999: 139). Joyce uses recurring leitmotifs and their semantic associations metonymically to *stand for* characters, such as the multiple significations of the barmaids as 'bronze and gold', and the 'jingle jangling' set of associations signifying, or standing for, Blazes Boylan. Further, the references to Martha are semantically linked to Bloom. Structural unity is achieved in the text not only by the formal self-referentiality of motifs but also, as Wolf argues, in the metonymic manner of a Wagnerian *leitmotif.* Narrative unity and the effect of a story unfolding (albeit in a fragmented , 'musicalized' pattern) is built up by the semantic associations of the motifs, indicated by the recurring motifs which each time they recur, do so in a different variation, i.e 'Bronze by gold'; 'Bronzelydia by Minagold';'by bronze, by gold','bronzegold goldbronze'; 'Where bronze from anear? Where gold from afar?'; 'goldbronze'; 'bronze in gold'; 'bronzegigglegold' and, individually, "gold'; 'Gold pinnacled hair'; 'peepofgold?' and 'Miss bronze'; 'deep bronze laughter'; 'Bronze whiteness'.

This form of literary motif with its semantic associations echoes the use of leitmotif in Wagner's operas, for instance *The Ring Cycle*, in which semantic association and meaning is also built up for the listener through motifs that occur and recur in varied forms throughout the musical time of the performance.

While disputes over the evidence for a fuge structure continue, critics and scholars concur that the narrative of 'Sirens' counts as musical (Scher 2004) or 'musicalized' literary narrative (Wolf 1999). Scher criticises vague uses of 'musical' terms by comparative intermedial critics. He discerns three types of critical usage of 'the term 'musical' in literary criticism. These are 'the acoustic, the evocative and the structural', arguing that only 'alluding to the [...] artistic arrangement in musiclike sequence' in literary works, seems potentially meaningful' (Scher 2004: 199). Although he believes that 'ideally the adjective 'musical' should be left to poets', he argues that if used in criticism it should denote only 'literary phenomena that relate specifically to music'. Scher also argues that, instead of using terms such as 'musical and musicality' in an 'impressionistic sense, a comparative or intermedial critic should instead make reference to 'the acoustic or phonetic quality of poetry or prose...and within this broader acoustic context it may be practicable to distinguish between the euphonious and the cacophonous' (Scher 2004: 199).

According to these criteria, 'Sirens' can be said to be a musical episode for the following reasons:

1) Setting. The 'Sirens' episode in the 'musical' Ormond hotel - where live music is played by both patrons and professional performers. The narrative is constructed around and through frequent references to music, heard and played by the bar patrons, and Bloom's interwoven mediations in relation to (Molly and) his mysterious correspondent, 'Martha', entwined with references to Flowtow's opera.

2) Theme. Seduction linked to music, expressed in the line alluding to the allegorical 'Sirens' (and real women's) seduction of men, '[w]hat do they think when they hear music? Way to catch rattlesnakes' (*Ulysses*: 367) All the main characters are preoccupied with subjective, inner private reflections and stirrings of desire. Bloom writes to Martha. The 'Sirens' dream of desire, and also rebuff it. Boylan, the dandy impresario, on his way to his rendezvous with Molly, attracts Miss Kennedy's desire. Stephen flirts at the bar with Miss Douce. And so on.

3) Acoustic or phonetic quality. Through uses of onomatopoeia and literary rhythm, the 'Sirens' episode renders itself highly amenable to acoustic or phonetic analysis. This can be performed in relation to the sounds of the words and the semiotic meanings of cross modality wherein a musical sound is enacted by a word-sign. The musical sound is contained within and exceeds the word-sign, as the potential for individual interpretative meaning is contained within and exceeds the word signs of Joyce's acoustic language. Acoustic language has been referred to by comparatives scholars as 'verbal music' (Scher 2004; Wolf 1999). Ways in which Joyce's verbal music functions was shown above – the 4x 2 (=8) 'doubling' in the 'Sirens' episode.

8.13 *Reading 'Sirens' as Performance*

Ulysses is a performative text, each reading a new performance. The reader enacts a performance of, and in, reading and creates new meanings in the process. Such performances have been interpreted as a form of creative 'writing' (Hutcheon 1984).

The writing of *Ulysses* and the 'Sirens' episode was an experimental exercise in constructing a very specific new kind of language, an intermedial narrative whose structure not only alluded to (and was based) on literary texts – the Homeric epic and myriad other literary texts – but also, crucially, the non-representational structure and text of musical compositional form. This inter-textuality also extended far wider to include street maps, city

guides, and the recorded and remembered dialogue of the host of Dubliners who inhabit the pages of *Ulysses*. There were no direct precursors to Joyce's narrative text. He planned and executed his innovative strategy with care. He decided what he wanted to do, write a revolutionary literary work, inventing a new language, and why he wanted to do it – because he found the English language an inadequate vehicle of subjective 'expression'; and objective literary form. He decided on the texts he would refer to and the musical form he wished to 'transpose'. And then having assembled his research materials, he began to combine the elements in the performance of his writing.

Through the use of musicalization the signified frees itself from its link with the signifier, and takes off on its own fugal flight. 'Sirens', in particular, is a modernist exercise in abstraction although it retains its connections with meaning. As the link between signifier and signified contains the intermedial liminal gap, or in-between space, Joyce's words and language are therefore more free and open to readerly interpretation than a more conventional realist, closed, narrative. *Ulysses* requires more of the reader, through an active, creative, performative act of reading. This may involve reading the text aloud to discover and 'hear' the musicalized meanings of the words. In this way, Joyce's narrative text echoes Shakespearean plays (Kiberd 1992/2000). Not only are both dense with allusion, much of their meaning is located in the rhythm and meter of the poetic language which may be most clearly heard, and enjoyed, in a performative spoken reading. Such poetic language is written to be performatively read aloud, as well as read to oneself.

8.14   *Figures of Speech Sound*

Jakobson suggest that 'poetry and metalanguage ... are in diametrical opposition to each other: in metalanguage the sequence is used to build an equation, whereas in poetry the equation is used to build a sequence' (Jakobson 1972a: 96). Yet, in *Ulysses*, Joyce brings together metalanguage and poetic language which repeats figures of speech-sound. The metalanguage is provided by the appropriated structure of the Greek myth, and his episodic (re)-'sequencing', or dialogic arrangement, of the events of the narrative around the structure of an epic narrative. In a High Modernist variation on the structure of 'Homeric' metalanguage, Joyce wrote his narrative using poetic, dialogic language. For Jakobson: 'Only in poetry with its regular reiteration of equivalent units is the time of the speech flow experienced, as it is – to cite another semiotic pattern – with music' (ibid.). This poetic language works in the 'Sirens', both in the condensed, metonymic, poetic language-time of the prelude and the extended, metaphorical, development of

the episode. For example, the opening 63 line 'prelude' is punctuated by the parodically musical expression of wind (Bloom's flatulence):

> Pwee! Little wind piped wee
>
> Fff! Oo!
>
> Rrrpr. Kraa. Kraandl.
>
> ...My eppripfftaph. Be pfrwritt.
>
>   (*Ulysses*: 330)

Blazes Boylan is metonymically referred to by sounds that are related to 'jingle'. 'Jingle jingle jaunted jingling'. The introduction of words associated with 'jingle', about half way through the fugue episode signals Boylan's approach to the Ormond, in onomatopoeic phrases such as: 'Jingle (336). 'Jingle jaunty jingle' (337). 'with patience Lenehan waited for Boylan with impatience, for jingle jaunty blazes boy' (339). 'Jingling on supple rubbers it jaunted from the bridge to Ormond quay' (ibid.).The fugue's two 'subject lines', or the 'main subject line 'and its 'answer' (Boylan and Bloom), are referred to metonymically, by a sound association and a sound/colour association: 'Jingle. Bloo' (328). This is followed by a suggestion of dramatic conflict: 'Boomed crashing chords. When love absorbs. War! War! The tympanum'. Bloom is, characteristically, referred to metonymically by a sound 'Boomed', which plays with the sound of his name. This technique can be clearly seen in a range of synaesthetic, colour-sound associations:

> 'Blew'. 'Blue bloom'. 'Bloo'. 'Bloom. Old Bloom'. (*Ulysses*: 328-330)

Joyce's unique use of metaphor and metonymy (the barmaids' hair) is part of the allusive, paronomasiac, musical play of his contrapuntal language. His counterpoint can also be read in a point-counter-point interweaving of subject voices. For instance, a fourth subject line of the fugue, the lyric lines of the songs sung in the bar, signalled by their inscription in italics, is interwoven throughout the fugue. The following lines are interwoven, at significant points of associative meaning, throughout the episode:

> '- O, Idolores, queen of the eastern seas' (336) Trilled by Miss Douce at the bar.

Then the fragments of a song lyric are interwoven in counterpoint throughout the dialogic polyphonic narrative of the characters in the bar.

> -*The bright stars fade...* (340).
>
> -*...the morn is breaking* (340)
>
> -*The dewdrops pearl...* (340)
>
> -*And I from thee...* (341)
>
> -*...to Flora's lips did hie.* (342)
>
> -*I could not leave thee...*(343)

-...*Sweetheart, goodbye!* (341)

This last line followed significantly by: 'I'm off, said Boylan with impatience' (343). And he departs, jingling, for his rendezvous with Bloom's wife, his 'jingle jaunty jingle' sensed receding by Bloom. The author Joyce metonymically creates a fugal effect of counterpoint, by counter-posing in the jingling sounds of Boylan's departure, Bloom's equally metonymic and musically sounding, flow of consciousness, sense impressions, perceptions and thoughts in the restaurant. Whilst he does not know that Boylan had been so close to him, his thoughts on Boylan are juxtaposed with the sounds of Boylan's passage to Molly. 'Jingle jaunted down the quays. Blazes sprawled on bounding tyres' (346).

In Bloom's feverish anxious imagination, Boylan arrives and makes love to Molly sooner than he actually does: 'While Bloom listens to the music in the bar and to Ritchie Goulding talking, his thought ranges, and one part is, 'Her wavyavyeavyheavyeavyevyevy hair un comb'd'- meaning that in Bloom's hasty mind her hair has been uncombed already by her lover' (Nabokov 1980/3: 338).

As Bloom continues to sit in the restaurant writing to Martha, Boylan arrives at Molly's door. 'Jog jig stopped. Dandy tan shoe of dandy. Boylan socks skyblue clocks came light to earth...' (364). He raps metonymically with onomatopoeia, echoing with significant carnivalesque associations of meaning, signally impending infidelity.

'One rapped on a door, one rapped with a knock, did he knock Paul de Kock, with a

loud proud knocker, with a cock carracarracarra cok. Cockcock' (364).

In poetic language, meaning is inextricably and fundamentally linked by semantic association to sound. 'In a sequence, where similarity is superimposed on contiguity, two similar phonemic sequences near to each other are prone to assume a paronomastic function. Words similar in sound are drawn together in meaning' (Jakobson 1972a :112). A paronym is a word cognate with another, or a word formed from a foreign word. *Ulysses* is built from interlingual, intermedial, intertextual, paronomastic, punning word play. This mode and method of writing gives ample space for, and requires, the reader's active, creative, perfomative interpretation. A distinguishing characteristic of writing that enacts a fugal modality is the attempt to articulate and inscribe an intermedial, antithetical, form of literary language in poetic prose. Paronomastic word-play is a functional effect of this fugal modality. The interpretative semiotic meaning of poetic (fugal) language involves, and significantly depends on, the sounds and rhythms of paronomastic word-play; the connection of this word play occurs – to a significant extent – through psychological-linguistic association. It is in the nexus of this psychological-linguistic association, implying

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an intermedial nexus in-between the objective structure of language and the subjective psyche of the individual writer/reader that the fugal flight of the creative imagination takes off. Some experiments by modernist poets, for instance, Gertrude Stein, took this beyond known etymological limits to where the associations of her words perhaps had comprehensible meaning only to herself.

To give an example of Gertrude Stein's sound poetry, here is the opening of *Bee Time Vine*, written in 1913:

> Bee time vine be vine truth devine truth.
>
> Be vine be vine be vine truth, be vine be vine be vine.
>
> Class grass not so mange not a linen starch not emblem. Not in blend blemish and a tooth. Love callous kidding with little lozenges and a mouth and moist neglected pens pens full of under standing bolld ess with leases and below, below whites, glaze and exchange water with sooth for soot and lower for a cat which is a goat. It was so fine. (Stein 1913/71: 65)

Like Joyce, Stein concentrated on the sound of the words, in constructing her experimental poetry. The semantic meaning was her own, denoted by subjective linguistic-psychological association. Again, through a kind of antithetical 'fugal' inversion of conventional language meaning-making, her technique reveals the nature of language and meaning as socially constructed, agreed upon and learnable. (She could have for instance written out a schema, a dictionary, of her word meanings – and readers could have thus learnt 'Stein'). Although he went further in *Finnegan's Wake*, Joyce's *Ulysses* is also an example of a unique language work where a writer /reader creates his or her own meanings from poetic language enacted through sound-based rhythms. And *Ulysses* retains its communicability for the reader through the organizational structure of the narrative enacted through and in the writing process by the implied author, a fictional narrative transfusion of the actual author, 'Joyce' at a certain point in place and time. Since in reading *Ulysess*, the reader is required to be an active participant in the creation of meaning from the text, becoming a performer – Joyce's text enacts another aspect of fugal *becoming*.

8.15   *The Intermedial Project and Fugal Intentionality*

Joyce was part of an art movement, international avant-garde modernism, which sought to find new ways of expression, new forms of language as an alternative to totalitarian impulses *represented* in the twin poles of objective scientific rationality and the unified yet irrational language of mythologizing ideology. By extension, writers sought an alternative modality of creative articulation and expression, to representation. The significance of

Joyce's use of music in his criticism of mythologizing is that it is the only art form that is fully non-representational. Therefore, it is seen to be potentially the free-est form of creative articulation, free from ideology and social conditioning – although music has often been used for precisely the opposite purpose. Joyce's intermedial use of language – and specifically his use of the musical fugue form – was a conscious intentional experiment, invoked within the social and cultural context of modernism, which due to the depths of insight and understanding of his pacifist beliefs connected with the unconscious of his writing processes, in a radically non-totalitarian way.

Joyce wrote a revolutionary pacific narrative that reconfigures a classical text of European civilization, parodying the heroic myth; enacting a non-violent alternative, which values the 'ordinary' person, the details and wonder of everyday life as it is lived and articulated, voiced, by individual people. In poetic, musical language, he articulated their sense of humour and absurdity, the sensations of the living body and the fleeting, fragmentary impressions of the emotional mind, and the themes that recur throughout a person's life, influencing them in all kinds of unconscious ways. Experimenting with, and inventing radical techniques of modernist art, Joyce, perhaps unconsciously, wrote the ontological, existential, fugal music of being – and nothingness.

Attempting to transpose, and use, music in another art medium, for instance literary language, is an attempt to free the signifier and create different, more flexible and open kinds of possible readings and interpretations of the sign for the reader; a form of language which consciously recognizes and plays on language's multiplicity of sign-interpretation, and enables and invites the reader to be a creative interpreter and performer of the text.

The intermedial project of Joyce's writing involves freeing the signifier from the ideological and automatic language contexts, and unifying impulses, which have been read in Aristotelian structures of argument, his logical syllogisms and theories of discourse and dramatic unity. By using revolutionary poetic language, Joyce deconstructed and reconceived 'Aristotelian' unifying principles; creating a modernist variation based on the very same epic drama that Aristotle wrote about, and used in his classical philosophical theories.

Is the meaning of this unified yet 'fragmentary' narrative created by Joyce's 'will' as Nietzsche's analysis in *Die Geburt der Tragödie* suggests of the self-based power of the modern creative artist and composer? Or is it an unintentional function, or by-product of the labyrinthine musicalized text, and the way he writes the text? Is it both, neither or something else? In what fugal intermedial ways do these two elements, authorial will

(intentionality) and textual narrative function, connect and work together in the construction of textual narrative meaning (for writer and reader)? Is the performative, fragmented unity of the writing of Joyce's fugal text echoed, or counter-poised, in the performative experience of reading *Ulysses*? There is certainly an element of chance, and indeterminacy generated through the multiplicity of potential meanings inherent in its reading. However, the sheer scale of the construction of *Ulysses*, as with any complex modern work of art, shows that the potential effects of its interpretation do to a certain degree depend on the intentional structural organization of the author.

The fugal modality of *Ulysses* is an unintentionally generated function of the intentional structure, and mental organization and style of Joyce's writing of *Ulysses*. Whilst it is not fully determined by Joyce, if he had not written *Ulysses* in the fluid, poetical and musical way in which he did (for instance had he written a conventionally plotted novel in closed, linear, realist prose) the narrative would not have involved the musical aspect of language which leaves it particularly open to perfomative interpretation. This is the measure of the extent to which there is – necessarily – an element of intentional authorial determination in the stimulation and enaction of a writer's fugue in the process of writing. The fugal modality – and interpretative meaning – emerges as an effect of the intermedial inter-relation of liminality in-between the objective structure of language and the subjective psychological flight of the writer (and potential reader).

This 'gap' of intermediality, a liminal space, is pronounced – and exemplified and epitomized – in the sustained creation of a work of inter-disciplinary cross-modality such as *Ulysses*. Yet there is no prototype for this kind of effect. Whilst it is textual, and enacted in the text, a fugue narrative is by its definition unique and germane to the individual language construction of its author, an intensive process of sustained concentration and experimental language-work. Such a work is unique and it is due to its uniqueness that it enacts a fugal modality. It is due to the uniqueness and individualism of Joyce's, intentional, experimentation in language that the unintentional fugal effect emerges in *Ulysses*, and takes off, for the reader, in the literary musical liminal, space of the text.

On the above grounds, rather than being interpreted as a 'failure' in terms of its 'fugue structure', Joyce's 'Sirens' can be read as highly successful in intermedial terms, for the innovative musicalization of its language. Furthermore, an intermedial reading of 'Sirens' can involve a broader interpretation of the potential uses and applications of 'fugue' techniques, and motivations, in creative processes of literary writing, and even reading (using techniques such as skimming, scanning; reading in a fragmented disjointed way

could be seen metaphorically as a kind of fugal reading). When viewed more broadly, the radical innovation of Joyce's musicalized language, which, as it were, speaks for itself, enacts the modern fragmented unity of subjectivity, a musicalized unity of movement, which modernist artists (visual artists such as Klee, Kandinsky, Braque amongst many others) sought to capture in their art.

The correspondence of Joyce's literary episode to a musical fugue structure can only ever be that of a literary counterpoint to the musical form. 'Comparative' intermedial analysis is most useful, and serves the most productively functional purpose, when it focuses on what Joyce achieves, as well as what he fails to do, for instance, in analysis of the innovative use and enaction of creative processes, as inspired by the structure of the musical fugue. In 'Sirens' the writing itself sets the term of reference in which it is to be read and understood. In other words, through crossing over into musicalization, Joyce creates his own individualistic literary language, which a reader may learn, and more fully appreciate and understand, on becoming well acquainted with its idiosyncratic transparencies and opacities through multiple readings'. This is also the kind of meaning which is referred to when the narrative of 'Sirens' is said to be 'musical form', specifically fugue form.

It is notable, and significant to understanding the intermedial value of Joyce's 'Sirens' episode that every scholarly analysis of the 'Sirens' episode in terms of its fugue structure arrives at different interpretations of how a fugue structure may be read in the literary work. All are different, none is conclusive.

What this wide ranging variation in interpretations of Joyce's 'fugue' episode shows most clearly, perhaps, is the functional power and use of a semantically innovative text to challenge the conventions of language construction and encourage readers to think about how language is constructed in the form of literary narratives.

Reading 'Sirens' enables readers to develop a deeper awareness of the uses of literary language, including both its outreach to other art forms (music in this instance) and its limitations, (and the limitations and possibilities of experimentation in creative processes). Joyce evokes the interpretive nature of meaning, by demanding that readers themselves become creative performers and interpreters.

CHAPTER 9

Celan's Todesfuge *and Plath's* Little Fugue

In this final 'case' I briefly compare and contrast Paul Celan's poem *Todesfuge* and Sylvia Plath's poem *Little Fugue*, an appropriation of – and homage to – Celan's poem. My purpose here is to use these two highly significant fugue textual works as a means to summarise some exemplary thematic aspects of the construction of the subject and of subjectivity in musicalized literary fugue narratives of modernity. Both poems are included in the appendix.

The traumatic shock which Benjamin (1969/89) suggests characterises the experience, and literature, of the individual in modernity is amplified to unspeakable proportions in the experience of the Holocaust in the twentieth century. Paul Celan, in *Todesfuge*, and Sylvia Plath, in *Little Fugue*, each differently bring together the musical, psychological, and creative meanings of 'fugue' to articulate the unspeakable horror of the Holocaust, and its after-affects on future generations.

Paul Celan was directly involved in the Holocaust, interned in a concentration camp, between July 1942 and February 1944 (Felstiner 1995: 22). His parents were both killed in death camps. Sylvia Plath had an indirect empathetic or imaginatively symbolic (neurotic) involvement. She was the daughter of American immigrants, a German father and Austrian mother and German was spoken in her home as she grew up. Her father died when she was eight, during World War Two. Plath used her poetry as a cultural stage on which to dramatise and interrogate her unresolved and conflicted feelings about her father's German background.

Todesfuge (Death Fugue) was written from Celan's experience in a labour camp during the Holocaust. It may even have been written in the labour camp, where Celan was forced to 'shovel' (literally shovel mass graves). The poet articulates in a disguised form of a highly structured fugue the despair and anguish he feels at the murder of his mother in another deathcamp. Felstiner (1995) suggests that Celan felt guilty that on the night his parents were deported he had not been able to save them. The poem is structured around repeated fugal lines, such as *Schwarze Milch der Frühe* (translated as 'black milk of daybreak' – *frühe* echoes *führer*) symbolising poisoned sustenance; and recurring motifs 'dein goldenes Haar

Margarete/dein aschenes Haar Sulamith' an allusion to racial genocide that articulates horror at his mother's silent absence.

The poem is structured like a fugue, with two subject themes: Sulamith representing Hebrew women and his mother; and Margarete an allusion to the devil's companion in Goethe's 'Faust', it recalls the grotesque scenario of the camps when musician-inmates were forced to play music all day long as the shovellers shovelled the dead bodies into mass graves, under the command of a 'meister' who is portrayed as *'der Tod is ein Meister aus Deutschland'*. This master 'he commands us play up for the dance'. Celan's poem alludes to the music that was actually played in the death camps. 'He shouts play sweeter to Death this death is a *meister* aus Deutschland/he shouts mark darkly your strings you'll rise up in smoke to the sky/you'll then have a grave in the clouds where you'll lie not close' (my translation).

Todesfuge evokes in formalised condensed images the unspeakable barbarity of the death camps which enacted rational scientific systemisation gone mad. It is significant that music was played relentlessly in the camps. Primo Levi also records in *Survival in Auschwitz* (1961/96), the inmates were forced to play orchestral compositions and patriotic German folk songs, day and night. Levi records the ceaseless onslaught of 'infernal music' had the effect of turning prisoners into marching 'automatons', a 'dance of dead men' (Levi 1961/96: 45).

'He commands us play up for the dance', writes Celan. The death camps of the Holocaust were choreographed to a demonic 'Death Fugue' in which millions were slaughtered, and incinerated in ovens: *'dein aschenes Haar Sulamith'*. The themes of this demonic fugue are taken up in elegiac memorials by Celan and later by Sylvia Plath, at least partly in tribute to Celan.

Sylvia Plath's appropriated poem subtextually 'answers' Celan's fugue theme in *Little Fugue*, an allusion both to Celan's poem and to Beethoven's *Grosse Fuge*. She views the horror of the Holocaust from her own perspective, as the daughter of a German whom she here and elsewhere (in *Daddy*) refers to as a Nazi: 'a yew hedge of orders/ Gothic and barbarous, pure German'. Celan contrapuntally contrasts the golden-haired Margareta with the symbolically ashen-haired Sulamith. In comparison and intertextually, Plath refers to the black and white keys on the piano of a blind pianist 'he could hear Beethoven/black yew, white cloud/the horrific complications/finger traps – a tumult of keys'. Plath's poem in transforming Celan's imagery is of rather than about Celan's traumatic experience of the holocaust. Both poems speak of the trauma experienced by the poets, rather than being descriptively about their experiences or the objects of their experiences in the 'real world'.

Max Weber developed a theory that Western harmonic music is one of the integral systems of rationalisation in modern Western society (Weber 1958). The death camps of the Holocaust were a modern abomination of scientific rationalism in a world where order was imposed through 'a yew hedge of order/Gothic and barbarous'. Gubar suggests that 'formalism' is 'a strategy to handle materials otherwise too painful to touch' (Gubar 2003: xvi). For this reason, the use of fugue is particularly significant in the two poems I analyse here. Not only is the use of fugue a 'strategy' of ordering unbearable painful traumatic themes for the poets, providing a means of articulating the unspeakable, it also provides a manageable way, or mode, of analysis for the reader to engage with the themes of the Holocaust, to which Celan's *Todesfuge,* and Plath's *Little Fugue* bear witness.

In these poems, the musicalized meaning of fugue and the psychological meaning come together in the individual flight of the poet into words that seek to articulate unspeakable horror. It is particularly poignant that both Celan and Plath ended their own lives. This does not mean that the writer's fugue is a modality of suicide but that as a modern mode of secular response to trauma it demonstrates and provides a vehicle for articulating emotions that may otherwise prove to be unbearable.

PART III: CODA

CHAPTER 10

The Writer's Fugue in Review

I finally heard that Crab Canon by your favourite composer, J.S. Bach in a concert the other day, and I fully appreciate the beauty and ingenuity with which he made one single theme mesh with itself, going backwards and forwards.

(From 'Crab Canon' in Hofstadter 1979/80: 201)

Crab Canon

Crab canon in music is defined by its self-reflexivity. 'It is reminiscent of, though a little different from, a palindrome, which is a sentence that reads the same backwards and forwards. In molecular biology, such segments of DNA are called 'palindromes' – a slight misnomer, since 'crab canon' would be more accurate' (Hofstadter 1979/80: 201). Evoking self-reflexive elements of crab canon, the modern writer's fugue signifies a state of writing un/consiousness that is subjective and objective, that goes both 'inwards' in the writer's introspective semiotic creative processes, and 'outwards' in the linguistic symbolic form of the text. In the deterritorialized 'flight' of writing, the individual writer transforms subjective conceptual experiences and perceptions, derived from and driven by traumatic shock, 'life's writing' in its most symbolic sense, into the objective form of language and the material form of the literary text, thus articulating and inscribing an experience of 'subjectivity' in materialised, cultural form. The self-release of writing has been identified and defined as 'jouissance' by French writers including Barthes and writers of écriture feminine. This has a resonance with Rousseau's experience of the 'joy' of losing oneself in the communal performance of music in a public place. When language is seen symbolically as a 'public place' this has a de re modal analogy in the fugal concept of losing awareness of one's own identity in the process of writing as creative art. In the fugal modality of writing, this releasing loss of awareness of identity is an un/conscious semiotic response to traumatic experience. It is balanced by the rigorous self-discipline needed by the composer of a fugue to maintain the polyphonic melodic structure of the fugue, from its intentional inception as a melodic line of notes, through its development via many polyphonic variations, to the self-referential closure of its coda.

10.1 Articulating the Writer's Subjectivity

In this investigation I have used the pluralistic cultural figure of the fugue as a heuristic device to explore questions concerning the uses and functions of language and its role in constructing the identity of the 'subject' and subjectivity in the literature, culture and society of modernity. The study, in drawing upon an extensive body of cultural theory literature develops a distinctive theoretical position (the writer's fugue) from which to analyse major literary texts of modernism. The case studies I have brought together for this analysis constitute innovative intermedial literary works in which the formalization of musicalization is – perhaps paradoxically – a core constituent in the construction of the individual identity of the subject/writer in the process of writing. The articulation of subjectivity in these individualistic experimental works is linked to innovation in language, which is also closely linked to the articulation of affect based on the traumatic experience of the writing subject, the writing self. The construction of individualistic creative works of art from self-based writing derived from inner compulsion born of trauma is at great cost to the writer. This 'subjective' individualistic writing is compulsive, driven – not necessarily consciously – by the trauma of the individual subject/writer's experience within the social, cultural, political, and ideological context of his or her life in modernity. The individual identity of the writing subject is transformed into the dualistic affective subjectivity and material objectivity of the text – through the use of formalised objective techniques of musicalization in 'fugue' narratives in the literature of modernity. Each 'case' author, including the two poets, illustrate this transformation but in unique ways.

The investigation has been conducted via the modality of five broad conceptual themes, which together form the title of the thesis. These themes chromatically (but not literally) echo the five traditional canons of Greek Rhetoric as codified by the Roman writer Quintilian: *The Writer's Fugue* – Invention; *Musicalization* –Arrangement; *Trauma* – Style; *Subjectivity* – Memory; and the *Literature of Modernity* – Delivery. This research has performatively, self-reflexively, and fugally, 'rewritten' these rhetorical categories in a metaphorical adaptation of the terms in which they originated. Here, I summarise the findings of my research in relation to the five broad themes of the investigation.

10.2 *The Writer's Fugue* – Invention

Consistent with the traditional rhetorical concept of 'Inventio', I have gathered together diverse bodies of evidence. These I have developed into a methodological strategy of inquiry and analysis: the Writer's Fugue. Here I have investigated various rhetorical and symbolic ways or tropes used by significant modern authors in the articulation of literary works derived from self-based trauma. The writing of these creative artists is driven by and articulated in an affective self-based imperative that I call the fugal modality of writing. I have argued that each of these creative artists un/consciously seeks a mode of release and conversion of the involuntary memories of trauma. While this motivation may be unconscious and subliminal, its affects are manifest in the sublimated affects of trauma in their literary works which readers can uncover by literary means, since the release they seek is activated and articulated in the individualistic invention of their literary writing. This form of writing is compulsively driven in a process of creative practice which is dissociative and involves elements of incommensurability: the unconscious, the irrational and the unintentional.

I began this investigation with the intention of exploring the concept of the 'construction' of the subject in language and the construction of subjectivity in the literature of modernity. As a transitive verb, 'to construct' is to fit together, frame or build – something. As a grammatical term, it is to combine words syntactically, draw or delineate especially according to given conditions. As a noun, a construct is a thing constructed, especially by the mind; in psychology, a construct is an object of perception or thought constructed by combining sense-impressions. In linguistics, it is a group of words in a phrase. As a noun, a 'construction' is an act or mode of constructing and the thing constructed; a syntactical connection. All of these meanings find a place in the fugal analysis.

Here I use the writer's fugue and the fugal modality of writing synonomously. As a transitive verb, the writer's fugue and the fugal modality of writing operate as a construct: to fit together, frame, build. The writer's fugue/fugal modality of writing has been used to fit together, frame and build this investigation as the construction of the subject and subjectivity in the literature of modernity. The writer's fugue/fugal modality of writing combines words syntactically to draw and delineate according to given conditions the process of a certain form of innovative writing which self-reflexively becomes itself. The writer's fugue/ fugal modality of writing self-reflexively becomes itself in the process of writing, thereby becoming itself as a noun.

The writer's fugue as a noun is a thing constructed notably by the mind. Psychologically it is an object of perception or thought, constructed by combining sense-impressions. The way that

the writer's fugue/fugal modality of writing operates constitutes a notion of intentionality and *de re* thought that I have derived from Brentano's phenomenology, according to which there are no empty acts of consciousness. Accordingly, the writer's fugue/fugal modality of writing describes the process of intentionality through which the writing subject's mind tends in a mental act (such as desiring or fearing) towards an object of thought (such as Albertine; Saint-Loup; the Ormonnd Bar or De Quincey's dead sister) in the performative process of writing. This is a modality of *de re* thought – thoughts of objects of thoughts. This is a distinction that I read in Saussure's distinction between language as opaque and language as transparent (Saussure 1916/1985). It does not necessarily have any bearing on an 'external reality' beyond the signs of the proposition itself. On Saussure's theory of structural linguistics language is a system of signs in which signs relate to signifiers and signifieds (other signs) rather than to any external reality beyond the sign. This was foreshadowed by Brentano's *de re* theory of intentionality in which intentional thoughts are of objects of thought that are articulated in the thinker's propositional conception, in the modality of their thought processes; in the case of writing I propose this occurs in the duration of the writing process.

According to the writer's fugue and the fugal modality of writing, the process of writing is a self-referential process of language use in which, in the 'notional world' of the writer's writing-conceptualisation, in that process, signifiers relate to signifieds in a *de re* relation. The conceptual 'stuff' of this notional world involves all of the writer's psychological and linguistic resources, it involves consciousness and the unconscious and subconscious, rationality and irrationality, emotion and affect. It involves reason and drives. It involves memory voluntary and involuntary. The fugal modality of writing is driven by association. Psycho-linguistic association is chromatic and tonal. It constitutes – and generates – variations on a theme, its ultimate effect depends on the modality of the individual writer. Figuratively speaking the writer's fugue is like a waking dream. It involves a contrapuntal relation of *logos* and *chora* scarcely – if at all – discernable in its operation to the writing 'subject' as she or he is immersed, focused, fugally, in the performative process – the process of writing as self-based creation driven by a compulsive need to write, derived from possibly unknown or unacknowledged trauma.

10.3 *Musicalization* – Arrangement

I have argued and sought to demonstrate that the use of 'fugue' musicalization in literary writing constitutes a compositional arrangement which articulates conscious and unconscious messages of the writer's motivation in choosing to use a fugal musicalized structure.

In her research into the poetry of death camp inmates in the Holocaust, Gubar (2003; 2004) observed the importance of the use of formalisation in the writing of trauma. The use of musicalization and intermediality allows the keeping of a 'safe' distance from traumatic material. Musicalization is a process of semiotic conversion, condensation and displacement that makes it possible for writers to write, and readers to read of profoundly traumatic events and displaced conversions derived from traumatic experience.

This leads to a certain style of writing that enacts and articulates a traumatic structure; Gubar has identified two types of writing with what I refer to as a trauma structure in poems of the Holocaust: the very short poems where the writer is as it were speechless with shock, paralysed and aphasiac with horror; and writing which doesn't want to end, which goes on and on, repeating itself endlessly in a circular refusal of closure. This writing is like a defence against the silence that it tries to cover up and block out, as if the writer is terrified that if they do stop writing they will have to acknowledge something so incomprehensibly awful that has happened to them they could not be able to bear it: the memory of what they experienced is repressed and sublimated in the endless return, the sublime trauma, of their writing. The constant 'return' is illustrated particularly in *The Dream-Fugue* and *À la Recherche*.

It is this second style of circular writing to infinity, which is particularly related to the musical structure of the fugue.

The style of writing based on traumatic affect is then often heavily coded, and disguised, hidden in the formalisation of musicalized poetic techniques, strategies of displacement – which paradoxically are also the strategies of articulation of affect. It is self-effacing, yet to the initiated, it displays its origins. Benjamin identified this in relation to the poetry of Baudelaire, when he wrote: '[m]odernism must be under the sign of suicide, an act that steals a heroic will that makes no concessions to a mentality inimical towards this will. This suicide is not a resignation but a heroic passion. It is the achievement of modernism in the realm of the passions' (Benjamin 1969/89: 75).

10.4   *Trauma* – Style

The writer's fugue is characterised by a coded musicalized style of writing which both exhibits and conceals its origins in traumatic experience. The affects of trauma are connected to and manifest in ways in which the traumatised individual constructs their self-identity in language. It is symbolically significant that in the case of the psychogenic fugue the affects of trauma manifest in a temporary loss of awareness of the individual's identity as this is socially and culturally constructed in language. This was particularly pronounced in the case of the German fugeur who literally forgot how to speak his native language German, yet who remembered how to speak English (Glisky et al. 2004). This suggests that the fugeur was trying to 'flee' his identity and 'being' in Germany, and in fact, he flew to America where he came around a few days later and significantly booked himself into a hospital. It is symbolically significant that the fugeurs in the psychogenic studies tend to report themselves to 'the authorities' representing the law (police stations) and medical authority (hospitals) once they have 'come around'. This indicates the depth of their disorientation and the authenticity of their loss of awareness of their social and cultural identity – and also their residual faith in the authority and power of social language to help them. Medical research indicates the desire of patients to find out more about what happened to them; they are often as puzzled as the researchers. What emerges also in the medical research is that the psychogenic fugue follows a pattern. It has definite discernable causes: trauma due to stressors of major 'negative' life events. It seems that once an individual has suffered from a head injury the brain remembers the 'escape' of loss of consciousness, and under stress this can provide a learnt mode of response – to 'flee' into temporary unconsciousness of oneself, and one's usual surroundings (that are causing the stress).

It is difficult and intellectually risky to process trauma. Yet somehow it seems as if the emergence of the individual writer in modernity has coincided with and is congruent with the experience of trauma (symbolised and articulated in the split of faith and reason). This emergence has occurred in the process of writing which has a connection to the individual subject's processing of traumatic experience in writing. The writers I have looked all have a large amount of cultural agency. Their works bear witness to cultural, social and political ruptures in modernity, that in their own different ways they have given voice(s) to in their musicalized writing.

An analogy can be made here to the process of writing particularly that characterised by modernism in which writers as creative artists seek to escape the mundane world in and through their writing. Ironically, it was into the very medium that caused or precipitated their trauma that they sought its release: in language. But this was a creative, imaginative return: they sought to

rearrange and recompose language into a compositional form more suited to their own perception, their original sense of being in the world. To rewrite the language conditions of life to make it more bearable. To turn the medium of social oppression, the language of the law, into the medium of individual liberation, creative art.

Exemplary of (un/consciously?) self-motivated subject deconstruction is the psychogenic fugue. This is not to be confused with self destruction. On the level of unconscious drives, and semiosis the individual self-deconstructs herself or himself. In a state of altered consciousness, that gives him or her the 'freedom' to move, he or she journeys away from her or his social and cultural environment, away from a symbolic 'home'. And concurrently the fugeur journeys away from their 'usual' known self identity – away, that is, from the subjectivity that is part of their social identity, a product of their social and cultural environment. The significance of objective external factors of social, cultural and political institutions and ideology has been emphasized by numerous theorists I have researched in this investigation. Language itself is one of these institutional contexts. Freud referred to the shadowy hegemonic forces of language as '*instanz*' (Freud 1940/2003: 244). It is to flee the determinism of language institutions – and to assert her or his free will – that the fuegeur literally loses her capacity to speak *that* language.

10.5 *Subjectivity* - Memory

In this investigation, I have attempted to explore the construction – including the deconstruction and reconstruction– of the subject in language, and 'subjectivity' in the literature of modernity as a frame for analysis of the process of writing as creative art. As case studies, I have chosen to focus on a certain kind of poetic 'fugue' writing: namely innovative, original and culturally significant literary 'fugue' narratives of Romanticism and Modernism. The understanding of 'subjectivity' that I have explored in this inquiry is contextualised within post-Saussurian linguistic structuralist and poststructuralist discourse relating to problems of the construction of the subject in language, and parallel problems associated with the construction of subjectivity in literary language in modernity. The concept of subjectivity investigated in relation to the process of writing as creative art, is dualistic and dichotomous. It has made use of a construction based on a dichotomy identified by Althusser.

Althusser's theory of subjectivity was influenced by Jacques Lacan's theories concerning the construction of the subject in language. Subjectivity begins when an infant

utters its first words and enters the symbolic order of language, that Lacan held is governed by the Law of the Father. Althusser identified a duality implicit in the concept of the construction of the subject in language. The first function is signified by the use of 'subject' as in, for instance, the active principle of a sentence. The second function is signified by the use of 'subject' as in, for instance, the subject as subject to the laws of society, or the laws of society – the symbolic structure of language. Althusser writes: '[t]he structure requires *Trager* [tracing]: ideological discourse recruits them for it by interpellating individuals as subjects to assume the functions of *Trager*. The conscription carried out by the structure is blank, abstract, anonymous: the structure does not care to know who will assume the functions of Trager. Ideological discourse provides the who: it interpellates individuals in the general form of the interpellation of subjects' (Althusser 2006: 55). According to Althusser the second use of subject is always and inextricably associated with ideology over which the individual has no control, yet by which she or he is 'interpellated'. Althusser likened the subliminal operation of this process to a form of 'hailing', and drew a figurative analogy to a man walking down the street being 'hailed' by a voice to which he responds. On this view, we are 'hailed' or interpellated by ideology, thereby resulting in a dual-construction of the subject who is both an active principle in his or her life, yet also un/consciously connected to and interpellated by ideologically inflected language structures that symbolically constitute the social, political and cultural institutions of modernity. This implies a hegemonic operation. The paradox implied in dual-constructions of the subject in language raises the question do we write language or does language write us? This is a question with a particular relevance in relation to the writing of subjectivity in literary language as creative art. Questions that we may ask in relation to theories of the duality of subject construction in the creative process of writing are: is this a false dichotomy (i.e. is Althusser 'wrong')? Is a theory of language use and subject construction that involves, or revolves around such a duality necessarily self-contradictory? Or can this duality be seen as ironic? Is there, after all, a 'deeper' truth or meaning that exists to be found outside, beneath or beyond language and what might this be?

The musicalized writing I have investigated is characterised by a quest for deeper truths through innovation, whereby the writer has attempted to develop his or her own original, affective creative language work. I have investigated language use in literary narratives where the writer has set out to create a new form or style of language in their writing, as for instance in the 'Sirens' section of *Ulysses*. Or where the author has developed an original set of critical style

terms, which they have then applied and used in their own writing – such as De Quincey who subverted the five canons of Greek rhetoric to create his own 'language of power'. In such ways, the author sought to develop his or her own self-based or original language.

10.6   *Literature of Modernity* – Delivery

Modernity is not, or even principally, a historical era; it signifies or expresses a significant change in the conditions of life that have refigured the psychological structures of the human being into an individual alienated in urban modernity. In France, Baudrillard reminds us that the Revolution of 1789 'established the modern, centralized and democratic bourgeois State, the nation with its constitutional system, its political and bureaucratic organization' (Baudrillard 1985: 425). This brought changes that profoundly affected the individual 'subject':

> Changes of political, economic, technological, and psychological structures are the
> objective historical factors of modernity. They do not constitute modernity in themselves.
> The latter would be defined rather as the denial of these structural changes, at least in
> their reinterpretation in terms of cultural style, mentality, way of life, everydayness...
>
> Modernity is neither the rationality nor the autonomy of individual consciousness, which
> however found it. It is after the phase of the triumphant ascension of liberties and
> individual rights, the reactionary exaltation of a subjectivity threatened everywhere by
> the homogenization of social life.   (Baudrillard 'Modernité' 1982: 29)

In contemporary discourse, ways of understanding writing as creative practice and authorship have focused on ideological issues concerning the uses and functions of language, and the relationship of the individual to the institutional disciplinary laws of society that are inscribed, articulated, and learnt in language. If, as Althusser suggests, subjectivity comprises in part the effects of interpellation by ideology how can it be possible for the 'Subject' to write an original language work? And what about affect? The realm of affect in which we experience emotions of trauma and *jouissance* (amongst the full range of emotions) is also the realm of subjectivity, a realm of language use. How can the writer as creative artist articulate 'genuine' affect if the only language available to her or him is not her own, is the language of the Law of the Father? Joyce responded to such a concern about the limitations of language when he determined to invent a new language of his own to

articulate perceptions and experience that he believed were not given words or expressive form in the conventional or available social uses of English.

The concept of inventing, developing and implementing 'original' rhetorical categories, style terms and forms of language in writing as creative art, raises a number of significant problems in relation to an Althusserian dual-approach to subjectivity. Yet ironically or otherwise these original language works were written. And they are unique literary works; which stand alone in the canon of literary art. Proust's *Recherche* has not spawned a genre of seven-volume novels. Neither has Joyce's *Ulysses* been followed by a host of reworked epic poems wrought from an individually re-invented lexicon of paronomasia and onomatopoeia amongst a recreated vocabulary of psycho-linguistic invention.

In order to be written in the first place, these works are predicated on – or seem to imply – a belief of their authors that it was not only *possible* but necessary to write as they did; they were driven to write by an internal compulsion. Associated with this idea, but not exactly commensurate with it, is the idea suggested by Gary Gutting (2001) that Modernist writers believed that a 'deep' truth or meaning could be found in the process of writing as art. This involves the perhaps irrational belief – or faith – that it was possible to use the process of writing as a *Recherche* to reach or find a hidden meaning or truth that could be recognised and communicated to the world through the process of an individual artist's writing. But is this Romantic and Modernist aesthetic belief, as it appears at first sight to be, incommensurable with linguistic-based theories such as Althusser's dual conception of the construction of the subject in language?

Postmodernism in the creative arts is associated with the rejection of the idea that there is a hidden or deep truth to be found beyond the style of objective discourse. Postmodernism 'combines the structuralist style of objective, technical and even formal discourse about the human world with a rejection of the structuralist claim that there is any deep or final truth that such discourse can uncover' (Gutting 2001: 250).

The language use and articulated subjectivity of Romantic and Modernist authors has been criticised for allegedly attempting what is 'impossible' – in the classical rhetorical meaning of Impossibility. In this particular instance, impossibility is signified by the aim to articulate in language a 'deep' meaning *beyond* language. In *'La Mort de l'auteur'*, Barthes deployed a celebrated attack on (his perception of) a conventional bourgeois conception of the individual *'personne'* that he configured in a fictitious character he termed *'l'Auteur-dieu'* (the Author-God). This sovereign ruler of his own domain of conventional rule-bound, realist, and naturalist

literature was a bourgeois 'genius' epitomising the worst excesses and complacencies of capitalism. In a renowned passage, Barthes wrote:

> L'*auteur* est un personnage moderne, jugeait-il, produit sans doute par notre société dans la mesure où, au sortir du Moyen Âge, avec l'empirisme anglais, le rationalisme français, et la foi personnelle de la Réforme, elle a découvert le prestige de l'individu, ou, comme on dit plus noblement de la «personne humaine» (Barthes 1984: 61-62).

> (The author is a modern figure, a product of our society insofar as, emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the 'human person'').

Barthes argued that it is 'logical' that 'in literature it should be this positivism, the epitome and culmination of capitalist ideology, which has attached the greatest importance to the 'person' of the author' (Barthes 1977/8b: 143). Barthes reconceptualised the 'person' as the 'subject' (*sujet*); 'literature' as 'writing (*écriture*)'; the 'Author' as the scriptor (*scripteur)* (ibid: 146-7). Now, Barthes declared, linguistically, 'l'auteur n'est jamais rien de plus que celui qui écrit, tout comme *je* n'est autre que celui qui dit *je*'... (the author is never more than the instance [*celui*] writing, just as *I* is nothing other than the instance [*celui*] saying *I*'). Barthes insists: 'language knows a 'subject', not a 'person' , and this subject, empty outside of the very enunciation which defines it, suffices to make language 'hold together', suffices , that is to say, to exhaust it' (ibid; Barthes 1977/8b: 145).

Is this a devastating critique of the concept 'author' or does it merely privilege the linguistic aspects of literature? Barthes critique privileges a textual concept of the ('authorless') text over the (authored) literary work, 'c'est le langage qui parle, ce n'est pas l'auteur' (it is language which speaks, not the author) (Barthes 1984: 63). Barthes elaborates: 'Succeeding the Author, the scriptor no longer bears within him passions, humours, feelings, impressions, but rather this immense dictionary from which he draws a writing that can never halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred' (Barthes 1977/7b: 147). Barthes reference to 'le texte est un tissu de citations' opens a multi-layered paronomasiac play on the linguistic ambiguity in meaning between sign and citation, suggesting all writing is a composite of citations.

Barthes does not say that the 'immense dictionary' does not contain affect. Yet 'The Death of the Author' is indicative of a crisis and a rupture that revolves around changing perceptions and understanding of the construction of the subject and subjectivity in language in modernity

and post-modernity. It was a crisis that radically reconceptualised the writer as creative artist, 'person' and 'genius', into the *'scripteur'* as linguistic subject – a 'writer' not an 'author'.

The subtext of Barthes reconceptualisation of the Author was an ideological critique of a hegemonic cultural form of literature that is believed to uphold the status quo of bourgeois capitalist society.

The reconceptualisation of authorship and the writing process symbolised by the trope of *'La mort de l'auteur'* may have signified the end of a contested concept of the author as self-based creative genius (at least in contemporary discourse). But it is an idea of the cultural redundancy of the role of the writer as creative artist, that is alluded to by Jean-Yves Tadié in his biography *Marcel Proust* (1996/2000). Tadié positions this crisis historically as the end of autobiography. He bases his argument on the fact that Proust wrote in the genre of the 'portrait of the artist'. A genre that like the traditional concept of the Author is now dead. 'We must therefore be aware that Proust was inheriting a legacy that was a thousand years old, and that he would be one of the last to do so' (Tadié 1996/2000: 346). From a contemporary perspective, Tadié perceives a 'triangular structure' in literary practice and aesthetic understanding that stretches from antiquity to the era of Modernism. This triangular structure comprises 'appearance, the essence or the idea, and the artist' (ibid.).

In this investigation I have explored the drama identified by Tadié from the perspective of 'the third corner of the triangle'. I have tried to focus on what has been left out in recent theory, the forgotten third, the doomed protagonist of her or his own narrative, the modern writer as creative artist – in the contested context of 'subjectivity'.

10.7 The Modern Fugal Modality of Writing: through music and as flight from the sacred

Within the limitations of this thesis, how the experience of individual and societal trauma informs and is articulated has been investigated in the writings of modern authors who seek to create their own language to write original works from the words of the language that they have learned. How these writers sought to wrest the words from language and make something their own from these words has featured in the case studies.

In many ways, this remains a preliminary investigation which identifies and connects with a continuing research agenda. It is very difficult to process trauma. Yet it seems as if the

emergence of the individual writer in modernity has coincided with and is congruent with the experience of trauma symbolised and articulated in the split of faith and reason

The writers I have looked all have a large amount of cultural agency exemplifying in different ways the interplay in modernism of faith and reason – but with meanings that belong to their time, their experience. They bear witness to cultural, social and political ruptures in modernity, that in their own distinctive ways they have given voice(s) to in their musicalized writing. The cultural agency their narratives represent also suggest the enduring nexus of associations in the concept of canon. In their writing the origin of rhetoric echoes the origin of ancient music; their writing is powerful and it effects change. In a secular modern society, the creative works of artists and writers are the modern cultural equivalent of producers' ancient sacred texts. (Whether or to the populace 'believes' in or has faith in their knowledge is another matter).

Is this writing a gift or a sacrifice? Cixous suggested that writing is a gift. She suggests that no matter how difficult, harrowing, or traumatic an experience is, it can be written. This is cited as a salvation. But the fate of writers such as Celan and Plath suggests the transformative process of profoundly affective writing is not so much gift as sacrifice. The cultural agency of writing and the cultural object that it produces as a testimony to atrocity and trauma is wrested from the depths of the writer's being in an act so deep it is violently conclusive. They give their lives into their writing so that others may remember. They give their lives into their writing because they must; because they cannot stop themselves from writing, and their writing remains compulsive, eternal.

~

Whilst the fugue texts of the writers I have read here all to a degree embody, articulate and exhibit a process of dissociation, their narratives also serve as testimonies to the dangers of dissociation. They articulate patterns of emotion and thought, of what it means to be human, divided, conscious and unconscious, unknowing and alienated in an imperfect world of incommensurability. These fugue texts bear witness to the unreason, imperfection, incommensurability of the modern world articulated by the individual writing subject in the subjectivity of the musicalized 'fugue' literature of modernity.

The set of notes in the melody line are varied in the playing of the voices that constitute the fugue. The link provided by the symbolic meaning of the psychogenic fugue is to do with tragedy and trauma and its affects on the individual that cause experiences of dissociation or

'flight'. This flight can be understood to symbolise and/or parallel the 'flight' of western society into secular modernity.

The symbolic significance of these associations occurs in the concept of the development of fugue as a 'flight' from canon; of a parallel conception of the development of modernity as a 'flight' of humankind from belief/faith in the omniscience of the Sacred 'flight'; a flight from faith in the Sacred into a secular society of (capitalist) modernity. This is a flight that occurs within and through language; it is thereby a cultural flight. How it is articulated in the individual writer in modernity is in a sense of alienation and trauma. This is a sense in which the modern individual is alone in a secular world. The flight of the musical fugue into a polyphonic secular form from its origins in canon in the sacred geometry of music has a parallel in accounts of the individual subject entering the symbolic order of language, in Lacan's account. Kristeva refers to the origins of the infant and the grown subject in the '*chora*' of semiotic pre-linguistic drives. This is paralleled in a myth of the ancestry of the human race in the *chora* of Platonic and pre-Platonic philosophy, the undifferentiated one-ness from whence all individual forms and beings are articulated and 'spoken'. In Christianity this was perceived in sacred terms, and the 'speaking' was of the divinity. In the beginning was the Word and the Word was God. The concept of *Chora* is then linked to the concept of the Word – in the association of the origins of being (individuation and differentiation of all things) with the origins of language (in which this categorization and classification of all things occurs)

Entering modernity, secularising European society lost its faith in the Sacred in the Word of God, as if by *accident* (not by design). Individuals took on the voice of the individual subject; the individual writer took the place that had been occupied by the Sacred in previous cultural forms of writing and music which had been primarily church based. The voice of God was replaced by the voice of the individual writing subject who owned the copyright to his or her writing. (Foucault and Barthes each in different interpretations make the connection that the divine authority of God is replaced by the concept of the individual author, and as Barthes put it '*l'Auteur-Dieu*'). The fugue was one of the few musical forms in the Middle Ages that were secular, enacting quite literally its 'flight' from its origins: a flight towards modernity. Its voices related to one another in a process of imitative mimesis. It provided a pattern of dialogic communication, and complex language-use, that later modern writers were to reproduce, consciously and unconsciously, in their secular polyphonic contrapuntal literary writings.

Appendix 1
Glossary of critical style terms

The Writer's Fugue. A form of musicalized writing, the writer's fugue involves subliminal self-based drives: a desire to write, and temporary loss of awareness of self identity in a creative process of 'flight'. It constitutes the obscured state of consciousness, a physical and mental state, which the writer experiences during the transporting conceptual process of imaginative writing. It is a conceptual zone, or modality, a field of deterritorialization in which the writer is open to, and focused on, creating new language works. Paradoxically this can also be framed as a process of 'individuation'. During the writing process, the writer is particularly susceptible to the dynamics of the unconscious mind, experiencing phenomena such as involuntary memories, or 'waking dreams,' which arise in techniques of stream of consciousness, free association and forms of automatic writing among others. The writer also draws consciously and unconsciously on the knowledge and conceptual archives of her culture and society. This is an intermedial liminal state of being, in which the writer loses full 'normal' awareness of herself, and her surroundings in a 'flight' of the imagination. A joy of writing analogous to the loss of awareness of a 'little death', has been identified and termed 'jouissance' (in *Le Plaisir du texte*, Barthes 1973; 1975).

The Fugal Modality of Writing. In 'the fugal modality of writing' two theories of modality are brought together. The first derives from the philosophical concept of modality and modal logic and is related to the concept of *de re* thought as articulated in linguistic propositions. The second is derived from modal music and is related to the development of canon in writing language as creative art. How it works can be conceptualised imaginatively. The fugal modality of writing is activated in the fluid, musical, almost dream-like relationship a writer may have in the conceptual experience of language, in any encounter with words. It entails a mode of affirmation and necessity in mind and body as the writer turns perceptions and physical bodily actions to writing. It is the modality of creative psycho-linguistic re-invention in any medium of language, and (potentially) infinite variation on a theme.

The Synaesthetic/ Intermedial Textual Fugue. The textual fugue embodies and articulates experience a-semantically, kinetically, articulated and inscribed into language form – that can be musical or literary (or visual). It uses techniques of fugal musicalization. Textual literary fugues (analysed here) range in length from a short poem to voluminous, continuous novel. Its length and use, function and form will be determined by its composer who decides on the melody themes, and on the notes of the melodic phrases. The textual literary fugue involves constitutive multi-sensory inputs that render it synaesthetic, and inter-medial. As with fugal musical compositions, the writer (composer) arranges the 'rules' or internal structural context by which an innovative literary work is written.

Fugal Melody. The fugue, which emerged most strongly in Italy and German, exemplifies the polyphonic secular use of European pre-modern melody. Criticising

harmony as a musical artifice symbolising the blurring and merging together of individual differences of sophisticated, modern society. Rousseau praised 'pure' melody, which he likened to the 'natural' progression and utterance of the human voice from ancient times. Derrida writes that Rousseau heard the origins of words in musical rhythms. Referring to tonal system of chromatic music that originated in early Greek music, Derrida wrote: '[t]he chromatic, the scale [*gamme*] is to the origin of art what writing is to speech. (And one will reflect on the fact that gamma is also the name of a Greek letter introduced into the system of literal musical notation)' (Derrida 1997: 214). Hence a connection between the development of tonality in music and the development of writing.

Literary Polyphony. The musical art of polyphony (exemplified in the fugue) translates into the writing of polyphonic literary narratives in several main ways: voices of many interwoven characters, as in Joyce's Ulysses; the multiple voices of a narrator engaged in a search through their own un/consciousness and memory, articulating different aspects of themselves, at various points in (remembered or lost) time, as in Proust's À la recherche du temps perdu. Rather than implying a schizophrenic kind of dissociation on the part of the author, use of multiple narrative voices by an implied author is an exercise of the flight of the fictionalising imagination.

Dialogism. Coined by Mikhail Bakhtin, the term 'dialogism' refers to uses of polyphony, derived in part from analysis of Dostoevsky's novels. Bakhtin's rhetorical terms associated with these uses include: cultural *hybridization*, the mutual influence of diverse cultural forms and speakers on each other; *heteroglassia,* the mixing of diverse languages, cultures and races in an overall context such as a novel or a social grouping; *juxtaposition*, the conceptual and material patterns of form in which this mixing occurs in textual works: and *utterance,* the articulation of expression of any communicating being or entity whose understanding and meaning is on Bakhtin's view necessarily modified and shaped by the context in which the utterance is a) made by an addresser (sender) and b) received by the addressee (receiver). This constitutes Bakhtin's concept of *addressivity* according to which all cultural and creative processes are a form of dialogue /communicated in a tripartite relation of addresser, addressed and addressee. Literary 'dialogism' is characteristic of modernity. It was relatively rare until the Renaissance. Chaucer's *Canterbury Tales* – with its rendition of traveller's tales- was one of the first examples of a dialogic, polyphonic novel. The terms in which Bakhtin perceived the creative role and function of the dialogic novelist recall the finely tuned art of the composer of polyphonic musical fugues. A dialogic, or polyphonic style is also particularly apparent in the use of forms of pastiche, parody and satire. The tradition of polyphony, or dialogism, stretches back in Western literary history to Menippean satire – a form of satire Julia Kristeva refers to as 'canrivalesque', that has been used since Ancient Greece to satirise and comment on ideological pretensions, worldly aspirations and to react to the use of language as the 'law'.

(Literary) Fugal Counterpoint. Literary counterpoint operates on a more purely conceptual level than musical counterpoint for the simple reason that polyphonic literary voices cannot be literally enacted at the same time in writing. Whereas it is not possible to literally replicate the effect of two or more instruments playing different melody lines simultaneously, the effect or illusion of simultaneity is produced in literary writing through alternating voices. Awareness of the previous voices therefore informs the readers' reading of each new voice or section in turn, thus developing a contrapuntal effect in the reader's mind. The narrative is therefore not linear, but multi-linear, comprising a complex interweaving of voices and points of

view. The musical concept has been adapted by literary writers in forms of contrapuntal language.

Western Counterpoint: Max Weber's reading.
Max Weber contended that modern Western societies are thoroughly rational and systemic, dominated by instrumental reason based on principles applied impersonally. These systems of impersonal rationalisation include the economy, law, science, architecture and music. Weber based his views on music on the rise of the tempered scale in western counterpoint and harmony and the western system of notation that emerged in modernity. An extreme application of western music as an instrument of scientific rationalism occurred in the Holocaust where music was instrumentally used to choreograph the unspeakable routines of labour camps and death camps.

Contrapuntal Reading: Edward Said's postcolonial critique.
A term coined by Edward Said in the context of reading, in a postcolonial context, cultural texts written and produced by authors from colonising cultures with an awareness of the cultural settings of the colonised, who may not even be referred to directly in these texts. An example of a contrapuntal reading in *Jane Eyre,* for instance, is to have an awareness of the social, cultural, and political conditions of the colonised of the sugar plantations in the British colonies of the time. Derived from counterpoint, the term evokes the polyphony of a fugue where all voices take turns and have parity in the musical 'conversation'. It extends to indicate a reading where 'voices' that may be imperialistically overlooked according to dominant ideology are given parity of consideration by the reader.

Cultural Hybridity: Homi Bhabha's postcolonial critique.
A term used by Homi Bhabha, developed in the context of observation of the creation of cultural artefacts such as art works by artists who move from one culture to another. It relates to the fugal analogy in its reference to different aspects and elements of cultural artefacts brought together in a conceptual or creative juxtaposition thus setting up a conversation in their arrangement. Cultural hybridity infers a process of heterogeneity in contrast to homogenisation.

Recurring Motifs.
In a musical fugue, a recurring motif takes the form of a melody line, a sequence of notes that recurs. In a written text, a recurring motif may comprise any phenomenon – such as an image or phrase- that recurs in the text and/or in the writing. In a literary narrative (or an anti-literary narrative) phenomena may comprise a token of evocation of a person, in a visual image, a line of words, a phrase of music, a mood, expressed in different ways and forms at various times throughout the narrative. Well known recurring motifs include Proust's '*madeleine*', and 'Vinteuil's little phrase'. Recurring motifs function as a mnemonic device, or memory aids, in the text, and in the process of writing.

Subject and Counter-subject (Answer).
A fugue has one or two subject lines, melodic themes, which are counterpoised.
As in a dialogue, a starting subject line is answered by a counter-subject. This begins the fugue.

Themes and Voices. A fugue has several voices, each of which enunciates, plays and develops the melodic subject line. (There are usually no more than four voices)

Variation (on a Theme). Variation can take occur in numerous ways including diminution, reversal, repetition, inversion, elaboration, embellishment, mirroring (in Bach's most complex mirror fugues his mirroring regressed to infinity).

Exposition. The beginning part of the fugue in which all the voices make their entry.

Staggered Entry. The voices enter in the exposition in a staggered entry, one after the other.

Stretto. (In quicker time). Stretto may be used at any point in the fugue. It has been suggested by Calvin Brown that some parts of De Quincey's Dream-Fugue enact an impassioned form of literary stretto.

Free Episodes. The voices play with, or freely state their themes.

Developments. The body of the fugue in which the polyphonic voices develop the themes contrapuntally. By each playing variations on the theme they create complex variations within their counterpoint, in relation to each other.

Double Counterpoint (and Double-Voiced Discourse). A form of counterpoint for two voices in which the dominant voice switches place with the subordinate and vice versa. This fugal term designates 'an ingenious manner of composition, the parts of which may be interchanged so that, by inversion, what was an upper part becomes a lower part. This technique evidently receives its name from the fact that it produces a duality of melodic lines which are different in register but, except for their inversion, show no change' (Mann 1965: 107).This fugal device has obvious uses for literary depictions of changing power balances in social relations. The musical concept, practice and term *double counterpoint* evokes Bakhtin's concept of dialogic double-voiced discourse-that is discourse that contains a deliberate reference, though not overtly stated, to someone else's words. Bakhtin identifies several specific types of double-voiced discourse. Those that have received most attention in contemporary cultural theory are *parody* and *hidden polemic*. These operate on a subtextual level, imparting messages to the reader on a subliminal level. The type of parodic writing referred to by Bakhtin as 'doubly-oriented discourse,' subliminally recalls fugal counterpoint. This is seen when for instance a novelist may adopt a deliberately 'inappropriate', contrasting ironically (too) 'appropriate' narrative style to tell their story. For instance, Joyce uses a mock classical-heroic style in *Ulysses,* which may seem to parody the decidedly unheroic modern life of his protagonist Bloom. It may also seem to satirise the classical concept of a heroic epic Homecoming journey. Yet perhaps it also expresses a subliminal wish and will for reaching Home: a poignant desire in the context of colonised Ireland prior to Independence, and Joyce's self-exile and sense of *unheimlich* in his life, and the English language.

Coda. The last movement of a fugue. A coda can end with all or just a couple, of the subject voices.

Imbrication. Arranged so as to overlap like tiles. An adjective used in relation the fugue to describe the overlapping of voices in stretto. In recent years imbrication has been repositioned as a conceptual term in contemporary critical discourse to refer to an intense overlapping of concepts and ideas.

Word-music. A term used by Steven Paul Scher and also by Werner to denote a musicalized use of words, where a musical effect is achieved through use of onomatopoeia, rhyme, rhythm. Joyce uses word-music, when he creates new musicalized words to express the music of his text.

Verbal Music. A term to describe the articulation of word music with which it is interchangeable: 'Rather than capturing a poetic semblance of musical sound or imitating musical form, verbal music aims primarily at poetic rendering of the intellectual and emotional implications and suggested symbolic content of music' (Scher 2004: 30). He distinguishes and differentiates two basic types of verbal music. The first type is a kind of 're-presentation' of music in words effected when the poet draws on direct musical experience and/or a knowledge of the score 'which he identifies with directly or through inference (as in Huxley's example of the fugue from *Point Counter Point*). The second type is the effect of 'poetic imagination alone, inspired by music in general'. This according to Scher's terminology 'involves direct presentation of fictitious music in words: the poet creates a 'verbal piece of music,' to which no composition corresponds'.

Melopoetics. The complex relationship of poetry and music, involving what Scher (2004) says is imprecisely referred to as a musical quality in poetic words. In Ezra Pound's definition: 'Poetry is a composition of words set to music' and 'in melopoeia [...] the words are charged, over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning' (Pound quoted in: Scher 2004: 39) or (Pound 1968: 437; 25).

Memory in Textual Composition. Involuntary memory and loss of awareness of self identity constitute an a-semantic link in the writing processes of musical and literary composition – particularly in the 'inspirational' mode of compulsion to write. The obscured consciousness of the writer's fugue is a simultaneous affect of a specific dream-like form of involuntary memory, which symbolises and, on a semiotic level, drives the fugal modality of writing. Memory also constructs semantic meaning in writing. Like literary writing musical composition and performance is dependent on memory. Memory forms the basis of all musical activity. Every note and melody line is played from memory. 'Nothing in music, literature or philosophy or any other field can be remembered when there is not some previous memory to which it can be linked or connected, consciously or subconsciously, by similarity, contrast or some other modality' (Scholes 1993: 621). There are associated fundamental similarities in the creative processes of musical composers and literary writers. Memory implies association. In the creative process of writing, techniques of musicalization used by writers draw on the association of memory, which is also a constitutive process of musical composition and performance. Remembering the notes of the melody line, the reliance on memory, makes possible the construction of a textual composition in writing according to the fugal modality of writing. Paradoxically this process of invention from

memory also involves forgetting, a form of fugal recursion – putting on hold parts of the composition whilst working on other parts.

Arrangement. In Music, to arrange is to compose, put into order the voices and elements of the composition, for instance for different media such as broadcasting. Arrangement (disposition or *taxis*) is the second of the five canons of Greek rhetoric. It concerns how one orders writing or speech (Quintilian 1920). In ancient rhetoric arrangement referred to the order to be observed in oration but the term has broadened to encompass all considerations of the ordering of discourse (ibid.). Bakhtin found a new meaning to 'arrangement' that he proposed in his concept of juxtaposition. Arranging elements in a text in juxtaposition to each other can give rise to and create new meanings – in the arrangement.

Melody and Harmony: Rousseau - Rameau Dispute. Rousseau was one of the earliest critics of modernity who used musical terms and analogies. He praised melody, which he likened to the 'natural' progression and utterance of the human voice from ancient times. In 1752, in the dispute with the classicist Rameau, Rousseau criticised western harmony as a musical artifice symbolising the blurring and merging together of individual differences of sophisticated, modern society. In retrospect, this change in musical styles can be seen more widely as a change in consciousness that was congruous with the onset of modernity.

Fugal Analysis. Analogies between elements of musical and literary composition provide a conceptual plane and field for mutual influence in which techniques, and modes of each art form may be subliminally adapted, transposed and re-arranged. Exact translation or transposition between music and literary form is impossible, yet music-word intermediality is a mode of writing pursued by writers driven to create original new works in literary language. In itself, this is a paradoxical enterprise. This is observed by Charles Rosen: 'It is a contradiction essential to a work of art that it resists paraphrase and translation, and yet that it can only exist within a language, which implies the possibility of paraphrase and translation as a necessary condition' (Rosen 1972:22.) The intermedial writing in the case studies plays self-reflexively with the possibilities of translation, in intermedial – and inter-textual – utterance.

Appendix 2
Paul Celan *Todesfuge* and Sylvia Plath *Little Fugue*

TODESFUGE
Paul Celan

Schwarze Milch der Frühe wir trinken sie abends

wir trinken sie mittags und morgens wir trinken sie nachts

wir trinken und trinken

wir schaufeln ein Grab in den Lüften da liegt man nicht eng

Ein Mann wohnt im Haus der spielt mit den Schlangen der schriebt

der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar

Margarete

er schriebt es und tritt vor das Haus und es blitzen die Sterne er pfeift

seine Rüden herbei

er pfeift seine Juden hervor läßt schaufeln ein Grab in der Erde

er befiehlt uns spielt auf nun zum Tanz

Schwarze Milch der Frühe wir trinken dich nachts

wir trinken dich morgens und mittags wir trinken dich abends

wir trinken un trinken

Ein Mann wohnt im Haus der spielt mit den Schlangen der schreibt

der schriebt wenn es dunkelt nach Deutschland dein goldenes Haar

Margarete

Dein aschenes Harr Sulamith wir schaufeln ein Grab in der Lüften da

liegt man nicht eng

Er ruft stecht tiefer ins Erdreich ihr einen ihr andern singet und spielt

er greift nach dem Eisen im Gurt er schwingts seine Augen sind blau

stecht tiefer die Spaten ihr einen ihr andern spielt weiter zum Tanz auf

Appendix

Schwarze Milch der Frühe wir trinken dich nachts
wir trinken dich mittags und morgens wir trinken dich abends
wir trinken und trinken
ein Mann wohnt im Haus dein goldenes Haar Margarete
dein aschenes Haar Sulamith er spielt mit den Schlangen

Er ruft spielt süßer den Tod der Tod ist ein Meister aus Deutschland
er ruft streicht dunkler die Geigen dann steigt ihr als Rauch in die Luft
dann habt ihr ein Grab in den Wolken da liegt man nicht eng

Schwarze Milch der Frühe wir trinken dich nachts
wir trinken dich mittags der Tod ist ein Meister aus Deutschland
wir trinken dich abends und morgens wir trinken und trinken
der Tod ist ein Meister aus Deutschland sein Auge ist blau
er trifft dich mit bleierner Kugel er trifft dich genau
ein Mann wohnt im Haus dein goldenes Haar Margarete
er hetzt seine Rüden auf uns er schenkt uns ein Grab in der Luft
er spielt mit den Schlangen und träumet der Tod ist ein Meister aus
Deutschland

dein goldenes Haar Margarete
dein aschenes Haar Sulamith

TODESFUGE

Paul Celan

Black milk of daybreak we drink it at evening
we drink it at midday and morning we drink it at night
we drink and we drink
we shovel a grave in the air where you lie not close

A man lives in the house he plays with his snakes he writes
he writes when darkness falls over Deutschland *dein goldenes Haar*
   Margareta
he writes '*id*' and steps from the House and the stars are all flashing he
whistles his dogs to come
he whistles his Jews to arise let's shovel a grave in the world
he commands us play up for the Dance

Black milk of daybreak we drink you at night
we drink you at morning and midday we drink you at evening
we drink and we drink
A man lives in the house he plays with his snakes he writes
he writes when darkness falls over Deutschland *dein goldenes Haar*
Margareta
dein aschenes Haar Shulamith we shovel a grave in the air
where you lie not close

He shouts peck deeper into the Dirt-Reich you lot the rest of you sing and play-act
he clutches the iron rod on his belt he swings it his eyes are so blue
stick deeper the spades you lot you others play up for the Dance

Black milk of daybreak we drink you at night
we drink you at midday and morning we drink you at evening

Appendix

we drink and we drink

a man lives in the house *dein goldenes Haar Margareta*

dein aschenes Haar Shulamith he plays with his snakes

He calls play sweeter to Death that Death is a *meister* aus

   Deutschland

he shouts mark darkly your strings you'll rise up in smoke to the sky

you'll then have a grave in the clouds where you'll lie not close

Black milk of daybreak we drink you at night

we drink you at midday that Death is a *meister* aus Deutschland

we drink you at evening and morning we drink and we drink

Death is a 'gentleman from Germany' his eye is blue

he shoots you with lead bullets shoots you strictly on cue

a man lives in the house *dein goldenes Haar Margarete*

he rushes his dogs on us, deems us a grave in the air

he plays with his snakes and dreams

der Tod es eine *meister aus Deutschland*

dein goldenes Haar Margarete

dein ashenes Haar Shulamith

     Paul Celan, 1944-45

     (trans. Ruth Skilbeck)

LITTLE FUGUE

Sylvia Plath

The yew's black fingers wag;

Cold clouds go over.

So the deaf and dumb

Signal the blind, and are ignored.

I like black statements.

The featurelessness of that cloud, now!

White as an eye all over!

The eye of the blind pianist

At my table on the ship.

He felt for his food.

His fingers had the noses of weasels.

I couldn't stop looking.

he could hear Beethoven:

Black yew, white cloud,

The horrific complications.

Finger-traps – a tumult of keys.

Empty and silly as plates,

Appendix

So the blind smile.

I envy the big noises,

The yew hedge of the *Grosse Fuge*.

Deafness is something else. Such a dark funnel, my father!

I see your voice

Black and leafy, as in my childhood,

A yew hedge of orders,

Gothic and barbarous, pure German.

Dead men cry from it.

I am guilty of nothing.

The yew my Christ, then.

Is it not as tortured?

And you, during the Great War

In the Californian delicatessen

Lopping the sausages!

They colour my sleep,

Red, mottled, like cut necks.

There was a silence!

Great silence of another order.

I was seven, I knew nothing.

The world occurred.

You had one leg, and a Prussian mind.

Now similar clouds

Are spreading their vacuous sheets.

Do you say nothing?

I am lame in the memory.

I remember a blue eye,

A briefcase of tangerines.

This was a man, then!

Death opened, like a black tree, blackly.

I survive the while,

Arranging my mourning.

These are my fingers, this my baby.

The clouds are a marriage dress, of that pallor.

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