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MUSIC IN LITERATURE — PRESENTATION OF
HUXLEY'S EXPERIMENT IN "MUSICALIZATION OF FICTION"

Connections of literature with other arts, especially with painting and music, constitute one of the problems of comparative literature¹. These arts are frequently regarded as potential sources of inspiration, as models of narrative and descriptive techniques, and as ideals offering new possibilities of expression to be applied or followed by poets and novelists in their works². The phenomenon of correspondence of arts was a popular idea among artists in certain epochs and it was accepted as a basic assumption of their artistic theories, which, in turn, developed into distinct trends³; moreover, such aesthetic movements also exerted their influence upon subsequent generations of artists who either followed or opposed them⁴. Thus the study of the artistic tendencies in literature becomes a task of history and theory of literature as well.

Within the limited scope of the present paper it would be impossible to depict all the connections between literature and music since they are very complex and date back to ancient times⁵. By way of contribution to a general and extensive study

¹ Cf. *Comparative Literature: Methods and Perspectives*, ed. by N.P. Stallknecht and Horst Franz, Carbondale 1961; S. Skwarczyńska, *Wstęp do nauki o literaturze*, Warszawa 1954, vol. 1, part I, chap. II, pp. 23—24; M. Głowiński, *Zarys teorii literatury*, Warszawa 1957, pp. 10—12; M. Brahmer, *Niektóre perspektywy porównawczych studiów literackich w Polsce*, [in:] *Problemy teorii literatury*, Wrocław—Warszawa—Kraków 1967, pp. 427—444.

² M. Gaither, *Literature and the Arts*, [in:] *Comparative Literature*.

³ Cf. J. Starzyński, *O romantycznej syntezie sztuk — Delacroix, Chopin, Baudelaire*, Warszawa 1965. (A discussion of the historical development of the phenomenon called "the correspondence of arts" may be found there.)

⁴ The idea of the "correspondence of arts", most popular in the Romanticism, still recurs among modern writers, as e.g., in Joseph Conrad when he writes in his preface to *The Nigger of the Narcissus*: "Fiction — if it all aspires to be art — [...] must strenuously aspire to the plasticity of sculpture, to the colours of painting, and to the magic suggestiveness of music — which is the art of arts".

⁵ It dates back to Orphism or to Greek tragedy, the latter offering one of the best examples of correspondence of arts combining poetry, music, and dance (especially the Chorus).

the paper aims at a presentation of a single aspect and occurrence of this phenomenon, the scope of research being limited to an experiment in "musicalization of fiction"⁶ as performed by Aldous Huxley in his novels and short stories written in an early phase of his literary career⁷.

Well known among his distinguished friends and relations for his manifold interests in arts as well as in natural and social sciences⁸, Huxley presented his ideas on the application of music to literature in his novels, short stories, and essays and put them into practice⁹. Owing to his deep knowledge of both arts¹⁰ he was well equipped for such an experiment and on the basis of his numerous remarks and suggestions scattered all over his works one can reconstruct his theory of writing and subject it to an analysis and comparison with his actual achievements.

The problem of the relationship between literature and music has not often been discussed by theorists of literature although it is frequently mentioned in various text-books and articles¹¹. Moreover, the suggestions offered in the existing literature on this subject are sometimes controversial and inconsistent; let it suffice to quote two extreme approaches to this problem, the older standpoint of Tadeusz Szulc¹² who rejects all notions of music in literature on the basis of purely logical argument, and a relatively recent one suggested by Andrzej Starzycki who, in turn, wants to apply "logical symbolism, elements of mathematics such as transformations and probability mathematics to the study of the limitrophe phenomena of literature and music"¹³ without any limitation of such a general approach.

The present paper may be regarded as an attempt aimed at throwing some light on this problem by presenting Huxley's theory and its realization, trying to specify a possible approach to, and an interpretation of, this experiment in the context of his literary creation and against the background of some modern aesthetic

⁶ The term "musicalization of fiction" is used by Huxley himself in *Point Counter Point* (Penguin Books, 1967, p. 297).

⁷ Art had been Huxley's chief interest in an early phase of his literary career, before he devoted all his passions to mysticism, mescaline and visions of the future world. Cf. J. Atkins, *Aldous Huxley: A Literary Study*, London 1956; E.B. Burgum, *The Novel and the World's Dilemma*, New York 1947; J. Brooke, *Aldous Huxley*, London 1958.

⁸ *Aldous Huxley. A Memorial Volume*, ed. by Julian Huxley, London 1966.

⁹ Cf. Ch. Rolo, Introduction to: *The World of Aldous Huxley*, New York 1947; Fr.J. Hoffman, *Aldous Huxley and the Novel of Ideas*, [in:] *Forms of Modern Fiction*, ed. by W. van O'Connor, Minneapolis 1948.

¹⁰ *A Memorial Volume*, contributions by Lord David Cecil, Sir Kenneth Clark, Igor Stravinsky, Yehudi Menuhin, and others.

¹¹ H. Hatzfeld, *Literature Through Art*, New York 1952; W. Sypher, *Four Stages of Renaissance Style. Transformations in Art and Literature 1400—1700*, New York 1955; O. Brown, *Music and Literature: A Comparison of the Arts*, Athens, Georgia, 1948; J. Hollander, *The Untuning of the Sky*, London 1958.

¹² T. Szulc, *Muzyka w dziele literackim*, Warszawa 1937.

¹³ A. Starzycki, *Thomas Mann's "Doctor Faustus": A Contribution to the Studies of Musical Facts in Literature*, "Zagadnienia Rodzajów Literackich", 1964, vol. 7, fasc. 1 (12).

and literary conceptions and ideas. The possible motivation and basis of Huxley's theory suggested in the first part of the paper and an analysis of its realization presented in the second part seem to point out to a metaphorical function of his experiment reflecting his keen interest in music at that period of time and limiting the study of his attempts to artistic devices such as symbol and metaphor and a combination of strictly literary techniques of narrative and character creation. However, since the scope of research covers a single case of occurrence of a complex problem, the conclusions drawn from the analysis, although of a general nature, are, of necessity, limited, which is partly due to the type of experiment presented.

1

Before the presentation of Huxley's experiment in "musicalization of fiction" it seems relevant to concentrate for a while on his idea of music and attitude towards literature since they may be strictly connected with his conception of the relationship between these two branches of art and could influence his theory. His numerous remarks about music expressed most explicitly in his essays, but also present in a great variety of forms in his fiction, concern, first of all, some peculiar features and possibilities of expression of music.

"The marvelous thing about music is" — Huxley said in one of his interviews — "that it does so easily and rapidly what can be done only very laboriously in words, or really cannot be done at all"¹⁴. Such a statement immediately brings to mind the famous declaration of Walter Pater, the great admirer of the "Art for Art's sake" movement — "All art constantly aspires towards the condition of music"¹⁵. It does not mean, however, that Huxley wants to put into practice Pater's theories, nor that he is trying to revive the movement, for already in one of his first novels, *Crome Yellow*, he ridicules the trend¹⁶. As a typical polymath, for this seems to be the most proper name to call him even after a brief survey of his manifold fields of activity, Huxley is, first of all, well aware of the distinctions between literature and music. In one of his essays he writes:

Music 'says' things about the world but in specific musical terms. Any attempt to reproduce these statements in 'our own words' is necessarily doomed to failure. We cannot isolate the truth contained in a piece of music, for it is a beauty-truth and inseparable from its partnee [...]¹⁷.

The statement about "specific musical terms" seems to be one of the most important aesthetic issues playing a significant rôle in the shaping of the basis for his experiment. This statement seems to point to the reason why Huxley does not want

¹⁴ An interview with Aldous Huxley in *Writer at Work. The "Paris Review" Interviews*, New York 1963.

¹⁵ W. Pater, *The Renaissance*, London 1873.

¹⁶ A. Huxley, *Crome Yellow*, Batam Books 1959, pp. 102—107.

¹⁷ A. Huxley, *Music at Night*, London 1931, p. 51.

to follow the example of French symbolists who, as he writes, "subordinated sense to sound"¹⁸. It may appear, therefore, that Huxley discards the "level of sound" as a means of artistic expression in his prose¹⁹.

A significant statement may be found in another of his essays, "*The Rest is Silence*", where he writes that the features of music that strike him most are its ability of "expressing the inexpressible" and its "capacity to evoke experiences as perfect wholes"²⁰. On the other hand, according to him, the modern way of looking is characterized by multiplicity; as he writes: "Multiplicity of eyes and multiplicity of aspects seen"²¹. But if wholeness of impression is easily obtained in music owing to the fact that a number of instruments can play simultaneously and they can all be heard by the listener at the same time, it is not so in case of literature the medium of which implies sequence²². Huxley's conclusion is presented in metaphorical terms in a description of the performance of Bach's Suite in the third chapter of *Point Counter Point*:

In the opening *largo* John Sebastian had [...] made a statement [...]. You seem to have found the truth; clear, definite, unmissable, it is announced by the violins; [...] But it slips out of your grasp to present itself in a new aspect among the cellos and yet again in terms of Pongileoni's vibrating air column. The parts live their separate lives; they touch, their paths cross, they combine for a moment to create a seemingly final and perfected harmony, only to break apart again. Each is always alone and separate and individual. [...] In the human fugue there are eighteen hundred million parts. The resultant noise means something perhaps to the statistician, nothing to the artist. It is only by considering one or two parts at a time that the artist can understand anything²³.

Thus it seems that Huxley's experiment in "musicalization of fiction" is a result of two factors, the first being the idea that music is capable of expressing the wholeness of impression, and the second — his statement about the modern way of looking at the reality, both of these factors leading logically to the employment of musical analogy in his literary works.

2

As any perceptive reader might have already observed from Huxley's opinion on particular features of music and his novelistic point of view, the experiment in "musicalization of fiction" is to be performed on a much larger scale than that

¹⁸ A. Huxley, *Point Counter Point*, p. 297.

¹⁹ The term "the level of sound" (*warstwa brzmieniowa*) is taken from R. Ingarden, *Z teorii dzieła literackiego*, [in:] *Problemy teorii literatury*, pp. 47—49.

²⁰ A. Huxley, "*The Rest is Silence*", [in:] *Music at Night*, p. 20.

²¹ A. Huxley, *Point Counter Point*, p. 196.

²² Cf. Ingarden, *op. cit.*, p. 14; K. Bartoszyński, *Z problematyki czasu w utworach epickich*, [in:] *W kręgu zagadnień teorii powieści*, Wrocław 1967.

²³ A. Huxley, *Point Counter Point*, p. 29.

of the French symbolists, namely, in the construction of his literary works. The question immediately provoked by such a statement is how this can be done in a literary work. Huxley answers it in the following way:

How? The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots. While Jones is murdering a wife, Smith is wheeling a perambulator in the park. You alternate the themes. More interesting the modulations and variations are also more difficult. A novelist modulates by reduplicating situations and characters. He shows several people falling in love or dying, or praying in different ways — dissimilars solving the same problem. Or, *vice versa*, similar people confronted with dissimilar problems. In this way you can modulate through all the aspects of your theme, you can write variations in any number of different moods [...]. Put a novelist into the novel. He justifies aesthetic generalizations [...]. He also justifies experiment. Specimens of his work may illustrate other possible or impossible ways of telling a story. And if you have him telling parts of the same story as you are, you can make a variation on the theme²⁴.

Thus the musical techniques which Huxley wants to employ in the realization of his experiments are the well-known devices of variation, modulation and counterpoint, techniques which are most typical of polyphonic music²⁵. It is just owing to these techniques that music is capable of giving "the wholeness of impression". A comparison of the definitions of these techniques as given in the theory of music with Huxley's application of these devices in his works seems to be needed.

Let us concentrate first on the techniques of variation and modulation. In musical terminology variation consists in developing each section "from either the thematic or harmonic content of the original theme or from some more subtle form of association"²⁶, it is possible in many ways: "On a more or less set progression of harmonies, on a melody, on a rhythm or group of rhythms"²⁷. The name of modulation is applied in music when there is "a smooth harmonic transition from one key to another [...]. [It] has supplied music with one of its psychologically most forceful methods of providing variety. It not only presents ways of showing melodies, chords and comments upon them in different pitches but alters the functions and relative weights of individual tones"²⁸.

Generally speaking both techniques consist in various treatments of the same subject or "theme". Huxley wants to achieve the effect of these techniques in literature by a proper choice of different characters and situations. Examples of an application of these techniques are numerous. In some of his short stories, for instance, Huxley presents opposite attitudes towards love (*Hubert and Minnie*), music (*The*

²⁴ *Ibidem*, p. 298.

²⁵ Out of the whole number of about thirty composers mentioned in his works, Huxley makes remarks most frequently about Bach, Beethoven, and Mozart — the masters of the polyphonic music.

²⁶ H. Carter, *A Popular History of Music*, New York 1966, p. 332.

²⁷ H. Weinstock, *What Music Is?*, New York 1966, p. 273.

²⁸ *Ibidem*, p. 124.

Portrait), or sex (*The Permutations Among the Nightingales*, which was called by John Atkins: "a cynical study of different types of sexual relations — sex in the service of avarice and worldly success, the vulgarity of lust, the childish display of sexual disappointment, the shifts and deceits of sexual manoeuvre"²⁹). It is also possible on other planes, for example, on the plane of description, as in case of the aesthetic and scientific account of the music of Bach³⁰. One of the best examples of the technique of modulation, where the author "modulates" through various aspects of the theme in a "number of different moods", may be found in a short story *Two or Three Graces*. The heroine of the story, Grace Peddley, modulates through one incarnation to another, from a quiet mother and housewife to a music critic, connoisseur of art, and a lover and victim of her deep emotions, and the conclusion is metaphorically presented in musical terms:

What would become of Grace now? *Da capo* — says the narrator playing Beethoven's *Arietta* Op. 111 — John Peddley, the children, the house, the blank existence of one who does not know how to live unassisted. Then another musical critic, a second me — introduction to the second theme. Then the second theme, *scherzando*, another Rodney. Or *molto agitato*, the equivalent of Kingham. And then inevitably, when the agitation has agitated itself to the climax of silence, *da capo*, again to Peddley, the house, the children, the blankness of her unassisted life³¹.

"Dissimilars solving the same problem" may be found in abundance in such novels as *Those Barren Leaves*, which, as Charles Rolo writes: "modulates between the parallel *amours* of a middle-aged romanticist, an elderly cynic and a moron, two ingenuous twenty-year-olds and three self-conscious intellectuals"³², and in *Point Counter Point* in which the conflict between man and woman is presented from nearly every angle³³.

However, generally speaking, both techniques, as used by Huxley, concern the characters and narrative technique ("considering the story in its various aspects"), but the importance of the characters and the narrative have long been recognized and emphasized by various writers before Huxley. One can mention here the classical representatives of the so-called "novel of character"³⁴, Jane Austen, or the painful toils of Henry James with his "centres of consciousness" or his "reflectors", and, moreover, as James states, "the effect must be mixed, natural"³⁵, which, in this case,

²⁹ Atkins, *op. cit.*, p. 84.

³⁰ A. Huxley, *Point Counter Point*, pp. 29, 38.

³¹ A. Huxley, *Two or Three Graces*, Leipzig 1928, p. 83.

³² Rolo, *op. cit.*, pp. xii—xiii.

³³ Walter Bidlake seeks "spiritual Communion" in his relationships with women; his father can see little in women beyond what Rubens has shown him; Mark Rampion lives by instinct and his relationship with his wife is full of love and abandonment; Spandrell seeks revenge on his mother for her second marriage and thus he hates all the women; Lord Edward pretends that "bodies do not exist when he makes love", Burlap imagines love as two angels holding hands and going together to bed.

³⁴ Cf. E. Muir, *The Structure of the Novel*, London 1946.

³⁵ Quoted after: W.C. Booth, *Rhetoric of Fiction*, London 1963, p. 44.

is much the same purpose as Huxley's "modulations". Besides, E. M. Forster's critical study, *Aspects of the Novel*, containing the division of characters into "flat" and "round", appeared at the same time as Huxley's early works. It seems, therefore, that the devices called by Huxley "variation" and "modulation" bring nothing new to the well-recognized novelistic techniques; it may only be the matter of the prevalence of "flat" characters³⁶. It seems possible that, if Huxley had not used the actual names of musical techniques, no critic would have noticed their affinity with music.

The situation of the "contrapuntal technique" seems slightly different, which may already be noticed in the definition of the technique as given in theory of music: "Music is said to be contrapuntal when its several voices appear to follow separate courses simultaneously"³⁷. It is just the problem of achieving a simultaneous presentation of separate events (in Huxley "contrapuntal plots") that poses the greatest difficulty to writers as much as to film producers or makers of TV programs since the media of all imply sequence³⁸. Huxley tries to overcome this "shortcoming" of the literary form in several ways, first of all, with the help of two techniques, "the interior duplication" (in Huxley "novelist-within-the-novel") and the "shots", which are to enable him to achieve an illusion of simultaneity in his works.

Discussing the use of the "interior duplication" in Huxley's novel *Point Counter Point* and in Gide's *Les faux monnayeurs* Leon Livingstone writes: "In both of these novels one of the principal characters is a novelist who is writing precisely the same type of novel as the original author [...] accompanied by a workbook in which the fictional novelists — as do their authors — explain the germination and elaboration of the work"³⁹. Philip Quarles, the fictional novelist in *Point Counter Point*, is writing a novel and the methods devised by him or his ideas about novel-writing are immediately used by Huxley himself. A good example of this technique can be found in chapter XXI. Philip is reading about female Angler fishes which carry dwarf parasitic males attached to their bodies and he makes a comparison to Walter rushing after Lucy. He goes on to imagine a scene in an aquarium — "they go in with a scientific friend who shows them the Female Anglers and their husbands [...]. Make it the aquarium at Monaco and describe Monte Carlo and the whole Riviera in terms of deep-sea montrosity"⁴⁰. And although in the paragraphs that follow the action does not move to Monte Carlo, nevertheless, Huxley uses the same method of describing human relationships in biological terms in reference to Philip himself. Philip is shown as a man who lives in his own intellectual world with few connections with reality and his wife, Elinor, is necessary to him not only to "bring some reality into his novels" but also helps him to live. So when Huxley gives the quotation —

³⁶ Grace Peddley in *Two or Three Graces* can be regarded as rare exception.

³⁷ Carter, *op. cit.*, p. 321.

³⁸ Unless the screen is divided each part showing a different event or situation.

³⁹ L. Livingstone, *Interior Duplication in the Modern Spanish Novel*, PMLA, no. 4, September 1958, p. 404.

⁴⁰ A. Huxley, *Point Counter Point*, pp. 294—296.

“the male is microscopic and lives in what may be called the reproductive duct [...] of the female”⁴¹ this is precisely the description of Philip’s situation in terms of the animals. The description of Walter and Lucy presented by the fictional novelist in metaphorical terms complements that presented by the original author. Thus owing to the use of the interior duplication technique it is possible to present two different accounts of the same situation or event. Another way of using this technique consists in introducing a story-within-the-novel and a play-within-the-novel (in *Crome Yellow* there are two short stories, one sermon, and a description of fantastic *Tales of Knokespotch*; a play is included in *Antic Hay*).

Another device used to achieve the effect of illusory simultaneity is the technique of “shots” taken over from film production. By quick changes of the scenes presented it is possible to create an illusion of simultaneity and although we see the images or parts of events one after another we know that they are taking place at the same time. This is just what Huxley tries to do: one scene is suddenly interrupted by another scene, which, in turn, is broken by the introduction of still another and so on. The use of the technique of “shots” may be found in a number of Huxley’s works. In *Point Counter Point* chapter V begins with Walter Bidlake meeting Frank Illidge and their talk on money that “breeds a kind of gangrened insensitiveness” (p. 59), which is followed by a scene when “Everard Webley had got Lord Edward into a corner and was trying to persuade him to support the British Freemen” (p. 61), after which there is a discussion on “asymmetrical tadpoles” which are “Almost as good as playing Bach on the flute or having a palate for wine” (p. 66), followed by a dissertation on the topic “How can a cynic be a great artist” (p. 67), then there is a dialogue between Lady Edward and John Bidlake the latter describing Marjorie, Walter’s mistress, as an “imbecile” with a “nose that’s three inches too long” (p. 70), after which we have a description of Marjorie at her home crying and reading letters written by Walter, then we move again to the Tantamount House where the dialogue is resumed, and so on.

The method is much more effective, however, when the shifts (or “shots”) are made more frequently and the descriptions are becoming shorter and shorter, as for example in *Brave New World*, chapter III:

Ending is better than mending.	(1)
The ethics and philosophy of under-consumption...	(2)
I love new clothes, I love new clothes, I love...	(1)
So essential when there was under-production...	(2)
Henry Forster gave it me	(3)
All crosses had their tops cut and became T's. There was also a thing called God	(2)
It's real morocco-surrogate	(3)
We have the World State now. And Ford's Day celebrations and Community Sings, and Solidarity Services	(2)
'Ford, how I hate them!' Bernard Marx was thinking.	(pp. 51—52)

⁴¹ *Ibidem*, p. 296.

The above quotation is a sample of the way in which the whole chapter is written; nothing is left out, only the numbers in parentheses are added to make it possible to identify the speaker, and thus: (1) the voice from loud-speakers in "Neopavlovian Conditioning Rooms"; (2) the lecture of "his Fordship Mustapha Mond, the Resident Controller for Western Europe"; (3) dialogue between Lenina and Fanny; and (4) dialogue between Bernard Marx and his company. The technique of "shots" enables Huxley to offer a "simultaneous" description of the New World from the official point of view (2), from the side of the practical use of the new techniques (1), and from the point of view of the people actually living in the new world (3 and 4). The technique of "shots" also became the governing principle in the novel *Eyeless in Ghaza*, where the protagonist looks at old photos and thus recalls various scenes from the past.

However, Huxley is not the only writer trying to achieve simultaneity of presentation in his works. As Joseph Frank writes: "Modern literature exemplified by such writers as T. S. Eliot, Ezra Pound, Marcel Proust, and James Joyce, is moving in the direction of the spatial form. This means the reader is intended to apprehend their work spatially in a moment of time, rather than as a sequence"⁴². Writing about Virginia Woolf's *Mrs Dalloway* Mary Gaither suggests that "we must literally stand still in space and move back and forth in time, not only, with the characters but by ourselves, in order to fit together by 'reflexive reference' the parts of the whole"⁴³. As he himself admitted in an interview⁴⁴, Huxley sometimes follows the example of Proust and Gide, who also experimented with "musical effects" in their literary works⁴⁵. Therefore none of these techniques can be regarded as Huxley's own invention, since they all had been already employed by other writers.

3

As has been stated in the introductory part of the paper there are some conflicting ideas about the phenomenon called "the correspondence of arts" and many theorists and critics make frequent analogies between literature and music⁴⁶. The analysis of the realization of Huxley's experiment, however, seems to give negative results, at least on the plane of technique.

A solution of this apparent contradiction seems to be offered by Susan K. Langer in her philosophical lectures, *Problems of Art*⁴⁷. She is of the opinion that it is just the distinction between the arts which makes their relations possible. The rela-

⁴² J. Frank, *Spatial Form in Literature*, "Sewanee Review", LIII: 1945, p. 235.

⁴³ Gaither, *op. cit.*, p. 160.

⁴⁴ An interview with Aldous Huxley (*op. cit.*, pp. 193—215).

⁴⁵ M. Allott, *Novelists on the Novel*, London 1967.

⁴⁶ Cf., e.g., R. Humphrey, *Stream of Consciousness in the Modern Novel*, University of California Press, 1955.

⁴⁷ S.K. Langer, *Problems of Art: The Philosophical Lectures*, New York 1957.

tionships rest on the principle of subordination. They are possible owing to the phenomenon called "transformation". By this term she means the process of "transforming the appearance of the model into sensory structures of another sort" and, as she writes: "among the forthright and familiar conventions of imitation, a sensuous transformation acts much as a strong metaphor does among the well understood conventions of a literary speech"⁴⁸. Such a solution offered by the philosopher and also supported by some theorists and critics of literature⁴⁹ brings about a number of consequences in literary analysis, the key word being the term "metaphor".

In recent years, as James Sledd writes, "any transfer of meaning and hence any figure of speech has been called a metaphor"⁵⁰. For the establishment of the scope of research, however, we must refer to a more strictly technical study of the problem of metaphor. One of the best studies of this type is that by I. A. Richards. According to him, the metaphor consists of a "tenor" and a "vehicle" (an obvious simplification of his argument for the sake of clarity). The relationship between these two constituents "is not normally a mere establishment of a tenor which is unchanged by [a vehicle], but the vehicle and tenor in co-operation give a meaning of more varied powers than can be ascribed to either"⁵¹. Transferring these two terms to the analysis of music in literature one may state that music plays here the function of a "vehicle", and its importance in a literary analysis becomes obvious when it refers to the construction of a literary work as in the case of Huxley's experiment.

It seems necessary now to consider the meaning of the term "vehicle" in relation to the problem of music in literature and the forms in which it can occur. Generally speaking any mark left by the author in his work which refers us to music can be regarded as a "vehicle". It appears from the research done so far, that such marks may occur in the following forms: (a) a title or subtitle of the work; (b) titles or subtitles of chapters or parts of the work; and (c) form of narration. The first case can be illustrated on the example of Lawrence Durrell's *The Alexandria Quartet*⁵² — an arrangement of four novels suggesting the construction of a sonata. The example of the second kind of marks can be found in Richard Aldington's novel, *Death of a Hero*⁵³, where the titles of the parts (*allegretto, vivace, andante cantabile, adagio*) may refer either to a metaphorical description of the construction of the work, or to the tempo of the action (since the musical terms may refer to both). Finally, the author can leave such marks in the field of narration, where the narrator can in-

⁴⁸ *Ibidem*, p. 104.

⁴⁹ Cf. Skwarczyńska, *op. cit.*, pp. 467—468; M.K. Danziger, W.St. Johnson, *An Introduction to Literary Criticism*, Boston 1961, pp. 151—153.

⁵⁰ J. Sledd, *Some Notes on English Prose Style*, [in:] *The Problem of Style*, New York 1966, pp. 201—204.

⁵¹ I.A. Richards, *The Philosophy of Rhetoric*, New York 1950, p. 96.

⁵² L. Durrell, *The Alexandria Quartet*, New York 1962.

⁵³ R. Aldington, *Death of a Hero*, London 1929.

interpret the construction of the work in musical terms⁵⁴, or, in interior duplication, he can present the author's conceptions on the writing of a given work⁵⁵. In the cases of all the works mentioned above the study of the musical metaphors seems not only justified but also necessary if the analysis is to be thorough and complete.

On the basis of the analysis of Huxley's experiment in "musicalization of fiction" it appears, however, that, in his case, it is only an apparent problem, since the experiment is realized with the help of well-known literary techniques, which have been used earlier without any reference to music. It is only his critical terminology that refers us to music, as in the case of the term "spatial form"⁵⁶ which seems to be taken over from painting. But if in the case of the latter it is a term used by a theorist, in Huxley it is also the terminology of the writer which must be taken into account in the explanation of the metaphorical meaning of the title *Point Counter Point*⁵⁷ and the whole experiment in "musicalization of fiction". Thus it seems that it is not an actual experiment in the application of music to literature aimed at achieving musical effects in a literary form, but should be regarded as a part of the structure of the whole work meaningful only in the context of the novel and not outside it. The title of this particular novel may be regarded as a "general statement" of the whole work with the account of the experiment playing the rôle of a metaphor describing the complex and dynamic picture of life presented.

Huxley's experiment in "musicalization of fiction" should be treated as a certain stage of his development as a novelist, since in his later novels no reference to music is made. It may reflect his strong belief in the power of expressive music which can strongly impress people, although not everybody is sensitive enough to experience it⁵⁸. It seems to be the most valid motivation of his experiment. Charles Rolo tries to explain Huxley's trials in the following way: "Contrast being the mainspring of satire, the ideal construction of the satirist is one that holds the reader, not so much by the sequence of events in time (the story), as by the startling effects that result from viewing related events simultaneously [...]. Huxley's most important innovation as a craftsman has been the partial replacement of *story* with *music*"⁵⁹. However, Huxley is not always a satirist and sometimes, as in *Point Counter Point* or *Eyeless in Ghaza*, he can present social or philosophical problems quite seriously using the technique of "shots". Leon Livingstone's theory accounting for the use of the contrapuntal technique and "interior duplication" also seems inadequate; his theory "not only analyses the fundamental, intrinsic problem of novelistic expression which has beset the genre throughout the course of its development, but

⁵⁴ E.g., Huxley's *Two or Three Graces* (see p. 9).

⁵⁵ E.g., *Point Counter Point*.

⁵⁶ Cf. Frank, *op. cit.*

⁵⁷ In modern English the name of the technique is "counterpoint"; Huxley uses an archaic form in the title of his novel.

⁵⁸ Compare different reactions of Spandrell and Rampion to the music of Beethoven (*Point Counter Point*, chap. 37).

⁵⁹ Rolo, *op. cit.*, p. xii.

interprets the dilemma of the novel in its contemporary setting, its struggle to express a total reality against the disintegrating version of reality advanced by science"⁶⁰. It seems that this theory goes too far beyond the work itself and does not take into account the fact that both techniques are very old⁶¹ and it is only the critical language that becomes different. The explanation offered before, namely, that Huxley's experiment seems to be the result of his idea of music and his way of looking at the reality, seems to be the most probable motivation of his attempts.

The theory that seems to stand behind Huxley's experiment is incomplete and it concerns only three aspects of the novel: characters, narrative and time. Huxley says nothing about the "level of sound" as a means of artistic expression and about the possibility of using music in the fictional world presented in the novel. However, in both cases music can play an important role; descriptions of music are very frequent in Huxley's own works⁶² and his style deserves a separate study from the point of view of the functions of musical metaphors, terminology, alliteration, rhythm, onomatopoeia, assonance, dissonance, etc.⁶³

On the whole, Huxley succeeded in presenting a very complex and dynamic picture of life and it seems that he owes it to the application of all the devices in combination. That is why *Point Counter Point* actually creates an impression of richness, richness of characters, ideas, plots, which, in a way, can be compared to the impression of richness after listening to, for example, Bach's fugue. The combination of all the devices does create something new and different from the sum of all the well-known elements. It is questionable, however, whether this new quality can be similar to the effects and impressions evoked in listeners by a piece of polyphonic music.

MUZYKA W LITERATURZE. PREZENTACJA HUXLEYOWSKIEGO EKSPERYMENTU „UMUZYKALNIENIA POWIEŚCI”

STRESZCZENIE

Praca stanowi próbę nowego sposobu przedstawienia Huxleyowskiego eksperymentu, polegającego na „umuzycznieniu powieści”, na tle niektórych współczesnych poglądów estetycznych, teoretycznomuzycznych, a przede wszystkim teoretycznoliterackich.

⁶⁰ Livingstone, *op. cit.*, p. 404.

⁶¹ The example of the "contrapuntal technique" can be found even in Homer's *Iliad* (the world of gods and the world of people treated as "contrapuntal plots"), while the interior duplication can be found, for example, in Old English *Beowulf* (the introduction of the lays of *scops*).

⁶² For example the description of Bach's *Suite* mentioned in the paper and Beethoven's *Heiliger Dankesang* which play an important role in the composition of *Point Counter Point*; descriptions of Beethoven's *Arietta* and Mozart's *Quintet in Antic Hay*. See also Górski, *Muzyka w opisie literackim*, "Życie i Myśl", 1952, no 1—6.

⁶³ E.g. symbolic function of music in *The Bookshop*, *Antic Hay*; metaphorical use of music in descriptions of streets, fountains, human body, bodily reactions, etc.; use of musical terms instead of simple adjectives (as in: "Ferdinando goes *crescendo*"; or "He went on *decrescendo*"; or "This was *pianissimo*, *con espressione*, then *molto agitato*...").

W oparciu o poglądy Huxleya na muzykę, szczególnie o podkreślane przez niego ekspresyjne możliwości muzyki oraz jego koncepcję widzenia i przedstawiania rzeczywistości, autor proponuje w pierwszej części pracy uzasadnienie tego eksperymentu, jednocześnie przeciwstawiając się niektórym starszym koncepcjom, które są bądź jednostronne, bądź też odbiegają zbyt od samej twórczości pisarza.

Analiza realizacji teorii Huxleya wykazuje, że zasady kompozycji nazwane przez niego wariacją, modulacją i kontrapunktem realizowane są przy użyciu dobrze znanych technik literackich, które niejednokrotnie były już wcześniej używane bez powiązania z muzyką. Ponieważ problematyka „umuzycznienia powieści” okazuje się w tym przypadku pozorna, proponowana jest interpretacja tego eksperymentu w terminach metaforycznych opisu złożonego i dynamicznego obrazu świata, który Huxley przedstawiał przy użyciu kombinacji kilku technik czysto literackich, stwarzających w połączeniu pewną nową kompozycję. Ponieważ teoria Huxleya obejmuje tylko takie aspekty dzieła literackiego, jak narracja, postaci i czas, nie analizuje się możliwości występowania muzyki w „warstwie brzmieniowej” dzieła literackiego ani w świecie przedstawionym, mimo iż często są one przez niego wykorzystywane. Taka próba zdaje się wskazywać na silny wpływ muzyki na pisarza we wczesnym okresie jego twórczości.

W trzeciej części pracy autor podkreśla konieczność metaforycznego rozumienia problemu muzyki w literaturze oraz potrzebę badania tego zjawiska w uzasadnionych przypadkach (tj. w przypadku występowania wyraźnych znaków odnoszących badacza do muzyki), podając kilka możliwych znaków tego typu.

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