EAST – WEST
CULTURAL PASSAGE

East-West Cultural Passage is the journal of the "C. Peter Magrath" Research Center for Cross-Cultural Studies. It appears biannually and publishes work by scholars interested in the cross-cultural dialogue in areas such as literature, history, film, popular culture, institutions, politics and related subjects. The journal is devoted to the study of cross-cultural understanding with a clear humanistic emphasis. Articles with an interdisciplinary character are particularly welcome. The journal also publishes notes and comments, review essays and book reviews.

Cover design: Mugur Pascu

CONTENTS

Foreword

"All art constantly aspires towards the condition of music," Walter Pater memorably wrote in his influential treatise, *The Renaissance*. Not only does literature aspire to music's obliteration of the matter-form distinction and its power of abstraction and suggestion, but it has historically had a symbiotic relation to music. Genres such as the ballad or the sonnet wear that relationship proudly on the sleeve, as it were, while contemporary fiction bears titles such as *English Music* (by Peter Ackroyd), *Jazz* (by Toni Morrison), *Napoleon Symphony* (by Anthony Burgess), *Passacaille* (by Robert Pinget), *Goldberg Variations* (by Gabriel Josipovici), or *Nocturnes* (by Kazuo Ishiguro). In turn, music has been inspired by literary masterpieces, and operas, ballets, cantatas and oratorios have undertaken to transpose plot, character and discursive reasoning into harmonious sound. Critical discourse, moreover, has borrowed copiously from musicology: terms such as musicality, polyphony, euphony, harmonic resonances and the sonata form are widely circulated in literary criticism, with or without any interdisciplinary intent. The implications of the transdisciplinary migration of such terms are a fertile ground for theorization and their metaphorical – both in the sense that they are used figuratively and in the etymological sense of ferrying meaning across disciplinary boundaries – attributes are beginning to be recognized.

The papers that compose this volume have originated in a comprehensive attempt to study the complex relationships between music and literature. In May 2012, an ample interdisciplinary conference, organized jointly by Lucian Blaga University of Sibiu and Roehampton University, London, brought together writers and musicians as well as music and literature specialists from throughout the world. The conference explored critically and creatively topics as diverse as musical and poetic folklore, opera,

musical, pop music and the Mersey Beat, representations of music and musicians in contemporary fiction, the setting of modernist Irish poetry to music, Cagean indeterminacy, counterculture and postcolonialism. This volume is a mere sample of the fascinating, stimulating discussions that ensued from the keynotes, paper panels and events organized on that occasion.

Thus, the articles proposed by Monica Cojocaru, Cristina Chifane, James Machin, Adriana Elena Stoican, and Sorin Ungurean highlight the role and influence of music in various literary texts. Cojocaru illustrates how the discourse of music brings out the moral conflicts of the characters in Ian McEwan's novellas *Amsterdam* and *On Chesil Beach*. Similarly, Chifane focuses in her article on postmodern literary representations of music and musicians in Rose Tremain's *Music and Silence*, pointing to the multiple narrative voices that emphasize the healing and/or destructive powers of music and silence on male and female characters. On the other hand, Machin proposes a reading of H.P. Lovecraft's short story "The Music of Erich Zann" in light of Schopenhauer's aesthetics (related to music) for a more nuanced understanding of Lovecraft's text. Furthermore, Stoican explores the power of music as a catalyst that brings about transcultural communication in Anita Desai's *The Clear Light of Day*, while Ungurean discusses the role of music in Tolkien's *The Silmarillion* ('Ainulindalë') as a significant component in the genesis of the novel's fictional world.

Approaching more interdisciplinary problematics, Sorin Ştefănescu, Ana-Karina Schneider, Helen Taylor, and Clementina Mihăilescu discuss the complex relationships between music and literary texts in terms of genre, thematic content and formal structure, while Valentina Sandu-Dediu and Alina Bottez examine how various literary works have inspired or have been transposed into musical pieces. Ştefănescu employs the four-part structural framework of the sonata in order to examine the ways in which different aspects of aging are illustrated in John Barth's "Peeping Tom." In a similar vein, Schneider discusses the methodological implications of deploying the term "musicality," a "travelling

concept," in the comparative analysis of Beethoven's "*Meeresstille und Glückliche Fahrt*" and John Banville's *The Sea.* Taylor focuses on the influence of pop culture on Adrian Henri's poetry, particularly the use of various genres (jazz, blues, and rock) in order to connect with his audience on familiar cultural ground. By examining the phono-prosodic patterns and employing Bachelard's epistemology of light and darkness, Mihăilescu describes the musical features of John Berryman's second volume of poetry, *The Dispossessed*. In turn, Sandu-Dediu discusses Robert Schumann's decisions to set such literary texts as *Genoveva* (dramatized by Hebbel and Tieck), *Manfred* (by Byron), and *Faust* (by Goethe) to music. Finally, Bottez proposes a comparative approach to various settings of William Shakespeare's *A Midsummer Night's Dream*, with particular emphasis on the transformations (for instance, changes in the structure of the plot) from theatrical performance to a musical work.

This volume does not aim at an exhaustive or prescriptive treatment of the age-old music-literature imbrication. Rather, it proposes to encourage interdisciplinary explorations of the kinds instantiated here, confident that the productive relationship between literature and music will continue to yield valuable insights into the nature of artistic creation, the laws that bind content to form so inextricably, and the concepts whose travel across disciplinary confines enables such invigorating interrogations.

The Editors

Misinterpreting the Other: Music as Conflict
in Ian McEwan's *Amsterdam* and *On Chesil Beach*

MONICA COJOCARU
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Abstract[1]
Ian McEwan's life-long fascination with music is manifest in his
having authored a libretto for an oratorio (*Or Shall We Die?*) and
an opera (*For You*). It is equally apparent in his fiction, which is
permeated with musical references and populated with composers,
violinists, blues guitarists, and lovers of music, revealing the
novelist's abiding concern not only with the relationship between
musical and literary form but also with the act of composing as a
compelling metaphor for creativeness and individuality. In
McEwan's two novellas, *Amsterdam* and *On Chesil Beach*, music is
far from incidental, the novelist resorting to it not only for thematic
content but also for formal structure. Both texts rely on the
discourse of music within the context of morality. Employing the
figure of a male composer determined to write a symphony
heralding the new millennium, but whose hubris, misanthropy, and
self-delusion cause him to end up with a flawed composition
derivative of Beethoven's *Ode to Joy*, *Amsterdam* is a satire of a
decadent Romanticism and the romantic masculine worldview. *On
Chesil Beach* foregrounds music–a marker of character and a
vehicle of misunderstanding between the newlywed
protagonists–alongside conflict, represented as a musical piece
consisting of painstakingly staged arguments and misinterpretations
having their roots in a repressive morality and lack of
communication.

Keywords: Ian McEwan, *Amsterdam*, *On Chesil Beach*, music,
morality, conflict, misunderstanding

A Symphony of Narrative Voices
in Rose Tremain's *Music and Silence*

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Abstract

This paper looks at Rose Tremain's historical novel *Music and Silence* (1999) as illustration of an ingenious Postmodernist masterpiece relying on literary representations of music and musicians and aspiring to turn literature into music. On the one hand, our intention is to shed some light on the role and functions of music and musicians at the textual level, on the other hand, our analysis will focus on the multiple narrative voices used to change perspectives and to move backwards and forwards in time and space.

The novelty of the approach and the intricate narrative structure have become incredibly appealing to a 21st century reader unawares of what to expect from a novel set in 1629 at the court of the Danish king Christian IV. The same as Jens Ingemann, the Music Master in the novel, Tremain creates a unique symphony out of different types of discourse and points of view.

Keywords: musicality, multiple perspectives, narrative symphony, methodological approaches

Music Against Horror:
H.P. Lovecraft and Schopenhauer's Aesthetics

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Abstract
"The Music of Erich Zann" was not only considered by Lovecraft to be one of his more artistically successful short stories, it was perhaps also one the most widely read in his lifetime. In "The Music of Erich Zann," Lovecraft's protagonist-narrator witnesses the struggle of the mysterious viol player Zann to keep a baleful cosmic force at bay with his strange, beautiful music. In *The World as Will and Representation*, Schopenhauer argues that it is music, above all other art forms, that facilitates abstract contemplation of Ideas unsullied by the blind, rapacious self-interest of the 'Will'. Based on several explicit clues in the text, and also suggested by Borges's homage to Lovecraft, "There Are More Things," it is possible to position "The Music of Erich Zann" as a distillation of Lovecraft's reading of Schopenhauer into a nuanced and effective dramatic narrative. A reading of Lovecraft that incorporates Schopenhauerian aesthetics, in this instance specifically related to music, can illuminate Lovecraft's fiction and resonate with both Lovecraft's and Schopenhauer's world views.

Keywords: H.P. Lovecraft, Arthur Schopenhauer, Jorge Luis Borges, Edward Bulwer-Lytton, Immanuel Kant, horror, philosophy, music, aesthetics

Transcultural Awareness through Music
in Anita Desai's *Clear Light of Day*

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Abstract
The paper investigates the role of music as a mechanism of transcultural understanding that appeases conflicts within an Indian family. The transcultural paradigm has been recently taken over as a framework for the analysis of migrant writings since it suggests the idea of dynamism, invoking phenomena of transport, transfer and translation. This particular outlook discards the definition of cultures as territorial, homogeneous entities, arguing that they actually provide incomplete ranges of values and practices. At the same time, this approach to culture stresses the importance of shared values in reaching agreement. *Clear Light of Day* locates the process of transcultural interactions at the family level, focusing on the tensed relationship between Tara, the sister who temporarily returns home from the USA, and Bim, the one who never leaves Old Delhi. The conflict between them reveals a clash between different visions of identity, since Tara promotes the idea of individual mobility, while Bim seems attached to the native space of Old Delhi. The present analysis focuses on Bim's epiphany that occurs while she attends a concert of classical Indian music. This live performance awakens her ability to transgress the differences between herself and Tara, reconfiguring Bim's rigid perspectives.

Keywords: commonalities, Culture vs. cultures, individualism, *raga*, *rasa*, transcendence, transculturalism.

World-Creation Through Music:
Tolkien's 'Ainulindalë', in *The Silmarillion* (1977)

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Abstract
Among the story-tellers who set their narratives in worlds other than this, J. R. R. Tolkien (1892–1973) stands out owing to the far-reaching, complex plenitude of his creation: awe-inspiring peoples with cultures and languages, lore and wars stretching over ages, rendered in masterful accounts of "the times of old." It is at the very beginning of *The Silmarillion* that we learn how Ëa, the physical world, was made: with the *music of the Ainur* (in Quenya: *Ainulindalë*). Reputedly influenced by the Finnish *Kalevala*, as well as Norse, Anglo-Saxon, Celtic and Mediterranean mythology, Tolkien imagined a world genesis that is unique among cosmogonies: the world comes forth through the music made by angel-like Ainur, according to themes proposed by the supreme entity of all existence, Ilúvatar. But soon, the most powerful Ainu, Melkor, disobeys and discords, and thus history starts unfolding... Tolkien's fictional-world genesis differs significantly from other fantasy writers', and the purpose of this essay is to interpret its design.

Keywords: Ainulindalë; Ainur; cosmogony/creation myth; Eru/Ilúvatar; Manwë; Melkor; mythopoeia; *The Silmarillion*; "themes of music"; (willing) suspension of disbelief

> "It begins, as most things begin, with a song.
> In the beginning, after all, were the words,
> and they came with a tune. . ."
> Neil Gaiman, *Anansi Boys*

On Music and Old Age: An Exercise

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Abstract

This essay represents an attempt at inducing a basic musical structure into a reading of John Barth's short fiction "Peeping Tom." The fundamental fixed form in the music of the Classical period is the sonata, which lends its composition to most of the musical productions of the period and long afterwards, whether they are symphonies, concertos or string quartets. The sonata's chief configuration is in four parts, opening with an exposition, evolving into a development, returning to a recapitulation, and closing with a coda, but its essential feature is a paradoxical oscillation between fixity and freedom. Barth's story may be read from this perspective, even more so because of the author's formal musical training. The fictional text is considered in terms of each of the four sonata parts and of its themes and variations that are linked by modulating transitions. The outcome is a complex and contradictory reflection of old age and a peep into the story's fictional back stage.

Keywords: sonata, exposition, development, recapitulation, coda, theme, old age, narratology

On Musicality: John Banville's *The Sea* and
Beethoven's "Meeresstille und Glückliche Fahrt"

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Abstract
In this paper I look into the formal and thematic means whereby both Banville and Beethoven achieve the compelling musicality of their works. I deploy the term "musicality" as a "travelling concept" (Mieke Bal 2002), that is to say, a generic concept that travels across disciplinary boundaries, applying equally to works belonging to several art forms and various ages. While the two texts I focus on share no obvious connection in terms of influence or a common musical sensibility, they do share both thematic and structural elements that can be fruitfully compared in view of an investigation of the applicability of the concept of musicality to literary studies. In Banville's novel, Cagean appropriations of ordinary sounds, onomatopoeic rhythmic momentum, the contrapuntal patterning and euphonious phrasing of the narrative, all invoke music and signal metatextual self-consciousness of an order that traverses the conventional boundaries separating art forms. The comparison with the Beethoven/ Goethe text thus serves methodological purposes, enhancing the understanding of both Banville's novel and the travelling concept of musicality.

Keywords: John Banville, *The Sea*, Ludwig van Beethoven, "*Meeresstille und Glückliche Fahrt*," musicality, "travelling concept," universals, aesthetics.

"'Reelin' an' a-rockin'": Adrian Henri and 1960s Pop

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Abstract

Orality and performance are central to the Merseybeat movement, but it is popular music culture which is particularly relevant. This is not only evident from the works themselves: in 1967, *Penguin Modern Poets 10: The Mersey Sound* and Edward Lucie-Smith's *The Liverpool Scene* anthology both deliberately cited pop culture in their packaging of the poets for a wider audience. This blending of pop and poetry has often led literary critics to dismiss the movement, but in fact the poets deliberately mixed genre, media, and register in an attempt to forge the most direct connection with their audience.

This essay focuses on the work of Adrian Henri, a poet greatly influenced by his urban environment, and particularly by popular culture; his poems reflect his city's "Liverpool Sound", both in their references to people and place, and also in their construction, often imitating pop's verse/chorus format. Alongside his poetry – and often overlapping it – was his role as vocalist for The Liverpool Scene. The paper focuses on how Henri utilised pop and other musical styles, as well as sound and noise, to connect to both local and national audiences.

Keywords: Oral poetry, Popular music (1960s), Merseybeat / Liverpool Poets, Lyric, Pop song form

A Testament of Change Melting into Song

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Abstract

The paper expands upon Berryman's poetry as "the other music" consisting of light and darkness and recording existential meanings. The musical features of his poetry will be approached in terms of phono-prosodic patterns combined with the meanings attached to them. Bachelard's epistemology of light and darkness will be also fully exploited by us.

Keywords: rhythm, soul, music, anxiety, lightness, change, phono-prosodic patterns

Robert Schumann between Jean Paul and Goethe

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Abstract

Robert Schumann is probably the first musician who considered musical composition as a form of literature writing. In his Lieder, and especially in his stage works (*Genoveva, Manfred, Faust*), his respect for the literary source – be it poetry, drama or novel – brings about a rare combination of fidelity and originality. On the other hand, this kind of approach was often underestimated in the history of music, and there are many critical voices that address Schumann's lack of dramatic skills in his stage works. Some recent research on Schumann tries to place these works in another light. The composer avoids theatrical effects and tricks, displaying a rather austere personality and trying more to find appropriate musical solutions for Byron or Goethe than searching for easy successes.

My intention is to present some examples regarding the links between Schumann and his favourite literary texts, starting with Jean Paul and E.T.A. Hoffmann, and ending with Goethe. This paper will therefore further the research I did on Schumann for the short monograph I wrote on this topic (Valentina Sandu-Dediu, *Robert Schumann*, Bucharest, Editura Didactică şi Pedagogică, 2011).

Keywords: music as literature; stage works; dramatic skills; Romantic opera; Genoveva; Schumann's Faust; Schumann's Manfred

Fairy and Human Mischief – Shakespeare's *A Midsummer Night's Dream* Translated into Music by Purcell, Mendelssohn, Thomas, Britten, Orff and Bentoiu

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Abstract
This paper looks at the comic vein in Shakespeare's *A Midsummer Night's Dream* as a fruitful source for musical exploitation, with a special emphasis on mischief. The bard's play is compared with six of the stage musical works it inspired across cultural borders. It shows how the rigours of the operatic tradition imposed various transformations from spoken to sung language, entailing a dramatic metamorphosis which results in the alteration or downright rewriting of the plot, or the reduction of the number of acts and characters. A semi-opera and three incidental music scores are also discussed in the light of their symbiosis with the play.

Thematically, this study analyses the cocktail of Greek, Celtic and English mythology, the blend between pagan and Christian creeds and a number of disquieting topics such as dream patterns, power games, the war of the genders and the arbitrariness of love, with references to critics such as Peter Holland.

Music can increase dramatic tension and character outline through tonal structure, rhythm, timbre, vocal virtuosity, etc. The paper analyses the felicitous entwinement between dramatic warp and musical invention.

Keywords: Opera, semi-opera, incidental music, drama, comedy, Shakespeare, mythology, mischief