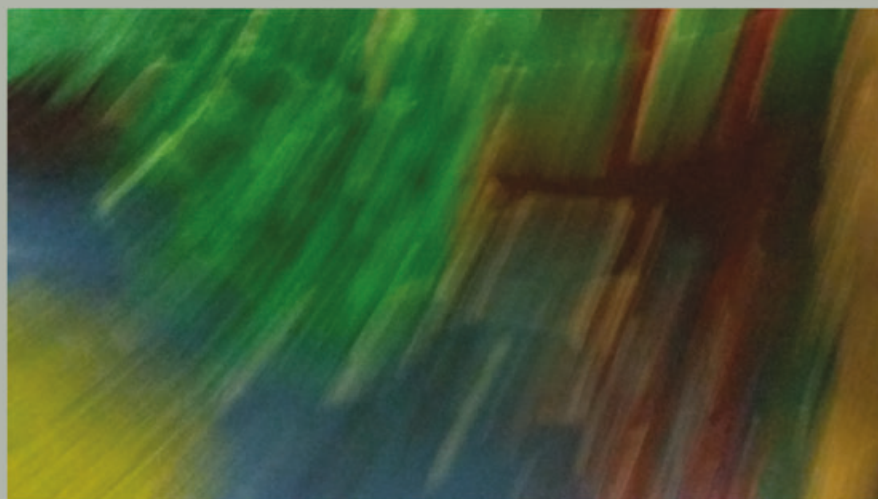


Literary and
Cultural Theory



Andrzej Hejmej

Musicality of a Literary Work



PETER LANG

This book represents an attempt to capture different links between modern literature and music. The author examines strict intertextual correlations, the phenomena of musicality and “musicality of a literary work”, the musical structure in literature, so-called musical literary text. He focuses on the novel *Le Cœur absolu* by Philippe Sollers, the poem *Todesfuge* by Paul Celan, the *Preludio e Fughe* by Umberto Saba and the drama *Judas z Kariothu* [*Judas Iscariot*] by Karol Hubert Rostworowski. The analysis also includes Stanisław Barańczak’s cycle of poems *Podróż zimowa: Wiersze do muzyki Franza Schuberta* [*Winter Journey: Poems to the Music of Franz Schubert*] and a fragment of *Scène* from “*Hérodiade*” by Stéphane Mallarmé in Paul Hindemith’s composition “*Hérodiade*” de Stéphane Mallarmé.

Andrzej Hejmej is Professor at the Faculty of Polish Studies of the Jagiellonian University in Kraków, Poland. His recent publications focus on comparative literature and cultural studies and he authored numerous papers on comparative literature, literary theory and modern Polish literature.

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Andrzej Hejmej

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PETER LANG



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From the author

The book *Musicality of a Literary Work*, emerging from the traditions of Polish historical and literary theory research on the relationships of literature and music (formed undoubtedly in the twentieth century under the pressure of Tadeusz Szulc's findings) and at the same time from the traditions of Western European studies in the field of so-called interdisciplinary comparative literature, was created as a doctoral thesis in the second half of the nineteen nineties. In 1994, when I was working on the first draft, publisher Wydawnictwa a5 released a volume of poetry by Stanisław Barańczak *Podróż zimowa: Wiersze do muzyki Franza Schuberta* [*Winter Journey: Poems to Franz Schubert's music*]. For me, this excellent collection of poetic "contrafactum" posed the most important interpretative challenge. My interest in the latest literature and its musical implications ultimately led to my attempts at interpreting various works: Barańczak's "contrafacta", poetic fugues from Paul Celan and Umberto Saba, forms of narrative thematisation of music by Philippe Sollers, Karol Hubert Rostworowski's theatrical experiments with music and the unusual "musicalisation" of Mallarmé's text by Paul Hindemith.

In this work I have summarised the results of research conducted at the Jagiellonian University, as well as in two French centres of comparative literature studies: at the Sorbonne and at the Université de Provence. The book was mainly written in France (in Paris and in Aix-en-Provence), and so it is easy to see in it basic research inspirations from French comparative literature, especially the proposals of comparatists such as Jean-Louis Backès, Francis Claudon, Pierre Brunel and Aude Locatelli. Using, amongst others, their experience, I take up the issue of the interdependence of modern literature and music, I deal with "musical literary texts", more precisely the various manifestations of transposition and intertextual references, as well as the disputed phenomena of musicality and the "musicality of a literary work". Some threads are not, for obvious reasons, closed in *Musicality of a Literary Work*, many of the indicated issues I further develop in the book *Music in Literature: Perspectives of Interdisciplinary Comparative Literature* ("Polish Studies – Transdisciplinary Perspectives", Frankfurt am Main 2014; published in Polish: "Horyzonty Nowoczesności", Kraków 2008, 2012), in the next attempt to capture the relations of literature with music, situated in light of the latest proposals of the comparatists and theorists of intertextuality and intermediality.

At the time of publishing the first two editions of *Musicality of a Literary Work* (Wydawnictwo Funna, 2001; Wydawnictwo Uniwersytetu Wrocławskiego, 2002) the number of works devoted to the relationship between literature and music in Polish literary criticism was relatively small; already the debates that took place in the first decades of the twentieth century, and the invaluable musical meetings in Baranów in the nineteen seventies, which were attended by prominent literary scholars (J. Błoński, M. Głowiński, M. Podraza-Kwiatkowska), amongst others, had been partly forgotten. The third edition of the book appeared in the year 2012 in quite different realities: in the last two decades, I note with great satisfaction, a number of valuable literary criticism and comparative literature studies have been made in Poland; indeed it is possible in reality to speak of the existence of a small successively complementary library of musical-literary studies. Thanks to the publishing initiative of the Fundacja na Rzecz Nauki Polskiej, it was possible for me to once again join the group of authors who in breaking Szulc's optic search for new ways of explaining the filiations of literature and music, amongst other things in the perspective of music-literary research and modern, intermedial comparative studies.

On this occasion, despite the passing of years, I would like to express my unending gratitude to, and thank, the first Readers of this book: first and foremost Professor Stanisław Balbus, my supervisor, and also reviewers of my thesis: Professor Michał Głowiński and Professor Leszek Polony. I thank all of you without whose kindness and selfless help this work could not take its present form. Amongst those people are Professor Mieczysław Tomaszewski, Professor Piotr Tylus, Dr Antoni Bartosz, Professor Lucylla Pszczołowska, Professor Rémi Brague, Professor Francis Claudon, Professor Micheline de Combarieu du Grès, Professor Aude Locatelli and many literary scholars of the Cracow milieu. Fundacja na Rzecz Nauki Polskiej I thank for the earlier opportunity to publish a book in the series "Monografie FNP". For the opportunity to publish this book in translation I thank the National Programme for the Development of the Humanities.

Andrzej Hejmej

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Introduction

The possibility to represent music in literature is very limited – representation as an intersemiotic form of *mimesis*. This problem is extremely complex and quite unusual among historically sanctioned cases of music-literary relations, while it remains one of the most marginal in literature and undoubtedly the least developed to date. Contemporary literary and theoretical-literary studies – focused around issues that remain either in the common or peripheral circles of interest – relatively rarely signal the filiations of a musical phenomenon to a literary work. The reason for this state of affairs is to be found mainly in methodological fears, conditioned by competences and the choice of narrow specialisation, and in – eliminating the problem – research skepticism with regard to adequate literary means of presenting music, more precisely: literary assimilation of musical conventions, techniques, construction schemes. However, the diagnosis that would eliminate the issue, outlined for lack of a clearly defined research object and at the same time a suitable methodology, would prove to be not completely justified or even far wrong.

First of all, this is the reason, that “intersemiotic translation”¹ and “intermedial transposition”², the artistic efforts of transposing a musical composition into a literary work, constitute a separate tradition in the history of general literature³ (they function like a kind of topos). At the same time, some literary experiments, especially in the literature of the twentieth and twenty first centuries, on account of their form have become overly provocative, so that without any interpretative consequences we could avoid and not take into consideration the problem of their intersemiotic (intermedial) roots. Secondly, at the time of equal treatment or democratisation of various methodologies of literary research, the “paradigmatic

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- 1 R. Jakobson, “On Linguistic Aspect of Translation,” in: *On Translation*, ed. R. A. Brower, Cambridge, Mass.: Harvard University Press, 1959, p. 233.
 - 2 W. Wolf, “Intermediality Revisited: Reflections on Word and Music Relations in the Context of a General Typology of Intermediality,” in: *Word and Music Studies: Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*, ed. S. M. Lodato, S. Aspden, W. Bernhart, Amsterdam–New York: GA Rodopi, 2002, p. 27 ff.
 - 3 More broadly speaking: they belong to the context of all literary relationships with music as one of the historical manifestations, which is well shown by Jean-Louis Backès in a review of the material from antiquity to the present. See J.-L. Backès, *Musique et littérature: Essai de poétique comparée*, Paris: Presses Universitaires de France, 1994, pp. 139–248 (chapters 5–9).

‘interregnum’⁴, in principle, all kinds of research activities are supported by a similar circumstance of non-procedural, one-off actions. Naturally, the specifics of the solutions on the border of two disciplines largely determine the restraint in the study of the musical entanglements of a literary work. In a certain unique way it is necessary to confront various kinds and irreducible phenomena, to prepare one’s own situation of methodological merging, which Steven Paul Scher laconically defines in the title of the article “Theory in Literature, Analysis in Music: What Next?”⁵ Interdisciplinary progress is undoubtedly paralysed by the awareness of the lack of universal research tools and the many dangers this brings, including the inability to directly transfer concepts or the minimal scope of simultaneously applying identical terminology in literary research and music research. But the question of methodology, I think, is a secondary complication, indirectly determining the state and (un)attractiveness of music-literary research – the basic difficulty causes, however, a less closely defined **form of research model** and the conditions of its singular identification. Initially concluding, the incidental nature of music-literary research does not seem to be a result of the complete lack of interest of today’s historian or literary theorist with musical-literary associations; paradoxically it results from general disorientation concerning the formula for defining the subject of research and determining its belonging to a given sphere of research⁶.

The perspective of research into music in literature

The source of the problem of musical filiations to a literary work, clearly exposed in the light of semiological research, is well known in its general form: the inevitable radical difference of the material of both fields of art hangs over the whole matter of musical-literary connections. A limited range of artistic solutions in the more detailed diagnosis is presented as the result of non-existence in language

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- 4 R. Nycz, “Dziedziny zainteresowań współczesnej teorii literatury,” in: *Ruch Literacki*, 1 (1996): p. 2. See also idem, *Język modernizmu: Prolegomena historycznoliterackie*, Wrocław: Fundacja na Rzecz Nauki Polskiej, 1997, p. 192.
 - 5 See S. P. Scher, “Theory in Literature, Analysis in Music: What Next?,” in: *Yearbook of Comparative and General Literature*, 32 (1983): pp. 50–60.
 - 6 Complication is most evident in the moment of cross-sectional treatment of the problem of relationships and juxtaposition of research proposals into them. See T. Kowzan, “Coexistence de la parole et de la musique: État de la question et quelques réflexions,” in: *Approches de l’opéra*, ed. A. Helbo, Paris: Didier Érudition, 1986, pp. 57–67.

material – as Jean-Louis Pautrot accurately reflects the situation in terrain of literature in two fundamental postulates – of neither “musical notation”, nor also “musical structures”⁷. From the perspective of semiology it is not possible to talk about any adequate correspondence between the linguistic system and the music system for the reason primarily, to use the appropriate language, of the absence of trans-system signs (the principle of non-redundancy)⁸. Hence the study of musical phenomena in literature should be located in a slightly different region, in which even perfunctory reflection allows us to assert that some elements or aspects of a musical work appear in a literary work, that they undergo certain artistic interpretations, and often function in the rhetorical sense as constructive *pendant*. In the context of these dialectical conditions, the most general and fundamental opening thesis, despite apparent restrictions, sounds very cautious – potential intersemiotic relationships may extend not between literature and music, not even between literary works and musical compositions, but between a literary work and an **artistic interpretation** of a musical work⁹.

The manner in which the dialectical relationships work¹⁰, through which the existence of elements or structural schemes proper to music are feigned in literature, something fundamentally alien to it, is only possible to indicate in the situation of taking a single point perspective of the study and with a detailed analysis of some literary texts.

Designated research optics does not mean departing from semiological conditioning or attempting to avoid them by taking up some kind of hermeneutic discourse, not to be understood as “hermeneutic method”¹¹ (which in fact, does not exist, as constated by Hans-Georg Gadamer), but as a type of attitude of

7 See J.-L. Pautrot, “Introduction,” in: idem, *La musique oubliée: “La Nausée”, “L’Écume des jours”, “À la Recherche du temps perdu”, “Moderato Cantabile”*, Genève: Librairie Droz S.A., 1994, pp. 27, 28.

8 See É. Benveniste, “The Semiology of Language,” trans. G. Ashby, A. Russo, in: *Semiotica*, 37 (1981): p. 12 (see É. Benveniste, “Sémiologie de la langue,” in: idem, *Problèmes de linguistique générale*, vol. 2, Paris: Gallimard, 1974, p. 53).

9 Compare M. Głowiński, “Literackość muzyki – muzyczność literatury,” in: *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej”, vol. 56, ed. T. Cieślakowska, J. Sławiński, Wrocław: Ossolineum, 1980, p. 77.

10 See R. Wellek, A. Warren, “Literature and the Other Arts,” in: idem, *Theory of Literature*, New York: Harcourt, Brace, 1949, p. 135.

11 H.-G. Gadamer, “Epilogue to the Revised Edition,” in: *Gadamer on Celan: “Who Am I and Who Are You?” and Other Essays*, trans. R. Heinemann, B. Krajewski, Albany, N.Y.: State University of New York Press, 1997, p. 161 (see H.-G. Gadamer, “Nachwort zur revidierten Ausgabe,” in: idem, *Wer bin Ich und wer bist Du? Ein Kommentar zu*

a person who wants to understand someone else¹². The source of literary creation, situated outside of literature, implies to a greater or lesser degree research eclecticism and the method of dialectical process. Eclecticism in an interdisciplinary variant means the imposition of two different research perspectives, a kind of “comparative poetics”¹³ of the borderland; dialectics, on the other hand, is a consequence of this, and it leads to a way of thinking that makes it possible to explain the conditions of the non-translatability of a musical piece into a literary work. At the moment of analysing the experimental construction of literary texts, obligatorily demanding interdisciplinary diagnosis and reference to the musical genre or technique, there is an inevitable necessity of negative action in the field of comparative literature or more broadly: interdisciplinary practices. Analytical-interpretative action takes the form of dialectical argument, in order to establish at the beginning, whether in a given case there is any intersemiotic connection at all, while in the next turn to fully disclose its form and, above all, its semantic function in literature.

The intersemiotic and intermedial entanglements of literary work, in spite of many obstacles in their perception and effective analysis, with increasing frequency form the subject of separate reflection among contemporary literary studies. Calvin S. Brown characterised the problem in such an optic in a modern way in *Music and Literature: A Comparison of the Arts* (1948)¹⁴, placing it in a wider plane of music-literary research. Particular variants of relationships of literature with music are organised there in four issue spheres, concerning in turn: **common elements** (chapters 3–4), **cases of coexistence** (vocal music; chapters 5–8), **influences of music on literature** (chapters 9–17) and – analogously – **influences of literature on music** (chapters 18–21). The question

Paul Celans Gedichtfolge “Atemkristall”, Berlin: Suhrkamp Verlag, 1986, pp. 137–156, p. 150).

- 12 H.-G. Gadamer, “Epilogue to the Revised Edition,” p. 161 (see H.-G. Gadamer, “Nachwort zur revidierten Ausgabe,” p. 151).
- 13 See F. Escal, *Contrepoints: Musique et littérature*, Paris: Méridiens Klincksieck, 1990, p. 12. This is also how the issue is defined by Jean-Louis Backès in the title to the aforementioned book (*Musique et littérature: Essai de poétique comparée*).
- 14 A precursory work (reprint: Athens–Georgia: The University of Georgia Press, 1963; reprint with a new foreword: London: University Press of New England, 1987), which is referred to in almost every attempt to categorise relationships of literature and music, was actually completed in the year 1941. See C. S. Brown, “The Writing and Reading of Language and Music: Thoughts on Some Parallels between Two Artistic Media,” in: *Yearbook of Comparative and General Literature*, 33 (1984): p. 17.

of musical filiations to literary works (third variant) in a logically depicted arrangement of chapters of typology is presented clearly as a separate issue. This is indeed how Brown presented it many times, among other things in the relation between literature and music on the basis of the binary division scheme and assumptions that either there is a relationship between the two arts or not; in the first case, poetry may, on the one hand, “imitate” musical effects, interpret a musical work, while programme music, on the other hand, creates a “narration or description without verbal aid”¹⁵.

Similar solutions in effect cause the crystallisation of the narrow theoretical context among the many stranded aesthetic-philosophical reflections developed since antiquity, frequently and according to the various criteria ordered in the studies of historical links between literature and music. In the perspective of interest there remain relatively conceptually coherent working outs in recent decades, situated directly or indirectly in the field of music-literary research¹⁶.

Musicality – musicality of a literary work – musical literary text

The general confrontation of elements of literature and music in the light of today’s state of scholarship seems ineffective analytically, unconvincingly theoretically or even impossible¹⁷. In the broad field of music-literary studies, where it is difficult to occupy the neutral position of a conciliator, and all the more the position of an all-encompassing and all-powerful strategist, at most it may be possible to episodically describe perspectives in overview, some sort of strategic invariant closer to the character – depending on the form of the item being analysed – of either a musicological research model, or a literary research model. Consideration of musical-literary relationships is never neutral and for another reason, namely the manner of formulating the problematics. Reflection concerning the existence of a fragment of *Herodiade* by Stéphane Mallarmé in

15 See C. S. Brown, *Tones into Words: Musical Compositions as Subjects of Poetry*, Athens: The University of Georgia Press, 1953, p. 1.

16 As to the historical aspect of these studies, see amongst others: C. S. Brown, “Musico-Literary Research in the Last Two Decades,” in: *Yearbook of Comparative and General Literature*, 19 (1970): pp. 5–27; I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, Namur: Presses Universitaires de Namur, 1987, pp. 3–46.

17 Gabriel Marcel signalled this at the beginning of the nineteen fifties in a special number of *La Revue Musicale*, dedicated to French literature and music. See G. Marcel, “Méditation sur la Musique,” in: *La Revue Musicale*, 210 (1952): p. 23.

Paul Hindemith's composition ("*Hérodiade*" de Stéphane Mallarmé), according to the subject criterion remains primarily in the field of musicology but can also be placed in the perspective of literary research by asking for a specific interpretation of the literary text or the condition of the literature outside the literature. This concerns the issue of categorisation – the arrangements concerning musical entanglements with a literary work can be localised in general at the beginning and end on operating with the secure concept of "musical-literary studies" (even just for the sake of the name itself, which defines the intersemiotic and intermedial qualities of the investigated phenomena and the specificity of the action). The problem, however, of literary research, of literary-theory optics, ultimately requires a more precise location among multi-faceted studies spanning a range of spheres and methodological issues¹⁸. Taking a closer look at the many potential ways of speaking about literature and music and about music and literature in a scholarly manner it is worth pointing out the orientation of literary research, their primordial perspective, exposed through a schematic view.

The following is Steven Paul Scher's schematic diagram, considered to be a universal model for music-literary research¹⁹, which first and foremost shows the polar possibilities of considering the connections and the parallels arrangements of phenomena ("literature in music" analogically corresponding to cases of "music in literature"). Indeed, its importance in the context of the later proposed distinctions is double – it turns out to be valuable both in general, as it sketches the constellation of potential situations in three complementary planes (music *and* literature, literature *in* music, music *in* literature)²⁰, and in particular, as it

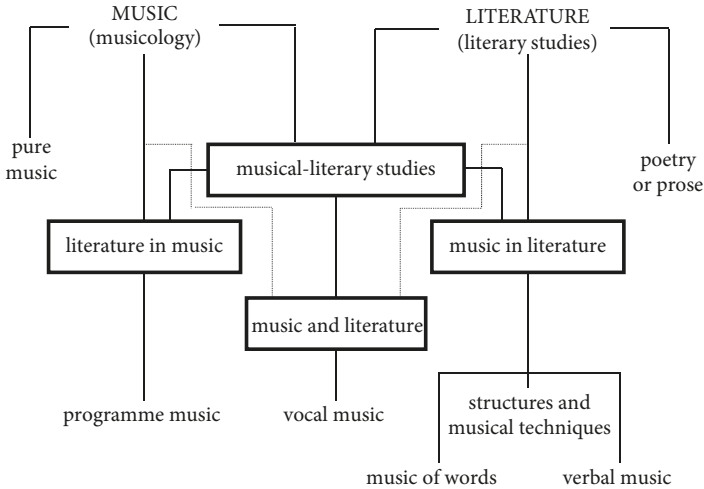
18 See amongst others: J.-L. Cupers, "Études comparatives: les approches musico-littéraires: Essai de réflexion méthodologique," in: *La littérature et les autres arts*, ed. A. Vermeylen, Paris: Les Belles Lettres, 1979, pp. 63–103; idem, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1988, pp. 13–106 (part I: *Questions de méthode*).

19 Those who call it a model of ordering of the issues, include amongst others Jean-Louis Cupers (*Aldous Huxley et la musique: À la manière de Jean-Sébastien*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1985, p. 30) and Isabelle Piette (op. cit., p. 45).

20 This three-pronged distinction appears many times in Steven Paul Scher, see idem, "Notes Toward a Theory of Verbal Music," in: *Yearbook of Comparative and General Literature*, 2 (1970): p. 151; see also idem, "Literature and Music: Comparative or Interdisciplinary Study?," in: *Yearbook of Comparative and General Literature*, 24 (1975): p. 38.

makes the most important problem here visible, which Scher includes in the name “**music in literature**”.

Organisation of musical-literary studies²¹



This extensive problematic appears directly in the perspective of literary research and refers to three different spheres: the sound layer of the literary text consciously formed through the prism of music (“music of words”), thematisation of music (“verbal music”) and the specific use of musical patterns and techniques in the creation of literary works. The planes presented in Scher’s diagram as separate not only have a slightly different status and are distinguished by individual manifestations, but because of the coexistence of these manifestations in a given literary work, they remain interdependent and will require simultaneous examination.

Generally speaking: this concept of ordering relations does not cause any objections, however, there is a fundamental problem related to the proposed terminology. Divergent propositions of researchers lead in fact to one fundamental and essential change – the category “music in literature” will be renamed to become “**musicality of a literary work**”. The danger of such a

21 S. P. Scher, “Literature and Music,” in: *Interrelations of Literature*, ed. J.-P. Barricelli, J. Gibaldi, New York: The Modern Language Association of America, 1982, p. 237.

terminological resolution is enormous, because the musical filiations with a literary work considered in this way fit *expressis verbis* in the more complicated aesthetic problem of “musicality” and, consequently, must be situated among many – also those understood interdisciplinarily – variants of the phenomenon. However, they are decided by two basic arguments, ontological and terminological. First of all, it is necessary to point out the complex relationship of literary issues with distinct and divergently defined paradigms of “musicality” (it would indeed be hard to miss the extensive research tradition), secondly – paradoxically, it is impossible to avoid redefining particular categories and subsequent terminological shifts, which otherwise in music-literary studies represent a serious problem in the metatheory plane. Achieving a sort of terminological compromise becomes necessary: the term “music in literature”, in Scher encompasses the whole musical problematic in literature, in Ewa Wiegandt’s typology defines the level of thematisation is the defining factor; and at the same time, the meaning proposed here “musicality of a literary work” refers there to musical construction²² (!). Ultimately, it is worth accepting “musicality of a literary work”, because it immediately emphasises the status of filiation and exposes the singularity of the literary realisations. And perhaps the most important conclusion is that there are no literary conventions for presenting music – only a somewhat individual, one-time effect in a particular literary work is achieved.

In the adopted optics, “musicality” in literature is not an apparent question²³, although it must arouse the most far-reaching objections through the prism of the functioning of the concept, one of the most ambiguous in historical and theoretical literary studies to date. It is well-known that simple generalisations regarding this matter do not reflect the real picture of complex reflection in the context of literature, where there is a fusion of several parallel types of discourse. *Gross* misunderstandings result from the impossible sorting of postulated artistic proposals, essay deliberations, the multi-channelled tradition of

22 E. Wiegandt, “Problem tzw. muzyczności prozy powieściowej XX wieku,” in: *Pogranicza i korespondencje sztuk*, p. 104.

23 It is enough to mention that the term “musicality” functioned as a subject keyword in *Yearbook of Comparative and General Literature* in connection with the bibliography published there and that it appeared for the first time – interestingly enough – in reference to the text by Alicja Matracka-Kościelny (“O dźwiękowych transformacjach poezji Iwaszkiewiczza,” in: *Twórczość*, 2 (1988): pp. 69–75). See “Bibliography on the Relations of Literature and Other Arts,” in: *Yearbook of Comparative and General Literature*, 39 (1990–1991): pp. 153–201.

analytical-interpretative studies, purely theoretical, and especially the episodic findings of literary criticism²⁴. As a result, the widespread abuse of the term may from time to time be subjected to criticism (Scher's²⁵ article for example), in circumstances of particular intensification of the tendency to metaphorise the language of the description of literary issues – radical polemics (Tadeusz Szulc's²⁶ essay deserves attention). These conclusions appear in the initial parts of *Musicality of a Literary Work*, where I attempt to show the dangers of individual use of the term in literary research, and at the same time its potential theoretical value. However, the problem of the parallel coexistence of the manifestations of “musicality” and the ways of categorising the phenomenon in contemporary culture is not the most important issue. Initial arrangements are only important, as long as they make it possible to determine multiple perspectives of research into the musicality of a literary work and construct a broader problem context for one of the three dimensions. Finally, in the centre of interest there will be a case concerning musical constructions in literature, referred to for a number of reasons as **musical literary text**. A literary work of this kind becomes an artistic interpretation of a musical schema, a deeply subjective interpretation, and not always exclusively verbal because of the presence of “non-literary” elements, such as fragments of musical notation. In such circumstances, the question of how to define a generally used methodology is moot (comparative or interdisciplinary), but the related question, namely: in what field should the study of musical literary text take place? seems to be key. Also if we accept on top of that, that all types of intersemiotic penetration of relationships in a literary work (of a character which is either analytical-interpretative, or just theoretical) are placed in the field of music-literary problematics, then where should we place musical-literary studies in relation to this?

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- 24 The difference between the meta-significance of individual discourses is clearly shown in the well-known essay by Thomas Stearns Eliot (*The Music of Poetry*, Glasgow: Jackson, Son & Company, 1942) with criticism by Henri Meschonnic (see “Musiquer la poésie, c'est signer le signe,” in: idem, *La Rime et la vie*, Lagrasse: Éditions Verdier, 1989, pp. 199–207).
- 25 S. P. Scher, “How Meaningful is ‘Musical’ in Literary Criticism?,” in: *Yearbook of Comparative and General Literature*, 21 (1972): pp. 52–56.
- 26 T. Szulc, *Muzyka w dziele literackim*, “Studia z zakresu historii literatury polskiej”, No. 14, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937.

Musical-literary research. Comparative literature

There are fundamental discrepancies in locating musical-literary studies (taken from the side of literature) within literary research, with the emphases in different traditions of research turning out to be very uneven. While the problems of musical-literary connections have been at the appropriate level in American comparative studies for at least a few decades, primarily due to the work Calvin S. Brown (numerous articles, two aforementioned books: *Music and Literature; Tones into Words*) and Steven Paul Scher (*Verbal Music in German Literature*, New Haven 1968)²⁷ and with increasing frequency appears in the circle of interest of Western European comparatists (amongst others: Jean-Louis Cupers, Isabelle Piette, Françoise Escal, Jean-Louis Backès, Pierre Brunel, Aude Locatelli)²⁸, it seems that in the Polish research tradition it appears – at least due to insufficient distinction within the framework of scholarly disciplines – something of a *terra incognita*. In our academic projects, the consideration of musical entanglements with a literary work is pushed to an undefined area (with perhaps full awareness of this), which is frequently difficult to combine on the one hand with broadly understood interdisciplinary studies, on the other however – with comparative literature studies. Undoubtedly, the basic complication has a more general background, and boils down to the theoretical definition of boundaries and to defining the formula of comparative literature; in short, to the question, of whether a wide status is granted to comparative literature studies, a discipline that also includes musical-literary studies, or are understood in the most traditional form²⁹, at most

27 Also their organisational efforts, among others preparing special editions of the periodicals (for example in the second number of *Comparative Literature* in 1970 by Calvin S. Brown), collective publications (edited by S. P. Scher – *Literatur und Musik: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*, Berlin: E. Schmidt, 1984), and in particular the preparation of a separate bibliography of music-literary research (from 1985 in the *Yearbook of Comparative and General Literature* has been published and earlier, from 1952, it was included in “Modern Language Association”).

28 J.-L. Cupers, *Aldous Huxley et la musique*; I. Piette, op. cit.; J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*; F. Escal, *Contrepoints: Musique et littérature*; J.-L. Backès, *Musique et littérature*; P. Brunel, *Les Arpèges composée: Musique et littérature*, Paris: Éditions Klincksieck, 1997; A. Locatelli, *La lyre, la plume et le temps: Figures de musiciens dans le “Bildungsroman”*, Tübingen: M. Niemeyer, 1998.

29 See A. Dima, “Propositions en vue d’une systématisation des domaines de la littérature comparée,” in: *Actes du VIIIe Congrès de l’Association Internationale de Littérature Comparée/Proceedings of the 8th Congress of the International Comparative*

broadened by the penetration of literature connections with the visual arts. The last case, to supplement the earlier conclusion, characterises Polish comparative literature³⁰, which not only undertakes, but even – if we can think this – separates itself from musical-literary reflection. This is evidenced by the symptomatic lack of any text about the relationship between literature with music in the relatively recently published *Antologia zagranicznej komparatystyki literackiej* [*Anthology of Foreign Comparative Literature*]³¹, although Ulrich Weisstein in the included article (in the chapter *Literatura i inne sztuki* [*Literature and Other Arts*]) clearly signals a “division of labour”³² with Steven Paul Scher.

Central to this essay, the question of musical literary text becomes primarily the subject belonging to one of two branches of comparative research. Musical-literary studies however, in broad terms, should be regarded as interdisciplinary research³³, which – taken from the perspective of primary literature review – shows partial affiliation to comparative literature³⁴. The conclusion deals with the present state of scholarship, for a few decades ago the situation presented itself very

Literature Association, vol. 2, ed. B. Köpeczi, G. M. Vajda, Stuttgart: Kunst und Wissen, Erich Bieber, 1980, pp. 524–525. See also *Littérature comparée*, ed. D. Souiller, W. Troubetzkoy, Paris: Presses Universitaires de France, 1997.

- 30 See M. Cieśla-Korytowska, “Komparatystyka w Polsce,” in: *Ruch Literacki*, 4 (1995): pp. 524–525.
- 31 *Antologia zagranicznej komparatystyki literackiej*, ed. H. Janaszek-Ivaničková, Warsaw: Instytut Kultury, 1997. In a sense Isabelle Piette is correct in the view that in Eastern European countries (with the exception of Hungary) there is avoidance of placing the connections between literature and music under the aegis of comparative studies (I. Piette, op. cit., p. 15). The issue is, however, signalled, for example, by Halina Janaszek-Ivaničková, included in the bibliography of comparative studies works by Calvin S. Brown (*Music and Literature*) and the essay by Tadeusz Szulc (*Muzyka w dziele literackim*). See H. Janaszek-Ivaničková, *O współczesnej komparatystyce literackiej*, Warsaw: PWN, 1980, pp. 231, 232.
- 32 U. Weisstein, “Comparing Literature and Art: Current Trends and Prospects in Critical Theory and Methodology,” in: *Literature and the Other Arts: Proceedings of the 9th Congress of the International Comparative Literature Association/La littérature et les autres arts: Actes du IXe Congrès de l'Association Internationale de Littérature Comparée* [Innsbruck, 20–25 August 1979], vol. 3, ed. Z. Konstantinović, S. P. Scher, U. Weisstein, Innsbruck: Institut für Sprachwissenschaft der Universität Innsbruck, 1981, p. 21.
- 33 See C. Reschke, H. Pollack, “Foreword,” in: *German Literature and Music. An Aesthetic Fusion: 1890–1989*, ed. C. Reschke, H. Pollack, München: Wilhelm Fink Verlag, 1992, p. VIII.
- 34 See J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique* (chapter 6: *Le comparatisme musico-littéraire, branche de la littérature comparative*, pp. 95–106).

differently in the field of comparative studies, and in the field of musical-literary studies. In the early nineteen sixties Henry H. H. Remak pushed for the concept of coexistence within the discipline of two complementary spheres of reflection following the American version of comparative literature (differentiating at that time from the French appropriation of the problem of intersemioticness)³⁵, and further, nearly ten years later, Calvin S. Brown confirmed the lack of research organised and precisely oriented towards music-literary questions³⁶. In the last five decades interdisciplinary studies (defined as being on the border between literature and music) have been associated with comparative literature³⁷ and in its womb have acquired the status of an independent, clearly distinct branch of research. The fundamental duality of comparative activities is emphasised in some contemporary comparative literature definitions, formulated especially in the vein of Remak's well-known proposal of 1961 ("it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression"³⁸). The dependence and at the same time distinction of intersemiotic issues was emphasised later by Remak during the 8th Congress of the International Comparative Literature Association in a detailed typology, in which interdisciplinary studies occupy the last of the five problem areas of the discipline³⁹.

Due to broadening of the scope of the subject and current research specifics, we speak of **interdisciplinary comparative literature**⁴⁰ as a subdiscipline, equal in relation to "traditional" comparative literature. The term appropriately reflects the nature of the annexation, that is, the autonomy of interdisciplinary problematics within the sphere of general comparative studies (discipline level), at the same time, the conditions of overlapping different research perspectives and eclectic behaviour (methodology level). In other words, it defines both the

35 H. H. H. Remak, "Comparative Literature, Its Definition and Function," in: *Comparative Literature: Method and Perspective*, ed. N. P. Stallknecht, H. Frenz, Carbondale: Southern Illinois University Press, 1961, p. 5.

36 C. S. Brown, "Musico-Literary Research in the Last Two Decades," pp. 5–6.

37 See C. S. Brown, "The Relations between Music and Literature as a Field of Study," in: *Comparative Literature*, 2 (1970): p. 102.

38 H. H. H. Remak, "Comparative Literature, Its Definition and Function," p. 3.

39 See H. H. H. Remak, "The Future of Comparative Literature," in: *Actes du VIIIe Congrès de l'Association Internationale de Littérature Comparée/Proceedings of the 8th Congress of the International Comparative Literature Association*, p. 436.

40 Compare F. Claudon, "Littérature et musique," in: *Revue de Littérature Comparée*, 3 (1987): p. 265.

type of activity and its place among the various literary studies within modern comparative literature. The interdisciplinary variant of comparative studies is not obviously uniformly homogenous and is generally reduced, as emphasised by Daniel-Henri Pageaux, to the intention of preparation which is either “*intersemiotic*” (potentially capable of describing two different systems simultaneously), or “*transsemiotic*”⁴¹ (allowing analysis of common elements). It would be worthwhile to supplement the observations of the French comparatist, that the formulae of these studies in problematic (methodological) terms require visible modifications, and that these two possibilities should be treated today not so much in the sense of coexistence but in logical consequence. Attempts at “*intersemiotic*” examination of music-literary relations (of which undoubtedly the best example is Nicolas Ruwet’s⁴² proposal) replace “*transsemiotic*” projects; in other words, consideration of potential relationships – initially placed in the field of music and linguistics – is moved into the area of music and literature⁴³.

Most of the reflections on musical inspiration in literature are fairly easy to classify in the general frame because they suit – or fit into the theoretical distinctions given by Jean-Louis Cupers – four essential possible orientations: **biographical**, **traditional musical-literary**, **analogical** and **architectonic**⁴⁴. In reality individual strategies in isolation or in a shape, if it could be said, which is methodologically pure, appear extremely rarely, as witnessed by the form of the book by Cupers (*Aldous Huxley et la musique*) about the formal relationships of Huxley’s prose and essay writing with music. Hence the ordering of musical-literary studies according to individual variants makes it possible to see just basic differences between the existing studies. Here however, there are few conclusions: undoubtedly the most frequently selected option is the biographical (model approaches: *X and Y*⁴⁵, *X and*

41 D.-H. Pageaux, “Littérature comparée et comparaisons,” in: *Revue de Littérature Comparée*, 3 (1998): p. 293.

42 N. Ruwet, *Langage, musique, poésie*, Paris: Éd. du Seuil, 1972.

43 See J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique*, p. 68.

44 J.-L. Cupers, “Approches musicales de Charles Dickens: Études comparatives et comparatisme musico-littéraire,” in: *Littérature et musique*, ed. R. Célis, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1982, pp. 23–47.

45 Generally, this is about research or isolated relationships (see W. Bronzwaer, “Igor Stravinsky and T. S. Eliot: A Comparison of Their Modernist Poetics,” in: *Comparative Criticism*, 4 (1982): pp. 169–191), or many interdependencies (see R. L. White, *Verlaine et les musiciens*, Paris: Librairie Minard, 1992).

*music*⁴⁶), often also traditional musical-literary (*music in work X*⁴⁷), much less frequently encountered is analogical (study of musical terms and quotations in literary works or analogies suggested by thematisation of music), and especially architectonic (analysing musical constructions interpreted in literature). In this light, the proposed theoretical outcomes concerning the musicality of a literary work and the analytical-interpretative conclusions of the musical literary text should be situated, in principle, in the last or in the last two problem spheres, with awareness, that this kind of approach still tends to simplification. In the case of a particular literary work, almost every attempt at analytical encompassing of musical-literary relationships in the aspect of analogy or musical structure requires a verifying reference to the biographical plan (commented or not). All argument is in essence sought in a not particularly procedural way, from a variety of perspectives, which in the case of studies of musical literary text leads to the final conclusion – it is only possible to formulate complementary theories concerning the union of a literary work with music.

46 A good example on account of the cross-sectional approach is a collected work: *E. T. A. Hoffmann et la musique*, “Actes du Colloque International de Clermond-Ferrand”, ed. A. Montandon, Berne–Francfort s. Main–New York–Paris: Peter Lang, 1987.

47 See G. Matoré, I. Mecz, *Musique et structure romanesque dans la “Recherche du temps perdu”*, Paris: Éditions Klincksieck, 1972.

Part I From non-musicality to musicality

1 Around Tadeusz Szulc's *Muzyka w dziele literackim* [*Music in a Literary Work*]

The context of the pre-war polemics of Tadeusz Szulc⁴⁸ and his followers (particularly his contemporaries) discussing the “musicality of literature” appears here for two reasons: firstly, to signal the importance of the dispute at the time and the extent of its repercussions as one of the breakthroughs in the Polish theoretical-literary tradition, *punctum saliens*; and secondly, to place further considerations in the general optics of *Muzyka w dziele literackim*, but to affirm (against the arguments presented there), that certain possibilities exist on such grounds for undertaking effective musical-literary research from the side of literature. The first issue, essentially a recapitulation, requires calling the fundamental line of “dispute about the non-musicality of a literary work”⁴⁹ and reviewing the approaches to its theoretical interpretation. In this dimension, the basic accent must be placed both on the circumstances of the creation of the discussion without precedent in the Polish humanities⁵⁰, as well as its strongly specific interaction in the sense of inspiration or even readiness to acquire negative arguments. In fact, even if this dissertation does not directly inspire contemporary literary researchers on account of its historical and methodological-settlement option, it remains indirectly important as pressing heavily on the post-war tradition of Polish musical-literary studies undertaken from the perspective of history and theory of literature.

48 As the author of only one book that interests us here, and a few of the later mentioned pre-war articles, Tadeusz Szulc remains a very enigmatic figure in Polish scholarship, with an almost unknown biography. Most probably he was connected to the musical scene of Poznań, as evidenced in the review text of the second volume of the studies *Dziesięć wieków Poznania*: “Muzyka [in Poznań] w latach 1870–1918” (pp. 263–273; co-authored by Gwidon Chmarzyński) and the noted position in the bibliography included therein by Kornel Michałowski: “Szulc T., *Życie muzyczne Poznania w latach 1900–1939* [memoires]” (p. 274). His name – along with various explanations, amongst others: “critic”, “Doctor, music activist”, “literary man” – appears in bibliographic listings extremely rarely, sometimes next to the identical surname of his namesake, his contemporary “violinist”.

49 T. Szulc, *Muzyka w dziele literackim*, “Studia z zakresu historii literatury polskiej”, No. 14, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937, p. 84.

50 See T. Makowiecki, “Poezja a muzyka,” in: idem, *Muzyka w twórczości Wyspiańskiego*, Toruń: Towarzystwo Naukowe w Toruniu, 1955, p. 1.

As to the second question, namely the speculative form of reception opening the space of musical-literary studies, it should be emphasised that the criticism approach proposed here of “musicality” is not something new, but is undoubtedly preceded by the findings first of Konstanty Regamey in his highly polemical review, somewhat later Tadeusz Makowiecki⁵¹. Szulc's clarifications are supported by them fragmentarily and in a perspective that makes it possible to designate potential research areas for musical entanglements in a literary work. Regamey only brings reflection to the sound sphere of literary text, Makowiecki however sketches the maximum range of consideration, also taking into account cases of interpreting musical construction in literature⁵². Detailed findings focus on the issue in quite different ways, but their optics turns out to be similar in general due to the eclectic strategy. The ambivalent attitude to Szulc's postulates is otherwise characteristic of many post-war historians and theoreticians of literature, undertaking various studies of the affiliations of a literary work with music under the direct or indirect influence of negative or – as Stanisław Dąbrowski describes it – “negativistic”⁵³ theses. One could risk saying that every person calling up this dissertation in the form of a context for their own proposals (starting from Makowiecki, who was still interested in the problems of the connections between literature and music in the nineteen thirties) is sentenced – in an individually chosen way – to formulate constructive conclusions from “**introduction** to the new science about literature”⁵⁴, to break Szulc's radically negative optics. Consequently: as far as the proposals are relatively easy to organise in the field of *Muzyka w dziele literackim*⁵⁵, so many complications in their classification appear when comparing extremely negative criticism with the state of its research reception, that is, when we pay attention to the aporetical nature of scholarly adaptations or individual appropriations.

51 See K. Regamey, “Tadeusz Szulc: ‘Muzyka w dziele literackim,’” in: *Ateneum*, 3 (1939): p. 522 ff; T. Makowiecki, *Muzyka w twórczości Wyspiańskiego*, pp. 1–2.

52 See T. Makowiecki, pp. 1–29.

53 S. Dąbrowski, “‘Muzyka w literaturze’: (Próba przeglądu zagadnień),” in: *Poezja*, 3 (1980): p. 23.

54 T. Szulc, *Muzyka w dziele literackim*, p. 1.

55 See K. Regamey, op. cit.; H. Dubowik, “Literatura – muzyka – plastyka: Analogie i kontrasty,” in: *Szkice z historii i teorii literatury*, ed. J. Konieczny, Poznań: PWN, 1971, pp. 6–7; J. Opalski, “O sposobach istnienia utworu muzycznego w dziele literackim,” in: idem, *Chopin i Szymanowski w literaturze dwudziestolecia międzywojennego*, Kraków: PWM, 1980, pp. 11–16; S. Dąbrowski, “‘Muzyka w literaturze’: (Próba przeglądu zagadnień),” pp. 21, 24 ff.

The dissertation constitutes, paradoxically, on one hand, the most advanced *ex definitione* criticism of all discussion about the “musicality” of a literary work (enclave status is only granted to the thematisation of music), and at the same time on the other hand – a serious impulse and context for many research projects of this type⁵⁶. This is also why its theoretical reception is co-created by two polar interpretive sketching variants: legitimate and speculative. Remaining with challenging the meaningfulness of research on the borderline between the arts in the optics imposed by Szulc in the year 1937, the problem of “musicality” is contained in all forced forms. A completely different perspective opens in the situation when attempting to review the field of destructive criticism directed at metaphorised, pre-war type of literary studies claiming the right to scientific exploration. Then speculative theoretical activity – taking into account many of Szulc's legitimate postulates, regarding, for example, the non-existence of musical analogies in a literary work – acquires a certain legitimacy. Such action not only leads to direct polemics, but also serves to determine the historical research horizon and a reference point for current activity. Hence the general and radical thesis that: “**The musical tendency in literature** – both for poets and critics – will always be merely a **phantasy** presenting itself as a heritage of a romantic approach to art and romantic longings [...]”⁵⁷ – finds a counterbalance,

56 See amongst others: K. Górski, “Przedmowa,” in: T. Makowiecki, *Muzyka w twórczości Wyspiańskiego*, pp. V–VI; T. Makowiecki, *Muzyka w twórczości Wyspiańskiego*, pp. 1–2; K. Górski, “Muzyka w opisie literackim,” in: *Życie i Myśl*, 1–6 (1952): p. 91, reprint in: idem, *Z historii i teorii literatury*, Wrocław: PWN, 1959, p. 346; S. Żak, “O kompozycji ‘Cudzoziemki’ Marii Kuncewiczowej,” in: *Ruch Literacki*, 1 (1970): p. 51; J. Błoński, “‘U! musica poësis?’,” in: *Twórczość*, 9 (1980): p. 110; S. Dąbrowski, “Muzyka w literaturze: (Próba przeglądu zagadnień),” p. 24 ff; J. Opalski, op. cit., pp. 11–16 (see also abbreviated version of the sketch in: *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej,” vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980, pp. 53–54, 58); M. Głowiński, “Literackość muzyki – muzyczność literatury,” in: *Pogranicza i korespondencje sztuk*, pp. 78–79; J. Skarbowski, *Literatura – muzyka: Zbliżenia i dialogi*, Warsaw: Czytelnik, 1981, pp. 156–157; Cz. Zgorzelski, “Elementy ‘muzyczności’ w poezji lirycznej,” in: *Prace ofiarowane Henrykowi Markiewiczowi*, ed. T. Weiss, Kraków: Wydawnictwo Literackie, 1984, p. 8; M. Głowiński, “Literatura a muzyka,” in: *Słownik literatury polskiej XX wieku*, ed. A. Brodzka, M. Puchalska, M. Semczuk, A. Sobolewska, E. Szary-Matywiecka, Wrocław–Warsaw–Kraków: Ossolineum, 1992, p. 551; J. Dembińska-Pawelec, “Jak słuchać prozy Jarosława Iwaszkiewicza? O muzyczności ‘Nieba,’” in: *Skamander*, vol. 9: *Twórczość Jarosława Iwaszkiewicza: Interpretacje*, ed. I. Opacki, A. Nawarecki, Katowice: Uniwersytet Śląski, 1993, p. 19.

57 T. Szulc, *Muzyka w dziele literackim*, p. 31.

not in the form of criticism, but in a fundamentally different methodological perspective. The rationale is in fact the same, but the type of interpretation is different, in conclusion leading Szulc to closure of the problematic will define a critical starting point in contemporary research.

Conditionings of criticism

A particular source of negative criticism should be seen in the relatively liberal article "Muzyka w dziele literackim" ["Music in a Literary Work"] (*Pion* 1935, No. 28) which preceded the book by two-years. The two projects are closely related, and it is not without reason that they bear the same title; they are of interest not through the prism of obvious problem convergence, but subtle conceptual differences. It is an important matter, not yet noticed, that Szulc's initial findings regarding the phenomenon of "musicality" in literature are not of an extremely negative character ("can a literary work evoke a kind of musical experience in us. [...] We will answer the above question in the affirmative"⁵⁸). Further consequences turn out to be secondary, caused by Stanisław Furmanik's⁵⁹ basic retort ("Dzieło literackie a muzyka" ["A Literary Work and Music"], in: *Pion* 1935, No. 37), against the formulated opinions primarily in respect of "phonology" ("phonology" is the only real material that makes it possible to talk about the musicality of a literary work"⁶⁰). Szulc, in response to violent criticism and defending his own position ("Malum musicale: Odpowiedź P. St. Furmanikowi" ["Malum Musicale: Answer to Mr St. Furmanik"], in: *Pion* 1935, No. 43) clearly radicalises the point of view and, in a sense, even contradicts himself in comparison with the first article ("literary work is not able to arouse any kind of original, specific musical experiences in us [...]"⁶¹). Although logical procedures do not yet appear in the course of his reasoning, the conclusions are however formulated in a sharp tone reminiscent of the most polemical fragments of the dissertation.

The signalled exchange of views reveals, I think, the basic impulse of the critical undertaking, explains the circumstances of the formation of restrictive

58 T. Szulc, "Muzyka w dziele literackim," in: *Pion*, 28 (1935): p. 2.

59 "Recently, Mr. Tadeusz Szulc addressed this issue, attempting to introduce some order into the chaos of concepts and views on the subject. The attempt, unfortunately, was completely unsuccessful and can only deepen the muddle [...]" S. Furmanik, "Dzieło literackie a muzyka," in: *Pion*, 37 (1935): p. 5.

60 Ibidem, p. 6.

61 T. Szulc, "Malum musicale: Odpowiedź P. St. Furmanikowi," in: *Pion*, 43 (1935): p. 8.

views, and indirectly the scale of the presented argumentation. Even if Szulc draws out consequences from the “eccentric”⁶², in his view, position of Eugeniusz Kucharski, who acknowledged the existence of “musicality”, suggestively eliminating the phenomenon as compromising poetry (“phonics start playing first violin [...] poetry turns into a ‘resounding gong or a clanging cymbal’”⁶³), first and foremost he remains under the influence of confrontation with Furmanik and most likely attempts to prevent the emergence of another polemic. In this context, the source of the tendentious character of the dissertation must be considered in the historical dimension from two aspects: firstly, in connection with the crystallisation of individual views, secondly – and especially – due to the tendency in literary studies that has been growing since the beginning of the twentieth century (clearly with the apogee at the turn of the twenties and thirties) for boundlessly indicating the analogy between literature and music. Despite the ahistorically defined problem of musical affiliations in the title, first and foremost the historical aspect is represented quite unambiguously in *Muzyka w dziele literackim*. The criticism brought forth strikes at the incorrect convention of considering the “musicality” of a literary work, and applies in equal measure to predecessors, as well as to those contemporary to Szulc, and to historians of literature and critics writing “journalistic articles”⁶⁴.

The image of pre-war research concerning the so-called musicality in literature creates a kind of amalgam: the issue does not raise major concerns, and the term itself functions in a variety of contexts⁶⁵. Generally speaking,

62 See T. Szulc, *Muzyka w dziele literackim* [monograph], p. 43.

63 E. Kucharski, “O metodę estetycznego rozbioru dzieł literackich,” in: *Pamiętnik Literacki* (1923): p. 35. Later, in light of the postulatively formulated poetic programme, Tadeusz Peiper maintained a similar view, demanding the isolation of the rhythm of poetry from folk song, to eliminate “barrel-organ harmonies” from poetry. See T. Peiper, *Nowe usta: Odczyt o poezji*, Lwów: Nakładem Towarzystwa Wydawniczego “Ateneum”, 1925, pp. 41, 43. See also: idem, *Tędy*, Warsaw: Nakład Księgarni F. Hoesicka, 1930, p. 88; idem, “O dźwięczności i rytmiczności,” in: *Pion*, 21 (1935): pp. 2–3. As a result, the negative theoretical tendency is defined by Maria Podraza-Kwiatkowska – in the context of Peiper – with the name “antimusical” direction in literary research. See M. Podraza-Kwiatkowska, “O muzycznej i niemuzycznej koncepcji poezji,” in: *Teksty*, 2 (1980): p. 90 ff.

64 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 40.

65 The problem is quite complex even in the case of just Karol Wiktor Zawodziński, who introduces, for example, the division into “internal musicality” and “external musicality”. See K. W. Zawodziński, “Najśpiewniejszy poeta,” in: *Przegląd Współczesny*, 10 (1936): p. 120. See also idem, “Pegaz, to nie samochód bezkołowy,” in: *Skamander*, 57 (1935): p. 13.

reference to the analogy of literature and music through the use of extremely metaphorised language and without proper argumentation gains popular acceptance. As a result, an example of the form of fugue for Juliusz Tenner will be breakneck analysis of a fragment of *Balladyna* [*Balladyna*]⁶⁶, for Bruno Schulz – the construction of *Cudzoziemka* [*The Foreigner*]⁶⁷. The tendency that prevailed at that time, “a carefree state of unanimity”⁶⁸, is well characterised by Juliusz Kleiner: “when once it was wrongly claimed that poetry is painting that speaks, painting is silent poetry – today we are inclined to the no less mistaken assertion that poetry is the music of words, music – poetry without words”⁶⁹. In such circumstances, Szulc's polemic vigour – to emphasise once again – stems not so much from the intention of sorting out the issue as from the critical crushing of all cases of **impressional** theorising on the theme of “musicality”. A peculiar lack of discrepancies between the effects of using historical-literary research methodology and criticism tools leads to a general diagnosis, that literary history in the field of presenting entanglements of literary work with music does not differ from criticism⁷⁰. This allegation appears to be addressed to many Polish literature researchers, assuming *a priori*, that it reveals the detailed conditions of discussing the “musicality” of one or another literary work, and at the same time points to this connection with the source of the phenomenon in the European aesthetic-philosophical tradition.

Szulc's strategy

The fundamental problem of the “non-musicality” of a literary work is presented in the canon of observing methodological purity, therefore Szulc's point of view also turns out to be concurrent in character with the theoretical views of the then Warsaw group⁷¹, as signalled by Henryk Markiewicz. The obligatory hermetic strategy narrows the sphere of phenomena *a priori* to the limits of one field of art: the same literary work can be categorised either in the space of literary

66 See J. Tenner, “O pierwiastkach muzycznych w poezji Słowackiego,” in: *Biblioteka Warszawska*, 1 (1910): pp. 520–522.

67 See B. Schulz, “Aneksja podświadomości (Uwagi o ‘Cudzoziemce’ Kuncewiczowej),” in: *Pion*, 17 (1936): pp. 2–3.

68 Cz. Zgorzelski, op. cit., p. 8.

69 J. Kleiner, “Muzyka w życiu i twórczości Słowackiego,” in: *Biblioteka Warszawska*, 2 (1909): p. 289.

70 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 37.

71 See H. Markiewicz, *Polska nauka o literaturze*, Warsaw: PWN, 1985, p. 226.

research, or – since it loses the status of its original autonomy and functions as a deconstructed element of a musical work – in the space of musicological research (for example verbal text in a vocal composition, or as a programme for a symphonic poem). In consequence, the possibility of complementary introduction of the musical context into the scope of literary research is excluded and account is not taken of actions within one of the branches of comparative literature, interdisciplinary musical-literary studies – a matter that should be made more clear today. For a radical supporter of detailed aesthetics or methodological purism, exclusive treatment of individual fields of art (as areas of penetration) is equivalent to exposing irreducible ontological differences⁷².

Two general postulates formulated in a modern manner precede reframing “critical-negative”⁷³ in the *Introductory remarks* with the intention of leading to the overall negation of the phenomenon of “musicality” in literature. From one side, Szulc precisely limits the problematics of the studied phenomena to a literary work (“the basic subject to which the group of considerations is applied here – is literary work”⁷⁴), from the other however, in the methodological dimension, he situates work in the sphere of literary research (“The question that this is about is not a musicological issue”⁷⁵). In reality, he sets out a constellation of strictly co-dependent aspects: **ontological** (literary research model) and **competence** (literary research perspective). One of the key actions seems to be theoretical reflection concerning ontology and competence in contemporary musical-literary studies because it is possible to define the optics and construct an appropriate discourse based on the type of understanding of these various types of categories. Szulc's whole concept is based on this in a special way – negative argumentation concerns both the competence of researchers and ontology of a literary work at the same time. More precisely, the central issue of *Muzyka w dziele literackim* is revealed in two aspects: “critical statements” and “musical

72 The Szulcian concept of music is directly related to this and formulated in another place following Eduard Hanslick's asemantic theory *Vom Musikalisch-Schönen: Ein Beitrag zur Revision der Ästhetik der Tonkunst*, Leipzig: Rudolph Weigel, 1854 (see E. Hanslick, *The Beautiful in Music: A Contribution to the Revisal of Musical Aesthetics*, trans. G. Cohen, London–New York: Novello–H. W. Gray, 1891); see C. Dahlhaus, “Eduard Hanslick und der musikalische Formbegriff,” in: *Die Musikforschung*, 20 (1967): pp. 145–153. See T. Szulc, “Muzyka i teatr,” in: *Przegląd Współczesny*, 154 (1935): p. 301 ff.

73 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 1.

74 Ibidem.

75 Ibidem.

form' of a literary work"⁷⁶. The disproportions in their treatment can be seen at the first glance; as far as the essential place is taken by the review and evaluation of critical statements, at the same time a completely marginal position is given to the structure of a literary work.

The general perspective of criticism is determined by the basic assumption that "musicality" is not the effect of mutual references between elements of different arts (literature and music), but it results exclusively from different varieties of research metaphorisation. It is easy to see that a lack of wider reflection on "musical" structures in literature is the result of purely biased action, for these types of literary cases were well-known to Szulc, as were proposals to interpret them and to attempts to theoretically organise them⁷⁷. Perfunctory information appears in the final parts of the dissertation in connection with the research on the musical type of construction of a literary work; Oskar Walzel is recognised as their representative exponent. The important distinctions from *Gehalt und Gestalt im Kunstwerk des Dichters*, which are only sketchily outlined, essentially concern musical literary structures. This is mainly about Walzel's reference to Schiller's three-part typology of "music in literature", in which the musical construction of a literary work takes central place⁷⁸ alongside two issues, namely the auditory-acoustic effects of music and its expressive understanding. Szulc does not maintain that these reflections are completely free of academic skepticism (in fact, a methodological battle always surrounds it⁷⁹), but he immediately counterattacks, recalling in advance the predictable result of Kleiner's conclusion about the "musical composition" of *Balladyna*⁸⁰.

Looking through the prism of the functioning of a musical work⁸¹ the non-existence of musical entanglements in literature is supposed to show the variant of considering a literary work as a potentially unchangeable artistic object and a variable aesthetic object (after Gustav Theodor Fechner, Stanisław

76 Ibidem, pp. 36, 78–83.

77 Studies, among others, by Oskar Walzel (*Gehalt und Gestalt im Kunstwerk des Dichters*, Berlin–Neubabelsberg: Akademische Verlagsgesellschaft Athenaion MBH, 1923) and Ronald Peacock (*Das Leitmotiv bei Thomas Mann*, "Sprache und Dichtung", vol. 55, Bern: Paul Haupt, 1934).

78 See O. Walzel, "Musikalische Dichtung," in: idem, op. cit., pp. 347–349. T. Szulc, *Muzyka w dziele literackim* [monograph], p. 35.

79 Ibidem, p. 85.

80 Ibidem, p. 81–82.

81 Regamey put forward the objection here of an "unjust definition of music". See K. Regamey, op. cit., p. 525.

Ossowski and Władysław Tatarkiewicz). The optics here are driven by the psychological dimension and hence Stanisław Furmanik immediately accused Szulc of “psychological error”⁸² (and Szulc in turn Furmanik – of cultivation of “persistent psychologism” ...⁸³). The fundamental division into that which is “artistic” (“objective”), and that which is “aesthetic” (“subjective”), gives a general question: “is it possible to talk about the **musicality** of a literary work, as we meet at every turn, particularly in our scholars of literature – and also in others”⁸⁴. To say differently: Szulc places the artistic object methodologically in the centre of interest⁸⁵, but nevertheless, he formulates insights about this theme indirectly, based first and foremost on “critical statements”. Review of the material – supported by logical procedures – constitutes the final argument that a literary work does not create experiences corresponding to those of the aesthetic musical object. However in this perspective, any question about the existence of “musical directives” in the construction of a literary artistic object or about “‘musical form’ of a literary work”⁸⁶ becomes rhetorical. Hence some solutions from today’s point of view seem exaggerated, in relation especially to the proof (using strictly logical apparatus), that the only possible methodological basis in the study of the relationship of a literary work with music is **analogy**⁸⁷, but this only leads to conclusions which are logically false⁸⁸. Starting from the criticism proposal and research of literary historians shows the intended marginalisation of the aspect of “‘musical form’ of a literary work”⁸⁹. The dissertation outlines such a line of argumentation, that selectively recalling important facts, first indicates the historical source of the tendency to spread from the field of aesthetics, and then negatively evaluates the worth of the interpretation arrangements of some literary studies.

The genesis of “musicality”

Szulc described the conditions determining the genesis of “musicality” in literature in a factual way: firstly, by sketching the relationship of the phenomenon with the eighteenth century state of opera together with the dispute between

82 S. Furmanik, op. cit., p. 5.

83 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 53.

84 Ibidem, p. 3.

85 See ibidem, pp. 2–4, 85.

86 Ibidem, p. 78.

87 Ibidem, p. 55.

88 Ibidem, p. 78.

89 Ibidem, pp. 36, 78 ff.

buffonists and anti-buffonists ("Lettre sur la musique françoise"⁹⁰ by Rousseau in the year 1753); secondly, by stressing the precursory theoretical postulates concerning the existence of the synthesis of arts (the concept of the music drama as a result of combining equally important elements: poetry, music and decorations; Stefano Arteaga, *Le rivoluzioni del teatro musicale italiano, dalla sua origine fino al presente*, 1783), raised to the rank of fundamental by Wagner⁹¹; thirdly, by indicating artistic material, the proposals of Ernst Theodor Amadeus Hoffmann and Carl Maria von Weber. Juxtaposition of diffuse historical facts makes it possible to formulate an unambiguous thesis with considerable consequences: "it was enough for the proper conditions to arise, and the poets themselves began to strive to 'musicify' their works, and began to believe that their poetic work was closely related to musical phenomena. [...] The conditions spoken about here define romanticism and all the later trends, which have a basic common bond with it: **in musical sensitivity, based on the romantic idea of the world and art** lies the genesis of the illusion that musical directives supposedly exist in a literary work"⁹². Unifying thinking about art, rooted in romantic irrationalism in turn with Schleiermacher (the idea of infinity), Schelling (art revealing the absolute), Hegel and Schopenhauer, founded the arguments for the creation of not only idealistic music aesthetics, but also indirectly – somehow ricocheting – musical tendency in poetry.

The basic conclusions in *Muzyka w dziele literackim* are derived from the assumption that "musicality" does not apply to poetry, but it comes from the "**musical sensitivity** of romantic poets"⁹³ (for example Novalis or Tieck); in other words, it only has a psychological, worldview-aesthetic character⁹⁴. Szulc illustrates this with many examples, following the biographical trope in the

90 See J.-J. Rousseau, "Lettre sur la musique françoise," in: idem, *Oeuvres complètes*, vol. 5: *Écrits sur la musique, la langue et le théâtre*, ed. B. Gagnebin, M. Raymond, Paris: Gallimard, 1995, pp. 287–328 (see J.-J. Rousseau, "Letter on French Music," in: idem, *Essay on the Origin of Languages and Writings Related to Music*, trans. J. T. Scott, Hanover, NH: Dartmouth College–University Press of New England, 1998, pp. 141–174).

91 Szulc probably owed a lot here to the review article by Zdzisław Jachimecki, "Stefano Arteaga i Ryszard Wagner jako teoretycy dramatu muzycznego," in: *Przegląd Muzyczny*, 11 (1912): pp. 1–9; 12 (1912): pp. 1–6; 14/15 (1912): pp. 1–5.

92 T. Szulc, *Muzyka w dziele literackim* [monograph], pp. 6–7.

93 Ibidem, p. 13. See also T. Szulc, "Artystyczne idee radiowe i ich geneza," in: *Przegląd Współczesny*, 198 (1938): p. 46 ff.

94 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 14.

direction of Polish Romanticism – he recalls the case of Mickiewicz’s musical circle of friends (and Maria Szymanowska), mentions his composition together with Kozłowski to Bohdan Zaleski’s *dumka*⁹⁵, quotes fragments from Paris lectures⁹⁶; he shows Słowacki’s witty comments in his letters to his mother about the Paris stagings of Meyerbeer’s⁹⁷ *Robert le Diable* or *La muette de Portici* by Auber⁹⁸; and hints at Krasiński’s historiosophical treatment of music. A similar interpretation includes the recurrence of the general tendency and the next expansion phase of postulates concerning the “musicality” of literature in Young Poland’s artistic manifestos, modifying the romantic approach to the world and art. Przybyszewski believed that the enigmatic context in the perception of his works imposed the postulatively formulated ideal of the unity of arts on the recipient, as for example at the end of *Zur Psychologie des Individuums* (1891): “neue Kunst ausgehen, eine Kunst, die aufhört in verschiedene Zweige getrennt zu werden [...]”⁹⁹. As a result *Confiteor* is associated with the idea of infinity, and *Wigilie* with the idea of “yearning”¹⁰⁰.

Based on an overview sketch Szulc proved that French Romanticism is characterised by a completely different kind of **musical sensitivity** to that of other European Romanticisms – that it is above all anti-intellectual (here the examples are Madame de Staël and Stendhal, for whom music is “the least intellectual of all arts”¹⁰¹) and rather avoiding German idealism. Otherwise, his reference to the arguments of Fernand Baldensperger in *Sensibilité musicale et romantisme* (Paris 1925) in this matter bluntly shows selective treatment of

95 See Mickiewicz’s letter to Bohdan Zaleski (Lausanne, 7 I 1840). A. Mickiewicz, *Listy*, part 2, Warsaw: SW Czytelnik, 1955, pp. 307–308 (in particular footnote 3, p. 308).

96 The relationship between poetry and music was the starting point for the XIII lecture of the second course. See A. Mickiewicz, *Literatura słowiańska: Kurs drugi*, trans. L. Płoszewski, Warsaw: SW Czytelnik, 1955, pp. 169–171.

97 See letter dated: Paris, 10 XII 1831. J. Słowacki, *Listy do matki*, ed. Z. Krzyżanowska, Wrocław: Wydawnictwo Zakładu Narodowego im. Ossolińskich, 1952, pp. 40–41.

98 See letter dated: Paris, 7 III 1832. *Ibidem*, p. 49.

99 S. Przybyszewski, *Zur Psychologie des Individuums: I. Chopin und Nietzsche*, Berlin: Fontane & Co, 1892, p. 47.

100 An example of Kazimierz Czachowski’s wording: “Longing directed him to music. [...] Already in his first works, for example in *Wigilie* (1894), gave beautiful poetic transcriptions of Chopin’s sounds”. K. Czachowski, *Obraz współczesnej literatury polskiej 1884–1933*, vol. 1: *Naturalizm i neoromantyzm*, Lwów: Państwowe Wydawnictwo Książek Szkolnych, 1934, p. 244.

101 Quotation after: F. Baldensperger, *Sensibilité musicale et romantisme*, Paris: Les Presses Françaises, 1925, p. 65.

the material and a biased approach to the complex issue of “musicality”. The important case of Chateaubriand is completely omitted; meanwhile, according to Baldensperger, not only Madame de Staël and Stendhal, as Szulc proposes, but also Chateaubriand, form “three fundamental sensibilities”¹⁰² [*les trois sensibilités maitresses*] characterising French Romanticism. What’s more, there is a certain interdependence between them – Stendhal for example, in terms of the type of sensitivity, is placed in very clear opposition to Chateaubriand¹⁰³. The most important, however, is that Baldensperger does not stop at the ambiguous and enigmatic concept of “musical sensibility”, that he searches for its poetic specifics. And precisely in this context, he uses the term “musicality”, primarily defining the colloquial understanding of melody, linguistic “melodic’ effects”¹⁰⁴ [*effets “mélodiques”*], secondarily – aspects of a literary work. Baldensperger recalls it with reference to Lamartine’s *Méditations* (“in a manner not too glaring”¹⁰⁵ – in Szulc’s opinion), amongst others, to determine the rigour of the new poetic order¹⁰⁶, that is breaking the traditional alexandrine and introducing versification modifications.

Criticism of the research

In the review of the dissertation Konstanty Regamey wrote, “Szulc in principle – for even purely methodological reasons – is opposed to any discussion about ‘musicality’ of poetry or prose [...]”¹⁰⁷. The whole polemic boils down to a compilation overview of numerous individual methodologies, in order to then question the phenomenon of literary “musicality”, and after define this as an effect of the psychological perception of a literary work. The problem appears first and foremost through bringing in the statements of various researchers who use musical terminology subjectively, with great freedom utilising terms such as: “‘musical composition’, ‘contrapuntal structure’, ‘musical logic’”¹⁰⁸. Such

102 Ibidem, p. 68.

103 Ibidem, p. 64. *Nota bene* this fact is clearly emphasised by the layout of subsequent chapters: in so far as chapter 4 deals with Madame de Staël (pp. 47–59), the next concerns simultaneously both Stendhal and Chateaubriand, and in the summary also Madame de Staël (pp. 61–69).

104 Ibidem, p. 41.

105 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 26.

106 F. Baldensperger, op. cit., p. 118.

107 K. Regamey, op. cit., p. 521.

108 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 36.

methodologically undertaken variants of criticism turn out to be the most effective in realising the main purpose of the dissertation – all negative conclusions are best formulated based on **competence criteria**. It is therefore worth taking a closer look at the pre-war tendency in literary studies.

Many opinions were formed about the musical nature of the dramas by the creator of *Akropolis* [*Acropolis*] many years before publishing the unfinished *Muzyka w twórczości Wyspiańskiego* [*Music in Wyspiański's Work*], where Tadeusz Makowiecki speaks very cautiously about the relationship between the playwright and Wagner¹⁰⁹. Walery Gostomski observes the “musicality of Wyspiański's poems”¹¹⁰ and the relationship of the author with music in general, hence *Wesele* [*The Wedding*], for example, is for him “like a great poetic symphony”; Waław Borowy proposes using the phrase “literary music”¹¹¹ (to which Karol Wiktor Zawodziński¹¹² returns several times on the rights of an atypical exegete) in belief, that in *Noc listopadowa* [*November Night*]: “Musical logic constantly dominates over literary logic”¹¹³; Stanisław Lack, treating the terms “musicality” and “poetry” as synonyms, often deploys musical analogies (for example between Wyspiański and Beethoven¹¹⁴), after all, in Wyspiański: “The starting point is always musical [...]”¹¹⁵. On another occasion Ignacy Matuszewski – in accordance with the division into two fundamental types of creators (“plastic,

109 Makowiecki's conclusions (in agreement with Przemysław Mączewski's formulae) are quite unambiguous: Wagner's influence on Wyspiański is overestimated, in fact he is pushed to “the third plane” (see T. Makowiecki, *Poeta-malarz: Studium o Stanisławie Wyspiańskim*, Warsaw: Towarzystwo Literackie im. A. Mickiewicza, Instytut Wydawniczy “Biblioteka Polska”, 1935, p. 239) and limited to *Legenda* (see T. Makowiecki, “Libretta i dramaty młodości. ‘Legion,’” in: idem, *Muzyka w twórczości Wyspiańskiego*, p. 38). See P. Mączewski, “Wyspiański a Wagner,” in: *Mysł Narodowa*, 43 (1929): p. 217.

110 W. Gostomski, “Arcytwór dramatyczny Wyspiańskiego: ‘Wesele,’” in: *Pamiętnik Literacki* (1908): p. 309.

111 W. Borowy, *Łazienki a “Noc Listopadowa”*, Warsaw: Skład w Księgarni W. Jakowickiego, 1918, pp. 8, 13.

112 See K. W. Zawodziński, “Wyspiański w świetle teorii Waław Borowego,” in: *Wiadomości Literackie*, 1 (1929): p. 2. See also idem, “Na marginesie jubileuszu Wyspiańskiego,” in: *Droga*, 9 (1933): pp. 775–793.

113 W. Borowy, op. cit., p. 63.

114 S. Lack, *Studia o St. Wyspiańskim*, selection and foreword S. Pazurkiewicz, Częstochowa: Księgarnia A. Gmachowskiego, 1924, p. 230 ff.

115 Ibidem, p. 231.

visual type and musical, auditory type¹¹⁶) – wrote about Słowacki's musical psyche (“mood-music singer”¹¹⁷); otherwise he calls everything which is “artistic”, “musical” (expressions of the type: “music-effusive elements”¹¹⁸ and – related to *Anhelli* [*Anhelli*] – “impression of symphony”¹¹⁹); Bronisław Chlebowski, who was willing to add the name “musicality” to all Romantic works, sees parallelism in *W Szwajcarii* [*In Switzerland*] with Chopin's¹²⁰ *Impromptu* and *Fantasia*. Juliusz Kleiner (monograph *Juliusz Słowacki: Dzieje twórczości* [*Juliusz Słowacki: History of Creative Work*]) is a little like with Matuszewski, although in the subtle belief of the first (“music did not stimulate Słowacki to poetic creativity [...]”¹²¹) musical terminology defines artistry and sublimity at the same time. In Szulc's opinion: “even if in all other mentioned environments and artistic creations there was not even a trace of musical tendency in literature – nevertheless, the problem of musicality of a literary work would still be valid due to Kleiner's constant use of explaining literary phenomena with the help of music”¹²². Naming *Balladyna* by the literary historian as a “musical humoresque” met with crushing criticism in the article preceding *Muzyka w dziele literackim*¹²³. This time, Szulc criticised the author of work on Mickiewicz (pub. Lwów 1934; Kleiner also retained an exceptional inclination to interpret literary issues there using musical terminology) for treating many of Słowacki's works as “musical aesthetic objects”¹²⁴.

The manner of undertaking a review of positions raises some objections on account of the evaluation of proposals for interpreting musical-literary affiliations. Let us take two examples. Szulc does not find convincing enough conclusions in any of the literature scholars, although his approbation – because of general

116 I. Matuszewski, *Słowacki i nowa sztuka (modernizm)*, Warsaw: Gebethner i Wolff, 1902, p. 74 ff.

117 Ibidem, p. 129.

118 Ibidem, p. 289.

119 Ibidem, p. 332. Similar terminology is used by Tadeusz Grabowski, making remarks about Stefan Żeromski: “language becomes essential singing, and pages language symphonies. [...] The period is like a prelude”. T. Grabowski, *Wstęp do nauki literatury, ze szczególnym uwzględnieniem literatury polskiej*, Lwów: Nakład i własność K. S. Jakubowskiego, 1927, pp. 74–75.

120 B. Chlebowski, *Literatura polska porozbiorowa*, edited and foreword M. Kridl, second edition, Lwów: Wydawnictwo Zakładu im. Ossolińskich, 1935, p. 193.

121 J. Kleiner, op. cit., p. 300.

122 T. Szulc, *Muzyka w dziele literackim* [monograph], pp. 45–46. See ibidem, pp. 47–52.

123 See T. Szulc, “Muzyka w dziele literackim,” in: *Pion*, 28 (1935): p. 2.

124 T. Szulc, *Muzyka w dziele literackim* [monograph], p. 50.

skepticism – is won by Józef Ujejski¹²⁵. This is an interesting matter, for both the differentiation and language of description in the book about Malczewski¹²⁶, where the author himself explains the non-existence of broader penetration of musical contexts through limited competence¹²⁷, do not differ from the customs adopted in the era of searching for analogy between literature and music. At the same time, there is a curious lack of remarks about Manfred Kridl's general but important comments, published in *Wstęp do badań nad dziełem literackim* [*Introduction to Research on a Literary Work*] (it is possible that Szulc did not manage to get acquainted with the work published in Vilnius in 1936). Kridl stipulates use of other sciences as suitable aid in analysing a literary work, but nevertheless warns against falling into “‘universality’, seizing everything that is possible, and operating with all of this in a dilettante manner”¹²⁸. In the reflection on widening the competences Kridl is accompanied by full awareness of the fundamental distinctiveness of literature from other types of art (the ontological incompatibility of fields of aesthetics) and considerable dangers in their mutual explanation¹²⁹. Undoubtedly, perfunctory formulations characterise the researcher with hermetic optics and on account of his primary strategy, one can reasonably argue, as Maria Podraza-Kwiatkowska, that Szulc's dissertation in a sense constitutes an extension of his thesis¹³⁰. Much more can be said at the same time taking into account the suggestions concerning “‘contact points’”¹³¹ between general aesthetics and the study of literature, namely that Kridl – in a completely unintentional manner – anticipates the eclectic formula (amongst others contemporary music-literary research) and in this dimension there is no recognition of the author of *Muzyka w dziele literackim*.

Perspectives

These two polarly opposite research strategies, on one side Szulc's, on the other for example Kleiner's, should be treated in a wider sense as mutually exclusive,

125 Ibidem, pp. 51–53.

126 See J. Ujejski, *Antoni Malczewski: (Poeta i poemat)*, Warsaw: Nakładem Księgarni Trzaska-Evert-Michalski, 1921, pp. 386, 388, 389, 390.

127 See ibidem, pp. 384, 390, 394.

128 M. Kridl, *Wstęp do badań nad dziełem literackim*, “Z zagadnień poetyki”, No. 1, Vilnius: Z zasiłku Funduszu Kultury Narodowej, 1936, p. 197.

129 Ibidem, pp. 198–199.

130 See M. Podraza-Kwiatkowska, op. cit., p. 90.

131 M. Kridl, op. cit., p. 198.

extremely distant possibilities of activity: either overly affirmative or overly negative. The first type of research creates attempts to clarify the essence of the literary work (especially escaping scientific description) in the course of impressional associations, through analogies with music. For literary specificity, as in the case of criticism, an ennobling *comparatum* is sought which makes free use of terminological borrowings from different areas of reflection, including music theory, amongst others. In the majority of cases such considerations, clearly distinguishable by a high degree of metaphorisation of the discourse, must be regarded today as of little value and rather deprived of the status of science. In turn the second type of research, the academic character¹³² of which is difficult to refuse in Szulc's version, remains very limited due to its a priori negativity (hence the tiny number of similar studies). If, therefore, we agree today with the conclusion that his assessment of the disputed matter is characterised by excessive severity¹³³, a methodological compromise beyond the search for analogy in the logical sense becomes necessary, and so as Regamey proposed – beyond discerning the “identity”¹³⁴ between literature and music.

In other words, the form of contemporary literary research, which can be applied in any dimension to musical-literary studies undertaken from the perspective of literature, is determined by the arguments put forward generally from two opposing positions: accepting or negating potential connections between a literary work and music. On the line **general aesthetics – detailed aesthetics** (eclectic strategy – hermetic strategy)¹³⁵ there is an immanent conflict of reference points, awareness of which limits the field of positive constataions, and most often leads to the negative formulations. Characteristically, the hermetic strategy effectively closes the problem sphere in the same place in which the eclectic strategy makes it possible to define a potential research area. In the first case, the need for a wider explanation of the adopted position, for understandable reasons, appears extremely rarely and – as the example of Szulc shows – in a radical form. Since the research model almost always determines conditional acceptance, in the second case, the very necessity of introducing the *clausula* determines the scale of problematisation. Makowiecki's position, who

132 See M. Głowiński, “Literackość muzyki – muzyczność literatury,” p. 78.

133 See J. Błoński, op. cit., p. 110.

134 K. Regamey, op. cit., p. 527.

135 See S. Dąbrowski, “Wobec ‘Koncertów brandenburskich’ Stanisława Swena Czachorowskiego (z rozważań wprowadzających),” in: *Ruch Literacki*, 6 (1979): p. 459. See also idem, “‘Muzyka w literaturze’: (Próba przeglądu zagadnień),” pp. 20, 21.

puts forward suggestions about the existence of **analogous** elements¹³⁶ would be an exemplification of the eclectic behaviour and the formula of “searching” for solutions. Therefore in the context of Szulc this is not about the total negation of the hypotheses put forward in the thesis, nor the diminishing or excessive exposure of their meaning, nor even explaining the radical character exclusively in the historical plane. Negative criticism can be taken in the belief that it is possible to formulate conclusions regarding the scope and perspectives of musical-literary research on such a theoretical foundation (maximalist option), or more carefully: without entering into direct collision with it (minimalistic option). With certain assumptions, negative conclusions may in many respects be maintained as a starting point or an entry into the aporetic space of musical filiations with a literary work. In this light, Szulc’s proposal to remove the problem of “musicality” from literary studies paradoxically constitutes a preliminary ordering of the wider issue in the metatheory plane¹³⁷, because he excludes the impressionist type of pre-war studies from its area.

The specifics of Polish historical and theoretical literary studies concerning the relationship between literature and music is characterised not only by its two-aspect nature, but – as a result – in a sense, also biphasalism. The two-aspect nature determines the researcher’s position in the theoretical sense and generally shows his positive or negative stand in relation to the issues of intersemiotic (intermedial) relations; biphasalism, in turn, introduces the simplest type of periodisation, reveals a caesura in the research tradition falling on the period of Szulc’s activity in the mid nineteen-thirties. It is not possible to deny the extremely shallow and non-critical interest in the question “before Szulc” – on the other hand, a period of research skepticism or the most cautious approach to the ways of addressing the issue and the adoption of an appropriate discourse starts “after Szulc”. Today the delineation of an acceptable area of musical-literary research in the context of an extremely negative argumentation seems at first devoid of sense. However, it is not possible in contemporary research into affiliations of a literary work with music to not resign from discussion of either exact correspondence or formulating *sensu stricto* analogies. If, therefore, a Polish tradition of precursory musical-literary studies exists, undertaken from

136 T. Makowiecki, *Muzyka w twórczości Wyspiańskiego*, p. 7.

137 From the moment of its publication *Muzyka w dziele literackim* has been treated this way, as evidenced by the excerpt from the three-sentence review, published in *Muzyka* (1937, No. 7/8, p. 236): “Many of the author’s comments and conclusions are worthy of recognition and may contribute to the systematisation of concepts”.

the side of literature and still able to inspire, then with certainty its origins reach back not to Kleiner, Tenner and Zawodziński. The post-war stage of this research undoubtedly starts under the aegis of Szulc's dissertation, which quite effectively paralyses attempts to analyse the musical-literary borderland, and at the same time is a perfect pretext to undertake this task. After all, in the final analysis *Muzyka w dziele literackim*, against the fundamental thesis, does not eliminate the problem, because it opens one of the basic spheres of his research – the plane of thematisation of music in a literary work¹³⁸.

138 See T. Szulc, *Muzyka w dziele literackim* [monograph], p. 87. Therefore, the overall context of Szulc's dissertation is most often referred to when considering the subject of thematisation of music in literature. See K. Górski, "Muzyka w opisie literackim," p. 91. See also M. Głowiński, "Muzyka w powieści," in: *Teksty*, 2 (1980): p. 98.

2 Musicality – musicality of a literary work

The characteristics and the concept of musicality

The first remarks about the musicality of a literary work should be limited to terminological issues and refer to the strict understanding of the concepts; meanwhile, the only definition of “musicality” which can be formulated at the outset presents itself extremely imprecisely – **there is no single “musicality”**¹³⁹. In fact, to start any sensible theoretical-literary considerations, it is necessary to accept the existence of at least two of its antonymic and complementary sources in music, namely one from the circle of nature, the other from the circle of culture. Subsequently, the key problem arises of distinguishing between two parallel interdisciplinary meanings, proper and metaphorical, whose ranges relate to fundamentally separate ontological spaces, irreducible with respect to each other: musical work (the etymological meaning of the term) and literary work (etymological and rhetorical meaning)¹⁴⁰. Understandably, from the perspective of literary research, the interest must primarily be in the meaning of “musicality” not as a feature immanently defining a piece of music (frequently very much like literariness – literary work), but, so to say, the meaning of the term transplanted to another field of the arts¹⁴¹. In such situations, this is always about taking

139 In such a defined perspective, it is impossible to study the universality of the phenomenon “musicality” in general”, as Jerzy Skarbowski postulates in the context of Iwaszkiewicz’s creative work (“Muzyka w poezji Jarosława Iwaszkiewicza,” in: *Poezja*, 4 (1978): p. 99), or the “category of ‘musicality’” (idem, “Serdeczne związki poezji z muzyką,” in: *Poezja*, 3 (1980): p. 8).

140 The essence of parallelism, i.e. two fields of interdisciplinary meaning, is perfectly reproduced by a concise dictionary definition: “MUSICALITY, the quality of that which is musical; a property of art that drives people towards the art of sounds” (*Science de la Musique: Technique, Formes, Instruments*, vol. 2, ed. M. Honegger, Paris: Bordas, 1990, p. 640). An interesting matter in the margin is that the term “musicality” has generally not been included in the widely known today and the most appreciated amongst musicologists *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, London: Macmillan Publishers Limited, 1980.

141 As a result, “musicality” functions in relation to literature on the same principles as the term “literariness” transferred to the realm of music. Compare M. Głowiński, “Literackość muzyki – muzyczność literatury,” in: *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej,” vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980, pp. 65–81.

terminology in a way that does not completely deprive it of the original notion of referentiality, that is, does not condemn it to non-referentiality or self-referentiality (characteristic of literary criticism). In literary studies, “musicality” is intended to suggest a certain but not more clearly determined source relationship **between** literature and music¹⁴², between a given author and composer, between some literary aesthetics and musical aesthetics, between certain aspects of a literary work and aspects of musical composition, etc. It is enough to recall these few elementary relations to formulate the conclusion that without proper clarification the term in general form only reveals the order of a multi-stage metaphorised discourse, combined each time with a different problem sphere.

Nevertheless, even in developed form the term – captured by an important specification in the formula “musicality of a literary work” – remains far insufficient to locate many issues, and at most explains the interdisciplinary shift (hence, in a sense, this allows us to avoid writing in quotes). It still lacks sufficient focus in the narrow context of a literary work on account of the multiplicity of connotations: firstly, it implies a huge sphere (it would be better to say – spheres) of diverse and divergent phenomena, related to the literary interpretation of not only of the music of culture but also of the music of nature; secondly, it appears in research viewpoints distant to each other or fundamentally incompatible. In other words, “musicality” beyond certain nuances of a literary work, beyond defining **features of the text** and an indeterminate type of textuality in relation to the certain degree of the musical character of the author’s aesthetics, also characterises the researcher’s position, his **interpretative strategy**. Jan Błoński, in considering the manifestations of “musicality” in literature, not without reason chose the trope of reflection about the reception of a poetic work and analytical contexts in which he discussed the whole phenomena¹⁴³. In essence, it is impossible to avoid the problem of immanent interference between “musicality” as a feature of a literary work and as a literary theoretical concept¹⁴⁴. If Danièle Wieckowski imposes the “idea of musicality”¹⁴⁵ on Mallarmé’s *Hérodiade*, this

142 Compare W. Brydak, “O muzyczności,” in: *Dialog*, 1 (1978): p. 86.

143 See J. Błoński, “Ut musica poësis?,” in: *Twórczość*, 9 (1980): p. 111.

144 Compare E. Wiegandt, “Problem tzw. muzyczności prozy powieściowej XX wieku,” in: *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej,” vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980, p. 103.

145 D. Wieckowski, *La poétique de Mallarmé*, Paris: Sedes, 1998, p. 163. *Nota bene* the question of “musicality,” as indicated by Henri Mitterand, opens up one of the interpretative possibilities of Mallarmé’s works in general. H. Mitterand, “Pour une sémantique textuelle de Mallarmé,” in: *Poétique*, 120 (1999): p. 405.

determines the property of the literary text and at the same time the strategy of constructing the interpretation field, conditioned by aesthetic consciousness. One could accept the assumption based on the quoted example, most typical in literary studies, that the term allows various uses only on its own account. The specific operation of nominalisation of the argument is otherwise bordering this second-order effect, only just within the scope of theoretical discourse. In the commentary to Verlaine's¹⁴⁶ *Romances sans paroles* Jacques Borel does not use the concept of "musicality" *expressis verbis*, although Michał Głowiński¹⁴⁷ uses it as a mental shortcut in reference to his analysis; Tadeusz Makowiecki resigns from the term (undoubtedly under the influence of Szulc's monograph), which, however, does not prevent Krystyna Jakowska from using it in the context of *Muzyka w twórczości Wyspiańskiego* [*Music in Wyspiański's Work*]¹⁴⁸; the word does not appear in *Le grain de la voix*¹⁴⁹, but it helped Eva Kushner summarise Barthes' essay considerations on several occasions¹⁵⁰.

All such cases of the functioning of terminology greatly complicate historical conditions, not so much modeling the frequency of the term depending on literary tendencies (the multitude of attempts to realise the ideal of musicality¹⁵¹), as much as particularly shifting accents between its different connotations and their subjective understanding¹⁵². It is curious that apart from ontological

146 See P. Verlaine, *Oeuvres poétiques complètes*, Paris: Gallimard, 1992, pp. 171–190 (see P. Verlaine, *Songs without Words*, trans. D. Revell, Richmond: Omnidawn, 2013).

147 M. Głowiński, "Słowo i pieśń (Leśmiana poezja o poezji)," in: *Studia o Leśmianie*, ed. M. Głowiński, J. Sławiński, Warsaw: PIW, 1971, p. 194.

148 K. Jakowska, *Powrót autora: Renesans narracji auktorialnej w polskiej powieści międzywojennej*, Wrocław: Zakład Narodowy im. Ossolińskich, 1983, pp. 171, 172.

149 See R. Barthes, "Le grain de la voix," in: *Musique en jeu*, 9 (1972): pp. 57–63 (see R. Barthes, "The Grain of the Voice," in: idem, *Image, Music, Text*, trans. S. Heath, London: Fontana Press, 1977, pp. 179–189).

150 E. Kushner, "Le don du luthier' et autres fictions canadiennes," in: *Musique du texte et de l'image*, ed. J. Perrot, Paris: Centre National de Documentation Pédagogique, 1997, pp. 43–44. See also A. Locatelli, *La lyre, la plume et le temps: Figures de musiciens dans le "Bildungsroman"*, Tübingen: M. Niemeyer, 1998, p. 292.

151 See J.-L. Backès, "La musique comme principe directeur dans la poésie symboliste," in: *Revue de Littérature Comparée*, 3 (1987): p. 311. See also idem, *Musique et littérature: Essai de poésie comparée*, Paris: Presses Universitaires de France, 1994, pp. 193–197.

152 As a result, it is equally possible to use the term to characterise the genre specificity of "chanson de geste" (see E. A. Heinemann, *L'art métrique de la chanson de geste: Essai sur la musicalité du récit*, Genève: Droz, 1993), as well as the type of

criterion the most powerful argument to undermine the operational value of the concept (both by dictionary and contextual imprecision) has not been sufficiently exposed by today's opponents of the use of similar terminology in literary studies¹⁵³. Meanwhile, the most cursory reflection reveals a fundamental paradox: there is nothing simpler than to claim “musicality” of one or another work on account of some of its language features or construction, and at the same time nothing more difficult than to select in general and explain its potential manifestations, to speak – as Mieczysław Tomaszewski proposes – about the “**musicality of literature**”¹⁵⁴. This paradox, serving as material for polarly opposite interpretations, above all else shows the non-existence of convention, which would lead to the creation of specific phenomena commonly associated with the term in the case of a literary work¹⁵⁵. At the same time, he explains both the singularity of the theoretical application, the source of particular analytical-interpretative difficulty, followed through with the most wan effect at the moment of taking over the convention of generalising from criticism, and metaphorical assignment of hidden features to a literary work concealed under an enigmatic name. Briefly concluding, in the light of the introductory reflection, a basic objection arises on the one hand, that despite quite widespread use, the term “musicality” as **potentially** useful in literary research, and in today's practice is almost completely worthless¹⁵⁶, semantically self-disqualifying, must be subjected to fundamental and severe criticism; on the other hand, the conviction persists, that all expressed doubts about the lack of precision in definition in reference to the details of textual reality (and even a minimal ability to organise

language in Beaumarchais (see S. Lecarpentier, *Le langage dramatique dans la trilogie de Beaumarchais: Efficacité, gaieté, musicalité*, Saint-Genouph: Librairie Nizet, 1998).

153 In Polish scholarship, Szulc was probably the last to pay attention to the unacceptable multitude of meanings of the term, despite the fact that his criticism of “musicality” took the form of **qualitative** criticism, relating to ontology, and not **quantitative** (see T. Szulc, *Muzyka w dziele literackim*, “Studia z zakresu historii literatury polskiej”, No. 14, Warsaw: Skład Główny w Kasie im. Mianowskiego, 1937, p. 35). The recently appearing negative arguments usually concern ontological differences (see A. Dziadek, “Słuchanie i rytm: Trzy fragmenty większej całości,” in: *Opcje*, 3 (1997): p. 23; idem, “Rytm i podmiot w ‘Oktostychach’ i ‘Muzyce wieczorem’ Jarosława Iwaszkiewicza,” in: *Pamiętnik Literacki*, 2 (1999): p. 43).

154 M. Tomaszewski, “Muzyka i literatura,” in: *Słownik literatury polskiej XIX wieku*, ed. J. Bachórz, A. Kowalczykova, Wrocław–Warsaw–Kraków: Ossolineum, 1991, p. 581.

155 See E. Wiegandt, op. cit., pp. 109, 113.

156 Compare amongst others R. Wellek, A. Warren, “Euphony, Rhythm, and Meter,” in: idem, *Theory of Literature*, New York: Harcourt, Brace, 1949, p. 160.

them) do not concern the existence of complicated problematics of the musicality of a literary work.

The paradigms of “musicality” (an attempt at a survey)

A general treatment of the meaning of “musicality” in the context of research in literature is neither safe nor effective, since it leads either to doubtful theoretical generalisations¹⁵⁷ or gives primacy to excessive skepticism, which to some extent is difficult to call into question¹⁵⁸, or leads to an insufficiently critical (often naive) point of view. Hence the necessity to consider the issue in the optics suggested at the beginning, which makes it possible to finally bring out detailed arguments and consider how feasible it is to establish the frequency and range of **particular “musicalities”**. At the initial stage of reflection the analytical approach with such assumptions reveals not just subsequent paradigms of the term¹⁵⁹, and, above all, the question of their consistency (the existence of or lack of coherence); in other words, the degree of derivation of individual meanings provokes the consideration of whether these individual paradigms serve (and to what extent) to define them in the same way. There is therefore a need for selective separation and ordering of various planes and points of intersection of contexts of “musicalities” through schematic attempts to apportion these. In any theoretical position taken as a result, the basic difficulty of the problem of diagnosis comes down to the formula of categorising many “musicalities” and refining the dependencies between them. In order to find out the clear referentiality of the term (without taking into consideration historical modifications),

157 This is how in Jean-Louis Cupers the idea of “double musicality”, the effect of isolating “basic musicality” (the rhythmicism of prose in general) and “secondary musicality” (musical architectural analogies in prose) undoubtedly look. J.-L. Cupers, “Approches musicales de Charles Dickens: Études comparatives et comparatisme musico-littéraire,” in: *Littérature et musique*, ed. R. Célis, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1982, p. 17. Otherwise, the literature researcher defines the division into “musicality” and “non-musicality” elsewhere as the issue of cacophony. See J.-L. Cupers, *Aldous Huxley et la musique: À la manière de Jean-Sébastien*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1985, p. 30.

158 See S. P. Scher, “How Meaningful is ‘Musical’ in Literary Criticism?,” in: *Yearbook of Comparative and General Literature*, 21 (1972): pp. 53, 55, 56. See also W. Brydak, *op. cit.*, pp. 86–95.

159 The term “paradigms of ‘musicality’” (or “paradigms of the term”) refers to single use constructed **meanings** of “musicality” not only within or on the borderline of various fields of art, but also within the closed problem area, for example literary research.

the theoretical approach proposed here in the form of the simplest or most trivial distinctions in no way constitutes a closed whole and does not exhaust all manifestations. The construct, on account of the very nature of the issue, must take the form of an open typology, which only reveals some traces *ad hoc* in the labyrinth of the dictionary of “musicality”, traces leading to localisation of the symptoms of the musicality of a literary work.

The moment we centre attention in both literature and literary research, the first task is to introduce an overarching and elementary division, a kind of **subject typology**. As a consequence, a constellation of perspectives on the view is outlined, which determines the divergences in the argumentation: “musicality” presents itself somewhat differently in music¹⁶⁰ (even when the conclusions through the prism of musical composition refer to a literary work¹⁶¹ or to poetry in general¹⁶²), somewhat differently in literature, and differently again in philosophy¹⁶³. Therefore, in the area of musical-literary research, the functioning of the concept would also have to be considered simultaneously in four selected zones. These are: direct connections between literature and music (songs, opera), general aesthetics (description of the relationship between arts), literary inspirations in music and, analogically, musical inspirations¹⁶⁴ in literature. This area blurs the semantic differences between paradigms of “musicality” and clearly makes effective selection more difficult to carry out. Taking on the last sphere of issues in the context of a literary work coincides with the indicated complications that

160 “Musicality” is connected in this case, among other things, with the basic characteristics of the musician (see V. Zuckerkandl, *Sound and Symbol*, vol. 2: *Man the Musician*, translated from the German N. Guterman, Princeton: Princeton University Press, 1976, pp. 50–51), with the immanent characteristics of music in general (*ibidem*, p. 78), and with the nature of musical interpretation (see G. J. Balzano, “Exécution de commandes, commandes d’exécution,” in: *La musique et les sciences cognitives*, ed. S. McAdams, I. Deliège, Liège–Bruxelles: Pierre Mardaga, 1989, pp. 622, 624).

161 An example is Bohdan Pociąg’s position, shown in discussion with Witold Lutosławski. See B. Pociąg, “O roli słowa, teatralności i tradycji w muzyce mówi Witold Lutosławski,” in: *Poezja*, 10 (1973): p. 78.

162 See L. Polony, *Polski kształt sporu o istotę muzyki: Główne tendencje w polskiej myśli muzyczno-estetycznej od Oświecenia po współczesność*, Kraków: Akademia Muzyczna, 1991, pp. 28, 144.

163 See R. Wood, “Language as Will and Representation: Schopenhauer, Austin, and Musicality,” in: *Comparative Literature*, 4, Vol. 48 (1996): pp. 302–325.

164 Compare J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l’approche musico-littéraire*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1988, p. 35.

determine all literary theoretical arrangements. So, on account of the fusion of the “ideal of musicality”¹⁶⁵ (or the “idea of musicality of literature”¹⁶⁶) with certain phenomena in the literary work, a fundamental difficulty arises in distinguishing the subject of research. This directly implies a universal typology, that in the passing we can call **communicative**, which shows that two “musicalities” always coexist (whether consciously or not), in the understanding of sender and receiver; somewhat similar – to paraphrase Barthes – as two kinds of music: for playing and for listening to¹⁶⁷. Remaining within the boundaries of literature and speaking accurately, in the rhetorical sense literary text as a potential *medium* for many “musicalities” presents itself differently to the reader than to the author, and their convictions about its musical character can turn out to be very divergent. Often a literary work contains certain **genological** symptoms; much more frequently, however, the feature of “musicality” is imposed on it secondarily through different takes on interpretation (also by the author), which perfectly explains the case of Thomas Stearns Eliot. *Burnt Norton* read even through the prism of the final name of the cycle, *Four Quartets* (where the title connotation provokes suspicion), raises musical problematics to a negligible degree, the whole cycle also read through the essay “The Music of Poetry”¹⁶⁸ perhaps reveals its “musicality” as argued, amongst others, by Marcello Pagnini in “La musicalità dei ‘Four Quartets’ di T. S. Eliot”¹⁶⁹. Thus, a huge problem arises in the research field about “the manner of expressing musicality in the title”¹⁷⁰ and the manner of interpreting paratextual information in identifying intersemiotic and intermedial filiations.

165 M. Głowiński, “Literackość muzyki – muzyczność literatury,” p. 77.

166 M. Głowiński, “Literatura a muzyka,” in: *Słownik literatury polskiej XX wieku*, ed. A. Brodzka, M. Puchalska, M. Semczuk, A. Sobolewska, E. Szary-Matywiecka, Wrocław–Warsaw–Kraków: Ossolineum, 1992, p. 549.

167 R. Barthes, “Musica Practica,” in: idem, *Lobvie et l’obtus: Essais critiques III*, Paris: Éditions du Seuil, 1982, p. 231 (see R. Barthes, “Musica Practica,” in: idem, *Image, Music, Text*, trans. S. Heath, London: Fontana Press, 1977, p. 149).

168 See Thomas Stearns Eliot’s commentary about “a ‘musical poem’” and “the music of verse”, and the potential links between literature and music. T. S. Eliot, “The Music of Poetry,” in: idem, *On Poetry and Poets*, New York: Farrar, Straus & Giroux, 2009, pp. 26, 30 (see T. S. Eliot, *The Music of Poetry*, Glasgow: Jackson, Son & Company, 1942).

169 M. Pagnini, “La musicalità dei ‘Four Quartets’ di T. S. Eliot,” in: *Belfagor*, 4 (1958): pp. 421–440.

170 N. Giraldi Dei Cas, *Felisberto Hernández: Musique et littérature*, Paris: Indigo et Côté-femmes éditions, 1998, p. 36 (see chapter 2: *Les frontières du discours hernandien. La musique dans les titres, l’effet de leur intertextualité*, pp. 27–50).

If we recognise that one “musicality” is constructed according to a defined, conventionalised procedure at the stage of artistic creation (literary interpretation), in turn, the other is perceived integrally at the stage of analysis of a given text and in the situation of knowing the applied convention, the division caused by communication strategies would be deprived of primary significance. But the existence of features of “musicality” once, despite text signals, is generally not noticed at all, other times – turns out just to be writer’s mystification (through commentary, foreword, etc.) or a very doubtful, unverifiable interpretation hypothesis. It is necessary to pay closer attention to this aspect of the issue, namely the lack of artistic conventions in connection with the phenomenon in literature and, consequently, the extremely non-procedural interpretation of its manifestation. This is probably the place of reflection prejudging all positive and negative conclusions, the starting point for the fundamental ordering of various questions of musicality of a literary work. The unconventionality of the artistic activity here only decides directly about the existence of individual realisations, depending on certain basic limitations derived from the model of literary genres. Just how important **generic typology**¹⁷¹ turns out to be, distinguishing, in particular, phenomena occurring in the realm of drama from those appearing in poetry and prose, can be seen at the moment of attempts to realise “musicality” at various levels of a literary work. As far as the example of “musicality based on consonants”¹⁷², considered by Paul Vernois in the context of Jean Tardieu’s language experiments in dramatic arts, does not yet show the fundamental discrepancies, so “musicality based on rhythm”¹⁷³ clearly indicates the demarcation line. A borderline exemplification of this, as will be seen later, is the construction of one of the scenes *Judas z Kariothu* [*Judas Iscariot*] by Karol Hubert Rostworowski, created on the basis of simultaneous leading of many voices and

171 In fact, its embryonic form is often accentuated indirectly, by a priori limitation of the study area: Czesław Zgorzelski considers the problem in poetry (see Cz. Zgorzelski, “Elementy ‘muzyczności’ w poezji lirycznej,” in: *Prace ofiarowane Henrykowi Markiewiczowi*, ed. T. Weiss, Kraków: Wydawnictwo Literackie, 1984, pp. 7–23), Ewa Wiegandt – in prose (E. Wiegandt, op. cit., pp. 103–114). This kind of typology of “musicality” can be seen in the dictionary concept of Michał Głowiński, who separates the range of the problem “in the sphere of drama” from the problem of “poetic communication”. See M. Głowiński, “Literatura a muzyka,” p. 549.

172 P. Vernois, *La dramaturgie poétique de Jean Tardieu*, Paris: Klincksieck, 1981, pp. 247–252.

173 Ibidem, pp. 241–247.

the effect of polyphony, which does not find a poetic equivalent on such a scale (the type of simultaneity implied in prose seems to be different in principle¹⁷⁴).

So far, the communication-generic specification presents the range of problems of “musicality” in literature in a general manner, while a more detailed perspective reveals a typology which is extremely difficult to characterise briefly, and which is most important for final proposals, which we can agree to call **text levels**. It schematically separates the three open problem areas in which phenomena commonly associated with the musicality of a literary work occur, or in which they are situated. These areas of research, subject first of all to the rules of poetics, for the preservation of the terminological source will be defined successively in a uniform manner as: musicality I, II and III¹⁷⁵. In this light **Musicality I** defines all manifestations related to the field of sound instrumentation and prosody, consciously shaped both in relation to music of nature and to a lesser extent to music of culture in general, although incomparably more precisely than the term in its elementary form. **Musicality II** is limited to the level of thematisation of music, ways of presenting (particularly descriptive ones) aspects of a musical piece in a literary work, but also – accidentally – presenting music in its natural state. **Musicality III** concerns the interpretation of musical forms and techniques in a literary work, and is characterised by its strongly specific formal referentiality¹⁷⁶, which refers to the construction of the musical composition and is associated *ex definitione* exclusively with the music of culture. Remaining with the general

174 See D. Viart, “Jules Romains, l’unanimité et la simultanéité narrative,” in: *Jules Romains et les écritures de la simultanéité*, ed. D. Viart, Lille: Presses Universitaires du Septentrion, 1996, pp. 9–17.

175 Distinguishing between three musicalities of a literary work is, in fact, nothing new – in the sense of the problem, Ewa Wiegandt chooses an identical strategy, using a slightly different terminology (for the selected musical planes of a literary work there are three categories in succession – “music in literature”, “music of literature” and “musicality of literature”). See E. Wiegandt, *op. cit.*, p. 104. At the same time, in the terminological sense the closest point of view seems to be Bohdan Pocij, who sketches with the help of a descriptive specification “particular degrees and levels of musicality”. See B. Pocij, “Muzyka w poezji,” in: *Ruch Muzyczny*, 4 (1993): p. 3.

176 Taking into account the circumstance of suggesting structural filiations in the situation of non-existence of analogy, it is possible to indicate the parallel between “formal referentiality” and the category of “formal mimetism” in Michał Głowiński (“O powieści w pierwszej osobie,” in: *idem, Gry powieściowe: Szkice z teorii i historii form narracyjnych*, Warsaw: PWN, 1973, pp. 63–65). Compare E. Wiegandt, *op. cit.*, pp. 106–107, 109. Compare also S. Dąbrowski, “Muzyka w literaturze: (Próba przeglądu zagadnień),” in: *Poezja*, 3 (1980): p. 30.

initial term and modifying its ranges of meaning through a schematic division (with mathematical notes included), I will try to show that a close relationship often appears between similarly labeled text levels (in the context of a specific literary work). A review of the frequency of “musicalities”, numerous applications, amongst others, even in the interpretations of Jarosław Iwaszkiewicz’s creative work, should in passing bring an answer about the question of what the terminological problem is in detail and how big it is in modern literary studies. As part of this undertaking, it is not enough to perform a theoretical-literary narrowing to the “musicality of a literary work” – the whole procedure of basic ordering of various literary realisations should be integrally complemented with further distinctions.

Three musicalities of a literary work

The transition to considering the next levels of literary phenomena, which have just been defined as musicality I, II and III, does not indicate a definitive solution. Within their range, undoubtedly, it is necessary to introduce many detailing specifications, to break the **stereotype of “musicality”** as an undefined phenomenon in literature¹⁷⁷. If, however, it becomes necessary to speak about three types of musicality of a literary work in the sense of a theoretical construction, which eliminates the unconscious or unintentional identification of particular issue areas, at the same time, something completely opposite about the functioning of the term itself should be said: metaphorically characterised textual elements can in most cases be successfully examined with the aid of commonly accepted and more precise academic terminology, i.e. traditional poetic tools¹⁷⁸. In other words, this is not about creating synonyms for concepts that already exist, because none of the three musicalities has a terminological counterpart in the field of poetics, but about flagging up problem areas. Discrepancies between these lead to the first task – each of these fields has its own specificity, which must be identified and characterised in isolation. At first glance, it can

177 In the version for example proposed by Marie-Clotilde Roose, where “musicality” defines the expressive-associative dimension of meaning, revealed by poetic language. See M.-C. Roose, “Le sens du poétique: Approche phénoménologique,” in: *Revue Philosophique de Louvain*, 4 (1996): pp. 654, 656.

178 It is surprising that in many situations, the concept of “musicality” models or precisely clarifies a term from the field of poetics; for example Michel Leiris uses it to define – as noted by Éric Prieto – “a certain type of prosodic profile”. See É. Prieto, “La musique et la mimésis du moi: Leiris lyrique,” in: *Poétique*, 104 (1995): p. 488.

be seen that the status of the phenomena of musicality II does not cause much doubt, that musicality III as for the subject of the study requires, in comparison with the other two, decidedly the broadest argumentation and evidence exemplification, that musicality I (indisputably dominant in terms of the number of aspects) brings much more serious metatheoretical than analytical (rhetorical) difficulty and hence best presents the terminological problem in connection with the paradigms of “musicality” in literature.

Musicality I

The manifestations of musicality I, regardless of the intensity with which they appear in the literary text and as far as they are exposed at the analytical stage, are treated as the most basic – in the sense of universality, not the degree of complexity – amongst the issues of musicality of a literary work¹⁷⁹. In fact, agreement about the nature of the problem turns out to be only superficial and, for this reason, amongst others, requires a very thorough explanation. It would be easiest to maintain that musicality I does not categorise non-literary phenomena, that it does not directly concern language in and of itself, and if it refers to research about itself, it is only in relation to the aspects formed in a given literary text¹⁸⁰. The focus of our interest should be on the updated aspects of artistic language, since the proposed understanding of the concept is unambiguously linked with literature and the musicality of a literary work. However, even the simplest combination of literary or theoretical literary commentaries is enough, for which it is necessary to indicate a place here due to the functioning of the term and the type of problem; this results in a different picture, complicated by the border inconsistency of research perspectives. It is easy to see that cursory reflection on the nature of poetic language, indicated already by Boris Eikhenbaum in the field of Russian formalism¹⁸¹ is not necessarily of secondary importance. Otherwise, the

179 See S. Dąbrowski, “Muzyka w literaturze,” p. 28. See also W. Stróżewski, “Doskonałe – wypełnienie: O ‘Fortepianie Szopena’ Cypriana Norwida,” in: *Pamiętnik Literacki*, 4 (1979): p. 68; compare idem, “Wstęp,” in: *Cyprian Norwid: O muzyce*, ed. W. Stróżewski, Kraków: Wydawnictwo Literackie, 1997, pp. 76–77.

180 The negative criticism given by Henri Meschonnic of all links between poetic language and music (in his opinion incorrectly motivated in the historical plane), situates itself at a different level of reflection and becomes neutral in such a light. See H. Meschonnic, “Le langage sans la musique,” in: idem, *Critique du rythme: Anthropologie historique du langage*, Lagrasse: Éditions Verdier, 1982, pp. 117–140.

181 See B. Eikhenbaum, *Melodika ruskogo liričeskogo sticha* [*Melody of Russian Lyric Poetry*], Petersburg: Opojaz, 1922, pp. 9–10.

question remains open today on account of the term's linguistic connotations, even if we avoid the distant facts, especially those preceding Szulc's criticism, for example, Karol Wiktor Zawodziński's proposal to define "musicality", who is trying to characterise the immanent feature of language ("song heritage"¹⁸²) in this way. Today, it is applied, amongst others, as a very specific **critterion of language in general**: it is with this intention that Bohdan Pocij proposes the term "situated musicality"¹⁸³, which in another place he also defines as "potential musicality"¹⁸⁴, in order to argue the metaphysical aspect of every language. Adam Kulawik in turn, operating with the meaning of the term in the linguistic plane, links "musicality" on the margins of Konstanty Ildefons Gałczyński with the natural frequency of vowels ("the musicality of our speech"¹⁸⁵).

I combine the initial difficulties with musicality with the separation or reduction of issues to the sphere of a given artistic language, further – by bringing out the individual character of analytical-interpretative concepts and, as a consequence, by examining the terminological problematics. In first seeking theoretical optics, the main point of reference should be directed first and foremost at the strategy proposed by Czesław Zgorzelski, the strategy of **problematic demystification**¹⁸⁶, around which it would be possible to organise various reflections in the sense of central or peripheral localisation. In a few close-ups, concerning in turn: sound instrumentation, rhythm, rests, tempo and intonation, it is shown with great subtlety that all of the listed elements of "musicality" have a purely literary character; moreover, the fact that they possess individual names indicates their acceptance within poetics. Zgorzelski introduces valuable and necessary ordering, but at the same time he attempts to find strict analogies between the construction of a musical work and the construction of a literary work through

182 K. W. Zawodziński, "Pegaz, to nie samochód bezkołowy," in: *Skamander*, 57 (1935): p. 13.

183 B. Pocij, "Muzyczność i metafizyka muzyki w prozie Iwaszkiewicza," in: *Miejsce Iwaszkiewicza – w setną rocznicę urodzin*, ed. M. Bojanowska, Z. Jarosiński, H. Podgórska, Podkowa Leśna: Muzeum im. Anny i Jarosława Iwaszkiewiczów w Stawisku, 1994, p. 194.

184 See B. Pocij, "O roli słowa, teatralności i tradycji w muzyce mówi Witold Lutosławski," p. 78.

185 A. Kulawik, "'Uwertura' Gałczyńskiego do poematu 'Niobe,'" in: *Ruch Literacki*, 1 (1968): p. 40. However, in another place "musicality" is understood by Adam Kulawik somewhat differently. See A. Kulawik, *Poetyka: Wstęp do teorii dzieła literackiego*, 3rd edition, Kraków: Wydawnictwo Antykwa, 1997, p. 142.

186 See Cz. Zgorzelski, op. cit., pp. 7–23.

the prism of “musicality”, and this makes it impossible to formulate conclusions which reach further. They arise spontaneously in the context of the previous discussion – the cases of musicality I do not appear as conventional figures, definable in the sphere of poetics, but as one-off phenomena within the boundaries of a particular work. As a result, the first of the three musicalities of a literary work is not equivalent to either one or all of the previously mentioned elements. Study of this focuses on the effect of their secondary semanticising, added situational functionalisation, which – as a result of the existence of musical inspiration – shows the source of the unconventionality of the presentation.

In these circumstances, the term “musicality” appears marginally in a directly evaluative sense, in the form of a **criterion of the quality of poetry**, revealing the multiplicity of such paradigms not only in the field of musicality I which are ennobled in the common feeling of researchers by using terminology. Bohdan Pocij makes a selection based on the type of sound formation of “average poetry”, starting from the assumption that it: “stops in its poetic flight just at the level of this rhythmic-euphonic music”¹⁸⁷. But at the same time it is indisputable that the paradigms of musicality of a literary work – whether they are trying *a priori* to define the specificity of some versification systems¹⁸⁸, or the particulars of an artist’s idiom, or the specific use of language in a given literary work – above all else become a **criterion of poetic language**. The multiple uses of the term are provoked indeed by the nature of the poetic language: either too difficult for the researcher to define precisely, or – after analysing the rules of configuration – placed by him under the title of conclusions in the most concise and lexically effective form. In the first situation “musicality” functions as a word-key (in fact, rather as a word-skeleton key¹⁸⁹), exhibits a kind of dispersed referentiality; in the second, referring to a specific work, presents focused referentiality and appears on the basis of contextual synonym. The meaning of the concept in the formula, “Zygmunt Mycielski [...] connected the musicality of Iwazskiewicz’s last works with superb leading of a phrase, avoiding external, primitive effects,

187 B. Pocij, “Istota pieśni,” in: *Zeszyty Naukowe*, vol. 2, Poznań: Akademia Muzyczna, 1982, p. 32.

188 See: P. Mączewski, “Wyspiański a Wagner,” in: *Myśl Narodowa*, 43 (1929): p. 217; M. Podraza-Kwiatkowska, “O muzycznej i niemuzycznej koncepcji poezji,” in: *Teksty*, 2 (1980): p. 90. See also Mieczysław Tomaszewski’s remark on the subject of “melic verse”. M. Tomaszewski, “Muzyka i literatura,” p. 581.

189 See J. Błoński, op. cit., p. 110.

and above all with the skill of choosing words honed to perfection [...]”¹⁹⁰, is created by the mode of dispersed referentiality; just like in the case of Joanna Dembińska-Pawelec’s observations that: “broadly understood musicality lying deep inside the structure (as some people want: of all) of Jarosław Iwaszkiewicz’s literary works”¹⁹¹, or Jerzy Skarbowski’s conclusions on the theme of “musicality of rhymes”¹⁹² in Mickiewicz. Commentaries around specific literary texts are situated in opposition, I think, to this type of theoretical discourse, which as a result (often desirable) turns out to be an unverifiable generalisation and the highest degree of metaphorisation of the language of description. The rigour of analytical confrontation of hypotheses, expectations on the part of the interpreter for their legitimisation in the light of the text, leads to a slightly different, **verifiable** use of the term. Naturally, in the context of a literary work, the notion of “musicality” does not acquire final legitimacy – we know then what becomes the reason for its application and what it tries to define. “Musicality” in reference to Eliot’s *Eyes that last I saw in tears* characterises, in Jan Błoński’s opinion, is the effect of sound instrumentation, in reference to *Uwertura [Overture] to Niobe* – as proposed by Adam Kulawik – the “phonic layer”¹⁹³. Such a paradigm of the term, in accordance with earlier findings, does not function as a synonym for instrumentation and the sound sphere in general, but as a synonym for shaping sound layer within a particular literary text¹⁹⁴.

Briefly concluding, fundamental complication in the plane of musicality I leads to a point of view once oriented to the study of language in general, and at

190 A. Matracka-Kościelny, “Komponowanie dźwiękiem i słowem w twórczości Jarosława Iwaszkiewicza,” in: *Twórczość*, 2 (1990): p. 95.

191 J. Dembińska-Pawelec, “Jak słuchać prozy Jarosława Iwaszkiewicza? O muzyczności ‘Nieba,’” in: *Skamander*, vol. 9: *Twórczość Jarosława Iwaszkiewicza: Interpretacje*, ed. I. Opacki, A. Nawarecki, Katowice: Uniwersytet Śląski, 1993, p. 7.

192 J. Skarbowski, “Serdeczne związki poezji z muzyką,” p. 4.

193 A. Kulawik, “‘Uwertura’ Gałczyńskiego do poematu ‘Niobe,’” p. 39. Compare B. Stelmaszczyk, “O muzyczności ‘Niobe’ K. I. Gałczyńskiego: Zagadnienie łączności między rodzajami sztuk pięknych,” in: *Sprawozdania z Czynności i Posiedzeń Naukowych*, 4 (1970): p. 5.

194 In the opposite case – for example, identification of “musicality” with sound instrumentation – the term becomes useless and dangerous. Compare A. M. Nowak, “La musicalité dans la poésie de George Bacovia,” in: *Approches méthodologiques de la recherche littéraire*, ed. A. Ablamowicz, Katowice: Uniwersytet Śląski, 1985, p. 52. Compare also J.-L. Pautrot, “Introduction,” in: idem, *La musique oubliée: “La Nausée”, “L’Écume des jours”, “À la Recherche du temps perdu”, “Moderato Cantabile”*, Genève: Librairie Droz S.A., 1994, p. 27.

another time – to the study of artistic language. To expose differences and hidden dangers in their explanation a juxtaposition of examples of parallel meanings of “musicality” reveals two fundamentally divergent strategies for using the term, from which in the chosen perspective only one can be considered as methodologically validated. To refine the scope and hierarchy of the issue once again, in consideration of musicality I this is not about the immanent phonetic formation of a language, but about the order given in an individual way in the sound layer of a given literary text, not about onomatopoeia, for example, which “makes the most noise in language”¹⁹⁵, but about the specific situation of its artistic acquisition, about the type of process of its literary recontextualisation. Musicality I always reveals itself through the technique of individual notation and it is more strongly argued, the more additional text signals are found, especially in the dimension of musicality II. As a result, its research is not only about looking for *stricte* elements of “musical organisation”¹⁹⁶ in lyrical expression, or exclusively about language exploration in general; paradoxically, it is an indirect action, explaining the musical source of the sound quality of one and not another literary text.

Musicality II

Musicality II seems to be the least controversial with regard to the nature of the phenomena involved in the literary work in comparison to the other two and presents itself rather differently in relation to them for two interrelated reasons. Firstly, the relations of literature to music in this sphere often take on a very artistically clear expression; secondly – with almost no place here, in extreme contrast to musicality I, the necessity of terminologically cleaning the terrain. As a consequence of the appearance of literary presentations of musical work (more broadly: music) in the strongest possible form, *expressis verbis*, they cannot be speculatively excluded from the scope of the study of a literary work. The directness of the musical context, which manifests itself through various types of thematisation of music, also determines the terminologically highly characteristic form of conceptualisations. In certain situations, there is no need to metaphorise theoretical discourse: the term “musicality” becomes unnecessary when the analysis is reduced to a specific description of music or a relatively transparent functionalisation of the musical composition in a literary work.

195 H. Meschonnic, “Tirer la langue,” in: idem, *La Rime et la vie*, Lagrasse: Éditions Verdier, 1989, p. 18.

196 Cz. Zgorzelski, op. cit., p. 7.

1) [MUSICALITY]. The issue of the phenomena of musicality II in general terms turns out to be fairly indisputable, so that even Szulc, finding no negative argument¹⁹⁷, merely methodologically eliminates the whole problem of thematisation of music from the issues of “musicality”. In the conclusion of *Muzyka w dziele literackim* [*Music in a Literary Work*] it is acknowledged that music can be: “only just an **object** falling within the realm of the reality of the literary work, which creates its own literary material and directives for itself”¹⁹⁸. It is worth signaling the result of pre-war criticism mainly because it is possible to later perceive its clear consequences in the Polish theoretical-literary tradition. This is why Tadeusz Makowiecki and Konrad Górski (undoubtedly remaining under the influence of Szulc’s proposals) formulate all observations about the relationships between a literary work and music without referring to the term “musicality”¹⁹⁹. Today, however, the problem of terminology seems to be much more complicated and only reveals itself when getting to know the range of theorising. Górski’s type of discourse becomes possible in the case of analysing musicality II **in isolation** from the other two musicalities of a literary work, that is, by limiting the sphere of study to, for example “music in literary description”. But at the moment of locating both manifestations of musicality I and musicality III in the plane of view (signalled *via* musicality II) a specific need for use of the term arises. In the context of this kind of modification of the theoretical language, Michał Głowiński’s solutions are particularly interesting: while the term does not appear in the field of a hermetic review of the issues of literary thematisation of music (“Muzyka w powieści” [“Music in the Novel”]²⁰⁰), at the same time, it is key in the field of a wide study of the musicality of a literary work (“Literackość muzyki – muzyczność literatury” [“Literariness of Music – Musicality of Literature”]²⁰¹).

2) MUSICALITY. It would be a truism to claim that the range of musicality II has nothing to do with the issue of musicality of a literary work and that it is not presented in literary studies in this way²⁰². Also in this plane there is an

197 Otherwise, its existence was emphasised in polemics by Stanisław Furmanik with Szulc in the context of literary description. See S. Furmanik, “Dzieło literackie a muzyka,” in: *Pion*, 37 (1935): p. 5.

198 T. Szulc, op. cit., p. 87.

199 See T. Makowiecki, *Muzyka w twórczości Wyspiańskiego*, Toruń: Towarzystwo Naukowe w Toruniu, 1955, pp. 1–29; K. Górski, “Muzyka w opisie literackim,” in: *Życie i Myśl*, 1–6 (1952): pp. 91–109.

200 M. Głowiński, “Muzyka w powieści,” in: *Teksty*, 2 (1980): pp. 98–114.

201 M. Głowiński, “Literackość muzyki – muzyczność literatury,” pp. 65–81.

202 Compare J.-L. Pautrot, op. cit., p. 28.

immanent two-channelled reflection, which places “musicality” both as a feature of a literary work and as a theoretical notion in the centre of interest. However, without an appropriate definition of the research perspective and the acceptance of a specific discourse, it is difficult however to recognise the Stanisław Żak’s methodological postulate that: “The musicality of a literary work can be considered in various aspects and it is necessary to look for it in the linguistic-stylistic layer as well as in the content-plot layer”²⁰³. Apart from analytical-interpretative solutions connected to the form of a literary work, there are metatheoretical proposals which would be difficult to consider as being of secondary importance; while explaining Iwaszkiewicz’s idea Maria Jędrychowska unambiguously puts Górski’s terminologically careful considerations in the plane of “musicality”²⁰⁴. However, the fundamental problem of musicality II appears at the moment of methodologically oriented ordering of coexisting elements within a given literary text, in other words, in the most common situation of **internal textual, intra-textual interpretation**. In this respect, Alina Matracka-Kościelny goes a long way in establishing the hierarchy of theoretical solutions, formulating an opinion concerning the role of “music-thematicism” in the function of a metatextual signal: “The next kind of paradox in the sphere of poetry and music in Iwaszkiewicz’s works is the fact that music-thematicism as one of the most obvious and directly influential criteria of musicality of poetry in general in Iwaszkiewicz’s later collections is a feature which occurs much less frequently, even disappearing when compared with earlier works”²⁰⁵. So to avoid imprecise definition this would be about cases such as: the “musicality of poetry in general”, when musicality II signals specific phenomena of musicality I or musicality III (and not some abstract property) due to the value of its readability. In addition to the intra-textual interpretation understood in this way, there is also another complementary possibility to examining the manifestations of musicality II, which through analogy is most easily described as **extra-textual, intertextual interpretation**²⁰⁶. The specificity and purposefulness of this study is indicated by Bohdan Pocij in one of the selected types of “musicality”, and

203 S. Żak, “O kompozycji ‘Cudzoziemki’ Marii Kuncewiczowej,” in: *Ruch Literacki*, 1 (1970): p. 51.

204 See M. Jędrychowska, *Wczesna proza Jarosława Iwaszkiewicza*, Wrocław-Kraków: Zakład Narodowy im. Ossolińskich, 1977, p. 76.

205 A. Matracka-Kościelny, op. cit., p. 95.

206 Proust’s work is given a superb interpretation in just this optic by Jean-Jacques Nattiez, *Proust musicien*, Paris: Christian Bourgois Editeur, 1984 (see J.-J. Nattiez, *Proust as Musician*, trans. D. Puffett, Cambridge: Cambridge University Press, 1989).

namely when the music becomes: “the subject presented in works of narrative prose, and it is presented in two ways: as fictional music, invented, the creation of literary imagination (*Sława i chwala* [*Fame and Glory*], *Czwarta Symfonia* [*Fourth Symphony*]), just as Mann did (in *Doktor Faustus*) or Proust, and – as a specific existing work (*Sny* [*Dreams*], *Mefisto-Walc* [*Mephisto-Waltz*)]”²⁰⁷. The difference between two conventionally signed interpretations, intra-textual and extra-textual, does not rely on the possibility of optional choice (which analysis of the functioning of the description of music in the novel by Philippe Sollers *Le Coeur absolu* [*The Unlimited Heart*] indicates), but is reduced to the nature of a review. Musicality II in the case of intra-textual interpretation (oriented to textual conditions) presents itself only in the form of the literary subject of the study, while in the case of extra-textual interpretation (intertextually or intersemiotically oriented) opens an interdisciplinary space of reflection.

It is difficult to justify the sense of applying an identical term to describe completely different textual phenomena, when we consider the radical individualities of manifestations of musicality II and even just musicality I. If, therefore, one would like to insist on studying the musicality of a literary work in order to typify the sphere of musicality II, this is especially for the reason that its manifestations, as unequivocally presenting themselves in the artistic discourse, indirectly argue the formations of the other two planes of musicality and potentially constitute a metatextual signal for their disclosure²⁰⁸. From this point of view, musicality II has, above all, intrinsic relational meaning – thematisation of music in a literary work is very often functionalised in just such a manner, to fulfil at the metatextual level the function of an important commentary, without which the phenomena of both musicality I and musicality III would remain unnoticed.

Musicality III

Situated in the last, least-elaborated problem area of the musicality of a literary work are **rhetorical strategies** introducing the context of the structure of a musical composition within the scope of a piece of literature²⁰⁹. This level of theoretical-literary reflection among the three distinguished presents, in principle, the greatest degree of complexity, mainly due to the subtle material being

207 B. Pocij, “Muzyczność i metafizyka muzyki w prozie Iwaszkiewicza,” pp. 193–194.

208 Compare M. Głowiński, “Literackość muzyki – muzyczność literatury,” p. 80.

209 Interestingly, Ewa Wiegandt exclusively for him reserved the formula: “musicality of literature”. See E. Wiegandt, op. cit., p. 104.

studied, but also the lack of terminological instruments and as a result of casual interdisciplinary borrowings. The problem of the illegibility of musical filiations is decisive with regards to the visible isolation of the sphere of issues, which Bohdan Pocij in his own characteristic way defines as “latent musicality”²¹⁰, and about the specific circumstances of analytical-interpretative undertakings. In connection with the non-perception of the phenomena of musicality III certain suspicions concerning their appearance arise particularly for an inexperienced reader²¹¹, as Éric Prieto indicates in a specific literary case. Hence as far as indicating elements of the first two levels, musicality I and II, does not cause extreme difficulties, this is compensated for with a sizeable excess of multiple complications when considering the symptoms of musicality III.

When theoretically considering the third aspect of the musicality of a literary work, “latent musicality”, it should be clearly indicated that this is about looking at purely verbal operations in a given work. It is through such operations, however, that the dimension of a musical work is brought into its existence, or through which intersemiotic structural reference is created in an individual way²¹². Due to the singularity of the realisation formal reference is never clear enough in itself (that is in the field of musicality III), hence at the stage of analysis the search for supplementary argumentation in the sphere of musicality I and musicality II within the text is also provoked. Maria Woźniakiewicz-Dzidosz’s point of view about Iwaszkiewicz’s *Opowiadania muzyczne* [*Musical Short Stories*], is that “the plot motivates the musical structure of the work [*Mefisto-Walc* [*Mephisto-Waltz*], *Czwarta symfonia* [*Fourth Symphony*]]. In three stories: *Przyjaciele* [*Friends*], *Notre-Dame-la-Grande*, *Psyche*, ‘musicality’ is inscribed in the deep structure of the text, constitutes – broadly speaking – their composition model”²¹³, should be treated in both a narrow (individual works), and a broad context (volume of stories) as an intention to interpret musicality III through the prism

210 B. Pocij, “Muzyczność i metafizyka muzyki w prozie Iwaszkiewicza,” p. 194.

211 See É. Prieto, “Recherches pour un roman musical: L'exemple de ‘Passacaille’ de Robert Pinget,” in: *Poétique*, 94 (1993): p. 157.

212 See C. S. Brown, “Theme and Variations as a Literary Form,” in: *Yearbook of Comparative and General Literature*, 27 (1978): pp. 35–43. Compare F. Claudon, “Théophile Gautier: ‘Variations sur le Carnaval de Venise’. Le sens d’une transposition. Les exigences d’une méthode,” in: *Transpositions*, ed. A. Mansau, G. Ponnau, Toulouse: Publications de l’Université de Toulouse-Le-Mirail, 1986, pp. 23–28.

213 M. Woźniakiewicz-Dzidosz, “Kategorie muzyczne w strukturze tekstu narracyjnego (na przykładzie ‘Kotłów Beethovenowskich’ Choromańskiego i ‘Martwej Pasięki’ Iwaszkiewicza),” in: *Pamiętnik Literacki*, 4 (1979): pp. 191–192.

of musicality II. In turn, the interpretation strategy of Barbara Stelmaszczyk in the case of Gałczyński's *Niobe* ("Is an example of a work which, mainly through its construction, and also through rhythm, the sound layer – gains undoubted musicality that stands out in the foreground"²¹⁴) cannot be understood in any way other than as attempts to locate additional arguments in favour of musicality III in the field of musicality I. In both cases an elementary complication, as can be seen, creates perception of textual signals, which testifies to literary interpretation of musical scheme and which indirectly implies interdisciplinary procedure.

Among all the manifestations of the musicality of a literary work, the unconventionality of artistic activity probably gains the fullest reflection in the open interdisciplinary character of research. The conditions for examining musical entanglements are defined in a specific literary work, with the matter that this is only once, by direct, legible reference (for example a musical quotation), another time in a barely traceable manner through highly ambivalent metatextual impulses. Accepting the interdisciplinary perspective turns out to be indisputable in the case of Stanisław Barańczak's *Podróż zimowa* [*Winter Journey*], and is argued *a priori* and pre-interpretatively by the shape of a literary work, which irrespective of the research strategy provokes the entrance: "to the highly risky area so-called musicality of literature"²¹⁵. But already in the case of Paul Celan's *Todesfuge* [*Death Fugue*] or Umberto Saba's *Preludio e Fughe* [*Prelude and Fugues*] the question of discussing the existence of the musical context becomes the subject of theoretical investigations, may appear facultatively at the stage of interpretation, fortified from outside with certain hypotheses. Thus, the fundamental nature of the research changes (and consequently its purpose) depending on whether this musical context is sufficiently exposed internally in the text, or whether it only reveals itself at the time of extra-textual verification. In the last situation, analytical-interpretative activities usually stop at the level of the potentiality of a given text, and in the most marginal circumstances, barely go beyond hypothetical space²¹⁶. As a model example of hypothetical considerations we can show the interpretive undertaking of Bohdan Pociąg, who attempts to read

214 B. Stelmaszczyk, op. cit., p. 2.

215 A. Poprawa, "Wiersze na głos i fortepian: O nowym tomie Stanisława Barańczaka," in: *NaGłos*, 21 (1995): p. 163. See Z. Bauer, "Podróż zimowa Stanisława Barańczaka: Kilka sugestii interpretacyjnych," in: *Ruch Literacki*, 1 (1999): pp. 69, 70.

216 See S. Dąbrowski, "Wobec 'Koncertów brandenburskich' Stanisława Swena Czachorowskiego (z rozważań wprowadzających)," in: *Ruch Literacki*, 6 (1979): pp. 457–474.

Iwaszkiewicz's *Panny z Wilka* [*The Maids of Wilko*] through the prism of musical structure and discern latent "musicality"²¹⁷ in the construction of the work.

Basic findings concerning musicality III undoubtedly depend on the understanding of the indicated rhetorical strategies, which show, at the time of their recognition, the manner of literary adaptation of elements of a musical work or, in other words, the effects of consciously taken "stylisation-'transcription' practice"²¹⁸. The existence of the structural dimension of a musical work in a literary work comes from the author's acceptance of more or less sophisticated rhetorical tactics²¹⁹ and reveals itself through **conventional allusiveness**²²⁰ or – to use Jean-Jacques Nattiez's formula – through "syntax of allusion"²²¹. This is not about formal transposition of a musical composition within a given literary work, which is impossible to realise, nor about the global transfer of rules of structure²²² from music to the terrain of literature. The scope of possibilities to signal intersemiotic (intermedial) references, as is known, is extremely limited on account of its ontological conditioning – there is no direct transition between the material of music and the material of literature, solutions are one-off solutions, individual literary interpretations of a musical scheme.

Of all the problematics of numerous paradigms of "musicality" I am basically most interested in this particular case, defined so far in connection with the musicality of a literary work as musicality III, which for purely methodological reasons will be separated and defined as **musical literary text**. In the context of earlier discussions, it can be clearly seen that it situates itself unambiguously in the problem area of musicality of a literary work (it occupies a very peripheral position amongst a wide variety of issues); moreover – and above all – that under this name which is not burdened with literary tradition, it presents itself as a question for separate consideration. Finally, very different artistic projects are involved which are difficult to generally classify, but require similar analytical

217 B. Pociąg, "Muzyczność i metafizyka muzyki w prozie Iwaszkiewicza," pp. 193–200.

218 S. Dąbrowski, "Muzyka w literaturze," p. 21.

219 Hence Witold Wirpsza speaks in this context about "calculating behaviour": "It is necessary to find a formula that defines a given work, create a certain schema, and if not a schema, it's a kind of idealisation [...]" (W. Wirpsza, "Poezja a muzyka," in: *Ruchome granice: Szkice i studia*, ed. M. Grześczak, Gdynia: Wydawnictwo Morskie, 1968, p. 184).

220 See A. Hejmej, "U jednej z granic literatury: (Uwagi o 'muzycznych' uwikłaniach)," in: *Ruch Literacki*, 2 (1998): p. 226.

221 J.-J. Nattiez, *Proust as Musician*, p. 76 (see J.-J. Nattiez, *Proust musicien*, p. 141).

222 Compare M. Głowiński, "Literackość muzyki – muzyczność literatury," p. 78.

procedures. This is because interpretative activities lead first to the perception of the artistic concept of construction (of) construction²²³, recognition of a rhetorically forced meta-construction, and then to explain how the palimpsest mechanism functions.

223 In this situation, however, it would be difficult to speak like Józef Opalski about a “constructional calque”. See J. Opalski, “O sposobach istnienia utworu muzycznego w dziele literackim,” in: *Pogranicza i korespondencje sztuk*, p. 60.

Part II Musical literary text

3 Description of music (between the poetic variant and the interdisciplinary variant)

Any filiations of a literary work with music provide an extremely ethereal and controversial area for research; one case which in the categorising academic description should not raise objections is only very generally defined. That is one of the basic variants of the defined musicality of a literary work – music as a literary theme, to date known in Polish scholarship as “music in literature”²²⁴, among other names, and in Western tradition as “verbal music”²²⁵. In the aspect of thematising, music has always occupied a neutral or exposed place in a literary work in this sense, that it never found itself among “objects surrounded with anathema”²²⁶. And indeed it is because of the specific ahistoricity or universality of the phenomenon that it is common to think of it as something completely obvious. Mainly for this reason the greatest number of proposals relating to the thematisation of music in literature arises (especially accidentally) in the field of literary considerations, which undoubtedly foretell a methodological stage of more specific musical-literary research. In this research dimension, we must agree with Maria Podraza-Kwiatkowska’s conclusion, that apart from impulses on the part of semiotics still: “Inspirations for comparative studies flow from – let’s call them generally – thematological methods”²²⁷. Unfortunately, this is very rarely accompanied by critical conviction, that such research in fact almost always sneaks into the area of direct or indirect connections of a given author with music

224 See E. Wiegandt, “Problem tzw. muzyczności prozy powieściowej XX wieku,” in: *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej”, vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980, p. 104. However, it is necessary to immediately point out that this term functions in Western research in a different, broader sense; it covers all phenomena connected with the issue of musicality of a literary work. See *Introduction*, p. 17 ff.

225 See S. P. Scher, *Verbal Music in German Literature*, New Haven: Yale University Press, 1968 (definition of the concept, p. 8). See also idem, “Notes Toward a Theory of Verbal Music,” in: *Yearbook of Comparative and General Literature*, 2 (1970): p. 149 ff.

226 M. Głowiński, “Muzyka w powieści,” in: *Teksty*, 2 (1980): p. 98.

227 M. Podraza-Kwiatkowska, “O muzycznej i niemuzycznej koncepcji poezji,” in: *Teksty*, 2 (1980): p. 95.

in general or with a specific composer²²⁸, that they are moving away from the literary text, also from the musical work, and concern the consideration of aesthetic consciousness.

The ease of ordering (or, above all, paraphrasing) in the academic description of types of thematisation of music initially seems natural due to the wide space of parallels between different literary views. Research optimism also grows, when it is possible to see the **places** of the simplest type of thematisation of music in the specifics of literary notation, to locate literary descriptions in the first, linear view of the text. Of course, any description of music is merely the simplest case of thematising, which can take much more refined forms, for example in the sphere of symbolic meaning. But to show what kind of limitations are also reached by thematisation of music, the easiest – and possibly the most effective – route leads through examining a literary description of a musical work as an intersemiotic phenomenon²²⁹, more accurately, as a substitute for musical notation or a testimony eliminating the score.

Defining a literary description of music

Most generally, there are two types of descriptions of music in a literary work: interdisciplinary and poetic, informative and expressive; the first by assumption is a description of the **object**, of the musical work in the score, the second – a description of **perspective** and is considered a description of music (although in fact it has little in common with the musical work as an autodescription, a description of perception). The elementary form of thematisation presented by literary description of a musical work illustrates

228 In this arrangement, articles concerning links between Tolstoy and *Kreutzer Sonata* with music: M. Sémon, “La musique de la ‘Sonate à Kreutzer’” (*Cahiers Léon Tolstoï*, 6: “La Sonate à Kreutzer”, Paris: Institut d’Études Slaves, 1992, pp. 7–19) and W. Troubetskoy, “Tolstoi, Schopenhauer et la musique dans la ‘Mort d’Ivan Ilitch’ et la ‘Sonate à Kreutzer’” (*ibidem*, pp. 21–28).

229 Thus “descriptions of a musical work” are distinguished amongst all “descriptions of music”, which means they are created – in contrast to the remaining music descriptions – as a result of an intersemiotic operation. Study of two general variants of description (a musical work and perception) places the majority of literary realisations in the correct light. More broadly addressing the issue, intersemioticity makes it possible to eliminate characterised descriptions from the research field (or include it in its range); this, for example is how Philippe Hamon proceeds, avoiding “problems which are intersemiological”. Ph. Hamon, “What is a Description?,” in: *French Literary Theory Today: A Reader*, ed. T. Todorov, trans. R. Carter, Cambridge: Cambridge University

the real relationship between a literary work and a musical composition well – not just the obvious lack of direct ontological similarities, analogies, but the lack of adequate language of literary description. In this respect, no description of music is able to free itself from unintentional correlation: attempting *explicite* to break the barrier between both arts, to conventionally create “the reality effect”²³⁰ [*un effet de réel*], above all shows fundamental distinctness, and, consequently, insufficiency of language resources. In consequence – because there is no universal literary way to **embrace** the vision of a musical work, that only individual presentations from precise perspectives are created *ad hoc* – no genre on the borderline between literature and music has historically developed, which would be the equivalent for example of hypotyposis or *ekphrasis*²³¹. The phenomenon of such a musical description that would define the type of genre and would be equivalent to the effect of the conventionalised “painter’ description” [*description ‘picturale’*]²³² does not exist. On account of the perspective of the description every literary realisation maintains a fundamental individuality, amongst others also ingrained in the type of language used both in the historical sense, in the communicative sense, and as an artistic idiom. At the same time, there is some convergence between the descriptions

Press, 1982, p. 147 (see Ph. Hamon, “Qu’est-ce qu’une description?,” in: *Poétique*, 12 (1972): p. 465).

- 230 R. Barthes, “The Reality Effect,” in: idem, *The Rustle of Language*, trans. R. Howard, Berkeley–Los Angeles: University of California Press, 1989, p. 148; also: R. Barthes, “The Reality Effect,” in: *French Literary Theory Today*, p. 16 (see R. Barthes, “L’effet de réel,” in: idem, *Le bruissement de la langue*, Paris: Éd. du Seuil, 1984, p. 174 [first edition: *Communications*, 11 (1968): pp. 84–89]).
- 231 See amongst others: J.-M. Adam, “‘Enargeia’ et origines épictétiques de l’ekphrasis,” in: idem, *La description*, Paris: Presses Universitaires de France, 1993, pp. 26–31, 33–35; S. Bertho, “Les Anciens et les Modernes: la question de l’ekphrasis chez Goethe et chez Proust,” in: *Revue de Littérature Comparée*, 1 (1998): pp. 53–62; M. P. Markowski, “Ekphrasis: Uwagi bibliograficzne z dołączeniem krótkiego komentarza,” in: *Pamiętnik Literacki*, 2 (1999): pp. 229–236; L. Louvel, “La description ‘picturale’: Pour une poétique de l’iconotexte,” in: *Poétique*, 112 (1997): pp. 476, 478, 487. Compare also Ulrich Weisstein’s typology: U. Weisstein, “Comparing Literature and Art: Current Trends and Prospects in Critical Theory and Methodology,” in: *Literature and the Other Arts: Proceedings of the 9th Congress of the International Comparative Literature Association/La littérature et les autres arts: Actes du IXe Congrès de l’Association Internationale de Littérature Comparée* [Innsbruck, 20–25 August 1979], vol. 3, ed. Z. Konstantinović, S. P. Scher, U. Weisstein, Innsbruck: Institut für Sprachwissenschaft der Universität Innsbruck, 1981, p. 23 ff.
- 232 See L. Louvel, op. cit., pp. 478–479.

of music²³³; the historical variety of literary techniques changes while the subject of the description (let's say carefully – music) in a theoretical sense turns out to be ahistorical, unchanging or even topical (undoubtedly a kind of **topos of indescribability** functions in connection with the description of a musical work). In still other words, and in a broader context, increasingly modern forms of thematisation of music continue to refer to the classical subject, “classical” in a narrow sense, genological or genological-structural. Musical classics (Bach, Mozart, Beethoven, Schubert)²³⁴ still remain in the centre of interest of literature and undoubtedly contemporary musical works do not find application on such a scale precisely because of their formal ephemeral nature, *ex definitione* devoid of something which could be described as the classical order or a high degree of normativity.

The value of a detailed theoretical-literary diagnosis in this situation is dependent upon the understanding of the immanent complexity of the description in literature: firstly its specific **object**, secondly its **perspective**, thirdly and finally its **functionalisation** in a given text. The similarities between the objects of the description will further lead to striking observations in the consideration of the phenomenon, especially to the conclusion that the most frequently encountered description of music in literature (colloquially perceived as “expressive”²³⁵) does not concern and even avoids the musical work. To reveal the problem in its nuances²³⁶, I propose exemplification in the form of a fragment of a contemporary novel (*Le Coeur absolu* [*The Unlimited Heart*] by Philippe Sollers, 1987), combining most

233 See J. Opalski, “Cudownie nieartykułowana mowa dźwięków...” in: *Teksty*, 3 (1972): pp. 117–126.

234 It is enough here to recall just a few known examples: Bach's *Art of Fugue* (*The Counterfeiters*) appears in André Gide, similarly in Umberto Saba in *Preludio e Fughe*; in Philippe Sollers – Mozart's *Clarinet Quintet in A major* (*Le Coeur absolu*); in Milan Kundera – Beethoven's *Sonata Op. 111* (*The Book of Laughter and Forgetting*); in Stanisław Barańczak – Schubert's *Winterreise* (*Podróż zimowa* [*Winter Journey*]).

235 *Nota bene* the notion of “expressive description” is used in a slightly different dimension by Jean-Michel Adam and André Petitjean, *Le texte descriptif*, Paris: Éditions Nathan, 1989, pp. 16–24.

236 The description of music still requires a separate study in the historical sense – despite several attempts at recapitulation, the theoretical perspective has changed little since Konrad Górski identified a complete lack of interest in the problem in Polish literary studies. K. Górski, “Muzyka w opisie literackim,” in: *Życie i Mysł*, 1–6 (1952): p. 91.

of the features not only characteristic for the description of a musical work and for the basic type of thematisation of music but for literary description, or even description in general²³⁷. Analysing the description of music on the basis of general text determinants of “developed and merged description”²³⁸ indirectly leads to a critical definition of thematisation of music in a literary work; not because thematisation itself did not show a kind of self-sufficiency, on the contrary – in accordance with the correct formula that everything can be the theme of literary expression, it does not show any fundamental restrictions (which undoubtedly exist) in the treatment of a musical work in literary categories²³⁹.

The description of music in a literary work immediately allows us to propose a simple and provocative hypothesis that for the most part it is not a description of a musical work. If it undertakes such an attempt, it approaches a purely musicological argument²⁴⁰, which strongly distinguishes itself through the use of “technical” language which causes limitations to its clarity²⁴¹. Much more frequently, however, the description of music is a manifestation of mystification: in the best case, it is looking for a pretext for a loose commentary, to create an **(over)interpretations** of the programmaticity of a musical work, and it usually develops around a completely **different theme**. In the first situation, the description defines both the subject and the perspective of the view, its primary function is informative (particularly when we take it interdisciplinarily in its finished state); in the second it first and foremost defines the perspective where the expressive function becomes dominant. It should be stated in a harsher form that a musical work in certain aspects turns out to be an extremely difficult (impossible?) subject for literary description, that it escapes beyond the limits of proper approach to literature and this is why it more often functions in a literary work

237 The theoretical context is here, first and foremost, the valuable study by Philippe Hamon, *Du descriptif*, Paris: Hachette, 1994 (the book is known more widely under the original title of the 1981 publication – *Introduction à l'analyse du descriptif*). This is complemented by the position of Jean Molino, strongly polemically opposed to Hamon – particularly his “descriptive system”. J. Molino, “Logiques de la description,” in: *Poétique*, 91 (1992): pp. 363–382.

238 J. Sławiński, “O opisie,” in: *Studia o narracji*, ed. J. Błoński, S. Jaworski, J. Sławiński, Wrocław: Zakład Narodowy im. Ossolińskich, 1982, p. 23.

239 Compare J. Błoński, “Ut musica poësis?,” in: *Twórczość*, 9 (1980): p. 111.

240 Hence Anna Barańczak’s characteristic expression: “‘indirectly musicological’ literary statements”. A. Barańczak, “Poetycka ‘muzykologia’,” in: *Teksty*, 3 (1972): p. 116.

241 Compare Ph. Hamon, *Du descriptif*, p. 17.

in the sphere of allusions and suppressions, understatements, symbols, etc. They reveal themselves, I do not hesitate to say, as typical, but nevertheless, **direct** types of thematisation of music (amongst others in the dimension of symbolic meanings in the broadest sense of the word), conditioned by the non-existence of intersemiotic translation²⁴².

The actual character of description as a basic form of thematisation of music can be derived from the division of literary descriptions, once proposed by Konrad Górski²⁴³, into two fundamental types: of a musical work (in general, be this as a real musical composition, or as an element of literary fiction²⁴⁴) and the reaction of the listener and performer. A very subtle but important difference decides about the dichotomy between the two ways in which music appears in literature, because this ultimately determines their separate forms. For while the first variant would be close to the literary bi-text or border with it (although in the traditional and most-widespread version, it would be its verbal substitute), the latter exists only in language specifics. In other words, one variant, in extreme form is ontologically paraliterary (or non-literary at the time of intersemiotic quotation of the musical score) – the second is apparently paramusical (properly non-musical), despite using all rhetorical operations to attempt to take over the physical space of musical effects. Remaining with the first, the **para-literariness** of the description of a musical work manifests itself as bipolar and in both variants to some extent in a mediated manner. In essence what can be called para-literariness consists of the existence of musical notation in the sphere of presupposition at the moment of describing a real work, whereas in a situation of a fictitious composition on a complex relationship to the musical object of inspiration or on its suspension. The first case seems sufficiently clear in itself, the second one requires more detailed explanation, because it then creates a special kind of reception difficulty. Or we get, to give it the name “musical referentiality”, when the relationships with a particular musical prototype are partially blurred, but it is possible to search for a pattern (models) and para-literariness is the

242 Another thing is that on account of “programme” explanations attached to literary texts: author’s commentaries (S. Barańczak, *Podróż zimowa* [Winter Journey]), annex (J. Iwaszkiewicz, *Martwa Pasieka* [Dead Apiary]; T. Mann, *Doktor Faustus*) or notes (J. Tardieu, *Da capo: Poèmes*, Paris: Gallimard, 1995), some researchers are tempted to talk about intersemiotic transposition.

243 K. Górski, op. cit., p. 100.

244 Compare S. P. Scher, “Notes Toward a Theory of Verbal Music,” pp. 152–153. Compare also J. Opalski, “O sposobach istnienia utworu muzycznego w dziele literackim,” in: *Pogranicza i korespondencje sztuk*, pp. 58–59.

result of analytical-interpretive efforts²⁴⁵, or “musical *quasi*-non-referentiality”, when a musical piece is described in general as a composition that is not defined in reality, one of the elements of literary creation. However, the lack of a directly revealed pattern does not mean that it does not exist – the description of a musical work in literature always has a musical equivalent (work, cycle), consciously indicated *expressis verbis* or not. Arguments are taken from this to maintain the appearances of reality of the composition in the space of the presented world, even in a minimal dimension by using specific musical terminology, appropriate for the given cultural circle (the description of a fictitious creation then functions in the semiotic sense as an index²⁴⁶). The degree of disclosure or concealment of the source of inspiration ultimately determines the importance of functionalising a particular description in the scale of the whole text, a good example of which are descriptive fragments of *Le Coeur absolu* by Philippe Sollers. In this light, it is not without significance whether the presented musical work is real, whether it additionally updates **its own** cultural space, necessary for some reason within the literary text, or whether it does not even exist in real life, that is it is enough only as an object of literary fiction.

245 For example the Vinteuil Sonata implies César Franck's *Violin Sonata in A major* as one of the sources of inspiration (M. Proust, *Du côté de chez Swann*, Paris: Grasset, 1913; see M. Proust, *In Search of Lost Time*, vol. 1: *Swann's Way*, edited and annotated W. C. Carter, New Haven–London: Yale University Press, 2013). See M. Butor, “Les oeuvres d'art imaginaires chez Proust,” in: idem, *Essais sur les Modernes*, Paris: Éditions de Minuit, 1964, pp. 129–197 (also in: M. Butor, *Répertoire II*, Paris: Éditions de Minuit, 1964, pp. 252–292; M. Butor, *Oeuvres complètes de Michel Butor*, ed. M. Calle-Gruber, vol. 2: *Répertoire 1*, Paris: Éd. de la Différence, 2006, pp. 576–608; see M. Butor, “The Imaginary Works of Art in Proust,” in: *Inventory: Essays by Michel Butor*, ed. R. Howard, London: Jonathan Cape, 1970, pp. 146–184). See also J. Opalski, “Cudownie nieartykułowana mowa dźwięków...” pp. 119–120. It is a separate matter (and here Michał Głowiński's view has total legitimacy), that in this case the operation of determining the musical prototype from the point of view of the interpretation of the work is of little importance. M. Głowiński, “Muzyka w powieści,” p. 105.

246 If in Flaubert's description from *Un coeur simple* objects not directly related to the story (old piano, barometer) reveal reality and in this way, as Barthes argues, “the *reality effect* is produced” and the phenomenon of “the *referential illusion*” (see R. Barthes, “The Reality Effect,” in: idem, *The Rustle of Language*, p. 148; also: R. Barthes, “The Reality Effect,” in: *French Literary Theory Today*, p. 16; see R. Barthes, “L'effet de réel,” p. 174. Compare M. Charles, “Le sens du détail,” in: *Poétique*, 116 (1998): pp. 387–394), here the problem of a reverse relationship arises – the description of a fictitious composition is not able to free itself fully from the source reality.

Description of a musical work or perception? (Philippe Sollers, *Le Coeur absolu*)

As literary description of music mainly operates with language material and is always intended to be in a certain sense **explanatory**, and sometimes even parodying in its explanation, firstly, so to say, moves the centre of orientation from the musical work itself to the external conditions of its realisation *in actio* (most often a description of the musicians' characters), secondly – from these conditions to the reception and reaction of the listener, thus in a more secure region of showing human expressive influence on the arts²⁴⁷. It deforms the shape of the prototype in a schematic manner, explains *pars pro toto*, especially through calling up very varied musical terms. However, this is not because of the specificity of the musical work, but for expressing the mood, the characterisation of the environment and the characters, etc.; in short, primarily on account of the colouration of the depicted world implied by the narrative play.

Analysis of a descriptive fragment from *Le Coeur absolu* by Philippe Sollers briefly touches upon the details related to the functionalisation of the description of music in the novel²⁴⁸, refers to the internal mechanism and the formation of one coherent description from two which are stylistically different. Their stylistic separateness is an external symptom of allowing different descriptive figures and subsequent shifts of the orientation point within the entire description from the **object** to the **perspective** of its overview. Undoubted advantages of such a structure of description have a common source both in the author's high awareness concerning aspects of the existence of a musical work in literature (and in general musical-literary filiations), as well as considerable literary finesse, that is the possibilities of their language interpretation in the narrative field²⁴⁹. The example

247 As a model example of avoiding the description of a musical work we can take the fragment of the novel by Stanisław Dygat, concerning the many-page description of events before, during and after the concert in the Krakow Philharmonic (Mieczysław Karłowicz's *Episode at a Masquerade*, *Piano Concerto in d minor* by Brahms). S. Dygat, *Disneyland*, Warsaw: PIW, 1965, pp. 196–212.

248 See F. Escal, *Contrepoints: Musique et littérature*, Paris: Méridiens Klincksieck, 1990, pp. 164–165.

249 In this context, Sollers' general interest in music (amongst others Bach, Mozart and above all Haydn) plays an important role, but also his special operations while working on *Le Coeur absolu*, as, for example, direct presence at Mahler's concert connected to this. See autocommentary: C. Clément, *Sollers: La Fronde*, Paris: Éditions Julliard, 1995, pp. 180–181.

here is also interesting for another reason: a specific musical work becomes a functionalised, “wholesome” object of thematisation, which means – paraphrasing Michał Głowiński – that at the same time it remains clearly entangled in the story (reminiscences of the concerto in various places in the novel), and both constitutes a direct theme of expression (it also reveals the central point – “the exact centre of the novel”²⁵⁰), and finally accumulates certain symbolic meanings (through the repeatedly recurring title description, *le coeur absolu* [*the unlimited heart*], and its cultural connotation in connection with a real musical piece)²⁵¹. The most important hypothesis, based on descriptive fragments of Sollers’ novel, should be enclosed in two formulations, general and specific. First of all, the description of music in a literary work as the most basic form of thematisation is not stylistically uniform, it does not concern just a musical work, secondly, this same description – in linear development – may manifest itself through a kind of **polyphony**. Examination of this will be reduced to indicating the differences between the description of a musical work and the description of perception, not however in their isolation or static juxtaposition, but in dynamic interaction. Through following the conditions of the text, I will separate the rules for the formation of a mosaic construction, which explain the extent to which one description blends into the other and how they form an integrally overarching descriptive structure²⁵².

The convention of frame of description

Le Pape est déjà la, on attend la musique... Une réparation... Mozart... Le *Quintette* doit durer exactement vingt-trois minutes seize secondes. Allegro, Larghetto, Menuetto, Allegretto con variazioni, Adagio, Allegro. Marco, en smoking, est la vedette. Il s’avance dans le salon illuminé donnant sur le Grand Canal, il tousse un peu, il parle²⁵³.

250 Ph. Forest, *Philippe Sollers*, Paris: Éd. du Seuil, 1992, p. 282.

251 See M. Głowiński, “Muzyka w powieści,” p. 100.

252 The operation of incorporating individual descriptions into a larger structure in Philippe Hamon constitutes one of the three fundamental problems of description (in addition to functioning in its own space and its role in the narrative structure). Hamon asks about three cases, “(a) how is a description incorporated in a larger textual ensemble [...] (b) how does a description function internally? [...] (c) what is the role of a description in the overall functioning of the text which contains it [...]”. See Ph. Hamon, “What is a Description?,” p. 148 (see Ph. Hamon, “Qu’est-ce qu’une description?,” p. 466).

253 Ph. Sollers, *Le Coeur absolu*, Paris: Gallimard, 1987, p. 194.

The descriptive passage begins very traditionally, with an informative character telling about the presence of the Pope (John Paul II) among the listeners, about the performed repertoire and the behaviour of the leading musician. The first informative signals which herald the artistic event, and at the same time in the structural plane determine the general predictability of the descriptive scheme²⁵⁴, as well as serving to define the **space** and present the existing circumstances before the concert. Thus, the initial fragment takes on the shape of live coverage²⁵⁵: through broken sentences and understatement that present the atmosphere (the first symptoms of expressive functionalisation of ellipsis), through meticulous listing of particular movements of the *Clarinet Quintet in A major*, finally through topographic localisation (on the Grand Canal). Suggestions about the *Quintet* seem extremely clear and competent and may belong to a music enthusiast, or even a musician or music critic. There is, for example, a fascinating remark about the duration of the work – “twenty-three minutes and sixteen seconds”, a kind of ideal performance, having some undisclosed reference point²⁵⁶.

The notation of **loud** comments should visualise the currency of the situation, which is why all the information, though laconic, reveals further particulars precisely enough by means of calculating elements of the background. In a few words and using a conventional formula *pars pro toto* a basic plan or communication system is sketched (musical work – musician – listener): the “ideal” performance time of all parts of a real musical work (*Clarinet Quintet in A major* by Mozart, K.V. 581), the most important of its performers (Marco) and the most important of its listeners (the Pope). From the viewpoint of the entire novel, the inconspicuous beginning and even more concise ending of the description fulfil important functions in the organisation of text coherence. The descriptive prologue logically derives the essential part of the description from the narrative system and prepares its full field in anticipation; the descriptive epilogue in

254 See Ph. Hamon, *Du descriptif*, p. 41. See also J. Sławiński, op. cit., p. 22.

255 In opposition to the direct relationship would be the type of indirect relationship and for example description of *Kreutzer Sonata* in Tolstoy, reconstructed from a perspective, *post factum*. See L. Tolstoy, *The Kreutzer Sonata*, in: idem, “*The Kreutzer Sonata*” and *Other Stories*, trans. L. Maude, A. Maude, J. D. Duff, Oxford: Oxford University Press, 1998, pp. 144–145.

256 This detail is exceptionally strongly exposed in the perspective of the text, appearing many times (amongst others also as a kind of descriptive frame) and requires extra-textual verification. Otherwise, the *Quintet* performed by for example James Campbell (clarinet), Bogusław Bruczkowski (I violin), Krzysztof Bruczkowski (II violin), Artur Paciorkiewicz (viola) and Wojciech Walasek (cello) lasts 33’25” (Pałac Prymasowski,

the structural sense has the opposite task, but nevertheless closes the description similarly, because it takes on the thematically known information schema (musicians – listener – musical work):

Ils se lèvent et saluent bien bas le Pape. Lequel va leur serrer la main en retenant un instant leurs mains. Révérence de Cecilia et de l'Anglaise. Vingt-trois minutes vingt secondes: un soupir de trop dans l'Adagio²⁵⁷.

Description of a musical work – interdisciplinary variant

Undoubtedly, the degree of interest in music composition in literature, expressed, among others, through the character and type of description, may indicate its intended exposure in the narrative hierarchy²⁵⁸. At the same time, the description of the musical work is rather too complex and dangerous – given that the correct horizon of music has nothing in common with the horizon of literature in the field of the updated paradigm it becomes necessary to refer to existing models from the conventional non-literary approach. It is easy to understand, why the musicological proposals can be so tempting²⁵⁹, and at the same time what kind of task it is necessary to face attempting to adapt an **alien** text in a literary work, while resigning from musical quotations illustrating it. The danger of literary consideration of a musical work through the prism of a scholarly convention (a description which is fundamentally musicological) basically results from the need to use specialist or “technical” language. In *Le Coeur absolu* an almost

6–8 IV 1981; Polskie Nagrania – SX 2086, 1987), in turn performed by Béla Kovács (clarinet) together with the Kodály Quartet – 32'43” (Hungaroton SLPX 11828, 1977).

257 Ph. Sollers, *Le Coeur absolu*, p. 197.

258 And then, as in the case of Sollers, it is difficult to speak about the phenomenon of subordinate description in the narrative field, subordination, which Bożena Witosz captures with the term “degradation of description”, and which Barthes earlier defined with the question about “the significance of this insignificance”. R. Barthes, “The Reality Effect,” in: idem, *The Rustle of Language*, p. 143; also: R. Barthes, “The Reality Effect,” in: *French Literary Theory Today*, p. 12 (see R. Barthes, “L'effet de réel,” p. 169; B. Witosz, “Degradacja opisu,” in: *Język Artystyczny*, vol. 10, ed. D. Ostaszewska, E. Sławkowa, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1996, pp. 132–140. Compare B. Witosz, *Opis w prozie narracyjnej na tle innych odmian deskrypcji: Zagadnienia struktury tekstu*, Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1997, p. 67.

259 Compare A. Locatelli, “Musique et roman de formation (George Sand: “Consuelo”; Romain Rolland: “Jean-Christophe”; Thomas Bernhard: “Le Naufragé”; Elfriede Jelinek: ‘La Pianiste’),” in: *Revue de Littérature Comparée*, 2 (1994): pp. 169–182.

exemplary example of such a description is to be found, quite rarely found elsewhere in an equally condensed form, which is worth recalling *in extenso*:

«Le thème principal du mouvement initial est, avec ses accords brisés, plus adapté à la clarinette qu'au violon, bien que l'instrument à vent prenne d'abord nettement part à l'exposition thématique, traçant une figure sonore dont le rapport avec le thème ne se révèle qu'au cours du développement. En revanche, la clarinette considère que le thème secondaire mérite d'être commenté d'emblée.»

«Le développement donne lieu à un échange animé entre les cordes au-dessus desquelles la clarinette étend une ample ligne en ogive d'accords brisés. Dans la reprise, Mozart confie le thème principal à la clarinette dont le timbre contribue à le mettre en valeur.»

«Dans le mouvement lent, continue Marco, très sûr de lui, la sonorité de la clarinette domine, et c'est ici, Très Saint-Père, que l'instrument atteint la plus riche profusion de grâce mélodieuse. Le menuet, d'abord profilé thématiquement par l'instrument à vent, offre un détail spécifique d'exécution, avec la longue note tenue qu'aucun autre instrument n'est capable de jouer avec cette chaleur et cette rondeur sonore. Dans le mouvement final, écrit en variations, Mozart nous donne une véritable leçon dans l'art de jouer de la clarinette qui laisse deviner la virtuosité d'Anton Stadler à l'intention duquel il composa l'ouvrage: saut sur plus de deux octaves, – technique qui témoigne de la subtile connaissance qu'avait Mozart des formules de doigté en même temps qu'elle témoigne à coup sûr des conseils reçus de Stadler –, exploitation du registre grave, rempli sonore au moyen d'accords brisés, traits rapides sur toute l'étendu des trois registres. Il est pourtant frappant que Mozart, qui tire parti du grave jusqu'à la limite extrême de l'instrument, *ne dépasse pas dans l'aigu le Ré 4...*»

Marco souligne la dernière phrase comme s'il s'agissait d'un message codé à l'intention exclusive du Saint-Siège²⁶⁰.

The use of nomenclature terminology, and also the type the logic of the argument, caused by the enumerative²⁶¹ course of the description of the movements of the *Quintet*, decide that this block of text looks more like a musicological working out rather than a literary one. The whole, clearly distinguished from the course of the narrative, adopts the form of lecture and imposes the canon of the academic manner of explaining the immanent morphology of Mozart's work: starting from strict remarks about the linear process and the architectural layout of the composition (the specificity of individual movements), the possibilities of the clarinet and its dominant character (aspects of sonority), to the description of the technical difficulties of performance (Anton Stadler as the foreseen performer). In comparison with the fragment opening the description, especially with the following part,

260 Ph. Sollers, *Le Coeur absolu*, pp. 194–195.

261 Compare J. Sławiński, op. cit., p. 25 ff.

there are no ambiguities here; the constataions are not the result of impressions or intuitive assumptions, but the result of musical knowledge and analytical-interpretive effort. Observations are otherwise subject to verification, because the reasoning lays claim to be entitled to the objective description of the musical composition, i.e. in a literal sense that also retains analytical value outside the literary work. In the context of the first movement – sonata allegro, so characteristic in this place in classical music – there is discussion about the following elements of sonata form: exposition, development and recapitulation. The conceptualisation does not seem to be purely theoretical and also contains a formulation that the clarinet, developing the first theme in the exposition “with broken chords”, takes over the second theme from the violin²⁶². And despite the lack of fragments of the score here to illustrate the commentary, every mentioned detail can be found and indicated in the score, not mentioning even the general layout of the four movements and the dominant aspects (like the clarinet’s melodiousness in the *Larghetto*). Characteristic for example for the clarinet in the *Minuet*: “a held long note, which no other instrument is able to give with such feeling and with such fullness of sound” – this is the pitch *e2* (therefore *g2* in notation)²⁶³ in bars 20–24²⁶⁴:

The image shows a musical score for five instruments: Clarinet in A, Violin I, Violin II, Viola, and Violoncello. The score begins at bar 20. The Clarinet part has a long, sustained note (e2) in the first measure, which is then followed by a series of broken chords. The Violin I and II parts start with a piano (p) dynamic and play a melodic line. The Viola and Violoncello parts start with a forte (f) dynamic and play a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

On the other hand, a couple of times in the *Allegretto con Variazioni* a “leap of over two octaves” – appears in bar 23 (*d – e flat 2 – f sharp 2*), in bars 25 and 27

262 See W. A. Mozart, *Quintett für Klarinette, zwei Violinen, Viola und Violoncello*, Leipzig: Edition Peters, no year, p. 4.

263 For the clarinet in A, as a transposing instrument which transposes a third downwards, the written range does not correspond to the sounding range, which is why the pitch *e2* is written as *g2*. In other words, notation in the key of *C-major* for the clarinet in A sounds in reality in the key of *A-major* (which is why there are no key signatures in this instrument’s part).

264 W. A. Mozart, op. cit., p. 26.

(*e – g sharp 2*) and 73 and 75 (*d – g sharp 2*)²⁶⁵. Gradually considering the information in this way explains why the entry of this type of description into the narrative area is not done directly, but through quotation; later in turn, however, why could the passus not be revealed otherwise than only from someone competent. Undoubtedly, there are two important reasons: **stylistic**, for in the well-established indirectness of writing with quotation marks gives permission for the use of technical language (language difficult to assimilate in literature), and **epistemological**, because through this indirectness the fragment also gains authenticity and extra-literary verifiability. In direct consequence, the scientific argument, with the idea of explaining musical nuances, demands a lexical and at the same time encyclopedic competence from the receiver²⁶⁶, without which the allusions may not even be noticed. The best proof of this is a brilliant joke, camouflaged in Marco's last sentence, about the extreme use of low pitches and not going beyond the pitch *d4*. The statement *ex cathedra*, that a given sound is not to be gone beyond in relation to a specific musical instrument, indicates in its literal meaning that it exists, i.e. the possibility of performing it exists. But what is the purpose of the italicisation of this particular fragment? Emphasising the few words of the commentary given without deeper consequences, or signaling important information between words? This typographic detail immediately focuses attention on itself and provokes further hypotheses, but remains ultimately illegible within the boundaries of literature. Explanation of this requires a non-literary, interdisciplinary context: or it is necessary to know, that the sounding range of the clarinet in A reaches from *c sharp* up to *a3* (notated: *e – c4*) and that the note *d4* is outside the range of even the so-called the highest register of this instrument (*g sharp 3 – c4*), or – the longer road – review the score of the *Clarinet Quintet A major* and confirm that the highest note in the clarinet in the whole composition is barely *c sharp 2*. While the first part of the observation regarding the use of the lower register, otherwise preferred by Anton Stadler, turns out to be completely reliable (amongst others the note *c sharp*, the lowest in this register, returns many times), the final wording draws the recipient into a sophisticated intellectual game. In the subtext it becomes an allusion to Mozart and the excellent Viennese clarinetist for whom the work was written (initially named *Stadler's Quintett*). And because the sarcastic conclusion goes beyond the current nature of the scholarly description, it does not inform directly, but through allusion, in and of itself it is neither true nor false – within the range of the loud commentary it is distinguished by the character of intonation, in the written record by

265 See *ibidem*, p. 33; p. 34; pp. 38, 39.

266 Compare Ph. Hamon, *Du descriptif*, p. 43.

typographic modification and suggestive note (“Marco stressed the last sentence, as if it were information encrypted with only the Holy See in mind”).

Description of perception – poetic variant

Technical language (reasonably treated in quotes) would seem inadequate and artificial in the narrative field in the long run²⁶⁷, hence, in the later stage of the description, a return to colloquial language is made, to the previous mode of description. Sollers exposes the change of optics in the strongest variant: along with a change in the perspective of the description of the musical work and the transition from the aspect of the score to the conditions of execution – he radically transforms not only the stylistics of expression, which is completely natural, but also displays the “side effects” of the operation. As a result, the anthropological and ontological foundation of description in general is revealed with full force because for colloquial language the reference point is no longer an autonomous musical work, but the perceptual space in which it exists *in actio*²⁶⁸. Instead, description of a self-contained artistic object is subject to the sphere of its perception, which can be seen in the longer passage connected to the **situation of reception** of Mozart:

Les cinq musiciens s'inclinent profondément... Sa Sainteté approuve gentiment... Applaudit un peu... L'air noir pénètre doucement dans le salon à travers les lauriers blancs, en pot, des balcons du palais... Vingt-trois minutes seize secondes... Demain, le Pape reprendra son avion, le *Dante Alighieri* frappé de ses armes.

Il y a donc Cecilia et un jeune homme très maigre à l'air fanatique au violon... Une blonde et rose Anglaise de passage à l'alto... Un solide barbu sombre et philosophe au violoncelle... Marco, enfin, élégant et blond, dont c'est le moment... Cecilia me fait un clin d'oeil, Liv et Sigrid sont l'une contre l'autre, émues...

267 See J. Molino, op. cit., p. 380. See also M. Głowiński, “Muzyka w powieści,” p. 106 ff.

268 Compare J. Molino, op. cit., p. 376. The approach proposed here is only apparently in opposition to the position of Michał Głowiński, who selects two degrees of the language of perception: maintaining the contours of the musical work (*Kreutzer Sonata*) and developing beyond it (*Dzieje grzechu [The Wages of Sin]*). M. Głowiński, “Muzyka w powieści,” pp. 108–109. I limit myself to a fundamental distinction, bypassing the existence of intermediate situations, and hence Sollers’ description being analysed – which sharply indicates the boundary between the “interdisciplinary” and the “poetic” variants – presents its value in the sense of exemplification. Here it is significant that in the description of perception the elements of a musical work usually function in a completely different way than in musicological description, because they do not really concern the composition, but are a kind of semantic argument for the perspective of the description and for the adopted stylistic tactics – they don’t inform, as much as they argue. Compare Ph. Hamon, *Du descriptif*, p. 63.

Voilà, c'est parti... Un deux trois quatre... Cinq-six-sept-huit-neuf... Ils sont en barque sur la lagune... Ils s'éloignent fermement... Ils emmènent l'animal au large... Coq doux... Ils flottent, ils tournent sur leur éclatement d'axe... Ils vont l'égorger de partout, faire couler son sang... Pas de violence... Acceptation en douceur... Ligne d'horizon, ligne de ciel, trois mains et un pied, larynx... Argent des clefs, pied de nez et cordes nasales... Bec, Anche, tige mobile, tube et pavillon évasé, chalumeau, médium, clairon, suraigu du crâne... *Clarine* vient de *clair*, sonnettes pour les ruminants dans la brume...

[...]

Languette de roseau...

Je regarde le Pape... Il a l'air content... Il bat la mesure de la main droite... Le petit secrétaire m'interroge de loin... Je fais signe que j'ai téléphoné... Il baisse la tête... Liv et Sigrid sont fascinées par Cecilia et Marco... L'Anglaise me plaît bien, cheveux rejetés en arrière, énergique, un peu méchante, bien fluide au milieu des sons... Ah, ils l'envoient, ce *Quintette*... Bon Dieu, quels progrès ils ont fait... Marco est inspiré... Il ferme les yeux, respire, module, s'enfoncé, creuse, dérape, remonte, se brise, s'éparpille, plane, se refile dans les bois, saute à travers les cordes... Cecilia le capte au quart de tour... Les autres s'enlèvent à la suite... Poumons, bouche, poignets, torsos... Rien à dire, c'est parfait... Il joue à l'aveugle maintenant, Marco, il est dans le velours...

Et le voilà dans l'écorché, le strident... Et puis l'herbe mélancolique... Et puis de nouveau la crise, l'ironie, le frisson sur soi... Elle est gravement désenchantée, la clarinette, mais elle chante... Rien à voir avec la flûte rigide en cui-cui, étalon pétrifié, lingot poussif, que d'ailleurs Mozart détestait, on le sait... Ici, au contraire, déhanchement de gorge, hoquet tracassé, tranché, cascade perlée, billes... Sarbacane des voix... *Così*... *La Clémence*... Les femmes pour elles-mêmes, chauffées dans la spirale endiablée...

Les voilà de retour, les cinq, ils reviennent de leur balade à Cythère... Cecilia et l'Anglaise en fanions, à la pointe de la barque; le violoncelle barbu à la barre avec, à ses côtés, le grand maigre second violon... Et la clarinette au milieu, à la place du mât, Marco à bout de souffle mais encore en souffle... Ils arrivent au port, ils accostent sur le Canal, là, dehors, qui le reçoit dans ses reflets protégés... Ils rentrent par la fenêtre, ils vont s'asseoir sur leurs chaises dorées... C'est fini... Ils se lèvent et saluent bien bas le Pape. Lequel va leur serrer la main en retenant un instant leurs mains. Révérence de Cecilia et de l'Anglaise. Vingt-trois minutes vingt secondes: un soupir de trop dans l'Adagio²⁶⁹.

269 Ph. Sollers, *Le Coeur absolu*, pp. 195–197.

In such a long descriptive fragment, it is possible to indicate several stylistic determinants which, due to repetitiveness and the effect of excessive cumulative linguistic schematisation, cause expressiveness. The frequency and unlimited use of the ellipsis (in total 59 times...) is striking and despite the fact that it resembles an ornament in a non-linear view of the text, an inlaid element with artistic features – in essence, it sets the dimensions and determines the semantics of the **(extra-)sentential** syntagmatic scheme. Exposing the simultaneity of the verbal notation in relation to the realisation of the musical text is about its extra-sentential functionalisation. It is evident that sentences ending with a full stop in the basic function of the character appear only after the concert performance is finished (“C’est fini... Ils se levent et saluent bien bas le Pape.”). But above all, as well as this added meaning, in the textual dimension ellipsis creates an enumerative series of subsequent sentence suspensions, which in the first moment make it impossible to explain the associational relations. In the role of the semantic pause, through which the type of musical pause is implied, it constructs general referentiality, extends the language structure beyond the range of words and sentences into the sphere of the unstated. The whole idea of verbalisation depends on finding lexically divergent semantic equivalents to adequately capture the situation of listening to Mozart. Paraphrase in the linguistic sense becomes the dominant text-creating mechanism and determines the expressive character of the description, its impulsiveness and chaotic nature. The fragment loses coherence as a result of the collision of numerous **semantic ellipses** and the meaning of the word sequences, and exists as semantically elliptical (the pattern of sentences can be defined by a mathematical formula: $a+b+c$ etc. $\Rightarrow \dots_{a+b+c}$ or otherwise: sequence $x \Rightarrow \dots_x$, sequence $y \Rightarrow \dots_y$). Syntagmatic relations undergo serious destabilisation, but paradigmatic relations ostentatiously come into view, particularly where instead of full sentences, there are juxtapositions of individual words (a, b, c etc. $\Rightarrow \dots_{a, b, c \text{ etc.}}$)²⁷⁰. In the previously quoted passage,

270 In this case – but with reservations about the variant of the interdisciplinary description – we must agree with Philippe Hamon’s generalisation that: “By definition a description is an interruption in the syntagmatics of the narration due to a paradigm (a catalogue, an enumeration, a lexicon) [...]”. Ph. Hamon, “What is a Description?” p. 150 (see Ph. Hamon, “Qu’est-ce qu’une description?” p. 468). The distinctiveness of the phenomenon in the narrative perspective illustrates Janusz Sławiński’s distinction in a similar light: as far as the story concentrates “on the sentence”, the description is primarily aimed at “the dictionary”. J. Sławiński, op. cit., p. 27. Compare B. Witosz, “Szczegół w opisie: Zagrożenie koherencji tekstu czy jego niezbywalny atrybut?,” in: *Pamiętnik Literacki*, 1 (1995): p. 135.

which was created through the use of technical language, both planes preserved the natural proportions for universal language, this time the paradigmatic dimension supremely dominates, only allows “minimum syntax”²⁷¹ and properly – if it were possible – would most willingly completely eliminate the syntagmatic conditioning.

Description of music: between the interdisciplinary and the poetic variants

In Sollers the whole effort to merge “descriptive pauses”²⁷² in the field of narrative structure leads towards creating a musical mood by means of language, outlining an aura of living the moment and intensifying the feeling of timelessness, causing a **dynamic effect of reality** with the help of “the ‘useless details’”²⁷³ [“*détail inutile*”]. The next verbal impressions – creating structure, as Barthes would say, “purely summatory”²⁷⁴ – are an attempt to include the result of a psychic reaction as a response to randomly selected, nearly unknown musical impulses. Through them the description of perception simulates the description of a musical work and attempts to break into the space of its multidimensional meaning through a simultaneous game of “explaining” the way of listening. The linear verbal notation with its form presents, in a sense, the dialectical temporality of a musical piece, a real-time and an atemporal fusion²⁷⁵. Only in this context could we ask what is meant by the final difference of four seconds, the fact that the assumed performance time, “twenty-three minutes and sixteen seconds”, turns into “twenty-three minutes and twenty seconds”? From the perspective of musicians and listeners, within the represented world, this is

271 J. Sławiński, op. cit., p. 27.

272 J. Ricardou, *Problèmes du Nouveau Roman*, Paris: Éd. du Seuil, 1967, p. 165. Compare G. Genette, “Frontières du récit,” in: idem, *Figures II*, Paris: Éd. du Seuil, 1969, p. 58. Compare also T. Todorov, *Poétique*, Paris: Éd. du Seuil, 1973, p. 54 (see T. Todorov, *Introduction to Poetics*, trans. R. Howard, Minneapolis: University of Minnesota Press, 1981, p. 32).

273 R. Barthes, “The Reality Effect,” in: idem, *The Rustle of Language*, pp. 142, 143; also: R. Barthes, “The Reality Effect,” in: *French Literary Theory Today*, p. 12 (see R. Barthes, “L’effet de réel,” pp. 168, 169).

274 R. Barthes, “The Reality Effect,” in: idem, *The Rustle of Language*, p. 143; also: R. Barthes, “The Reality Effect,” in: *French Literary Theory Today*, p. 12 (see R. Barthes, “L’effet de réel,” p. 169).

275 In this phenomenon Bohdan Pocij sees one of the “seven paradoxes of music”. See B. Pocij, “Sprzeczności i paradoksy albo dialektyka muzyki,” in: *Znak*, 2 (1994): p. 117.

undoubtedly about the case (“one sigh too many in the *Adagio*”) of the primacy of indefinable time over real time during the musical performance and the dominance of subjectivity over objectivity, or more broadly – a natural feature of human activity. It is also worth noticing another meaning of this in the metatextual plane, for Sollers apparently consciously shows the musical source of imprecision in the description of perception (in sharp opposition to the interdisciplinary variant). Since there are no identical musical interpretations, and not even two identical performances – the more there does not exist one type of reception, that is, the description of the perception must necessarily be fortuitous, extremely individualised.

Without such a comprehensive reference to the last fragment it would be difficult to prove that colloquial language in this type of description remains syntagmatically in the sphere of **tautological transformation** on account of the schematic creation of understatement (semantic functionalisation of ellipsis). At the point when it takes on quite obvious dimensions, the stylistic manner of notation is suspended for a moment not just to conceal itself, but also for its even greater exposure through the effect of retardation. A dictionary definition of “instrument of delirium” is then proposed, bearing – like Marco’s earlier commentaries – graphical quotation marks:

«En Grèce, l’instrument du délire est *l’aulos* dionysiaque, qui n’est pas une flûte, mais une clarinette, parfois un hautbois, c’est-à-dire un instrument à anche où la langue fait vibrer directement le souffle producteur.»²⁷⁶

Although in terms of general character the quote appears to be identical to Marco’s statements (moreover, such information could be spoken by him before the concert, while during it someone reminds themselves of it), its positional significance in the text grows incomparably because of the strong contrast and “overcoming” the technique of description of perception. The technical language had to obtain prior contextual support from the colloquial language, now the situation changes and the relations are reversed. As a consequence, two elementary

276 Ph. Sollers, *Le Coeur absolu*, p. 196. This fragment is highly allusive in connection with the musical and extra-musical significance of the clarinet in Mozart’s time, when the instrument was not widely known, deprived of its solo character and was a symbol of Freemasonry (*nota bene* this is directly related to the genesis of the *Clarinet Quintet* and its meaning in the novel by Sollers). Marco explains the circumstances surrounding the composition a bit earlier: “«Comme vous le savez, continue-t-il, le *Quintette avec clarinette en la* est de septembre 1789. Contemporain, donc, de *Così fan tutte*, opéra qu’il évoque d’ailleurs de toutes parts. C’est l’année du bonheur extrême de Mozart, ce que les spécialistes appellent ‘l’année radieuse’. Nous pensons, quelques amis et moi, qu’il s’agit là, pour ainsi dire, du cœur absolu de son oeuvre»”. Ibidem, p. 195.

descriptions of music function fragmentarily in Sollers²⁷⁷, they require mutual complementation in the stylistic plane and, above all, they jointly decide about the semantic internal-text tension of the whole description and its role in the narrative structure²⁷⁸.

In summary, it should be said that both types of descriptions of music are burdened with incompleteness in a literary work and exactly for this reason may be complementary through the act of their compilation. Musicological or **interdisciplinary** description (technical language), undertaken on account of the specific value of objectivisation, seems too crude in literature and rather too demanding for a literary audience in the understanding of the contours of a musical work. In opposition to this it is possible to define **poetic** description (language of perception²⁷⁹), which is not subject in any way to the scientific criteria, but which only seemingly tries to characterise the musical composition (seemingly, because it describes perspective) by undertaking a highly subjective interpretation of the listening process. The first descriptive strategy, syntagmatically neutral, is doomed to certain lexical predictability²⁸⁰ in naming elements of a musical subject (the significance of the informing function dominates), the second – not so much for lexical predictability as for lexical-syntagmatic²⁸¹ operation, which results in the effect of incoherence that is otherwise typical of writing of an expressionistic character (primary expressive function). In other words, on the one hand, a number of procedural schemes and terminological conventions appear, and on the other, there is unlimited poetic interpretation on account of the absence of model literary recording of impressions.

Using Janusz Sławiński's terminology it is theoretically possible to constatate, that when deprived of the dimension of temporality, the "logical-hierarchical model" (description of the musical work) collides with the "operational model" (description of perception), in which temporality is a fundamental characteristic²⁸². The coexistence of these text-creating models within one description complicates its study

277 The relationship between both description strategies (colloquial language – technical language), based on fragments of the description by Sollers, I see more broadly than Janusz Sławiński in the literary-theoretical field: not only on account of their degree of "legibility", but especially for the fundamentally different **orientation**. Compare J. Sławiński, op. cit., p. 30.

278 Compare Ph. Hamon, *Du descriptif*, pp. 170–171.

279 See M. Głowiński, "Muzyka w powieści," p. 107 ff.

280 Ph. Hamon, "What is a Description?," p. 158 (see Ph. Hamon, "Qu'est-ce qu'une description?," p. 474).

281 Compare Ph. Hamon, *Du descriptif*, p. 109.

282 J. Sławiński, op. cit., pp. 28–29.

and requires a complex, multi-aspect analysis. Two types of description of music in an integrated form in Sollers, distinguished by **object** and **perspective**, clearly show that it is necessary to go beyond Philippe Hamon's theoretical position. All explications there refer only to the linguistic sphere, to paradigmatic-syntagmatic transformations, here – not undermining their value in the context of the general study of the textuality of the phenomenon – it is necessary to see two other, integral aspects of each description: ontological and anthropological. The scope of analysis determines the fundamental discrepancy between purely linguistic understanding of Hamon's "descriptive system"²⁸³ and the ontological approach to description by Jean Molino, within which the character of the described being, situation and perspective are all respected²⁸⁴. The hermetic language strategy obscures the main obstacle preventing the creation of a typology of potential cases; lack of a model description of music on account of the indefinability of its **space** (poetic variant) or its inaccessibility (musicological variant) is revealed only by the eclectic strategy. Ultimately, it is necessary to be confined to a general distinction between two description variants, poetic and interdisciplinary, taking into account the indirect form of complex description – poetic-interdisciplinary. They determine two primary, polar possibilities of verbal approach to a musical piece in general; between them Bohdan Pocij still situates the case of philosophical description, stopping in consequence at: "three ways of characterising a musical work: purely **musicological** – analytical; **philosophical**; and – in a broad sense – **literary**"²⁸⁵.

All nuances related to the description of music in literature (generally depicting either a musical work or perception; moreover, indirect possibilities) adhere to the thematisation of music in a literary work, belong to the same problem field. In addition to revealing the overriding characteristic, the lack of *désintéressement* from the side of literature (i.e. semanticising in any form of the presented musical work in a narrative system), also constitutes a certain difference – the description may feign the existence of a **direct** realisation of a musical piece and most strongly reveal the size of "the *referential illusion*"²⁸⁶. As a result

283 See Ph. Hamon, *Du descriptif*, p. 128.

284 See schema sketch by Jean Molino, op. cit., p. 371.

285 B. Pocij, "Literacka ekspresja językowa a wiedza o muzyce," in: *O twórczości Jarosława Iwaszkiewicza*, ed. A. Brodzka, Kraków–Wrocław: Wydawnictwo Literackie, 1983, p. 206.

286 R. Barthes, "The Reality Effect," in: idem, *The Rustle of Language*, p. 148; also: R. Barthes, "The Reality Effect," in: *French Literary Theory Today*, p. 16 (see R. Barthes, "L'effet de réel," p. 174). Michael Riffaterre takes and develops the trope sketched out by Barthes, introducing the concept of the "descriptive system". M. Riffaterre, *Semiotics of Poetry*, Bloomington–London: Indiana University Press, 1978.

of this an extremely difficult theoretical question appears: how and in what dimension should the relationship between the description and thematisation be treated, bearing in mind the multiplicity of phenomena hidden under the concept of musicality of a literary work? As Michał Głowiński proposes, an initial and necessary “condition of musicality of literature”²⁸⁷ is the thematisation of music; I would say much more cautiously that in some situations there may be and then there is for general description an incontrovertible case of musicality II in the sense previously defined. Other than that the “condition” turns out to be too general, too roughly selective, and is immediately provided with a clausula: “However, not all thematisation,” warns Głowiński, “makes it possible to talk about musicality. It is certainly not allowed by the kind thanks to which music is merely the subject of description, and take place without structural relationships, within which some similarity is sketched between the literary statement and the musical work”²⁸⁸.

At the time of ordering the problems and the range of categories covering them, it seems firstly that description of the musical work, as unambiguously demonstrated by the example of *Le Coeur absolu*, constitutes a fully fledged form of thematisation and should be considered in one of the fields of musicality of a literary work. Secondly, the reservations expressed by the theoretician concern more complex situations and such literary texts, in which thematisation of music combined with musical construction filiations needs to be contained in a separate category. If I understand correctly the explanations in the optics adopted here, in Głowiński the symptoms of musicality II and musicality III gain a common study horizon. Meanwhile, seeing at once highly diverse literary realisations, we come to the conclusion that either such cases cannot be reconciled, or that it is possible in the best scenario through introducing further restrictions. As a direct consequence of this, some phenomena from the first area, particularly limited to the description of music, cannot be given rights reserved for those from the more complex second. Thus, the basic difficulty introduces the scope of the theoretical perspective but is possible to overcome at the price of corrective reservations. Arranging the issues without revealing the problem of interference of the views of different levels of the literary work influences the skepticism and negativity of the conclusions: if we look at the musicality of a literary work through the prism of the determinants of musicality III, then musicality I (operations in the sphere of prosody and sound instrumentation), and also musicality II in fact seem to

287 M. Głowiński, “Literackość muzyki – muzyczność literatury,” p. 79.

288 Ibidem, p. 80.

categorise something that is not very musical or even non-musical. Just for this reason, I think, the extensive problematic of manifestations of the musicality of a literary work cannot be resolved either speculatively and *a priori*²⁸⁹, nor even more so from one perspective. The maintenance of three overarching spheres of the relationship between a literary work and music – schematically defined as: musicality I, II and III – perhaps remains a basic necessity in music-literary studies. The question of musical literary text (musicality III) in Sollers' novel reveals itself in the plane of thematisation and, as to its general expression, there is certainly no disagreement with Michał Głowiński's position. However, the main problem appears in another place, admittedly marginally, when viewing just the description of the music, but it is extremely important in the study of the issue of musicality of a literary work. Literary cases referred to as musical literary texts **do not always** reveal signal(s) in the plane of thematisation and frequently strongly blur the musical construction filiations²⁹⁰ (Celan's *Death Fugue* is an example). Hence the earlier caution: thematisation of music may be a condition for the musicality of a literary work, but it may be – to refine the wording – one of the conditions.

289 Compare G. Genette, *Palimpsests: Literature in the Second Degree*, trans. C. Newman, C. Doubinsky, Lincoln–London: University of Nebraska Press, 1997, p. 384 ff (see G. Genette, *Palimpsestes: La littérature au second degré*, Paris: Éditions du Seuil, 1982, p. 443 ff).

290 It is possible to indicate the differences between these views in the works of Michel Butor: in *Les Bagatelles de Thélème* thematisation leads directly to the problematics of construction connections, in *Description de San Marco* – the function of thematisation, in the sense proposed by Głowiński, does not reveal any structural relationship at all with Igor Stravinsky's *Canticum Sacrum* (the dedication turns out to be a signal to reveal intersemiotic relations). See J. Waelti-Walters, "The Architectural and Musical Influences of Michel Butor's 'Description de San Marco,'" in: *Revue de Littérature Comparée*, 1 (1979): pp. 65–75.

4 Literary fugues (Umberto Saba's *Preludio e Fughe* and Paul Celan's *Todesfuge*)

Negative research perspective

The arrangements regarding potential “fugues” in literature should paradoxically be started – not optimistically but skeptically: adequate translation of a musical work to a literary work does not exist, which in a wider perspective means, through simple analogy, the impossibility of mutually transposing art forms. Gérard Genette laconically captured the fundamental difference between music and literature in the formula: “The one sings; the other speaks”²⁹¹. The initial and most general reflection must seem very awkward here, because it either eliminates the problem and purposefulness of any further reaching research at the outset, or on the contrary, suggests its central disputable place, and thus a dialectical (aporic?) and “negative”²⁹² starting point for further considerations. In this light, all theoretical solutions – formulated either in synthesising essays, or *ad hoc* – can be generally arranged within two strategies: hermetic or eclectic. The first variant, to refer to the closest and relatively representative examples, gained a clearly privileged place amongst others, in Tadeusz Szulc's proposals, presented in the book *Muzyka w dziele literackim* [*Music in a Literary Work*] (Warsaw 1937), which are often recalled today in Polish studies. Szulc almost removed the problem from Polish post-war historical- and, as a consequence, theoretical-literary²⁹³

291 G. Genette, “Songs without Words,” in: idem, *Essays in Aesthetics*, trans. D. Cohn, Lincoln-London: University of Nebraska Press, 2005, p. 101 (see G. Genette, “Romances sans paroles,” in: *Revue des Sciences Humaines*, 205 (1987): p. 120).

292 See amongst others J.-L. Cupers, *Euterpe et Harpocrate ou le défi littéraire de la musique: Aspects méthodologiques de l'approche musico-littéraire*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1988, p. 33 ff.

293 Formulations of this nature, relating in particular to in the last few decades, are very general and need to be corrected immediately: no more synthetic studies have been made – perhaps with the exception of Tadeusz Makowiecki's unfinished work (*Muzyka w twórczości Wyspiańskiego*, Toruń: Towarzystwo Naukowe w Toruniu, 1955) or Józef Opalski's essay (*Chopin i Szymanowski w literaturze dwudziestolecia międzywojennego*, Kraków: PWM, 1980) – in the perspective of history and literary theory (Jerzy Skarbowski's book proposals have a slightly different

studies, excluding the sense of the analogy between literature and music (otherwise indeed having many reasons for this²⁹⁴). Within the second variant, however, the issue was considered differently by Tadeusz Makowiecki, who, in the “Introduction” (under the title “Poezja a muzyka” [“Poetry and Music”]) to *Muzyka w twórczości Wyspiańskiego* [*Music in Wyspiański’s Work*] (Toruń 1955) published nearly twenty years later signalled the possibility of some kind of exploitation of musical construction patterns in literature by, as he described them, “compositional factors”²⁹⁵. Undoubtedly there exists a huge area of indirect behaviour between the positive and extremely negative responses to the phenomenon of the affiliations of literature and music, sometimes forced *a priori* by the theoretical position, sometimes dictated by the specificity of literary texts. Situated between these positions and accepting the existence of the great temptations of contemporary literature on the formal level to the risky intrusion into the area of music, I very critically choose the second option.

profile: *Literatura – muzyka: Zbliżenia i dialogi*, Warsaw: Czytelnik, 1981; *Literacki koncert polski*, Rzeszów: FOSZE, 1997). This does not, however, in any way mean the absence of the most diverse polemical voices, raised on various occasions – to name a few of the most important: K. Górski, “Muzyka w opisie literackim,” in: *Życie i Myśl*, 1–6 (1952): pp. 91–109; W. Wirpsza, “Poezja a muzyka,” in: *Ruchome granice: Szkice i studia*, ed. M. Grześczak, Gdynia: Wydawnictwo Morskie, 1968, pp. 175–186; M. Woźniakiewicz-Dziadosz, “Kategorie muzyczne w strukturze tekstu narracyjnego (na przykładzie ‘Kotłów Beethovenowskich’ Choromańskiego i ‘Martwej Pasieki’ Iwaszkiewicza),” in: *Pamiętnik Literacki*, 4 (1979): pp. 191–212; *Pogranicza i korespondencje sztuk*, “Z dziejów form artystycznych w literaturze polskiej,” vol. 56, ed. T. Cieślakowska, J. Sławiński, Wrocław: Ossolineum, 1980 (here amongst others: M. Głowiński, “Literackość muzyki – muzyczność literatury,” pp. 65–81; E. Wiegandt, “Problem tzw. muzyczności prozy powieściowej XX wieku,” pp. 103–114; J. Opalski, “O sposobach istnienia utworu muzycznego w dziele literackim,” pp. 49–64); M. Podraza-Kwiatkowska, “O muzycznej i niemuzycznej koncepcji poezji,” in: *Teksty*, 2 (1980): pp. 81–97; J. Błoński, “Ut musica poësis?,” in: *Twórczość*, 9 (1980): pp. 110–122; S. Dąbrowski, “‘Muzyka w literaturze’: (Próba przeglądu zagadnień),” in: *Poezja*, 3 (1980): pp. 19–32; M. Głowiński, “Muzyka w powieści,” in: *Teksty*, 2 (1980): pp. 98–114; L. Kolago, “Forma jako ekspresja: O ‘Fudze śmierci’ Paula Celana,” in: *Miesięcznik Literacki*, 10/11 (1986): pp. 109–116.

294 See chapter 1: *Around Tadeusz Szulc’s “Muzyka w dziele literackim”* [“*Music in a Literary Work*”], pp. 27–44.

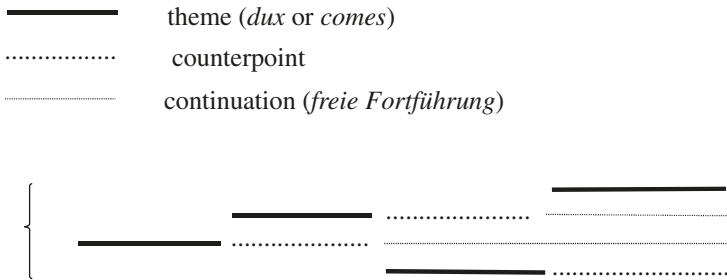
295 T. Makowiecki, op. cit., p. 29.

Musical fugue is a point of reference and somehow a form of a construction test for two literary works deriving from different language circles – *Prelude and Fugues* by Umberto Saba and Paul Celan's *Death Fugue*. The interdisciplinary perspective will be strengthened by the traditional comparative literature perspective, to more fully illustrate the thesis that the non-literary form as a potential schema in literature is taken over the course of the specific deconstruction of the source – a singular, unique interpretation²⁹⁶. Reflection will be subordinated to the study of structural entanglements on the plane of thematisation of music and sound instrumentation, which – not infrequently at the same time – remains functionalised in a unique way and becomes a signal of formal experiment. The question in the centre of interest is basically very simple, but extremely difficult to solve unambiguously: in what manner is literary fugue possible?²⁹⁷ And with the news of an earlier, restrictive objection in the plane of ontology, that there is no adequate transposability of a musical work for a literary work. An attempt to formulate a response in a limited problem field, through the analysis of literary texts in the context of a historically established musical form, is ultimately related to the category of **musical literary text**, which includes all manifestations of interpretation of musical construction in literature. It is necessary to repeat once again that formal intersemiotic and intermedial references can be explained in many aspects, which in literary studies leads, on the one hand, to more positive, on the other – to more negative conclusions. It is possible to formulate a certain orientational regularity: the closer considerations are to the ontologies of both arts, their specific morphology (that is they do not try to avoid the ontological problem), the greater the research skepticism and negativity of conclusions become. If the musical form is accepted as *comparatum* for even a very cursory musicological definition, the phenomenon of “fugue in literature” or – by another name – “literary fugue” seems to be something highly unlikely and impossible to realise in language material.

296 See J. Paszek, “Iwazskiewicz i Joyce: (O dwóch próbach literackiej fugi),” in: *Twórczość*, 2 (1983): p. 89.

297 Here the question mark is not burdened with additional meanings, but for example in Isabelle Piette it very suggestively clarifies the formula “literary fugue”. See I. Piette, *Littérature et musique: Contribution à une orientation théorique (1970–1985)*, Namur: Presses Universitaires de Namur, 1987, p. 76.

At the same time, the struggle with the restrictively established form of fugue, according to Calvin S. Brown²⁹⁸ the most intellectual of musical forms, due to the use of contrapuntal technique, can be seen in a few cases of contemporary literature that broaden the field of literary genre. The problem in the sphere of genology emerges as extremely interesting: the result of undertaking a construction described normatively, closed, becomes a **single construction**, and open is extremely non-normative. Literary fugue does not refer to a specific musical realisation, but for the sake of its own singularity it needs a clear, classical genre pattern. So here particular historical facts concerning the formation of the form in the second half of the seventeenth century in the circle of German organists or its development with Johann Sebastian Bach in the next century, when it was brought to the limits of its artistic sophistication, are of no meaning. The abstract model of fugue is sufficient for the literary version, because it must anyway limit the area of penetration exclusively to its component elements (potential and obligatory) of a static character, fulfilling a basic condition – structural repeatability. It is a completely different matter that linear fragmentation is not adequate with regards to the real nature of the musical form and to distinguish structural components, such as themes, motifs, bridge passages, episodes or coda, and only leads to a schematic architectural view. Only the contrapuntal relations decide about the consequences of static modeling which are presented by Rudolf Stephan’s diagram (concerning the 4-voice fugue exposition)²⁹⁹:



298 C. S. Brown, *Music and Literature: A Comparison of the Arts* [1948], Athens–Georgia: The University of Georgia Press, 1963, p. 149.

299 Quotation after: H. Petri, *Literatur und Musik: Form- und Strukturparallelen*, Göttingen: Sachse & Pohl Verlag, 1964, p. 36. See also L. Kolago, *Musikalische Formen und Strukturen in der deutschsprachigen Literatur des 20. Jahrhunderts* [habilitation thesis], Warsaw: Uniwersytet Warszawski, 1994, p. 225.

It is easy to predict the extent of difficulties associated with the interpretation of musical fugue in literature even before proceeding to poetic analysis in the light of potential solutions belonging to, or rather available to, the musical text and the literary text. The obstacle first and foremost is the vertical dimension of the construction of the musical text, in the case of language notation immediately showing the impossibility of creating even a substitute for polyphonic organisation (indeed this is encountered in the stage text, but that is an issue of another borderland³⁰⁰). The simultaneity of musical fugue is destroyed in a linear system, which causes the harmonic relations to “flatten out” to the horizontal dimension. In a literary work, there can be no question of preserving the structural musical rigour, which is why searching for direct equivalents in juxtaposed artistic creations of both fields of art has been recognised at the outset as unjustified. However, despite all the negative reservations so far – it is possible to indicate the literary variants of the interpretation of the fugue (Celan's poem) in the hermeneutic perspective, and even reinterpretation (Saba's cycle), which, to some extent, are rooted in the musical prototype and function in relation to it on the basis of intersemiotic substitution.

Umberto Saba's *Preludio e Fughe*

Prelude and Fugues (*Preludio e Fughe*, 1928–1929)³⁰¹ – is an extremely ingenious literary cycle, composed of an introductory *Prelude* and twelve *Fugues*, which Umberto Saba (properly Umberto Poli) created at the end of the nineteen twenties, whilst he was taking piano lessons³⁰². In this tiny biographical fact we find the most likely source of the intersemiotic reference through the allusive title and to the naming characteristic of Bach, for whom prelude precedes fugue (the name conventionally reveals a musical genre: *Prelude and Fugue*... in a specific tonality), perhaps even to the compositional act, that is, gradually developing complexity in terms of construction of subsequent works. The second part of the observation remains a mere hypothesis in the sphere of theoretical speculations, although following its pathway, it would be possible to try to interpret the logic

300 An example of this polyphony quarrel according to indications in the score in Karol Hubert Rostworowski's *Judas z Kariothu* [*Judas Iscariot*]. See chapter 6: *Score – “Judas z Kariothu” [“Judas Iscariot”]* by Karol Hubert Rostworowski, pp. 159–180.

301 U. Saba, *Preludio e Fughe*. (1928–1929), Verona: A. Mondadori, 1961.

302 See U. Saba, *Il Canzoniere*, Lausanne: L'Âge d'homme, 1988, p. 14.

of the organisation of the entire cycle, where the most complex work in the compositional plane seems to be the last, *Twelfth Fugue*. The first comment however (concerning the paratextual shift between different arts) refers to the viewing of literary texts in a specific musical context and consideration of the fundamental issue, and whether, besides the obligation to interpret the nominal reference, aspects of further reaching interdisciplinary research come into play here. The problem roughly comes down to the following question: what kind of relation, signalled in the title, occurs between the literary text and the musical genre in general?³⁰³; in other words, in what manner do potential intersemiotic references manifest themselves in the language material?

The overlapping of piano lessons at the same time and, so to say, individual lessons in literary fugue is not only about Saba's unusual artistic and aesthetic experience, but is reflected in the rules of complicating the notation of a literary text. In *Prelude and Fugues* one of the most characteristic and common features of almost all the works is undoubtedly the coexistence of simple and italic script in astonishing symbiosis (*Prelude* and *Sixth Fugue* are important exceptions here). Two typographic possibilities (one dominating in the generally accepted notation convention, the second – rather sporadic) are hierarchically balanced concerning the scope of use: they become neutral in the editorial sense, but are semantically marked. The functional shift is particularly related to italics, which appear independently and therefore have nothing to do with the traditional application. As a result of two existing modes of notation and their alternate use – the text field includes **typographic segmentation**, imposed upon the primary versification segmentation:

303 Analogous in the character of a paratextual reference to the musical genre in general (but not a specific composition) appears in *Four Quartets* by Thomas Stearns Eliot. The strictly musical connotation of Saba's title Marcello Pagnini places, on the occasion of the analysis exactly of *Four Quartets*, in one row both with the name of the literary cycle of Eliot's quartets, and from Huxley's *Point Counter Point*, and from Joyce's *Chamber Music*. See M. Pagnini, "La musicalità dei 'Four Quartets' di T. S. Eliot," in: *Belfagor*, 4 (1958): p. 421.

La vita, la mia vita, ha la tristezza
 del nero magazzino di carbone,
 che vedo ancora in questa strada. *Io vedo,*
per oltre alle sue porte aperte, il cielo
azzurro e il mare con le antenne. Nero
 come là dentro è nel mio cuore; il cuore
 dell'uomo è un antro di castigo. *È bello*
il cielo a mezzo la mattina, è bello
il mar che lo riflette, e bello è anch'esso
*il mio cuore [...]*³⁰⁴

Prima Fuga (a 2 voci)

Life, my life, is as sad
 as the black coal shed
 I still see in this street. *I see,*
beyond its open doors, the blue sky
and the sea with its masts. Black
 as the shed is it in my heart; the heart
 of man is a cavern of punishment. *Beautiful*
is the sky at midmorning, and beautiful
the sea that reflects it, and beautiful, too,
*is my heart [...]*³⁰⁵

First Fugue (in 2 voices)

The interference of both types of ordering increases the contextual tension between particular words, as shown by the opposition in line three (maintained in translation): “che **vedo** ancora in questa strada. *Io vedo*”. Twice “I see” – first notated in a straight font, then in italics – is not so much lexical tautology as a tautological replica in an opposing context and opens dialectically juxtaposed presentations of external and internal experience. However, the typographical network first and foremost secondarily distinguishes the semantically oppositional sequences in a linear text arrangement (very clear contrast of imaging in the mentioned fragment of *First Fugue*) and thus creates two supposedly independent “voices”. Their alternate introduction, signalled by the modes of notation, in essence forms a literary interpretation of the themes of the two-voice fugue, undertaken in an identical manner in ten works. Meaning is constructed using a dialectic mechanism that collides both “voices”, which visually illustrates the text blocks extracted by typographic cuts, and single words within “voices”, as for example in *Fourth Fugue* where the space of interstrophic enjambement is diligently used to enhance the semantic contrast:

Sotto l'azzurro soffitto è una stanza
meravigliosa a noi viventi il mondo.
A guardarla nei cuori la speranza
e la fede rinasce. Da un profondo

304 U. Saba, *Prima Fuga (a 2 voci)*, in: idem, *Preludio e Fughe*, p. 12.

305 U. Saba, *First Fugue (in 2 voices)*, in: idem, *Songbook: The Selected Poems of Umberto Saba*, trans. G. Hochfield, L. Nathan, New Haven–London: Yale University Press, 2008, p. 345.

carcere ascolto. *Tutto in lei risplende,
nuovo e antico: ogni vita al suo cammino
prosegue lieta, e ad altro più non tende
che ad esser quale ti appare. Il destino*

fu cieco e sordo [...] ³⁰⁶

Quarta Fuga (a 2 voci)

Typographical modulations, which are directly related to the properties of the versification structure of the text, are primarily subordinate to the semantic *construction*. Their global dimension unquestionably testifies to the rank of the graphic character of notation and its function in the poetic concept of the cycle. Hence the particular significance of deviations in *Sixth Fugue* and *Prelude* in relation to the adopted convention, where the notation is limited to straight font. Both cases, however, find justifications leading to more general conclusions: *Prelude* only announces *expressis verbis* a specific dialogic construction (here *Prelude* creates a loose introduction just like in music) through apostrophic incitement “voices of discord” (“voci discordi”³⁰⁷), “almost forgotten voices” (“voci quasi obliate”³⁰⁸); 3-voices and the longest *Sixth Fugue*³⁰⁹ is deprived of italics for a different reason. The coexistence of three voices means that the next four-strophe parts are introduced through a technical note in the form of Arabic numerals and the closing sign in parenthesis. For this reason, perhaps in this fugue it is easiest to see the earnest efforts at constructing a “literary score” – the clichéd notation contains more than could be heard when read out loud, in addition to the text itself there is also the instruction for its virtual performance. The use of italics in this case would be inadequate, for in the moment of maintaining two-type typographic distinction, one of the modes would be repeated inconsistently; this is somewhat unnecessary because each voice is developed in the area of four strophes (typographic segmentation coincides

306 U. Saba, *Quarta Fuga (a 2 voci)*, in: idem, *Preludio e Fughe*, p. 18. Philological translation: “Under the blue ceiling is this wonderful house, / a world for chosen living beings. / When I see him, I am fed with hope / and faith is reborn. From my abyss // I listen to imprisonment. Everything shines there, / new and antique: its path leads unchanged / all serene life and its shape there comes / into existence, which is appearing for you. Destiny // was blind and deaf [...]” (*Fourth Fuge (in 2 voices)*), trans. Lindsay Davidson).

307 U. Saba, *Preludio*, in: idem, *Preludio e Fughe*, p. 11.

308 Ibidem.

309 See ibidem, pp. 22–37.

with the versification segmentation). A similar problem concerns the second 3-voice work, *Twelfth Fugue*, in which Saba does not relinquish the two-type typographic matrix. Three voices listed in the subtitle of the poem: "Man", "Echo" and "Shadow" ("l'Uomo, l'Eco e l'Ombra"³¹⁰) additionally segment the text in a stage manner. This detail, only visible in the last fugue, is not noticed by Jean-Louis Backès, supposing that Umberto Saba, as opposed for example to Paul Claudel's *Cantate à trois voix*, does not name those who speak³¹¹. Meanwhile, two types of notation are of course not enough to introduce three different voices linearly through individualised typographic determinants. That is why a new concept appears, isolated in the cycle through the idea of invoking the stage convention and consisting of self-presentation of two voices written in italics: "Echo" (three times "Io sono l'Eco"³¹² – "I am an echo"), and also "Shadow" (once "Io sono un'ombra"³¹³ – "I am a shadow"); the straight font at the same time defines a "Man" voice recognisable in the context of the others.

In conclusion: on the basis of a few analytical observations it would be difficult to speak in a literal sense about the existence of constituent elements on the model of a musical fugue. Saba limits the interpretation of the non-literary structural schema to the separation of seemingly independent, dialogic **themes**, remaining with graphic designation of oppositional voices precisely quantified in the fugue sub-titles. In musical understanding, themes should be autonomous, but in a literary text, as linguistic replicas, they retain a different type of autonomy, they are component elements of dialogue, which mutually reinterpret each other. This dialogue of "voices", a dialogue that creates the dominating structure of speech, is preceded by an artistic-metamethodological commentary contained in *Prelude*. A method of constructing structures in literary fugues is presented there with the aid of characteristic expressions: "discordant voices" and "vainly discordant voices":

310 U. Saba, *Dodicesima Fuga (a 3 voci: l'Uomo, l'Eco e l'Ombra)*, in: idem, *Preludio e Fughe*, p. 50.

311 J.-L. Backès, *Musique et littérature: Essai de poétique comparée*, Paris: Presses Universitaires de France, 1994, p. 243.

312 U. Saba, *Dodicesima Fuga*, pp. 50–51.

313 Ibidem, p. 51.

Oh, ritornate a me voci d'un tempo,
 care voci discordi!
 [...]

 in pace
 vi componete negli estremi accordi,
 voci invano discordi.

La luce e l'ombra, la gioia e il dolore
 s'amano in voi³¹⁴.

Oh, come back to me voices of the past
 dear discordant voices!
 [...]

 in peace
 you may compose the richest harmonies
 vainly discordant voices.

Light and shadow, joy and sadness
 love one another in you.³¹⁵

Most importantly, the field of thematisation of *Prelude* opens an area for structural research and directly explains the rules of structuring the text in subsequent fugues. Preliminary remarks about the poetic method conceal all arguments, positive as well as negative, regarding the limits of literary interpretation of musical phenomenon. There exists a certain possibility of conventionally using a musical schema of a fugue with two or three alternating voices (hence “discordant voices”) on the one hand, but on the other – realisational simplification and intersemiotic reduction dominate all of this. Musical polyphony in no way finds an appropriate expression in written language, which is condemned to linearity (hence one of the many meanings of the expression: “vainly discordant voices”). A poetic introduction that assesses the potentiality of a literary fugue in the plane of the technique of organising language material heralds not so much the entire cycle as each and every fugue, in a Bachian manner. In simple consequence to this the preceding realisation (or realisations) of the musical literary text of *Prelude* becomes its artistic pre-interpretation, which is seen in the situation of considering further fugues.

Paul Celan's *Todesfuge*

A dozen or so years after Umberto Saba's *Prelude and Fugues*, in the year 1945 (this date is important for several reasons), Paul Celan created what is possibly his best known and most difficult poem, *Todesfuge*³¹⁶ (*Death Fugue*).

314 Ibidem, p. 11.

315 U. Saba, *Prelude*, in: idem, *Songbook: The Selected Poems of Umberto Saba*, pp. 342, 343.

316 First published in the volume *Mohn und Gedächtnis* (Stuttgart: Deutsche Verlags-Anstalt, 1952, pp. 37–39).

Its title, very much like in the context of Saba's cycle, raises suspicions related to **musical** connotations in the plane of genology and **extra-musical** connotations in the plane of etymology³¹⁷. The etymological meaning acquires transparency from the very beginning since Celan starts the poem with a strong semantic dissonance and paradox in the form of a classic oxymoron ("Schwarze Milch"³¹⁸). The expression "black milk", translating the title periphrasis, gives the absurdity of possible rescue: the action is not an attempt to escape from death, but merely the Jewish prisoners' attempt to escape the concentration camp in crematorium smoke (essential definition: "wir trinken", "wir schaufeln ein Grab in den Lüften"). Each appearance in the text of a basic oxymoron at the beginning of the subsequent four parts (9–9–8–10) is maximally exposed, the fragment "Schwarze Milch" strengthens, amongst others, the preceding distance between lines. The first reading thus reveals the contour of the thematic obsessiveness – tragic "escape" and death, which is paired with the elimination of all punctuation marks. Apparently, this is not just about one of the cases well known to modern literature, but about the highly functionalised semantic elimination of elements. If there is no place for punctuation marks, this is also (primarily?) because they usually indicate delays, so to say, additional breaths, which segments and slows down the flow of text. Here, on the contrary, the language notation correlates with the field of thematisation and also takes on the burden of presenting the situation, in its own way interprets the escape – avoids the symptoms of distraction and retardation.

317 Revealing the musical context through the sphere of paratextuality is not an isolated case for Celan – for example the title in the poem *Engführung* (*Stretto*) from 1958 functions very similarly. It finds a strong accent in the analysis and interpretation of Peter Szondi, who repeatedly draws attention to the musical, non-discursive way of organising text coherence. See P. Szondi, "Lecture de 'Strette': Essai sur la poésie de Paul Celan," in: *Poésie et poétiques de la modernité*, ed. M. Bollack, Lille: Presses Universitaires de Lille, 1981, pp. 165–199.

318 According to Jean Firges, Celan took the basic metaphor of *Death Fugue* from Rose Ausländer from the poem *Ins Leben* (1925), published in Chernivtsi in the collection *Der Regenbogen. Gedichte* (1939). However, its importance in both cases is fundamentally different: through the oxymoronic term "Schwarze Milch" Ausländer expresses the essence of "melancholy", Celan – holocaust. See J. Firges, "Paul Celan – citation et date," in: *Réécritures: Heine, Kafka, Celan, Müller. Essais sur l'intertextualité dans la littérature allemande du XXème siècle*, ed. Ch. Klein, Grenoble: Presses Universitaires de Grenoble, 1989, pp. 67, 73.

In Celan's poem, traditional aesthetics of notation are left to the side, though in no case does this result in free articulation – this is precisely imposed by the metrical organisation. Its peculiarity is exceptionally to be considered even in a two-course manner, namely according to the criteria of both German and Polish versology, because in this way the mutually complementary nuances are exposed. This is not always the case, and sometimes the bimodal setting of the poetic meter does not show any details in relation to the semantics of the text: for example, it does not matter if the starting line “Schwarze Milch der Frühe wir trinken sie abends” is considered according to the German poetic theory as a realisation of the trochaic-dactylic meter (´ – /´ – /´ – – /´ – – /´ –), or whether it will be classified in the categories of Polish scholarship as trochaic-amphibrachic (´ – /´ – /´ – /´ – ´ – /´ – ´ –). An extremely interesting matter is revealed by the line “wir trinken und trinken”, according to Polish versology realising the amphibrachic course, and according to the German – which basically does not use an amphibrach – is a sequence of anacrusis³¹⁹, dactyl and trochee (– /´ – – /´ –). The first type of classification, demonstrating the homogeneity of the process, analytically supports the thesis of metric regularity, which causes an effect that is smooth “for the ear”; the second, in turn, localises the convergence of a completely different type, on account of the anacrusis, remaining by definition in the relation of independence and subordination in relation to the metric scheme. To obtain the context, it is worth treating an important fragment in a similar way: “der Tod ist ein Meister aus Deutschland sein Auge ist blau”, where the whole can also be seen theoretically either as a regular amphibrachic line with a single catalexis, or as a pulsating dactyl line with anacrusis and a double catalexis (– /´ – – /´ – – /´ – – /´ – – /´ –). As far as here, according to the specifics of the second distinction, the pronoun “der” is in the position of the anacrusis, whose function and semantics may be referred to the musical phenomenon of the up-beat, so analogously, but in a certain opposition, one should consider the earlier situation of the word “wir” in the anacrusis space. Clearly, it becomes semantically independent (as if in opposition to the metric conditions) – it does not even

319 Anacrusis in the linguistic sense is usually one, less frequently two unstressed syllables at the beginning of a verse, which remain outside the metric scheme. The term itself (Greek *anakrusis* – intoned) comes from music theory, from where it was adopted into literary research at the beginning of the nineteenth century. See M. Głowiński, T. Kostkiewiczowa, A. Okopień-Sławińska, J. Sławiński, *Słownik terminów literackich*, Wrocław: Zakład Narodowy im. Ossolińskich, 1989, p. 29. See also T. Kuryś, “Anakruza,” in: *Sylabotonizm*, ed. Z. Kopczyńska, M. R. Mayenowa, Wrocław: Zakład Narodowy im. Ossolińskich, 1957, pp. 166–171.

lead into the space of the first theme, to anticipate the facts, as much the theme itself is its development and explanation. In consequence, the **metric** function of the anacrusis contrasts with the **semantic** function of appropriate word. This type of anacrusis, which breaks the status of subordination characterising the musical equivalent (unaccented up-beat), in strict connection with the construction of meaning, I would conventionally call "literary".

Determinants of the poetic meter, the repeatability of which is shown in the versological analysis carried out according to the criteria of Polish theory (amphibrachic regularity), as well as German ("dactylic pulsing"), undoubtedly, decide primarily about the coherence of the text. This coherence is strengthened, however, by a different, additional, type of order, revealed through a characteristic and multiple metatext message. At the beginning of just a few lines majuscules appear, treated as if inlaid, highly intriguing, because in some way the existence of this contradicts the formulated remark of avoiding "distractions" in the notation. It does not seem that the sense of the poem has been changed in the Polish translation by Stanisław Jerzy Lec³²⁰, where the beginning of each line is marked by a capital letter. Why, then, in the original, does this property only feature in 9 of 36 lines?³²¹ This is exactly the place where the struggle to reveal the details of the musical context begins, which is introduced – an extremely important point – not through an external interpretation, but through the literary text itself. The majuscule opening the verses, starting from the first line: "Schwarze Milch der Frühe wir trinken sie abends" – appearing three more times in a slightly modified version: "Schwarze Milch der Frühe wir trinken dich nachts" in lines 10, 19 and 27 – and "Ein Mann wohnt im Haus der spielt mit den Schlangen" in lines 5 and 13, indicate above all the model of a musical double fugue as the starting point for the themes, their **leading motifs** (see the bold fragments in the attached text). In the other three places it also signals the introduction of other motifs: twice from the second theme (beginning "Er ruft..." in lines 16 and 24) and a very important motif from the first theme ("Dein aschenes Haar Sulamith" in line 15), which closes the whole poetic composition. During the analysis, the majuscules facilitate mechanical selection of above all two themes and impose initial distinctions in the plane of genological references. In simple consequence, they lead to an interdisciplinary research strategy and to a strictly defined analytical-interpretive process and serve to establish segmentation modeled on musical form.

320 P. Celan, *Fuga śmierci*, trans. S. J. Lec, in: *Twórczość*, 8 (1965): pp. 89–90.

321 The layout of the original has been preserved in Feliks Przybylak's translation. See P. Celan, *Fuga śmierci*, in: idem, *Wiersze*, selected, translated and postword by F. Przybylak, Kraków: Wydawnictwo Literackie, 1988, pp. 9–13.

*Todesfuge***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 schreibt

der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete

er schreibt 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 und trinken

Ein Mann wohnt im Haus der spielt mit den Schlangen der schreibt

der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete

Dein aschenes Haar Sulamith wir schaufeln ein Grab in den 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

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 Sulamith³²²

322 Text quoted after the bilingual edition: *Poems of Paul Celan: A Bilingual German/English Edition*, trans. M. Hamburger, New York: Persea Books, 2002, pp. 30–33.

Death Fugue

Black milk of daybreak we drink it at sundown
 we drink it at noon in the morning we drink it at night
 we drink and drink it
 we dig a grave in the breezes there one lies unconfined
 A man lives in the house he plays with the serpents he writes
 he writes when dusk falls to Germany your golden hair Margarete
 he writes it and steps out of doors and the stars are flashing he whistles his pack out
 he whistles his Jews out in earth has them dig for a grave
 he commands us strike up for the dance

Black milk of daybreak we drink you at night
 we drink you in the morning at noon we drink you at sundown
 we drink and we drink you
 A man lives in the house he plays with the serpents he writes
 he writes when dusk falls to Germany your golden hair Margarete
 your ashen hair Shulamit dig a grave we dig a grave in the breezes there one lies unconfined

He calls out jab deeper into the earth you lot you others sing now and play
 he grabs at the iron in his belt he waves it his eyes are blue
 jab deeper you lot with your spades you others play on for the dance

Black milk of daybreak we drink you at night
 we drink you in the morning at noon we drink you at sundown
 we drink and we drink you
 a man lives in the house your golden hair Margarete
 your ashen hair Shulamit he plays with the serpents

He calls out more sweetly play death death is a master from Germany
 he calls out more darkly now stroke your strings then as smoke you will rise into the air
 then a grave you will have in the clouds there one lies unconfined

Black milk of daybreak we drink you at night
 we drink you at noon death is a master from Germany
 we drink you at sundown and in the morning we drink and we drink you
 death is a master from Germany his eye is blue
 he strikes you with leaden bullets his aim is true
 a man lives in the house your golden hair Margarete
 he sets his pack on to us he grants us a grave in the air
 he plays with the serpents and daydreams death is a master from Germany

your golden hair Margarete
 your ashen hair Shulamith

The directed ordering of the elements of the structure takes place gradually, in subsequent stages or close-ups, according to complementary criteria, namely: sequence repeatability and their general clarity. The leading motifs of two literary themes that return many times occupy the privileged position in the hierarchy and possess, in addition to lexical convergence, structurally recognisable shape (due to the strictly defined place at the beginning of the line and the identical metric scheme). The initial motif of the first theme, appearing four times, remains extremely clear and does not introduce any difficulties in identification. The initial motif of the second theme is however conceived as a many-variant theme, and thus much more complicated in isolation: twice it appears in a compact form and with a majuscule, but then it is called up again twice without this, and broken into two parts, in lines 22–23 and 32–34 (on this occasion with the alternation of the relative pronoun with the personal one: “der”–“er”). In general, all the motifs of the first theme retain an almost unchanged structural-lexical form as opposed to numerous modifications within the motifs of the second theme. It can be seen clearly that all possibilities are used to draw attention to the overall transparency of first theme. Undoubtedly, it is **oxymoronic** from the stylistic aspect, for – apart from the opening “Schwarze Milch” – its second motif also starts with an oxymoron: “wir schaufeln ein Grab in den Lüften”. Diametrical differences between themes, both structural, and ultimately semantic may be defined most briefly after Celan in the following way: the sense of one focuses around “wir” (hence its significance in the position of anacrusis), the other – around “ein Mann” or “er”³²³. Both constructions metatextually define absurd coexistence, present two dialectical faces of the world: human helplessness condemned to “black milk” and grave and inhuman omnipotence. Fundamental structural opposition thematically finds many interesting justifications, amongst others in the characteristic limitation of verbs, which indicates *implicite* different fields of human activity. Just two verbs expressing helplessness and slavery on one side: “wir trinken”, “wir schaufeln”, correspond to a whole list of phrases stressing the boundless power on the other side, respectively: “ein Mann wohnt”, “er schreibt”, “er pfeift” twice, “er befiehlt”, “er ruft”, “er greift”, “er schwingt”, “er spielt”, “er ruft” twice, “er trifft” twice, “er hetzt”, “er schenkt”, “er spielt”. It is difficult to imagine a more explicit disproportion in the scope of frequency of language elements, but it is easier to understand the symbolic title of the poetic whole and the significance of the two-voice convention taken from the musical form through literary interpretation.

A fragment appears between the two polarly different voices in the third part that does not belong to either of the two themes and is presented up to four

323 See H. Petri, op. cit., p. 53.

times – “der Tod ist ein Meister aus Deutschland”³²⁴. In a literary fugue it fulfils the role of a **bridge passage**: for the first time it sneaks into the space of the motif from the second theme (line 24), for the second time in the space of the motif from the first theme (line 28), for the third time, augmentatively treated and already in the proper function of a bridge passage (known as an internal bridge passage), between fragments from the first and second themes (lines 30 and 31), and finally for the last time before the excellent culmination of the coda (line 34). The bridge passage in the musical fugue is revealed after the exposition of subsequent themes in all voices and introduces apparent chaos through its harmonic progression and initiates a loose play of individual motifs. Thus, it focuses attention on itself in a unique way, because it creates argumentation that gives the possibility of moving to the closing exposition. Similarly, in the formal sense, there is a poetic bridge passage in the final part of Celan's poem – it becomes an extremely subtle tool for compiling motives. In short, the returning fragment identifies one of the central places of the text (its position is confirmed amongst others by the frequency of occurrence in the fourth part) and leads to a summary of the whole. Its third appearance is in a developed, sort of episodic form:

der Tod ist ein Meister aus Deutschland sein Auge ist blau
er trifft dich mit bleierner Kugel er trifft dich genau

– it is not without reason that it is accompanied by the only rhyme in the entire poem³²⁵: “blau” – “genau”, strengthening integrity and emphasising the semantics of the isolated distich. The task of the verbal sequence of the bridge passage does not end there because it finally introduces a deep dissonance between two motifs from both themes: “dein goldenes Haar Margarete/dein aschenes Haar Sulamith”. Earlier, they met twice (lines 14 and 15, 22 and 23), but they were contextually subdued and did not create independent lines (“dein goldenes Haar Margarete” was to be found in the rhyming clause; “dein aschenes Haar Sulamith” in the onset clause), now a short, separate line is reserved for each. Their direct juxtaposition – preceded by a bridge passage argument – which

324 It is from here that this fragment became the title of one of the poems in Tadeusz Różewicz's volume *Plaskorzeźba*, “*Der Tod ist ein Meister aus Deutschland*” (1990), dedicated to the “memory of Paul Celan”. T. Różewicz, *Plaskorzeźba*, Wrocław: Wydawnictwo Dolnośląskie, 1991, pp. 37–41 (see T. Różewicz, “*Der Tod ist ein Meister aus Deutschland*”, in: idem, *Sobbing Superpower: Selected Poems of Tadeusz Różewicz*, trans. J. Trzeciak, New York–London, W. W. Norton & Company, 2011, pp. 169–170).

325 Feliks Przybylak resigned from this strong semantic fetter in the translation. See P. Celan, *Fuga śmierci*, in: idem, *Wiersze*, p. 11.

Jean-Charles Margotton even compares to the effect of *major-minor* modulation in music³²⁶, intertextually collides two symbols in the final reflection: “golden” hair of Margarete from *Faust* and “ash” hair of the bride from *Canticum Canticorum*.

Attempts to achieve further results from a detailed interdisciplinary analysis lead some researchers to talk about three motifs of the first theme: 1) “Schwarze Milch der Frühe wir trinken sie abends” (leading motive); 2) “wir schaufeln ein Grab in den Lüften da liegt man nicht eng” in lines 4 and 15; 3) “Dein aschenes Haar Sulamith” in line 15 and without majuscules in lines 23 and 36; and a dozen or so of the second theme: 1) “Ein Mann wohnt im Haus der spielt mit den Schlangen” (initial segment); 2) “der schreibt wenn es dunkelt nach Deutschland”; 3) “dein goldenes Haar Margarete”; etc.³²⁷ The use of formal nuances of musical fugue in a purely literary work is illustrated by the attached schema (p. 113), which resembles a linear, musicological analysis of a musical work (the following abbreviations have been adopted: first theme – A; second theme – B; bridge passage – Z; motifs and their variants – 1, 1’, 1”, 2, 3 and so on).

This schema shows *Death Fugue* as a musical literary text, study of which boils down to direct confrontation with an abstract model of fugue and applies to its static structural elements³²⁸. The microscopic view, indeed, suggests interpretative arguments, nevertheless, apart from the reflection concerning the relations of particular returns of the themes, this merely leads to schematic divisions through the use of technical terminology (theme, motif, bridge passage) and potentially conventional graphic notations. Often such solutions can be quite dangerous: subsequently appearing structures do not always remain in semantic convergence, sometimes they are strongly modified and bring completely

326 See J.-Ch. Margotton, *Formes musicales en littérature*, in: *Littérature et arts dans la culture de langue allemande: sur les rapports entre la littérature et les arts (musique et peinture). Théorie et choix de textes avec commentaires*, Lyon: Presses Universitaires de Lyon, 1995, p. 220.

327 See H. Petri, op. cit., pp. 53–54; see also L. Kolago: “Forma jako ekspresja,” pp. 112–113; “Paul Celan: ‘Todesfuge,’” in: idem, *Musikalische Formen und Strukturen in der deutschsprachigen Literatur des 20. Jahrhunderts*, p. 220 ff.

328 Horst Petri recognises “immanent static principle”, in opposition to “dynamic”, as the most important for fugue as a musical form; hence his criticism of Peter Seidensticker’s views (“Paul Celan: ‘Todesfuge,’” in: *Der Deutschunterricht*, 12 (1960): pp. 35–42) and Wolfgang Butzlaff (“Paul Celan: ‘Todesfuge,’” in: *Der Deutschunterricht*, 12 (1960): pp. 42–51). See H. Petri, op. cit., p. 54.

different connotations despite the structural-lexical relationship³²⁹. A good example of this is the fragment: "sein Auge ist blau" (line 30), which seems similar to the earlier, "seine Augen sind blau" (line 17), but the second describes "a human being", the first – "death". Therefore, to undertake interpretation of the intersemiotic reference of Celan's poem, it is in reality necessary to interpret the dialogue taking place both in the textual and metatextual fields between the two themes, to reveal – apart from the linear meaning – the complicated semantic system of a vertical character.

The study of the intersemioticity of this poem explains a completely different matter which Jean Firges³³⁰, one of the first researchers into Celan's creative work, unambiguously recognises: "In *Death Fugue* almost all the metaphors are borrowed and in a broad sense of the word are quotes"³³¹. Many assumptions, including various suspicions of plagiarism³³² arose around "thematic borrowings" or rather biographically conditioned polemical quotation (this is about Celan's literary duels while still at school with Immanuel Weißglas, a friend from class³³³). There can be no doubt, that the author of *Death Fugue* consciously undertakes, develops and transforms many thematic threads, which occur in Weißglas's poem from 1944, *ER*³³⁴. Notwithstanding *stricte* musical thinking about the structural form, through which an attempt is made to give the literary notation certain features of formal musical logic, differentiates Celan in a fundamental way and

329 Moreover, not all sequences appear many times; some of them, particularly the second theme, amongst others: "[er] tritt vor das Haus und es blitzen die Sterne" (line 7), or the expansion of the bridge passage: "er trifft dich mit bleierner Kugel er trifft dich genau" (line 31) appear only once. Jean-Charles Margotton gives an outline of the typology of motifs: from elements appearing once, through repeatedly invoked motifs modified and changing place in different verses, to the figure which returns unchanged. See J.-Ch. Margotton, op. cit., p. 220.

330 Author of the first dissertation about Celan in the German language – *Die Gestaltungsschichten in der Lyrik Paul Celans ausgehend vom Wortmaterial* (Köln 1959).

331 J. Firges, "Paul Celan – citation et date," p. 67.

332 See H. Fricke, "Sentimentalität, Plagiat und übergroße Schönheit? Über das Mißverständnis "Todesfuge," in: *Arcadia*, 1 (1997): pp. 195–209.

333 See ibidem, p. 60 ff; see also A. Kittner, "Erinnerungen an den jungen Paul Celan," in: *Texte zum frühen Celan*, Bukarester Celan-Kolloquium 1981, *Zeitschrift für Kulturaustausch*, 32 (1982): pp. 217–219.

334 The poem was published only in 1970. I. Weißglas, *ER*, in: *Neue Literatur*, 2 (1970): p. 34.

*Todesfuge***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

- ⁵ **Ein Mann wohnt im Haus der spielt mit den Schlangen** der schreibt
der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete
er schreibt 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

- ¹⁰ **Schwarze Milch der Frühe wir trinken dich nachts**

wir trinken dich morgens und mittags wir trinken dich abends
wir trinken und trinken

Ein Mann wohnt im Haus der spielt mit den Schlangen der schreibt
der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete

- ¹⁵ Dein aschenes Haar Sulamith wir schaufeln ein Grab in den 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

Schwarze Milch der Frühe wir trinken dich nachts

- ²⁰ 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*
²⁵ 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

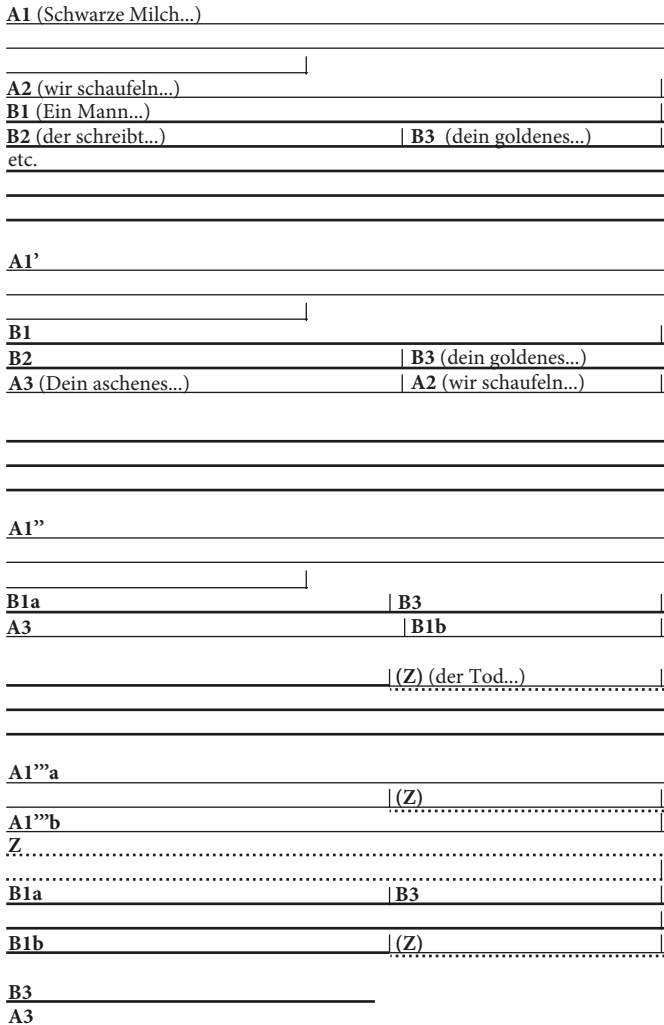
Schwarze Milch der Frühe wir trinken dich nachts

wir trinken dich mittags *der Tod ist ein Meister aus Deutschland*
wir trinken dich abends und morgens wir trinken und trinken

- ³⁰ *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

SCHEME:



- _____ first theme: A
 - _____ second theme: B
 - bridge passage: Z; bridge passage material: (Z)
- 1, 1', 1'', 2 etc. motifs and their variants

demonstrates the weakness of the plagiarism hypothesis³³⁵. Even if the originality of the poem does not constitute a thematisation plan, it is certainly determined by the experimental character of the poetic structure, which is very artistically successful and much more conceptually advanced in relation to Umberto Saba's poems. This time, the interpretation of the model of musical fugue in the hermeneutic sense is the best method of presenting the unprecedented human tragedy, the twentieth-century version of "dance of death"³³⁶.

The effect of rhetorical strategies

Musical literary text – as a term not so much inaccurate as subjected to theoretical innovation at every opportunity – categorises the specific and rare structural property of a literary work. This type of text contains immanent signals, most frequently types of conventionalised allusions in the sphere of paratextuality (especially in the titles: *Prelude and Fugues* by Umberto Saba, Paul Celan's *Death Fugue*, Aldous Huxley's *Point Counter Point*, *Moderato cantabile* by Marguerite Duras, *Four Quartets* by Thomas Stearns Eliot, Alejo Carpentier's *Concert Baroque*, *Boléro* by Janine Boissard, etc.). They offer proposals and interpretative variants from the first reading, although their legibility depends on the type of localisation and functionalisation in a given text. In other words, the intersemiotic character of a musical literary text manifests itself in its own field, in the act of perception (often very complex, as in the case of Stanisław Barańczak's *Podróż zimowa* [*Winter Journey*]) it is only decoded and updated by correct, effective reference to musical conditions. Some literary realisations ostentatiously display the parent musical context (for example in the case of appropriation of a musical quotation), others make it more difficult to reveal it or merely imply it to a minimal extent (here are situated the poems of Saba and Celan), and still others falsely provoke an interdisciplinary view³³⁷. Hence,

335 Weißglas himself treated acceptance of metaphors in poetry as a natural thing, and in a letter to Gerhart Baumann drew attention to the modern character of *Death Fugue*. I. Weißglas, "Brief an Gerhart Baumann," in: *Texte zum frühen Celan*, p. 233.

336 U. Weisstein, "Verbal Paintings, Fugal Poems, Literary Collages and the Metamorphic Comparatist," in: *Yearbook of Comparative and General Literature*, 27 (1978): p. 16.

337 The issue is additionally complicated by the author's commentaries and their interpretations; *Paradis* by Philippe Sollers (1981), although the author himself suggests the relationship between the work and fugue construction, for Colin Duckworth it is just a good example of "false analogy." See C. Duckworth, "Table ronde. Transpositions: musique et parole, traduction et représentation," in: *Sud*, 50/51 (1984): pp. 223–224.

I admit that I would not be able to determine, and I would not even like to indicate clear boundaries separating musical literary text from text which cannot be recognised as such (an attempt at synthesis would probably be highly suspect). This, however, does not give any reason to claim the uselessness or questionable value of such an extremely imprecise theoretical solution.

Firstly, it would be unreasonable to define cases of musical literary text, because they are devoid of conventionalising status³³⁸, and in reference to each other they have a complementary relationship. Direct results of this are further reinterpretations modelling the previous form of the category: every work recognised as a musical literary text introduces new arguments through structural *novum*. The problem is exemplified by the close juxtaposition of Saba's *Prelude and Fugues* and Celan's *Death Fugue* as two different poetic interpretations of the same musical form. In a comparative juxtaposition, they adequately show the issue of the complexity of intersemiotic references, and also the negative variant of study. Negativity in this case does not result from the intended action of the interpreter or *a priori* adopted strategy, it is imposed by the text itself, which implies a non-literary, supplementary method of analysis. The repeatedly and exaggeratedly underlined literary impossibility is clearly outlined from the very beginning in the context of the musical schema of fugue: "The form is essentially contrapuntal [...] real counterpoint is impossible in literature"³³⁹. This is why each literary fugue as an individual linguistic interpretation creates a **variant of a genre uniqueness** and becomes a heavily subjectivised, single sketch of a musical work in a separate material. The two considered literary cases indicate, admittedly, structural entanglements in relation to the musical form in a similar way, but are different, even mutually incompatible realisations of the musical literary text. The differences would be even more visible if to these observations we were to add some reflection about structure of *Fuga [Fugue]* by Stanisław Grochowiak³⁴⁰ or *Mała fuga [Little Fugue]* by Konstanty Ildefons Gałczyński³⁴¹. Secondly and above all: work that would be described in the light of the presented considerations as a musical literary text, is not always perceived as such – the

338 Ewa Wiegandt expresses a similar opinion: "The feature of musicality has a non-conventionalised status, requires a signal of its presence. Sometimes this is a title, an author's commentary, the organisation of the sound layer of the text, or most often, the musical theme of the work". E. Wiegandt, op. cit., p. 113.

339 C. S. Brown, op. cit., p. 151.

340 S. Grochowiak, *Agresty*, Warsaw: Czytelnik, 1963, p. 34.

341 K. I. Gałczyński, *Niobe*, introduction J. Kierst, Kraków: Wydawnictwo Artystyczno-Graficzne RSW "Prasa", 1958, pp. 8–11.

best examples of this are both the serious interpretational difficulties associated with *Four Quartets* by Thomas Stearns Eliot³⁴², and also translation challenges from *Death Fugue*, to recall the problem of the use of majuscules in the otherwise very successful translation by Stanisław Jerzy Lec.

Concluding in a broader perspective: musical literary text situates itself directly in the field of musicality of a literary work, and indirectly – “musicality” (although the other issue is that today it is probable that no literature researcher would be able to define its scope...³⁴³). Despite the fundamental problems in specifying I understand the overused category “musicality”, much more broadly and in a sense polar in relation to the category of musical literary text. As far as the first refers to normative-aesthetic **extra-literary** proposals and only a small part of it to **literary**, for example poetic manifests or theoretical-literary considerations, so the latter defines a specific literary work and ultimately concerns two inseparable dimensions: poetics (literary text) and contemporary hermeneutics (cultural text in the field of comparative and interdisciplinary studies). In other words, on one side this is about “musicality” as such³⁴⁴ (and so something extremely transitory and abstract), on the other hand however – about the interpretation of a given literary text. “For us here text is literary *and* musical [...], but remains ‘text’” – as Francis Claudon said, emphasising the hermeneutic tendency of musical-literary research³⁴⁵, in the introductory article to the special number of *Revue de Littérature Comparée*, devoted in its entirety to literature and music.

To finish, a few general questions should be asked, namely: how to understand the quintessence of a musical form or its reminiscences in *Prelude and Fugues* and in *Death Fugue*, where unusual compositional inspirations are revealed in titles and are quite unambiguous for interpretation of text signals? How in this

342 The musical aspect of Eliot’s cycle is ignored, amongst others, by Balachandra Rajan (“The Unity of the ‘Quartets,’” in: *T. S. Eliot: A Study of His Writings by Several Hands*, ed. B. Rajan, London: Dennis Dobson, 1949, pp. 78–95), and given casual treatment by Monique Lojkine-Morelec (*T. S. Eliot: essai sur la genèse d’une écriture*, Paris: Klincksieck, Publications de la Sorbonne, 1985). On the contrary, however, amongst others Hugh Kenner (“‘Four Quartets,’” in: idem, *The Invisible Poet: T. S. Eliot*, London: Methuen & Co, 1965, pp. 247–276) and Thomas R. Rees (*The Technique of T. S. Eliot: A Study of the Orchestration of Meaning in Eliot’s Poetry*, The Hague–Paris: Mouton, 1974).

343 See part 1, chapter 2: *Musicality – musicality of a literary work*, p. 46 ff.

344 See W. Brydak, “O muzyczności,” in: *Dialog*, 1 (1978): p. 86.

345 F. Claudon, “Littérature et musique,” in: *Revue de Littérature Comparée*, 3 (1987): p. 262.

context should we understand the controversial form of the musical schema in Grochowiak's *Fuga* [*Fugue*], Gide's *The Counterfeiters* or *Point Counter Point* by Huxley, where the camouflaged symptoms of artistic realisation become just a pretext to (re)create an analytical-interpretive construct?³⁴⁶ Finally – only still in the margins – how to understand the appellation “*Fugue des cinq sens*” [“*Fugue of the Five Senses*”] as the name of one of the sub-chapters of the first volume of *Mythologiques* by Claude Lévi-Strauss³⁴⁷ (*nota bene* all chapters, sub-sections, etc. there are accompanied by musical terms), Robert Abernathy's title “A Vowel Fugue in Blok” in reference to analysis of the poem by Alexander Blok³⁴⁸, Jarosław Iwaszkiewicz's formula in the foreword to *Pejzaże sentymentalne* [*Sentimental Landscapes*]: “Some of those – like for example *Wiosna w Paryżu* [*Spring in Paris*] – are attempts at improvisation: fugue and a flood of words replaces sophistication [...]”³⁴⁹ or the term “centripetal fugue” in *Cebula* [*The Onion*] by Wisława Szymborska³⁵⁰ These questions all reveal the semantic complexity of the word “fugue” in the space of literature and contemporary humanities, which as a hyperonym acquires many hyponymic details, amongst others in the form of the expression “literary fugue”. In a context which is at the same time literary and cultural, “fugue” once means musical literary text, another time an interpretive hypothesis, in one case appears in a sense very close to the musical dictionary definition, while other times metaphorically and without the slightest genre consequences, sometimes it characterises the theoretical language, and at other times the poetic language (or artistic). In this light, the sketch refers to a substantial case and reveals a complicated answer, which allowed the author to prepare from the fugue schema in the literary text and, consequently, to

346 See amongst others: J. Prokop, “Stanisław Grochowiak: ‘Fuga,’” in: *Liryka polska: Interpretacje*, ed. J. Prokop, J. Sławiński, Kraków: Wydawnictwo Literackie, 1966, p. 427 ff; F. Escal, *Contrepoints: Musique et littérature*, Paris: Méridiens Klincksieck, 1990, pp. 172–176 (Gide); J.-L. Cupers, *Aldous Huxley et la musique: À la manière de Jean-Sébastien*, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1985, p. 198 ff. See also J. Paszek, op. cit., pp. 82–91.

347 See C. Lévi-Strauss, *Mythologiques*, vol. 1: *Le Cru et le cuit*, Paris: Librairie Plon, 1964, p. 155 (see C. Lévi-Strauss, *Mythologiques*, vol. 1: *The Raw and the Cooked*, trans. J. Weightman, D. Weightman, Chicago: The University of Chicago Press, 1983, p. 147).

348 R. Abernathy, “A Vowel Fugue in Blok,” in: *International Journal of Slavic Linguistics and Poetics*, 6 (1963): pp. 88–107.

349 J. Iwaszkiewicz, *Pejzaże sentymentalne*, Warsaw: Nakład Gebethnera i Wolffa, 1926, p. 5.

350 W. Szymborska, *Wielka liczba*, Warsaw: Czytelnik, 1976, p. 32 (see W. Szymborska, *The Onion*, in: eadem, *View with a Grain of Sand: Selected Poems*, translated from the

make the recipient comfortable. After all, talking about fugue/fugues in literature is possible provided that both agree, with a critical awareness of the state of affairs. One in general leads music into the field of rhetoric above all with a biographical-structural temptation, the other – analytical-interpretive. Their detailed actions show at completely different levels of interpretation (artistic and research), whether a given literary text deserves – and, moreover, in what context – to be called a musical literary text.

5 Listen and read: two sources of one interpretation strategy (Stanisław Barańczak's *Podróż zimowa* [Winter Journey])

Podróż zimowa as a literary text and a virtual vocal text

A most general and strongly paradoxical observation regarding Stanisław Barańczak's cycle of poems *Podróż zimowa: Wiersze do muzyki Franza Schuberta*³⁵¹ [Winter Journey: Poems to the Music of Franz Schubert] – would be as follows: in the majority of attempts at interpreting this cycle the interpretative context is treated marginally or generally omitted although it is clearly indicated by the literary work. It could be constated a little differently, more precisely, that interpretative inquiries are limited to the semantics of **literary text**, while reducing, or even excluding, the intersemiotic and intermedial perspectives of a **literary work**³⁵². Thus, for the most part, they do not refer to musicological analysis, they only stop at the study of metaphorical imaging or thematic reminiscences³⁵³. Meanwhile, the intermedial references in this case drive the

351 S. Barańczak, *Podróż zimowa: Wiersze do muzyki Franza Schuberta*, Poznań: Wydawnictwo a5, 1994.

352 The analytical activities of Adam Poprawa are an exception: “Drogowskazy muzyki: O trasach zimowej podróży Schuberta, Müllera oraz Barańczaka,” in: *Warsztaty Polonistyczne*, 1 (1995): pp. 100–109; “Wiersze na głos i fortepian: O nowym tomie Stanisława Barańczaka,” in: *NaGłos*, 21 (1995): pp. 161–175. See also Z. Bauer, “Podróż zimowa’ Stanisława Barańczaka: Kilka sugestii interpretacyjnych,” in: *Ruch Literacki*, 1 (1999): pp. 51–71. A few years after the publication of my study (*Pamiętnik Literacki*, 2 (1999): pp. 67–94) Marcin Poprawski's text was published “Poetycka kontrafaktura jako recepcja dzieła muzycznego. ‘Winterreise’ Müllera, Schuberta i Barańczaka,” in: *Filozofia muzyki: Studia*, ed. K. Gucałski, Kraków: Musica Iagellonica, 2003, pp. 243–255.

353 See for example: A. Węgrzyniakowa, “‘Wszystko i Nic’ w ‘Podróży zimowej’ Stanisława Barańczaka,” in: *Opcje*, 1/2 (1995): pp. 105–111; A. Libera, “Głosy o ‘Podróży zimowej’ Stanisława Barańczaka,” in: *Zeszyty Literackie*, 2 (1995): pp. 108–112, reprint: idem, *Zimy i podróże Stanisława Barańczaka*, introduction in: S. Barańczak, *Zimy i podróże*, Kraków: Wydawnictwo Literackie, 1997, pp. 17–23; M. Stala, “Między Schubertem a cmentarzem samochodów: Nie tylko o jednym wierszu Stanisława Barańczaka,” in: *Tygodnik Powszechny*, 46 (1996): p. 8, reprint: idem, *Druga strona: Notatki o poezji współczesnej*, Kraków: Znak, 1997, pp. 123–128.

basic text-creating mechanism, which on account of the interference of verbal notation with the notation of a particular musical work establish a degree of complexity of the literary work. The placing of literary text with musical text, characteristic in every poem of Barańczak's cycle, graphically exemplifies their formal interdependence, and is merely an external manifestation or rather an emblem of genre indefiniteness (*nota bene* the referenced musical quotation shows here the difference between the boundaries of a text and the boundaries of a literary work in the strongest way).

The problem of the intermedial complexity of the cycle, essentially reducing to the plane of genology, remains analytically and interpretatively unresolved until the non-literary source of literary construction is noticed. It is not adequate to say generally that Barańczak's texts are in some way connected to Schubert's³⁵⁴ composition, and also Müller's texts, and that this issue can be equally well taken into account as well as eliminated from the research area³⁵⁵. For what should be done in the second situation with a detailed subtitle, with specific musical quotations or with explanations from the author? In this case, I think, it is necessary to start with the fundamental recognition of a musical-literary experiment, stating above all that each work of the poetic cycle is **simultaneously** a virtual vocal text³⁵⁶

354 This is how it would be possible to talk about the case of the appearance in Barańczak of the context of *Winterreise* in *Przywracanie porządku*, that is the presence of a musical work in the plane of thematisation (see S. Barańczak, *Atlantyda i inne wiersze z lat 1981–1985*, London: Wydawnictwo Puls, 1986, p. 7). Incidentally, a much more enigmatic relationship would concern the nominal relationship of the two cycles by Jarosław Iwaszkiewicz, covering a total of twenty four poems: *Podróż zimowa*, a collection of ten works indicated by Roman numerals (see J. Iwaszkiewicz, *Wiersze wybrane*, Warsaw: Wydawnictwo J. Przeworskiego, 1938, pp. 148–159), and *Druga podróż zimowa*, fourteen poems described by verbal titles (see J. Iwaszkiewicz, *Jutro żniwa*, Warsaw: Czytelnik, 1963, pp. 27–42).

355 The meanders of the study of the “independence” of these poems are perfectly illustrated, among others, by Magdalena Sukiennik's proposal. M. Sukiennik, “Między ‘papierowym’ a rzeczywistym światem: (Jeszcze jeden głos o ‘Podróży zimowej’ Stanisława Barańczaka),” in: *Teksty Drugie*, 3 (1997): pp. 131–155.

356 The term “vocal text” is treated in a purely musicological sense and indicates verbal text (literary and non-literary), which is adapted or – to say more bluntly – deconstructed in many different ways in the musical composition. See H. Sabbe, “O związku pomiędzy kreacją tekstu słownego i muzycznego w kompozycji wokalne,” trans. Z. Piotrowski, in: *Res Facta*, 7 (1973): p. 122 (see H. Sabbe, *On the Interpenetration of Poetry and Music in present-day Composition for Voice*, Brussel: Typoscript archief Departement Musicologie Universiteit Gent, 1966).

(within the musical hierarchy as an element deprived of autonomy) and a literary text (as an autonomous construction). Further consequences in recognition of *Podróż zimowa* in the dimension of a literary work seem to be only an effect of understanding and interpreting the ontological relationship of the literary text and the vocal text. Adam Poprawa aptly signals the genological complication: “It is better not to ask: **what** does Schubert’s music accompanying Barańczak’s poem mean? [...] However, it is reasonable to ask the question: **how** does Barańczak’s poem have meaning when combined with Schubert’s music?”³⁵⁷. In other words, the opposition of “vocal text” with “literary text” seems both sufficiently clear, and quite adequate to interpret the intermedial source of the cycle³⁵⁸. In a sense, even the author defines it *a fresco* in the paratextual plane, determining the status of the literary text first and foremost through the title of the cycle, while the vocal text – through the subtitle (*Wiersze do muzyki Franza Schuberta [Poems to the Music of Franz Schubert]*). Thus, it can be seen that both types of texts, closely related to one another in ontological terms, take root in Schubert’s *Winterreise* in very different ways: nominally and genologically. While the title directly reveals the connection between the literary text and Schubert’s composition and the text of the German Romantic in it, so the subtitle as a literary equivalent of musical formulation of the type: “song to words...” indirectly situates the vocal text in relation to musical convention (thus, it shows the reverse of the traditional order and direction of adaptation between the two arts). The definition “poems to the music...” in Barańczak unquestionably signals a case of borderland poetics, reveals the structure of genological conditions, and thus directly defines one of the most interesting literary phenomena, which in the perspective of musical-literary studies includes here the category of musical literary text.

In Barańczak the vocal text as a simultaneously concrete and seemingly potential element of the verbal-musical structure (concrete, because it is so **conceived** in the structural sense, seemingly potential, because it is not intended to be taken up again in the artistic sense), for the recipient of the literary cycle it functions only virtually, in the immediate context of Schubert’s composition. This is also why in the foreword the author’s suggestion of simultaneous listening³⁵⁹ and reading

357 A. Poprawa, “Drogowskazy muzyki,” p. 102.

358 Michał Bristiger’s distinction between direct or indirect coexistence of many texts within *Podróż zimowa* – amongst other things, also a “pure” poetic text and verbal-musical text – creates an interesting theoretical construct, but in examining the cycle turns out to be of little use. See M. Bristiger, “Głosy o ‘Podróży zimowej’ Stanisława Barańczaka,” p. 104.

359 For the potential recipient of *Podróż zimowa* Barańczak indicates the names of a few known performers and recordings of *Winterreise*. Here the text of *Podróż zimowa* is

(or listening before reading) is not selfless: only by juxtaposing these actions and the clash of reflections of separate reception levels can the vocal text reveal the basic paradox – its existence and non-existence. It exists, because undoubtedly at the stage of *mimesis I*³⁶⁰ (according to Ricoeur's terminology) it fills, as a palimpsest, the field of verbal construction originally belonging to Müller's text. In consequence this immanently determines the way it is understood and provokes an interdisciplinary interpretation, which I would call "parallel interpretation". In turn, this does not exist, because its autonomous treatment in the space of *mimesis III* seems to be something quite absurd; vocal text written to Schubert's musical text would assume obligatory musical use (contrafactum convention), and therefore in the perspective of receipt – listening.

Masterfully devised from beginning to the end Barańczak's poetic cycle (which matured in the author's consciousness for several years³⁶¹) has neither primary nor secondary character of use in the musical sense, its individual **literary texts** rather require, above all, a philological reading. At the same time, subtle indicators formulated by the author – starting from naming *expressis verbis* the character of the genological experiment ("poems to the music..."), through also recollection and literary functionalisation of musical quotes, until agreeing upon a multitude of interpretations – undoubtedly testify that the recipient is expected to exercise somewhat greater effort than reading alone. Consent, therefore, to limit perception exclusively to the level of reading should be interpreted with great caution, as its literal understanding leads in

accompanied by one of the proposed performances – that of Günther Leib from 1971. F. Schubert, *Die Winterreise*, op. 89: *Ein Zyklus von Wilhelm Müller*, Günther Leib (Bariton), Walter Olbertz (Klavier), Eterna Edition 8 26 255/56.

360 See P. Ricoeur, "Temps et récit: La triple mimèsis," in: idem, *Temps et récit*, vol. 1, Paris: Éd. du Seuil, 1983, pp. 105–162 (see P. Ricoeur, "Time and Narrative: Threefold Mimesis," in: idem, *Time and Narrative*, vol. 1, trans. K. McLaughlin, D. Pellauer, Chicago–London: The University of Chicago Press, 1984, pp. 52–87).

361 Barańczak's first intention was to translate Müller's texts, the only witness to which is *Lipa [Linden]* (in *Podróż zimowa* as poem V). See S. Barańczak, *Ocalone w tłumaczeniu: Szkice o warsztacie tłumacza poezji z dołączeniem małej antologii przekładów*, Poznań: Wydawnictwo a5, 1994, pp. 225–226. See also discussion with Barańczak led by Magdalena Ciszewska, Roman Bąk and Paweł Kozacki OP, "Po stronie sensu," in: *W drodze*, 10 (1995): p. 61. It is interesting in this context that many years before Barańczak, Stanisław Grochowiak carried around the idea of writing poetic texts to Schubert's music, as he mentioned in his interview with Witold Rutkiewicz amongst others. W. Rutkiewicz, "Stanisław Grochowiak: Dysputy przewrotne," in: *Świat*, 17 (1968): p. 11.

a completely unfounded way to a non-musical view of the cycle, discussion about text (both literary and vocal), but not a about literary work. If we treat the acts of listening and reading in terms of “either-or”, then indeed the author’s formulations become a source of analytical-interpretative misunderstandings. Some, and even the majority of the nuances of *Podróż zimowa* with certainty cannot be convincingly explained in isolation from the aspect of musical source – without theoretical awareness, that the basic rules of the genre game within literature determine the musical work.

Searching for reminiscences or traces of the vocal text in the literary text will demand meticulous scrutiny, hence I will attempt to formulate observations concerning the constructional conditions of Barańczak’s entire volume based on the last poem in the cycle – XXIV (incipit “Stojąc przed witryną” [“Standing in front of the shop window”]). As closing the whole of Barańczak’s composition, it gives the opportunity to show reference points in the general perspective with the culminating works of Müller and Schubert³⁶², confronting objects of various fields of art in the hermeneutic field (interdisciplinary and comparative). Nevertheless, the legitimacy of choosing this very poem should be seen above all in two specific facts: firstly, its musical entanglements, i.e. an integral relationship with Schubert’s song twenty four³⁶³, seem very representative in the dimension of the poetic whole; secondly, it is not a literary translation, but diverges semantically and formally from Müller’s poem, although it functions in relation to it in its intended, multi-faceted opposition.

Stojąc przed witryną, w jej lustrzanym tle
widzę kątem oka kubek w kubek mnie.
Wielkie podobieństwo, do złudzenia aż,
gdyby nie ta zmięta, postarzała twarz;
na wkroczeniu w starość przylapana twarz.

362 The term has a deeper meaning, because Schubert, taking two editions of Müller’s poems several months apart, changed the order of their sequence within *Winterreise* (see J. Chailley, “Le ‘Winterreise’ de Schubert est-il une oeuvre ésotérique?,” in: *Revue d’Esthétique*, 2 (1965): p. 114). *Der Leiermann*, similarly to Müller, remains as the last work, and so today we can speak about the common perspective of three wholes (Müller, Schubert and Barańczak), summarising the cycles in their own way.

363 Interestingly, that André Hodeir, otherwise known as a musicologist and jazz composer, also used the last song of *Winterreise* as a kind of structural model a little earlier in the novel *Musikant* (Paris: Éd. du Seuil, 1987). See autocommentary: A. Hodeir, “Un peu de piano préparé littéraire...” in: *Six musiciens en quête d’auteur*, ed. A. Gallinari, Isles-lès-Villenoy: Pro Musica, 1991, p. 57 ff.

W uszach tkwią słuchawki, więc na sercu ma
 kieszonkowe radio – znowu: tak jak ja.
 Mógłbym się założyć o Nic lub o Byt,
 że nie słucha rapu z kompaktowych płyt;
 prędzej już Schuberta – to ten chyba typ.

Więc to prawda, bracie w zwierciadlanym szkle?
 Mam jakiegoś ciebie, masz jakiegoś mnie?³⁶⁴

The first review of the literary work, quoted here fragmentarily – without musical quotation, and so in a form reduced to the boundaries of literary text – turns out to be surprising in the context of the creativity itself of the author. This kind of poem (just like the others in *Podróż zimowa*), limited only to the text level, does not resemble the complicated structures of earlier Barańczak, but foggily announces another manifestation of the poet's concept. In terms of versification or syntax it is extremely simple, all too simple, hence the intuitive suspicions that understanding the intended simplicity (?) of the whole structure brings about, absurdly, the most difficulty. In all of this, the interpreter lacks the ambiguity caused by enjambements, by syntagmatic resonances disturbances and the nuances of the free verse; in short, obviousness... they become dangerous. This absurdity, which is absolutely not hypothetical, despite many attempted analyses of individual poems from *Podróż zimowa*, can be described in yet another way – namely, it is easiest to describe the poetics of the phenomenon in negative categories, at the same time blurring the necessity of examining the musical-verbal interferences. This is enough to abandon an extremely hermetic, non-musical position, to seek instead an appropriate argument

364 S. Barańczak, *Podróż zimowa*, p. 42. In literal translation:

Standing in front of the shop window, in its mirror background
 I see myself in the corner of my eye, a cup in a cup.
 A great similarity, until illusion,
 If not for this crumpled, aged face;
this face caught trespassing into old age.

The headphones are in the ears, so on the heart has
 a pocket radio – again: just like I.
 I could bet about Nothing or about Being,
 that he does not listen to rap from compact discs;
more likely Schubert – probably the type.

So that's true, brother in the mirror glass?
 Do I have any of you, do you have any of me?

(Lindsay Davidson)

in the opposite strategy, so in all the “obviousnesses”. This is not, of course, about cataloguing information of the type: Barańczak's poem XXIV is a syllabotonic verse, a trochaic six-foot catalectic with a caesura after the sixth syllable, with rigorously respected oxytonic accents in the clausula, and male rhymes, etc. It is necessary to ask questions using the word **why**: why does a syllabotonic verse appear here? why do only male rhymes, specifically characterised by the nature of the Polish language, function in the clausula?

Musical matrix (context of Schubert's text)

Apart from any other indications and comments, the fact that Roman numerals appear in place of verbal titles is a strong metatextual signal that for Barańczak the structural scheme is not directly Müller's literary works, but Schubert's songs³⁶⁵. The superior role of intersemiotic/intermedial palimpsestial work (in relation to intertextual³⁶⁶) is confirmed by any attempt at literary analysis, leading to negative recognition; negative in the sense, that it provokes the supplementary application of non-poetical research procedures, a kind of complement to poetic tools. Looking at the problem differently: apart from the musical composition, suggesting and somewhat preparing the technique of verbal notation, *Podróż zimowa* loses not so much even the fundamental context as the real foundation, it only superficially shows the **cohesion** of the language organisation. As a consequence of the initial diagnosis, a sensible explanation of the form of the poetic whole can only lead one way: through considering the metrical scheme of the verse as imposed by the segmentation of the musical structure.

365 This is the case even when it comes closest to Müller's original: Barańczak precedes the translation of *Der Lindenbaum* beyond *Podróż zimowa* with the verbal title *Lipa* (see S. Barańczak, *Ocalone w tłumaczeniu*, p. 357), but in the cycle – to emphasise the primary meaning of the musical text as a model – is opened only with a Roman number.

366 It is necessary here to distinguish two main types of palimpsesticity: intertextual and intersemiotic. Gérard Genette in *Palimpsestes* concentrates his deliberations entirely around widely understood “intertextuality” (there he calls this phenomenon by the name “transtextuality”, but this is not the time to reflect on the terminology which he constantly modifies), intersemioticity, however, is only indicated when speaking of the existence of “hyperartistic practices”. See G. Genette, *Palimpsestes: Literature in the Second Degree*, trans. C. Newman, C. Doubinsky, Lincoln–London: University of Nebraska Press, 1997, p. 384 (see G. Genette, *Palimpsestes: La littérature au second degré*, Paris: Éditions du Seuil, 1982, p. 444).

Locating the issue in this light opens the space of musicological analysis³⁶⁷ and introduces – otherwise, in line with the suggestions formulated on another occasion by Barańczak – the translator³⁶⁸ – aspects of interdisciplinarity in the area of literary research. Without doubt, the musicological view makes it possible to indicate the close relationship between the segmentation of the melodic line of Schubert’s composition and the syllabic segmentation of Barańczak’s text. This is clearly shown by the juxtaposition of the first line of poem XXIV with two bars from song 24 (bars 9–10)³⁶⁹, where we find the initial fragment of Müller’s *Der Leiermann*:

The image shows a musical staff in G minor (one flat) with a treble clef. The melody consists of two bars. The first bar contains eight eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and F4. The second bar contains seven eighth notes: E4, D4, C4, Bb3, A3, G3, and F3, followed by a quarter note G3. Below the staff, the Polish text is written with syllables separated by underscores: Drüben hinterm Dor.fe steht ein Lei.er-mann. Underneath that, the syllabic segmentation is shown: Sto_jąc przed wi_try_ną, w jej lu_strza_nym tle.

The flow of the melodic line in the first quoted bar is marked just by eighths, the continuation of which results in a certain rhythmicity (the song is composed in the meter 3/4), broken only in the second bar, when the fragment is closed in a musically natural way by a quarter note. This calls for special attention particularly because here falls the oxytone: “tle” [“background”], showing its given significance within a fragment of the vocal text on account of its musical value – figuratively speaking, double the duration in relation to the previous syllables. In the space of the literary text itself, it would be difficult to accurately define the function of this word in the field of the catalectic foot, and in particular the semantic relationship with the remaining words in the line and throughout the whole work. This reference point focused on the position in the vocal text is argued only by the **musical** necessity that in the entire

367 See A. Poprawa, “Wiersze na głos i fortepian,” p. 167.

368 See S. Barańczak, *Ocalone w tłumaczeniu*, pp. 225–226, 342–343.

369 The two-bar quote that performs the function of a motto appears in Barańczak’s poem XXIV in the original tonality of *a minor*. Here, the musical examples are given after the edition from Peters and are referenced several times in the tonality of *g minor*, in which song twenty four is most often found in various editions of *Winterreise* (Günther Leib also performs the work in this key). F. Schubert, *Der Leiermann*, in: idem, *Lieder*, vol. 1, Leipzig: Edition Peters, no year, pp. 120–121.

work the oxytones only appear in the clausula, but it still does not determine the **literary** necessity.

Nevertheless, even a two-bar quote is enough to formulate the most general remark with however far-reaching consequences concerning the subject of the rules of adaptation of the verbal text within the music by Schubert and the connotational introduction of musical text to literature by Barańczak. This is very important, because the construction of the texts of *Podróż zimowa* has a direct connection with the type of word-music dependence in *Winterreise*, and secondarily reflects the Schubertian organisational schema. In this light, the fact that all of Schubert's compositions are distinguished in a structural sense mainly by **syllabic rhythm** is not without significance. The use of the technique of combining separate materials, which minimises the introduction of disruption within the scope of the verbal text, testifies to the intended preservation of its readability in the musical space³⁷⁰. In song twenty four the properties of the syllabic style in comparison with other compositions of the cycle are very exposed, among other things, through the minimum range of means used and the extremely economical background accompaniment, very interestingly related to the theme of *Der Leiermann*³⁷¹. Schubert, not just in the two bars cited, but throughout the whole composition, does not allow any melismas to appear, the notes of the melody correspond rigorously to the syllables. Analogously, in Barańczak's last poem, one syllable falls on every note in Schubert, so there is a fundamental similarity in modeling. And although the situation of subordination in the system *à rebours* also develops structural parallelism through the prism of syllabic rhythm, the mechanism of linear shaping of correspondence is subtly reversed,

370 See analysis by Françoise Escal, showing the complementarity of the verbal text and musical text in *Winterreise* and Schubert's *Schwanengesang*. F. Escal, *Espaces sociaux, espaces musicaux*, Paris: Payot, 1979, pp. 82–92.

371 Schubert interprets the thematic detail of Müller's text by referring, through the sphere of construction, to the conditions of the instrument of the title hurdy-gurdy. From the beginning, the vocal part is obsessively accompanied by a two-note sound of a fifth, because in the left hand of the piano part the composer imitates the so-called drone fifth effect, the characteristic and basic chord of the **hurdy-gurdy**. This instrument, in the folk version, widespread in the seventeenth century (earlier was of a larger size and, above all, used in sacred music), next to extreme melodic strings in unison – had two, three or four “drone strings”. See C. Sachs, *The History of Musical Instruments*, New York: W. W. Norton & Company, 1940, pp. 271–273. See also *Vielle à roue*, in: *Science de la Musique: Technique, Formes, Instruments*, vol. 2, ed. M. Honegger, Paris: Bordas, 1990, p. 1074.

creating a genologically new kind of polarisation between the verbal text and the musical text.

The effects of this operation can be seen in close-ups in many surprising places, because even the profile of the melodic line falls within the scope of literary research, despite the fact it cannot be directly transferred to written language. There is often intentional semantic parallelism between its shape and verbal meaning, which will be revealed immediately by two examples perfectly exemplifying the extent of interdependence. They show the phenomenon simultaneously in the musical and literary perspective, give an answer to the question of how the notation of the musical text suggests potential solutions and at the same time how they are introduced into the field of literary text, as they are interpreted by Barańczak. The fragment in the first part of verse five: “na wkroczeniu w starość” [“trespassing into old age”], appears exactly in the place where in Schubert the melodic line rises gradually in seconds (its profile will turn out to be important); on the basis of an identical solution in the musical text, the beginning of verse ten is created, which fills the expression “prędzej już Schuberta” [“more likely Schubert”]:

1)



2)



The meaning of language formulae corresponding to the established musical scheme is completely different each time and is undoubtedly the result of a literary effort to interpret the smallest details of *Der Leiermann*. It is necessary here to exclude the accidental convergence between the nuances of Barańczak’s text and Schubert’s musical text, and this example should be treated as a manifestation of the “microscopic” conceptism of the poet. This time the poetic realisation goes far beyond the mathematical structure of assigning a syllable to a sound, that is, beyond respecting the schematicism of syllabic rhythm. Through a thorough analysis of the musical material, Barańczak partially breaks the inability to linguistically embrace the musical

reality for a moment³⁷². In the first case, this is clearly about the basic meaning associated with the word “wkraczanie”³⁷³ [“trespassing”] (in an abstract sense), about **lexical** semantics, in the second however – the expressive value of the statement, **intonation** semantics, giving the possibility to contain it in a graphical contour of the expression: (I will come back to this place while considering the function and meaning of italics).

However, key to the verbal construction in terms of the nuances of accentuation is the value of individual component notes of the musical text as well as their succession and position within the bar, that is being located on the strong or weak part of the bar (it is probably significant that the word “Nic” [“Nothing”] falls on a sixteenth, and “Byt” [“Being”] on a quarter note)³⁷⁴. Considering in this way the problem of musical functioning and the rhythmic characterisation, fundamental to any musical song³⁷⁵, a degree of intermedial conditioning is perceived. Through the musical pattern, the actual source of the syllabotonic poem gradually becomes visible as the type of poem most strongly rhymed of all. It is enough to compare the verbal text with musical text only in order to find out that the construction pattern for particular lines of the first two strophes is a two-bar space, subjected by Schubert to a slight rhythmic transformation. Sequences of subsequent verbal-musical correlations can be presented in general: the first bar of the matrix is provided by the pre-caesura segment, the second – after the caesura; in other words, two bar lines correspond to the caesura and clausula. (*Nota bene* Schubert's verbal-musical construction was dictated by a clearer correspondence, because each line

372 In this context, the greatest temptation could arise to formulate questions about the possibility of intersemiotic translation. The *a priori* negative answer (see for example A. Barańczak, “Poetycka ‘muzykologia,’” in: *Teksty*, 3 (1972): p. 116) however, excludes any “liberalising” constataions, and hence the opinion of Jan Kott, that “Barańczak's cycle is a translation of music” can be received only as a metaphorical formulation. J. Kott, “Głosy o ‘Podróży zimowej’ Stanisława Barańczaka,” p. 107.

373 The reverse of this analogy, probably more suggestive, is a coincidence in poem XII, where the word “spadł” [“fell”] (in reference to “fallen angel”) is unambiguously provoked by the musical construction – a sudden drop by an octave in the piano accompaniment (bar 18). See F. Schubert, *Einsamkeit*, in: idem, *Lieder*, p. 90.

374 Barańczak considers the issue of interdependence of words and music on another occasion, namely “recognition” of the difficulty of translation of John Lennon's *Maxwell's Silver Hammer*. See S. Barańczak, *Ocalone w tłumaczeniu*, p. 342.

375 According to Bohdan Pociąg all songs can be defined using three concepts (rhythm, poetry and feelings), and the most important among them – “as a result of which the song becomes a song” – is rhythm. B. Pociąg, “Istota pieśni,” in: *Zeszyty Naukowe*, vol. 2, Poznań: Akademia Muzyczna, 1982, pp. 28, 29.

of Müller's text immediately determined a separate bar³⁷⁶). As a result of interdisciplinary matching of constituent elements of structures, it is easy to combine three consecutive types of two-bar matrices with small rhythmic modifications:

type I:



type II:



type III:



Clarifying linear dependencies: in comparison with the first the second line is based on an identical rhythmic pattern and even an unchanged melodic line (type I); the third on a partially similar basis (type II), because the first bar rhythmically remains the same, while in the second the rhythm differs – in the strong part of the bar the eighth is extended by half its value at the expense of the next sixteenth (“**do** zlu_dzenia” [“until illusion”]). The scheme of the fourth, in which the initial syllable of the word falls on the elongated eighth and the adjacent sixteenth: “**po**_sta_rzała” [“aged”] is analogous to the third line. The fifth line differs in the shifting of the phenomenon of lengthening and shortening of values from the second bar and from the strong part to the first bar and its weak part: “**w** sta_**roś**” [“into old age”] (type III). All lines of the second strophe *per analogiam* are usually formed as equivalents of lines of the first strophe (lines 6 and 7 correspond to lines 1 and 2, lines 8 and 9 – 3 and 4, line 10 – line 5) with a slight difference in rhythm between the variant of the matrix for line 9 relative to 4³⁷⁷.

376 Müller's text in the original layout will be quoted according to: A. Feil, *Franz Schubert. "Die schöne Müllerin". "Winterreise"*, 2nd edition, Stuttgart: Reclam, 1996, p. 171.

377 It should be noted, however, that this difference exists in Peters' source edition (legibly preserved in Günther Leib's interpretation), in some editions it is not taken into account at all (see for example *Schubert-Album*, Henry Litolf's Verlag, Collection Litolf, No. 305, p. 127).

The construction of the last two verses does not seem to deviate from the preceding ones, in the range of **literary text** it does not signal separateness as written into the obligatory trochaic, six-foot, catalectic metrical scheme. The matter, however, looks completely different in the perspective of virtual **vocal text**, that is, at the time of revealing that the final lines were not made in accordance with one of the two-bar matrices, but on the rhythmic basis of a three-bar matrix. Inasmuch as the caesura segment is located in the field of one bar (caesura line = bar line), so the clausula segment is spread out here, unlike the earlier ones, in the area of two bars (clause \neq bar line). Thus, a new and final three-bar source structure in two variants is added (types IVa and IVb) to the three two-bar matrices. In terms of rhythm, its initial bars are similar to each other, the middle most strongly divergent from the previous ones, and the final are rather identical:

type IVa:



type IVb:



Interdisciplinary identification of musical matrices as a mechanism of delimitation in a poetic work is just the beginning of deciphering the intersemiotic code and the genological problem. At this moment, in addition to reading, Barańczak's poem would demand the most attentive listening to Schubert's composition, and also following the score in order to locate the place of the key words of both the vocal text, and – consequently – the literary text. By introducing a three-bar matrix, the composer musically interprets the final two questions of Müller's text; that is – he interprets the intonation of the questioning sentence in general. The natural intonation suspension required in language at the moment of asking a question in music is best realised on a strong part of the bar and in direct connection with a pause. In short, the space of two bars is no longer enough for Schubert with a fixed number of syllables of the verbal text, hence the "musical question" is closed in the next bar with a half note and a quarter note rest. The inconspicuous musical solution has a paradoxical strong resonance in Barańczak's entire poetical structure, although it cannot be seen in the

perspective of the literary text itself, where the problem of intonation is solved graphically in a conventional way: a question mark. However, reviewing the last two lines through the prism of the virtual vocal text, that is, the reference of the specifics of the verbal text to musical notation makes it possible to locate the source of the oxytonic accents in the clausulae in the musical area. The result of this is the constantly occurring phenomenon of catalexis, which contains a six-foot trochaic sequence in each verse:

$$\acute{ } - - \acute{ } - \acute{ } - - \parallel \acute{ } - - \acute{ } - \acute{ } - (-)$$

In order to determine the origin of oxytones in the clausula, it was initially enough to compare the first verse with a fragment of the musical text; now the isolation of two- and three-bar matrices on the one hand confirms the hypothesis concerning the type of accentuation, and on the other it reveals something much more important for the interpretation of the poem. The last rhyme in the poem, combining distich (“szkle” – “mnie” [“glass” – “me”]), because it arises, unlike earlier rhymes, on a strong part of the bar and on a half note (a variant of this in the last verse is the connection of the quarter note of the second bar with the half note of the third and the longest note in the whole song in the vocal part), and reveals the central point in the area of the verse. If a paroxitonic accent were to appear here, and also in the other clausulae – it would destroy the logic of musical notation³⁷⁸, created thanks to compliance with both the quantitative principle of matching (a sound corresponds to a syllable), and qualitative rules (ending the musical phrase with an accented note provokes oxytone). For this reason, female rhymes could have appeared, as for example in the last two verses, but only as internal rhyme (the only one to be found in the whole poem: “bracie” – “ciebie” [“brother” – “you”]), that is, in a situation allowing the arrangement of a two-syllable rhyme space on two sounds (eighths). The occurrence of only expressive male rhymes in the clausulae, caused by the necessity of restrictive oxytonic accent, comes from the intersemiotic nature of the palimpsests, from the creation of sentence strings whose base is the design of musical matrices. For this reason, rhymes primarily do not have a delimiting meaning, because from the beginning the basic mechanism of delimitation of lines turns out to be musical pattern. At the same time it is characteristic that he basically eliminates all enjambments³⁷⁹

378 See S. Barańczak, *Ocalone w tłumaczeniu*, p. 225.

379 Ibidem.

at the meeting point of various types of matrices, but allows the possibility within identical ones (for example in the second strophe: “ma/kieszonkowe radio” [“has/a pocket radio”). However, the fundamental function of all rhymes is the instrumental function (rhymes “for the ear”), and to an even higher degree, the semantic function – as a linguistic abbreviation and somehow a vertical code. In other words, Barańczak's rhyming technique of itself is of little importance, the schematic notation of the rhyming order brings little: *aabbb ccddd aa*. However, in the moment when the rhyming words are juxtaposed together, we can see extremely interesting linguistic phenomena that remain, I think, in direct relation to the static nature of the described situation, with the hero looking at his own reflection in the exhibition glass.

Let us specify a general observation: in the first strophe of the initial rhyme: “tle” – “mnie” [“background” – “myself”] responds in the closing distich figure: “szkle” – “mnie” [“glass” – “myself”]; the two rhymes – let us name them – frameworks characterise the situation of staying and being aware of standing in front of the shop window – **phenomenon** and **epiphenomenon**³⁸⁰. The next rhyme, “aż” – “twarz” – “twarz” [“until” – “face” – “face”], expresses the moment of more and more complete perception of the contours of one's own face in reflection, a kind of epistemological cognition, and finally a moment of existential reflection. Doubling the word “twarz” and the tautological rhyme is therefore logically justified (it will turn out later that it is also structurally validated). In the second strophe, the first rhyme (“ma” – “ja” [“has” – “I”]) seems in itself to be uninteresting and banal, as if forced by juggling oxytones in their attunement to the musical structure³⁸¹, and gains proper meaning only in the context of the later rhyme: “Byt” – “płył” – “typ” [“Being” – “discs” – “type”]. The construction of the latter is in fact a clever concept, because it creates the equivalent of the mirror image effect in language material with an unusually coherent anagram. In the phonetic plane the word “Byt” read backwards exactly gives the word “typ”, which indeed also applies to the relationship “płył” – “ty(ł)p”. It can be easily seen through this kind of semantic play on words that the relations of particular rhymes are not accidental, they are not created only for the rigour of forming the sound layer in the field of musical construction, but that they are

380 In this way the “mirror’ poetics of the text”, which Anna Węgrzyniakowa notices at the level of the relationship hero-double, can be indicated at the level of analysis by using elementary tools from poetics. A. Węgrzyniakowa, op. cit., p. 110.

381 See S. Barańczak, *Ocalone w tłumaczeniu*, p. 342.

constantly bringing the phenomenon of mirror reflection to our attention. They are additionally emphasised by the parallelism of both strophes: if in the first there appeared superior opposition “mnie” – “twarz” [“myself” – “face”], in the second it returns in a semantically identical version: “ja” – “typ” [“I” – “type”]. As a result of a simple ordering of mutual lexical relations, the manner of presentation is revealed, a phenomenon defined linguistically, among others by means of the words “mnie” and “ja” inevitably accompanied by an epiphenomenon – “twarz”, “typ”. One is defined in the internal perspective, abstractly, in the form of pronouns; the second in the external perspective, through concrete and clear noun forms.

Ultimately, the conclusion is reached, in agreement with the initial suspicion concerning the rules of accent in the clausula that both **form** and **quality** of the rhyme emerge from the musical space. In Barańczak they constitute a trace of virtual vocal text, which, of course, must have much in common with the contours of Müller’s musically transformed text. However, the relationships in the construction of the two literary texts, in complete contrast to the semantic ones, are not direct; one would like to say that they shine through Schubert’s musical structure in other directions, they converge on both sides. The basic formal discrepancy explains even just the typographic detail concerning the use of italics, which does not appear in Müller’s original layout of *Der Leiermann* at all. The reason for the use of typographic modulation in poem XXIV and its added significance cannot be explained without deep interdisciplinary analysis (nothing here helps comparative viewing of both literary texts), nor beyond the sphere of internal intertextuality³⁸² of Barańczak’s cycle. Italics in the whole *Podróż zimowa*, apart from traditional functioning (for example in the notation of the phrase: “*ex post*”³⁸³ in VIII or in the negative version: “*stylu raczej cool niż hot*”³⁸⁴ [“*in a style that is rather more cool than hot*”] in poem VI), indicates in principle the space of the repeated vocal part in the song, i.e. a precise repetition of a verbal fragment that appears in Schubert³⁸⁵, and does not occur in Müller’s original. Given that the cycle is written to the composer’s song, the **supplement**

382 Lucien Dällenbach, maintaining the traditional division into “internal intertextuality” and “external intertextuality”, in such a situation proposes using the term “autotextuality”. L. Dällenbach, “Intertexte et autotexte,” in: *Poétique*, 27 (1976): p. 282.

383 S. Barańczak, *Podróż zimowa*, p. 22.

384 Ibidem, p. 19.

385 See A. Poprawa, “Drogowskazy muzyki,” pp. 103–104.

to the musical adaptation of the text must remain with Barańczak, but in this it is subject to far-reaching modifications. In general, the mechanism of poetic repetition is presented by poem I in which there is an exact repetition of a musical, "Schubertian", nature:

„Po ogień” to przesada,
 lecz wpadliśmy – to fakt.
 „Po ogień” to przesada,
 lecz wpadliśmy – to fakt³⁸⁶.

But immediately there is no similar duplication, but recognisable – as it should be called – “non Schubertian” processing of the text, paraphrasing of a literary character:

A wypaść – nie wypada:
 okazać trzeba takt.
Wypadać – nie wypada:
*poza tym – nie ma jak*³⁸⁷.

In extreme cases, most often associated with strongly ironic comments, reminiscences of musical repetition – single lines, a few lines or entire strophes (III) – meaning is indicated by the use of italics³⁸⁸, as for example in poem VI:

386 S. Barańczak, *Podróż zimowa*, p. 11. In literal translation:

“For fire” is an exaggeration,
 but we came – this is a fact.
“For fire” is an exaggeration,
but we came – this is a fact.

387 Ibidem. In literal translation:

And to fall out – it does not fall out:
 one must show tact.
To fall out – it does not fall out:
Besides – there is no way.

388 Outside of the musical context, it is extremely difficult to explain in most cases the origin and function of italics, so intuitive resolutions raise the most doubts: Magdalena Sukiennik called fragments written in italics “secret refrain”, “commenting ‘voice’” and “internal voice” (M. Sukiennik, op. cit., pp. 135, 136, 145); Jerzy Kandziora defines in turn “repeating” strophes in poem XXII with the name “second voice”, but places the expression in quotes, aware of its metaphorical use (J. Kandziora, “Życie i dalsze okolice,” in: *Twórczość*, 7 (1996): p. 50).

Spod okładu arktycznego
 spływa gorączkowy pot.
 Rzecz nie bardzo w stylu śniegu,
 jego zwykłych szkód i psot –
*stylu raczej cool niż hot*³⁸⁹.

Without a brief definition of the rules of this kind of semantics of notation, a literary text, which in the space of the whole cycle are presented as much more complicated³⁹⁰, the two lines in italics in poem XXIV are not in themselves readable enough. They do not appear to be repetitions of previous lines, but as they finish the next strophes, it would be necessary to look for traces of any similarity with neighbouring verses. The exact repetition of a part of the verbal text at this point in Schubert's composition is not equivalent to the repetition of a fragment of the musical text, because apart from reducing the characteristic accompaniment to a minimum (the return throughout the whole song of an obsessive chord of a fifth³⁹¹) there is transformation of the melodic line. It unambiguously reinterprets the semantics of the repeated fragment of the vocal text:

389 S. Barańczak, *Podróż zimowa*, p. 19. In literal translation:

From under the arctic poultice
 hot sweat pours out.
 The thing is not very much in the style of snow,
 its usual damage and mischief –
in a style that is rather more cool than hot.

390 The noted remarks about italics refer only to the direct-worded form of the verbal text within the song. In many places, however, in *Podróż zimowa* the italic works in a **non-schematic** manner: if the presented scheme of its use was consistently realised – they would obligatorily appear for example in poem V (the lack is probably justified by the translation convention), and could not exist at all for example in XXIII. In this respect, the greatest difficulty is presented by poem XI (similarly to XIII, XVII and XVIII) as a kind of semantic negative. Its lines 5 and 6 in the third and sixth strophes are written in italics, although they “should be” with straight font, in turn the exactly repeated end lines in the first and fourth strophes remain undistinguished (there is undoubtedly a connection with the type of notation in poem V due to the use of quotation marks).

391 See R. Stricker, *Franz Schubert: Le naïf et la mort*, Paris: Éditions Gallimard, 1997, p. 296.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system contains the lyrics: "dreht, und sei. ne Lei. er steht ihm nimmer still, dreht, und sei. ne Lei. er steht ihm nimmer still." The second system contains: "und sein kleiner Teller bleibt ihm immer leer, und sein kleiner Teller bleibt ihm im - mer leer." The piano accompaniment features a steady bass line and a more active treble line.

Similarly, Barańczak's poetical intention is directed to achieving an effect in a comparable manner although it materialises in completely different conditions. In essence, it requires the intrusion into the specifics of the musical solution and searching for an adequate equivalent in the verbal matter. Autonomous literary text is supposed to imply – very difficult to interpret without recourse to Schubert's song – a virtual bi-text or intersemiotic construct, revealing traces of the ontological integrity of a verbal text with musical text, their secondary "dialectical"³⁹² relationship. The task is extremely risky: in using the means of one material, an attempt is made to unleash the mechanism of connotation of meaning, originally functioning in the situation of direct collision of two materials. Hence, many repetitions in *Podróż zimowa* are kept to a minimum (for example lexically, syntactically or semantically) in accordance with potentially duplicated verbal text in music, to allow simultaneous introduction of linguistic modification in agreement with song convention. The extreme result is signalled, among other things, by the double use of italics in poem XXIV:

gdyby nie ta zmięta, postarzała twarz;
na wkroczeniu w starość przyłapaną twarz.
 [...]
 że nie słucha rapu z kompaktowych płyt;
prędzej już Schuberta – to ten chyba typ.

(If not for this crumpled, aged face;
this face caught trespassing into old age.

392 Secondary, because it is a variant (reverse) of the relationship considered as "dialectical" by Nicolas Ruwet, between the words and music in the vocal composition. See N. Ruwet, "Fonction de la parole dans la musique vocale," in: idem, *Langage, musique, poésie*, Paris: Éd. du Seuil, 1972, p. 55.

[...]

that he does not listen to rap from compact discs;
more likely Schubert – probably the type.)

Transformation in Schubert's song 24, doubling the fragment of the verbal text, has a musical source and musical realisation; in the poetic work the musical source remains, while the possibility of creating the effect changes radically – only linguistic means of expression are available. In these two cases, Barańczak certainly does not follow Müller's lead, because there would be no room for verses written in italics, or even for the version of the text from Schubert's song, because then the double lines would take the form of a restrictive repetition (conventionally named Schubertian):

gdyby nie ta zmięta, postarzała twarz;
gdyby nie ta zmięta, postarzała twarz.

że nie słucha rapu z kompaktowych płyt;
że nie słucha rapu z kompaktowych płyt.

gdyby nie ta zmięta, postarzała **twarz**;
*na wkroczeniu w starość przylapana **twarz**.*

że nie słucha rapu z kompaktowych **płyt**;
*prędzej już Schuberta — to ten chyba **typ**.*

The appearance of the prepared notation on the left side (this is how the literary text would look in the situation of an exact representation of the arrangement of the verbal text from the song *Der Leiermann*³⁹³) has a deeper justification. Along with the issue of the origin of the italics, he explains the fundamental meaning of the earlier analysed play on words in the rhythmical space. Poetic “repetition” in poem XXIV at first glance has nothing to do with

393 The identity of the distich remains for understandable reasons in the literal translation by Stanisław Kołodziejczyk:

miskę jego pustą zawiął śnieżny pył,

miskę jego pustą zawiął śnieżny pył.

[...]

patrzy w swoją skrzynkę i piosenkę gra,

patrzy w swoją skrzynkę i piosenkę gra.

(the dusty snow blew into his empty bowl,

the dusty snow blew into his empty bowl.

[...]

he looks in his box and plays the song,

he looks in his box and plays the song.)

See F. Schubert, *Lirnik*, trans. S. Kołodziejczyk, in: idem, *Pieśni wybrane*, No. 1, ed. S. and J. Hoffman, Kraków: PWM, 1955, pp. 55–58.

the duplication of the vocal text in the version proposed by Schubert, the verses do not show any similarity or structural gravity towards each other (which is exposed by the graphic strikethrough of elements without an equivalent). With one exception, however, in both cases: in the first – still relatively legible – remnant of virtual repetition there is a lexical repetition in the rhyming position; the word “twarz” in addition to the indicated semantic function, therefore fulfils a very important structural function. In the second in turn there is no identical word, in a similar place in the verse there is only phonetic correspondence that explains the affinity between the words “typ” and “płyt” within the shown anagram (“Byt” – “płyt” – “typ”). It is possible to say even more, although the matter seems to be extremely subtle in its complexity: when a homogeneous thematic reflection in connection with the epistemological diagnosis develops in the area of both verses – then the situation well reflects the lexical tautology (“twarz” – “twarz”), when, on the other hand, doubts gradually enter the field of cognition and it becomes necessary to wait on suspicions or assumptions, this is immediately reflected in the linguistic construction (opposition shows the mechanism of mirror reflection: “p(ł)yt” – “typ”). Briefly concluding, finally the most important consequence of limiting the scope of the repetition (particularly to the lexical minimum) is a broadening of the semantic structure of Barańczak's literary text – not just, naturally, in relation to Müller's original, but also to its modified, extended version as a verbal text from a musical composition.

Semantic shift (context of Müller's text)

The essence of Barańczak's conceptismo is determined in a basic way by the construction of the literary text on the foundation of Schubert's composition. Therefore, the context of an extremely rare palimpsest, on the borderline between the arts, is integrally modeled also through Müller's text in the adapted version, to be more precise, through putting an element of the song through the rigour of coexistence in new circumstances. The type of structural affinity of poem XXIV can be discerned in the moment of confronting its contours with the text of *Der Leiermann* in two forms: literary (given by Müller) and musical (defined by Schubert). The shape of musical matrices has the effect that from the entire cycle it was precisely in this poem of Barańczak that the system of the original literary prototype was most strongly deconstructed. Until now, the differences of delimitation boiled down to either to combination of two strophes into one (X), or breaking up – like in the musical structure – transformation of the stichic notation into strophically irregular notation (XVII, XIX) or regular (distiches

in poem XXIII)³⁹⁴. This time, the initial functioning of the majuscule within the songs signals the symptomatic change in the rules of delimitation caused by the introduction of an intersemiotic *medium*. In the German poet's notation, it marked the beginning of each line, but in the composer's notation, only the traditional sentence structure starts that way:

LEIERMANN

Drüben hinter'm Dorfe

Steht ein Leiermann,

Und mit starren Fingern

Dreht er was er kann.

Barfuß auf dem Eise

Schwankt [*Wankt*] er hin und her;

Und sein kleiner Teller

Bleibt ihm immer leer.

Keiner mag ihn hören,

Keiner sieht ihn an;

Und die Hunde brummen [*knurren*]

Um den alten Mann.

Und er läßt es gehen

Alles, wie es will,

Dreht, und seine Leier

Steht ihm nimmer still.

Wunderlicher Alter,

Soll ich mit dir gehn?

Willst zu meinen Liedern

Deine Leier drehn?³⁹⁵

Drüben hinter'm Dorfe steht ein Leiermann,
und mit starren Fingern dreht er, was er kann.

Barfuß auf dem Eise wankt er hin und her,
und sein kleiner Teller bleibt ihm immer leer,
und sein kleiner Teller bleibt ihm immer leer.

Keiner mag ihn hören, keiner sieht ihn an,
und die Hunde knurren um den alten Mann.
Und er läßt es gehen alles, wie es will,
dreht, und seine Leier steht ihm nimmer still,
dreht, und seine Leier steht ihm nimmer still.

Wunderlicher Alter, soll ich mit dir gehn?
Willst zu meinen Liedern deine Leier drehn?

A simple juxtaposition of the primary literary and secondary delimitation, imposed musically, exemplifies their important hierarchisation within the plan upon which the literary text is based. If the layout of the original on the left does not yet resemble the outline of Barańczak's text, abstractly prepared next to it – based on two- and three-bar structure of the Schubertian matrices – the version of the strophic arrangement is already a perfectly applicable model

394 Compare corresponding constructions in Müller's poems: *Rast, Im Dorfe, Täuschung, Die Nebensonnen*, in: A. Feil, op. cit., pp. 166, 169, 170, 171.

395 Quotation after: A. Feil, op. cit., p. 171.

of the **topological space**³⁹⁶. Now the arrangement of rhymes in the vocal text reveals the exact correspondence of both strophes (*aabbb aabbb*), about the existence of which it is possible in poem XXIV to conclude not directly from the rhyme structures (*aabbb ccddd*), but through the prism of the identity of the base musical matrices (respectively: *aa* and *cc* = type I, *bb* and *dd* = type II, *b* and *d* = type III) and as a consequence, momentary analogies in the semantic plane. Non-accidental intonational-sentence similarities are revealed, somewhat obscured when compared with the version of the original, and with reference to the modified song variant gives testimony to Barańczak's consideration of the specifics of the phrases of the intertext in the adapted version. Secondary structural dependence can immediately be seen in many places: the endings of the sentences overlap with the ending of identical lines (hence the analogous use of the initial majuscules in the line); each time the repetition covers the full line space – i.e. not subject to shortening or extension; two characteristic final questions remain. It must be repeated once again that reading Müller's text in the field of a specific kind of verbal-musical coexistence becomes an inevitable task in the chosen poetic strategy.

Between the poems of Barańczak and Müller, not only indirect (through Schubert's composition), but also direct structural-semantic correspondence is created, and references appear in two dimensions at the same time. The composer, musically interpreting the final questions of Müller's hero, formally implies a question structure in poem XXIV. However, the degree of entanglement of both texts in this place (the closure of the act of identifying with "foreign") is undoubtedly due to a very careful reading of the original Müller text. Even this example of semantic approximation (at the same time with a significant shift in the sphere of thematisation) is eloquent enough to cope with the question of intertextual rooting in the plane: Barańczak–Müller. Only now, perhaps, do we find arguments that make possible, after first locating formal reference points on the Barańczak–Schubert line, definitive clarification of the relationship *Podróż zimowa* with *Winterreise* and determining the purpose of the poetic cycle. The author's introductory comment, pointing to the existence of "situational, thematic and even phonetic inspirations"³⁹⁷ in the context of Müller also suggests a project researching this

396 The term "topological space" I understand in a purely mathematical sense, i.e. without any connection to the surplus meanings in the humanities (for example with "topological principles" in Jean Burgos, *Pour une poétique de l'imaginaire*, Paris: Éd. du Seuil, 1982).

397 S. Barańczak, "Od autora," in: idem, *Podróż zimowa*, p. 7.

matter. While maintaining the proposed hierarchy or sequence of aspects, I will try to show different parallels between the works: XXIV and *Der Leiermann*, with full awareness that analysing the space of selected works only fragmentarily reveals the phenomenon. The whole cycle – apart from intertextual extra-textual relations – immanently creates no less important internal intertextual relations, which previously showed, among others, the problem of semanticising italics.

Situational inspirations

The first type of analogy between poems crowning the poetic cycles can be reduced simply to the aspect of construction and meaning of the **static nature of the situation**. The musical text – to compare all three solutions in an interdisciplinary perspective – finds expression of the static system in 3/4 meter (in opposition to the march 2/4), in a tempo (“nicht zu langsam”), in the predominant dynamics (*pp*), in the accompaniment reduced to a minimal structure³⁹⁸; both verbal texts – in the form of a description of the situation. Between these descriptions, there is certainly general similarity in the static distribution of plans: a standing person appears or, perhaps it is better to say, a traveller/passers-by at the moment of chance stopping. Barańczak takes the idea, transforms it individually and at the same time constructs a network of allusions – starting from the initial formulation: “Stojąc przed witryną” [“Standing in front of the shop window”] – relating to Müller’s representation of the hurdy-gurdy player (“Barfuß auf dem Eise”).

The ways of describing the situation remain strongly separate, however, and even extremely contradictory, as in the use of the characteristic monothematic paradigm in both cycles. While Müller’s winter terminology persistently serves the metaphorical parallel with the fate of the traveller, in Barańczak not only does it become unnecessary this time, but disappears altogether – the background is filled just with a reflection of the face on the glass. The laconical nature of the presentation perhaps seems to brighten slightly when we see within *Podróż zimowa* a certain relationship between this situation and the presentation in poem XVIII. Severe frost reaches straight to the face, here it takes on a new form – the coldness of the exhibition window, which takes over the semantic

398 In Brigitte Massin’s opinion the composer decidedly deepens Müller’s effect of staticness: “Musically, Schubert changes the meaning of a poetic work: while it still contains a certain idea of movement, Schubert transforms it into a completely static song; worse: fixed once and for all in terrible passivity; worse yet: this passivity comes from the musical object, the old man’s instrument”. B. Massin, *Franz Schubert*, Paris: Fayard, 1987, p. 1183.

function of the winter topics. The association of distributed signals leads to the conclusion that *Der Leiermann* and poem XXIV in fact implement two opposing views of reality: open space, with the hurdy-gurdy at the centre, corresponding to the point perspective “in its mirror background”, a panorama – “self-portrait with a mirror”³⁹⁹. Juxtaposition of this type: external and internal orientation, indisputably reveals the intended dialogicality of descriptive strategies in both texts and in consequence one of the most important aspects of the intertextual play through the prism of “figure of the crossing”⁴⁰⁰. This play boils down to cultural semantics of the static closure of both *Journeys*, contextually unambiguous in Müller, and greatly modified in Barańczak. Apart from the sense of expressing the journey towards death⁴⁰¹ there is the manifestation of additional – not to say: basic – meaning. Staticness as a cessation of motion, a momentary immobility, here has nothing to do with discharge and lack of tension, on the contrary, it leads to a climactic dynamisation of consciousness, to an explosion of self-awareness. An earlier exemplification of this in the cycle is found in poem XX, when the moment of stopping “na czerwonym świetle” [“at the red light”]⁴⁰² does not cause relaxation, but a situation in which man can “na chwilę spiąć” [“tighten up for a moment”]⁴⁰³. In the last poem both the place of the event changes (also accidental like the situation at the “red light”), and the general context caused by the genuine lack of the other person, nevertheless, the inconspicuous situation similarly provokes the decisive tension in the whole of *Podróż zimowa* – an act of self-awareness in the presence of an unusual witness. It is partly predicted by one of the distiches of the preceding poem (“Gdy plami nam nienawiść twarz –/ przed lustrem postaw, spojrzeć każ” [“When hatred stains our face –/place us before the mirror, and demand we look”]⁴⁰⁴, XXIII), that the fact of contemplating one's own face refers directly to the religious meaning of the act of repentance and moral purification.

399 A. Poprawa, “Wiersze na głos i fortepian,” p. 168.

400 C. Reichler, “Écriture et topographie dans le voyage romantique: la figure du gouffre,” in: *Romantisme*, 69 (1990): p. 8.

401 In this context, he unambiguously places himself in the musical character of song 24, which was originally supposed to be written in the tonality of *b minor* (for Schubert this had “dramatic and funeral” resonance; see B. Massin, op. cit., p. 1183). In the belief, amongst others of Jacques Chailley, this composition constitutes “a desperate coda” in the musical space. J. Chailley, op. cit., p. 118.

402 S. Barańczak, *Podróż zimowa*, p. 37.

403 Ibidem.

404 Ibidem, p. 41.

Thematic inspirations

Within the boundaries of individual poems, it is possible to indicate all situational similarities without any difficulty due to their limited interference field. Much more trouble is created by thematic entanglements, which during examination of fragments of the cycle often turn out not to be transparent, and even rather too enigmatic, as in the case of the analysed poem. In his prototype, for the final time Müller takes the fundamental and only theme of *Winterreise* for a punch line – the tragic fate of the wanderer. Making use of the topos of a romantic journey⁴⁰⁵, in a very conventional way presents a romantic hero against the background of the winter aura of snow and frost, in an atmosphere whose threat is intensified by barking village dogs. In this aspect, Barańczak performs a kind of **thematic distraction**, both in the sphere of external intertextuality and intratextual intertextuality: firstly, none of the last signs of nature and no afflictions of the romantic traveller's situation⁴⁰⁶ remain with him, secondly – searching in vain for metaphorised symptoms of winter scenery, frequently returning in the cycle. Furthermore, the contemporary hero does not travel this time, not even in the way he was shown in a few previous close-ups, that is, in the moments of being a car driver (X, XIX, XX), aeroplane passenger (XVII), “baedeker” globe trotter (I). The question arises, therefore, regarding what type of relationship occurs between not so much the two concepts corresponding to each other at the level of thematisation in the final poems, as the two types of existential travel.

The preliminary answer suggests reading the next poems of *Winterreise*⁴⁰⁷ on a negative basis – it reveals the stereotypical *modus vivendi* of a “frenetic madman”⁴⁰⁸, one of many types of romantic hero. His journey to the end of his

405 The topical way of presenting it and its rhetorical function is accurately specified by Janina Kamionka-Straszakowa: “In a romantic cognitive or self-cognitive journey, [...] external action can be reduced, as it is only a pretext for internal action or vision. The place of a multi-faceted action full of events replaces the linear order – **the path** as a compositional and situational frame, making possible the gradual uncovering of the individual sensitivity of the hero, his reflection and meditation, memories and dreams”. J. Kamionka-Straszakowa, *Zbłąkany wędrowiec: Z dziejów romantycznej topiki*, Wrocław: Ossolineum, 1992, p. 297.

406 See R. Barthes, “The Romantic Song,” in: idem, *The Responsibility of Forms: Critical Essays on Music, Arts, and Representation*, trans. R. Howard, New York: Hill and Wang, 1985, pp. 290–291 (see R. Barthes, “Le chant romantique,” in: idem, *Lobvie et l’obtus: Essais critiques III*, Paris: Éditions du Seuil, 1982, p. 257).

407 See A. Feil, op. cit., pp. 163–171.

408 J. Kamionka-Straszakowa, op. cit., p. 22.

life seems pointless in the sphere of reality: moving in space as a result of a negative reflex ceases to be approaching the topographic point and is replaced by blindly moving away from an unhappy place and time. In this sense, the "winter" travel of Barańczak's hero in the inevitably identical direction not only takes on completely different forms of civilisation, but in the sphere of consciousness is caused by something fundamentally distinct. Whilst the romantic is morbidly absorbed by the past, immersing himself in subsequent visions, he is unable to return to the reality of "here and now", the man of the twentieth century can hardly distance himself from it: he cannot and does not want to. The pace of life, on the one hand, is accelerated artificially by modern civilisation, which does not allow him to reflect for a moment ("*Sąd będzie lecz nie teraz*" ["*The court will be, but not now*"]⁴⁰⁹, XI), on the other – he himself is searching from the inside for "hustle and bustle"⁴¹⁰ (XXIII) as an absurd way to fill time and overcome fear. In spite of everything, however, Barańczak's hero – watching or even peeping from the distance of the ironist who desacralises the world – neither runs away from anything, nor is he internally shaken because of failure. He accepts the perspective *hic et nunc*, admittedly very skeptically (once with the voice of irony, at other times with the voice of prayer), but does not reject it, it does not approach the limits of nothingness or despair⁴¹¹. It is in such an atmosphere that the evolution of mankind's worldview and consciousness at the end of the twentieth century is undertaken, mankind presented in this cycle in different perspectives, starting from the situation of the traveller in the universe and within the collective group (I), to the situation of a lonely meditating passer-by (XXIV). After casual experiences and phases of existential journeying, marked "*w wersyfikacji zim*" ["*in versification of winters*"]⁴¹² (III), after all, he appears to be an unhurried passer-by – with a hermeneutic need to discover the meaning of his own reality. This pathway makes it possible to recognise the fundamental importance of the title journey in both cases, especially in Barańczak (and above all in the poem XXIV): not in the thematic plane, where it reveals itself completely marginally, but in the field of rhetoric⁴¹³.

409 S. Barańczak, *Podróż zimowa*, p. 27.

410 Ibidem, p. 41.

411 See M. Janion, "Pastorał, kostur, kij," in: *Ex Libris*, 71 (1995): pp. 2–3 (supplement to *Życie Warszawy*, 3 (1995)).

412 S. Barańczak, *Podróż zimowa*, p. 14.

413 Compare E. Pich, "Essai de lexicographie poétique: le mot 'voyage,'" in: *Actes du Colloque: Voies, voyages et voyageurs dans la littérature (II)*, ed. K. Kupisz, Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 1994, p. 154.

If in poem XXIV **semantic shift** in relation to Müller's text is intuitively sensed from the beginning, its source is later found primarily in the sphere of the protagonists' polarly distributed awareness. In other words, the essence of cultural and civilisational dissonance is not just shown through the appearance of new objects ("headphones", "pocket radio", "compact discs") or phenomena (rap, listening to Schubert in the street). Oppositions in the sphere of props, even just as exaggerated as between an instrument for creating and a sound reproducing tool, between a "hurdy-gurdy" and a "pocket radio", do not fully express the semantic rupture between Barańczak's *Podróż zimowa* and Müller's *Winterreise*, at most, they reveal its trace. The overriding contrast between the travellers is explained, for example, by the parallelism of the acts of perception that take place at different levels and lead to diverse behaviours. When the romantic hero, watching and listening to the hurdy-gurdy, makes the decision to establish direct dialogue, the contemporary hero – on the contrary, listening and above all looking – goes towards internal dialogue with his own reflection on the glass. When Müller's protagonist raises questions under the pretext of the lack of a hurdy-gurdy⁴¹⁴ as a suitable instrument to express his way of feeling the world, and therefore identifies himself with the situation of the hurdy-gurdy, Barańczak's hero identifies himself both culturally, through the fact of listening to Schubert, and existentially, through reaching out beyond the form of "us" (strongly accented again in the litany poem XXIII) to the truth about himself in the world. The need to experience reality guides travellers in two different directions: for one the purpose of cognition is determined by the sense of the horizon, for the other – by the sense of accidental concreteness. The protagonist of *Podróż zimowa* through an empirical analysis, alien to the romantic, checks the degree of the identity of his own reflection with himself, conducts a study of similarities which become impossible to unequivocally specify from a certain moment. Only elements of the external sphere do not raise suspicions (the similarity "do złudzenia" ["until illusion"] is shocking), but the entire internal space

414 There can be no ambiguity regarding the type of instrument appearing in the work *Der Leiermann*. *Nota bene* Anna Węgrzyniakowa's proposal that to translate the title of the last number in the cycle of Schubert's songs as *Kataryniarz* [*The Organ-grinder*] and, consequently, talk about a "barrel organ" is completely unfounded (see A. Węgrzyniakowa, op. cit., pp. 106, 110). Between the hurdy-gurdy (from the seventeenth century, the functioning name in German was *Leier*; today – *Drehleier*) and "barrel organ" (German *Leierkasten*) there is only just some similarity at the level of playing technique. Curt Sachs states: "Schubert's famous lied, *Der Leiermann*, refers to a stringed hurdy-gurdy, not to a modern street organ". C. Sachs, op. cit., p. 273.

falls beyond the perceptually accessible area; the protagonist can only assume that the “I” from the exhibition window rather does not listen to rap. Hence, the process of getting to know the hero initiates departure from the enthusiasm of the statement of the initial identity (“kubek w kubek” [“cup in a cup”], “wielkie podobieństwo” [“great similarity”], “znowu: tak jak ja” [“again: just like I”]) and heads towards the final questions that bring awareness of the ontological discrepancy (“Więc to prawda, bracie w zwierciadlanym szkle?/Mam jakiegoś ciebie, masz jakiegoś mnie?” [“So that’s true, brother in the mirror glass?/Do I have any of you, do you have any of me?”]). In this way, along with the transition from the sphere of epistemology to the space of ontology, a conscious, philosophical cognition takes place – one’s own reflection gives birth to a foreign witness, it deforms, distracts, creates at most a “brother” or “any of you”.

Phonetic inspirations

The literary roots of *Podróż zimowa* finally indicate, with microscopic accuracy, similarities in the plane of phonetics, which determine the extent of the use of intertextual palimpsest within the general approach and overriding intersemiotic/intermedial palimpsest technique. This time, in the nuances Barańczak shows the mechanism of the literary palimpsest, which causes the appearance of places of showing similar, and often identical, sound sequences in different languages. As a result, a search for phonetic equivalents is created, if we could say, **paronyms** and – due to the frequent breaking of the word borders – **cultural pseudoparonyms**. They also exist in poem XXIV, but they are not quite so clearly accented, like for example in poem XIII (repetition of the expression “mein Herz” finds four phonetic variants: “na śmierć” [“to death”], “a śmierć” [“and death”], “zna śmierć” [“knows death”], “ma śmierć” [“has death”])⁴¹⁵ or XV (“krecha” [“line”])⁴¹⁶ as an equivalent, it appropriates the German sound “Krähe”, “crow”)⁴¹⁷. Barańczak extremely carefully and economically inlays the text of *Podróż zimowa* with phonetic affinities, not allowing them to be devalued by undue excess and avoiding schematic solutions. This lack of schematism also applies to the two indicated cases, because recognition of the phonetic relationship with the expression “mein Herz” is only possible when listening to the song (this expression does not appear *expressis verbis* in poem XIII), and the

415 S. Barańczak, *Podróż zimowa*, pp. 29–30; W. Müller, *Die Post*, in: A. Feil, op. cit., p. 168.

416 S. Barańczak, *Podróż zimowa*, p. 32; W. Müller, *Die Krähe*, in: A. Feil, op. cit., p. 169.

417 See A. Poprawa, “Wiersze na głos i fortepian,” p. 170. See also A. Węgrzyniakowa, op. cit., pp. 107, 108.

relationship between the expressions “die Krähe” and “Białą krechą” [“white line”] is already visible on the level of the literary work itself, in the juxtaposition of the fragment of the vocal text (in the field of music quotation in Schubert) with the literary text.

Phonetic inspirations manifest themselves not only in different ways, but have a hierarchical degree of readability: the significance of “mein Herz” in the context of poem XIII is noticed immediately while listening to Schubert due to the multiple use and frequency of equivalents in Barańczak, however, similar attention is not drawn to the same wording that has been twice recast as “masz chęć” [“you have desire”]⁴¹⁸ in poem VII. Individual cases require extremely meticulous study of texts and can be classified in a scalar system whose poles determine on the one hand identity, on the other – far-reaching phonetic modification. The exclamation “Ach”⁴¹⁹ (XII) functions identically in both texts; in Barańczak the word “haust” [“gulp”] (II) corresponds to the German “Haus”⁴²⁰; the apostrophic exclamation: “śniegu” [“snow”] (VI) is provoked by Müller’s “Schnee, du”⁴²¹; “dach” [“roof”] (XXI) appears in the place of “gedacht”⁴²²; in poem XXIV we hear the colloquial expression “kubek w kubek” [“a cup in a cup”] which answers to the sequence: “dreht er, was er”, in turn, the personal pronoun “ja” [“I”] situates itself both phonetically, and semantically in relation to “Mann”. Following this trope further, it would be necessary to examine semantic equivalents and interpret verbal relations of the kind: “mrok” [“murk”] (IX) – “Grab”⁴²³, “topielec” [“drowned person”] (XIX) – “Wandersmann”⁴²⁴, and in the case of poem XXIV: “bracie” [“brother”] – “Alter”.

All intertextual relations – ranging from situational, through thematic to phonetic – fit into the established topological space and show general and sometimes specific references to the texts of *Podróż zimowa*. In the perspective of intertextuality, undoubtedly Barańczak’s analytic meticulousness is thought-provoking, especially since the intermedial literary strategy potentially allowed multiple solutions for interpreting the language component and its function in the field of

418 S. Barańczak, *Podróż zimowa*, pp. 20–21.

419 Ibidem, p. 28; W. Müller, *Einsamkeit*, in: A. Feil, op. cit., p. 167.

420 S. Barańczak, *Podróż zimowa*, p. 13; W. Müller, *Wetterfahne*, in: A. Feil, op. cit., p. 164.

421 S. Barańczak, *Podróż zimowa*, p. 19; W. Müller, *Wasserflut*, in: A. Feil, op. cit., p. 165.

422 S. Barańczak, *Podróż zimowa*, p. 39; W. Müller, *Das Wirtshaus*, in: A. Feil, op. cit., p. 170.

423 S. Barańczak, *Podróż zimowa*, p. 24; W. Müller, *Das Irrlicht*, in: A. Feil, op. cit., p. 166.

424 S. Barańczak, *Podróż zimowa*, p. 36; W. Müller, *Täuschung*, in: A. Feil, op. cit., p. 170.

musical structure, from the asemantic to the semantic variants⁴²⁵. Therefore, it is necessary to consider the importance of the choice of the option of constructing a single or double palimpsest approach. Barańczak could confine himself to mathematical exploration of the musical text and on listening to the song “beyond the words”⁴²⁶, that is, mechanically use matrix schemes previously formed in accordance with a **particular** sound sequence (i.e., asemantically). The effect of the achieved structural consistency of the poetic works in relation to the individual musical interpretations of Schubert would remain equally satisfactory. But this would then mean in addition to eliminating intertextual relations with Müller’s texts and abandoning a polemical cultural dialogue with him – suppressing the argument necessary for proper assessment of the genological experiment. In the centre of the poet’s interest we find an opposite, semantic possibility of situating itself in relation to the pretext, so that through multi-faceted uncovering of “common spaces” (*topoi*) amongst others, suggests the status of relations between literary texts of *Podróż zimowa* and the musical texts of *Winterreise*. Therefore, the real character of the uniqueness of the genre cycle, its genological indeterminacy or – moving Michał Głowiński’s conclusion to the area of literature – “formal uniqueness”⁴²⁷, is necessary to find first and foremost mutually illuminating intermedial and intertextual entanglements.

Consequences of listening and reading – musical literary text

The initial, paraliterary interpretation – which recognises the specific functionalisation of a musical work in literature – takes place through listening to Schubert’s composition, when the literary text shows its initial **song articulation**, gradually weakened and finally broken even during the act of creation. Describing more exactly the poetic strategy: through overcoming the original

425 Anoni Libera presents the types of possible poetic behaviours in a kind of typology: 1) translation to music (*Lipa [Linden]*), 2) translation independent of music, 3) nominal reference to *Winterreise*, 4) creation of the cycle of “original poems, differing fundamentally from Müller’s texts, which, however, fit Schubert’s compositions”. A. Libera, op. cit., p. 109.

426 This manner of perceiving music, in which the verbal text is directly located, is quite widespread. In the opinion of Bohdan Pocij: “in work of really high class vocal music (such as the song of Schubert [...]), and precisely in the impact of this work on us, the conceptuality of the text, in the normal sense of the term, plays a negligible role”. B. Pocij, “Po co muzyce słowa?,” in: *Ruch Muzyczny*, 21 (1984): p. 8.

427 M. Głowiński, “Gatunki literackie w muzyce,” in: idem, *Prace wybrane*, vol. 2: *Narracje literackie i nieliterackie*, Kraków: Universitas, 1997, p. 186.

musical articulation, the specificity of which is determined by the syllabic rhythm of the musical text and the quality of the Schubertian melodic line, the vocal text becomes virtual and is reborn as an autonomous literary text. The non-literary view opens the basic field for analysis, reveals the scale of the structural dependence and the degree of determination of the poetic actions, which in turn constitutes the foundation of the interpretation of *Podróż zimowa* as a literary work. There must therefore exist, in the interpretive sense, a special type of “double passage” through the poetic whole, requiring – as Michael Riffaterre proposes – two phases of reading: heuristic and hermeneutic⁴²⁸. The first, which in this situation should be called a pre-interpretation, would be a stage not so much about getting to know the non-literary context as much as to trying to find an appropriate and precise argument for it; only the second – the proper interpretation. Barańczak, reaching for the genre from the side of literature to music and a particular genre of romantic song (in German – *Lied*), agrees to the conditions of “incorporating” words and verses into the musical model, and so, in a sense, resigns from the influence on the basic constructional determinants. The rigour in terms of the distribution of accents and the syllabic shaping of the verse at the moment when the topological space of Müller’s text is adopted in the version from Schubert’s composition is *a priori* imposed by the presented matrices, defining the mechanism of intersemiotic references⁴²⁹.

The Polish poet’s *Podróż zimowa* is turned into a provocative operation of adaptation of the literary text in music: it shows its variant from the perspective of literature, in direct relation however to the musical convention. Schubert starts *Winterreise* from the name and the first twelve texts by Wilhelm Müller⁴³⁰, which imply and at the same time determine musical solutions in nuances. Barańczak starts *Podróż zimowa* above all from Schubert’s musical texts, realises the close

428 See M. Riffaterre, “L’illusion référentielle,” translated from English P. Zoberman, in: R. Barthes, L. Bersani, P. Hamon, M. Riffaterre, I. Watt, *Littérature et réalité*, Paris: Éd. du Seuil, 1982, pp. 96–97 (see M. Riffaterre, “The Referential Fallacy,” in: *Columbia Review*, 2, Vol. 57 (1978): pp. 21–35).

429 The whole problem is explained by Barańczak on another occasion, describing the specificity of the translation of *Der Lindenbaum*: “What particularly complicates the translation of texts intended for singing is the necessity of one hundred percent accurate representation of their syllabic-accent structure. [...] Similarly with the issue of linguistic accents that must fall on exactly these and not other syllables, so as to coincide closely with musical accents.” S. Barańczak, *Ocalone w tłumaczeniu*, p. 225.

430 Schubert took the name of the cycle from twelve songs by Wilhelm Müller, published in 1823 by Friedrich Arnold Brockhaus in Leipzig (*Urania. Taschenbuch auf das Jahr 1823*, pp. 207–222). A full edition of the twenty four poems of *Winterreise* appeared

verbal-musical or – more precisely defining its direction – musical-verbal interdependence. The operation itself would not be anything extraordinary, because similarly, to limit itself to the present day, the procedure is often applied in popular music. But firstly, the text “appended” there is mainly, and even only utilitarian (hence, very rarely crosses the limits of its own dependence), and secondly – at all costs, if we avoid the cases of creating contrasts in the parodying genres, it fits into the character of the musical text, verbalises the musical sense. Here the intention seems to be in fact different, as if doubly negative, both in the genological dimension, and in the semantic dimension. By reversing the perspective and mechanism of constructing dependence the literary text is isolated from the possibilities of secondary adaptation, it only shows how it “**de-adapts itself**” from the musical composition area. As a result, it defends itself completely against external deconstructive actions and does not expect musical adaptation, despite the fact that it has the immanent form of a source vocal text that should be reconstructed at the moment of starting analytical-interpretative work activities. In other words, this text grows palimpsestually from the musical structure – on top of Wilhelm Müller’s text – but at the same time it is quite perversely cut off from pragmatic use; it is to argue that the song schema as a construction space may be as useful in literature as sonnet form or the contours of a white piece of paper⁴³¹.

At this point, the primary function of the multi-faceted accentuated semantic shift between both poetic cycles, which determines, I think, the non-utilitarian character of *Podróż zimowa*, becomes visible. The formally occurring symmetry of Barańczak’s literary texts in relation to Schubert’s musical texts is not enough to neutralise the culturally characterised semantic discrepancy. “The essence of song includes an organic relationship [...] with the sphere of feelings. When this relationship is loosened, ‘is mediated’, then the song becomes artificial, unreal, unnecessary as a song; **perhaps it also ceases to be a song, it becomes something**

a year later published by Christian Georg Ackermann, in the second part of *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (Dessau: Christian Georg Ackermann, 1824, pp. 75–108).

431 Such a comparison is justified in the historical sense: amongst others in Mallarmé, the space of the white card constitutes a matrix explained through strictly musical parallels. See S. Mallarmé, *Préface to: Un Coup de dés*, in: idem, *Oeuvres complètes*, ed. H. Mondor, G. Jean-Aubry, Paris: Gallimard, 1970, pp. 455–456 (see S. Mallarmé, *Preface / Préface to: A Throw of the Dice / Un Coup de dés*, in: idem, *Collected Poems*, trans. H. Weinfield, Berkeley–Los Angeles–London: University of California Press, 1994, pp. 121–123). See C. S. Brown, “The Musical Analogies in Mallarmé’s ‘Un Coup de dés,’” in: *Comparative Literature Studies*, 1/2, Vol. 4 (1967): pp. 67–79.

else (some other genre, form)⁴³². The poetic case of Barańczak is an exemplification of an ephemeral attempt to force verbal-musical coexistence in the field of literature. The literary texts of *Podróż zimowa* undoubtedly arise within the range of song, in the stage of creation they are vocal texts and maintain traces of this forever, but finally they are placed outside of – or to say more visually – next to the musical composition. As a result, they do not become elements of songs (as a translation *Lipa* [*Linden*] remains the exception here), but they create a new type of one-off genre in literature. The argument for defending such a claim can be found indirectly also with Barańczak, who clearly avoids the term “song” in relation to *Podróż zimowa* (this is probably not just a matter of chance or omission on my part) and thus very eloquently defines his own position. But interpretative approaches diverge from this point of view, insufficient attention is paid to the fact that the difficulties in adequately naming a literary experiment result precisely from the indeterminacy of the cycle genre. An intuitive search for an appropriate formula for “poems to music” means that sometimes we speak of “song”⁴³³, other times – in a conservative way – about “poem-song”⁴³⁴; that sometimes the genre ambivalence is perceived (“poems, or rather songs”⁴³⁵), and at other times concealed with a metaphorical generalisation (“Barańczak’s *Pożegnanie* [*Farewell*]”⁴³⁶).

Literary texts (more broadly: verbal texts), which could become elements of musical compositions, show potential readiness both in the semantic plane, as well as especially in the sound layer. In Barańczak however this **ex post potentiality** immediately becomes very complicated; it does not exist, so to say, in a pure form. This potentiality seems absurdly negated in relation to Schubert, absurdly, because in the field of sound instrumentation and prosody, all desirable nuances were realised flawlessly at the starting point. If we actually try to sing the texts of *Podróż zimowa* or it is heard in the imagination as sung, it is accompanied by an identical impression – in terms of form perfectly tailored to the musical texts. Nevertheless, the secondary juxtaposition of two representations of human consciousness, made through literary notation in the twentieth century and the musical notation in the nineteenth century, turns out to be only “**grammatically**” correct. “This was intended [...]” said Barańczak, “I wouldn’t

432 B. Pocię, “Istota pieśni,” p. 34. Emphasis – A. H.

433 M. Sukiennik, op. cit., p. 132 ff. See also: J. Kandziora, op. cit., pp. 46, 47, 48 ff; Z. Bauer, op. cit., p. 64.

434 J. Kandziora, op. cit., pp. 51, 52.

435 K. Biedrzycki, “Ten taki sobie świat,” in: idem, *Świat poezji Stanisława Barańczaka*, Kraków: Universitas, 1995, p. 283.

436 A. Węgrzyniakowa, op. cit., p. 106.

perhaps call the effect dissonance, but contrast, or perhaps, more exactly, irony (or auto-irony), which produces at times contact of what the text tells us, with what the music says⁴³⁷. In fact, the attempt to collide a literary text as a coexisting verbal text in the space of a song, that is, in a situation that creates both an “alliance of prosody and conflict of direct word meanings”⁴³⁸, can only be a kind of parody⁴³⁹. It should be added: a semantic parody, because a person who does not speak Polish will listen to Schubert’s song with Barańczak’s text with satisfaction and without the slightest suspicion. The matter of non-compatibility of contemporary poetic works in relation to Schubert’s romantic songs is settled in the plane of semantics; in other words, the second negativity, the semantic criterion is decisive concerning the non-musical purpose of *Podróż zimowa*. Aside from poem V (apart from the cycle bearing the title *Lipa*) none of the other works are suitable for musical performance. Not for the reason – to repeat again – of formal discrepancies or a lack of structural rigour⁴⁴⁰, but the transformation between two fields of cultural civilisation, revealed at the textual and metatextual levels. A virtual vocal text, very paradoxically, can only be a literary text, although at the same time – as a musical literary text – it does not lose its intermedial rooting.

Musical literary text in its own autonomous field demands a very specific reading, maintaining the native musical context, and in the farthest-reaching interpretation formula of a literary work – an interdisciplinary reading. Such a case in literature should be called **literary bi-textuality** through simple analogy to musical bi-textuality⁴⁴¹. In music, the appropriated verbal text functions either directly, in the sense of a vocal text (for example Müller’s texts in Schubert’s *Winterreise*), or indirectly, as in the symphonic poem. In literature the matter appears to be very similar, because musical text can be introduced into a literary work either directly, in the form of a musical quotation, or indirectly, connotatively, through different types of thematising or – in the

437 Opinion formed during a discussion with Magdalena Ciszewska, Roman Bąk and Paweł Kozacki OP, “Po stronie sensu,” p. 60.

438 M. Bristiger, op. cit., p. 105.

439 See A. Libera, op. cit., p. 112; M. Stala, op. cit., p. 8. See also B. Pocij, “Półka z książkami,” in: *Wychowanie Muzyczne w Szkole*, 5 (1995): p. 231.

440 From this perspective the text is ideally worked out and does not cause the slightest performance difficulties, as shown by Jerzy Artysz, who performed Schubert’s songs to Barańczak’s words (these songs were presented by Polish Radio II in the programme *Atelier; Podróż zimowa*, Studio Classic 1999, 02 1999 2). J. Artysz, “Głosy o ‘Podróży zimowej’ Stanisława Barańczaka,” p. 103.

441 The reverse to this situation, in music, would be amongst others the “orchestral recitation” by Paul Hindemith, “*Hérodiade*” de Stéphane Mallarmé. See chapter 7: *Literature beyond literature: “Hérodiade” – “Hérodiade” de Stéphane Mallarmé* by Paul Hindemith, pp. 181–202.

most sophisticated form – through structural filiations. In Barańczak, quoting individual fragments of Schubert's songs, which are not incipits of the musical text, but incipits of the vocal work, i.e. the initial parts of the vocal line (melodic line without piano accompaniment)⁴⁴², are not just of an aesthetic character (this aspect seems to be completely marginal). On the other hand, this meaning should be seen as fundamental in the emblematic signaling of the intermedial source of each of the twenty-four poems. Undoubtedly, the quotation of Schubert functions in anticipation of Barańczak's literary text, implies a type of reception in which the act of listening is very important or is perhaps even the primary context for the act of reading. The musical fragment in the motto's position thus becomes the first part of the heuristic stage of the research, which consequently means that this part of the interpretation given to the recipient along with the literary work... belongs to Barańczak.

There is a basic difference between the types of meaning of musical quotations in a literary work, depending on whether the quotation is of a conclusive or anticipatory nature. Both cases in the literature of the twentieth century, treated in a broad sense as avant-garde, most often appear in isolation and, most importantly here, are limited only to the level of the literary text. On several occasions in Kuncewiczowa's *Cudzoziemka* [*The Stranger*] we encounter the conclusive use of musical notation in constructing and giving coherence to the plot, in turn in Juan Ramón Jiménez's *Arias tristes* (mottos and also fragments from Schubert...) – in anticipation⁴⁴³. In this context *Podróż zimowa* is an exceptional artistic phenomenon, combining both types of functionalisation of a musical quotation on completely different levels. At the same time, it demands complementary interpretations of the paraliterary element in the area of music (on account of the vocal text), and literature (on account of the literary text): "my ambition," Barańczak concludes, "was to write such texts that could be sung to a specific melody, and simultaneously – also read in isolation from music as independent poems"⁴⁴⁴. Perhaps this is the decisive moment to understand the author's commentary more critically, as it is frequently unjustifiably equated with consent to an extra-musical interpretation. Reading the "independent poems"

442 This is how Jan M. Kłoczowski's wording should be treated, that Barańczak's verses are preceded by "a reproduction of a few initial bars of the next songs by Schubert". J. M. Kłoczowski, "Głosy o 'Podróży zimowej' Stanisława Barańczaka," p. 106.

443 This type of functioning of musical quotation can be found in Jarosław Iwaszkiewicz in prose, for example fragment of Liszt's composition in the narrative story *Mefisto-Walc* [*Mephisto Waltz*] (see J. Iwaszkiewicz, *Opowiadania muzyczne*, Warsaw: Czytelnik, 1971, p. 147), and also poetry, for example Schumann's reminiscence in *Vöglein als Prophet* (see J. Iwaszkiewicz, *Śpiewnik włoski: Wiersze*, Warsaw: Czytelnik, 1974, p. 31).

444 S. Barańczak, "Od autora," in: idem, *Podróż zimowa*, p. 7.

does not however indicate the exclusion of their source musical context, just like singing them does not prejudice their functional purpose. It is possible, of course, to consider these poems from different research perspectives, because the cycle opens many interesting analytical-interpretative possibilities, related even to the sphere of intratextual intertextuality. No matter how we look at the whole, we cannot avoid the problem of musical reminiscences that show the need for a parallel philological and interdisciplinary study. Therefore, I strongly adhere to the initial reservation that it is not possible to resolve the issue of both interpretative optics, musical and non-musical, metaphorically expressed through the acts of listening and reading, through simplifying by elimination of one from the area of the second⁴⁴⁵.

Barańczak's musical literary text – to finally summarise the considerations – on the one hand, undertakes intermedial play as if written linearly “first and foremost to the composer's melody”⁴⁴⁶, but on the other however, through situational, thematic or phonetic references to Müller's texts, does not resign from intertextual play. As a consequence, the border complexity of *Podróż zimowa* in the sense of a literary work, a new variant of the poet's conceptismo in the field of melic poetry⁴⁴⁷, can be seen only through comparing the nuances of intermedial play (enough to determine the status of the vocal text) and intertextual play (converting vocal text into literary text). The result of permanent polarisation between them determines that the literary text – revealing the virtual form of the vocal text through interdisciplinary reconstruction – takes on an autonomous, purely literary form. In ontological terms, however, the process of particular focusing is constant, which is well characterised by the concept of *syndrome*: the literary text “coincides” with virtual vocal text and only in its context reveals the genological complication within the palimpsest structure. Barańczak's cycle in the final examination turns out to be much more than just a “stylisation game”⁴⁴⁸ based on reversing the mechanism of deconstruction of verbal text in a musical work. Structurally, it creates an extremely equilibristic type of **intersemiotic stylisation**⁴⁴⁹, **intermedial transformation**, hence also the highly sophisticated form of musical literary text.

445 See Adam Poprawa's commentary on the theme of “dual reception method” of *Podróż zimowa*. A. Poprawa, “Wiersze na głos i fortepian,” p. 164.

446 S. Barańczak, “Od autora,” in: idem, *Podróż zimowa*, p. 7.

447 See E. Balcerzan, “Oceny dorobku Stanisława Barańczaka,” in: *Opcje*, 1/2 (1995): p. 83.

448 G. Borkowska, “Wolny od doskonałości,” in: *Tygodnik Powszechny*, 51/52 (1997): p. 17.

449 In fact, it would be possible in this situation to speak of the occurrence of double intersemiotic stylisation: in a traditional sense, defining the relationships between different arts (Barańczak–Schubert), but also in an added sense (see S. Balbus, *Między stylami*, Kraków: Universitas, 1993, pp. 143–144), regarding references between various literature systems (Barańczak–Müller).

Part III At the borderline of arts

6 Score – *Judasz z Kariothu [Judas Iscariot]* by Karol Hubert Rostworowski

Louis Spohr, the German violinist, composer and conductor, used the conductor's baton for the first time in 1820. Felix Mendelssohn, the author of the theatre music to William Shakespeare's *A Midsummer Night's Dream* later brought it to wider circulation. Contrary to how it may seem today in the context of musical dictionary definitions, the baton has not always been restricted to the conductor in the concert hall. At the beginning of the next century Karol Hubert Rostworowski shows its specific literary usefulness in Scene 2 of Act IV of *Judasz z Kariothu [Judas Iscariot]*⁴⁵⁰, not as a prop, but as a tool decisive for the organisation of simultaneity and dramatic text (mentally), and its theatrically adapted form. Proper understanding of the meaning of verbal issues that arise in the literary space, and which, according to the playwright's intention "should be practiced under the baton", so in a *strictly* musical manner, finally happens beyond the frameworks of traditional reading of the text. In similar situations, when explaining literary structures requires interdisciplinary optics (in this case it is about accepting the perspective of musical-literary research), the risks of legitimacy of the analytical process is immeasurably increased. The moment of real close-up, as Paul Ricoeur suggests on another occasion: "the reader" and "the orchestra conductor"⁴⁵¹, reveals the problem of open interdisciplinary interpretation.

The conductor with the baton in Rostworowski **will be** a director and reader; in Jean Tardieu in *Conversation-sinfonietta*⁴⁵² (1952) **he is** a silent figure who throughout the course of the entirety of the theatre play precedes the word with the appropriate movement of the baton, in accordance with the author's intentions⁴⁵³. Rostworowski's potential conductor leads a maximum of eleven

450 I have taken the text of *Judasz z Kariothu* after the edition: K. H. Rostworowski, *Wybór dramatów*, introduction and editing J. Popiel, BN I 281, Wrocław: Zakład Narodowy im. Ossolińskich, 1992, pp. 3–236.

451 P. Ricoeur, "Explanation and Understanding," in: idem, *Interpretation Theory: Discourse and the Surplus of Meaning*, Fort Worth: Texas Christian University Press, 1976, p. 75.

452 J. Tardieu, *Conversation-sinfonietta*, in: idem, *Théâtre de chambre*, Paris: Gallimard, 1966, pp. 237–258.

453 Ibidem, p. 239. See G. Kapuscinski, "La Théâtralisation des arts dans l'oeuvre dramatique de Jean Tardieu," in: *The French Review*, 3, Vol. 60 (1987): pp. 321–322. See also M. Schwarz, "Conversation-sinfonietta," in: eadem, *Musikanalogie Idee und*

voices; Tardieu's shown conductor – six (two basses: B1, B2; two contraltos: C1, C2; tenor: T and soprano: S). Rostworowski's drama, considered a variant of poetic drama with an ontological-epistemological sphere in the centre⁴⁵⁴, seems extremely tragic; Tardieu's play, placed on the edge of theatre of the absurd⁴⁵⁵ – is extremely comical.

From the very beginning, this extremely risky juxtaposition raises a fundamental question: is it possible to construct further parallels in a meaningful way not only between the theatrical thinking of both playwrights, and also is it possible to indicate the kind of relationship between the sources of both texts? Any hypothesis about mutual influences would, of course, be an unjustifiable step too far; rather, it would be necessary to formulate a thesis that some similar creative impulses cause convergent artistic effects. Further proposed analysis of the avant-garde solution in Scene 2 of Act IV, also an attempt to interpret the drama's text and complementary theatrical presentation of *Judasz z Kariothu*, focuses on showing the effects of Rostworowski's non-literary or non-linguistic inspirations. In order to sharpen the contours of the experiment and at the same time to outline the perspective of the research view, the figure of Jean Tardieu will be recalled several times and – as a comparative context – *Conversation-sinfonietta*.

Between dramatic text and stage text

The original structural concept, which Rostworowski uses in the fragment of Scene 2 Act IV of *Judasz z Kariothu*, and the fundamental operation that brings the whole of the drama together boil down in the aesthetic plane to the correspondence of literature and music⁴⁵⁶. Potential relationships between the subjects of both fields are immediately worth specifying because the concept itself of "correspondence", which belongs to one of the most ambiguous generalisations in contemporary literary studies merely indicates the kinds of mutual entanglements of various arts.

Struktur im französischen Theater: Untersuchungen zu Jean Tardieu und Eugène Ionesco, München: Wilhelm Fink Verlag, 1981, pp. 33–58.

454 See M. Podraza-Kwiatkowska, *Literatura Młodej Polski*, Warsaw: PWN, 1992, pp. 162–163 i 170–171.

455 See M. Esslin, *The Theatre of the Absurd*, New York: Anchor Books, 1961, p. 172.

456 The problem of the relations between literature and music in general classifications is traditionally placed among the issues of "correspondence of arts", as evidenced by the titles of collective publications: *Pogranicza i korespondencje sztuk* ("Z dziejów form artystycznych w literaturze polskiej", vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980) and *Z pogranicza literatury i sztuk* (ed. Z. Mocarcka-Tycowa, Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika, 1996).

Musical-literary relations in literature stem either from constructional filiations, where this is about literary interpretation for example of musical technique (the rarest and perhaps the most sophisticated manifestation of intersemioticity and intermediality), or from a deliberate similarity in mood-forming (most frequently through thematisation of music), or exploration of the so-called sound layer and the search for a kind of effect of sound imitation. The first solution, emerging particularly from among the experimental manifestations of twentieth-century literature, is combined with musical schematism; the next two – with a romantic and symbolist apogee – with musical expressiveness. The musical score and, consequently, multiple efforts to prepare a **literary score**⁴⁵⁷ become ideal on the one hand, on the other – appropriation of the musical type of perception in literature through mimetic presentation of music. Both aspects find a rather complicated expression from Rostworowski's perspective: they spread immanently between the dramatic text and the stage text and cannot be reduced to only one area. The hierarchy of seeing them applies here because the main goal is to achieve the effect in theatrical space, where music can function either as an autonomous element ("in language silence"), as equal to the words, or as a background⁴⁵⁸. The phenomenon that interests us is located very peripherally within the second group, and concerns the interaction between elements of language and music, schematically outlined in the dramatic text, and realised at the level of stage text.

In connection with simultaneous consideration of the text of the drama and the stage text, there is a serious methodological complication which results from understanding the complexity of an artistic work existing in two different spheres. This complication defines the mutual reference system is probably the most important in the context of Rostworowski and demonstrates the extreme effect of the transposition of drama to a theatrical work. There is no doubt about the theoretical approach to intersemiotic modulations, that the subjectivised, space-time theatrical revision becomes a dynamic *medium* and compared with the "staticness" of the drama: "does not consist simply of language; language is

457 This is about the idealistic intention to argue the existence of a literary score in the artistic dimension (for example Jean Onimus recognises such a project by Tardieu in reference to *Conversation-sinfonietta*; see J. Onimus, *Jean Tardieu: un rire inquiet*, Seyssel: Éditions du Champ Vallon, 1985, p. 119), and not purely theoretical, as for example in the case of the proposals of Roland Barthes (see R. Barthes, "La partition," in: idem, *S/Z*, Paris: Éd. du Seuil, 1970, pp. 35–37; see R. Barthes, "The Full Score," in: idem, *S/Z: An Essay*, trans. R. Miller, New York: Hill and Wang, 1975, pp. 28–30).

458 See J. Popiel, *Sztuka dramatyczna Karola Huberta Rostworowskiego*, Wrocław: Wiedza o Kulturze, 1990, p. 140.

only one—though the most important—of its means of saying things. [...] Some of them, evidently, can be realised only in performance, where they are conjecturally restored by the producer and the actors [...]”⁴⁵⁹. However, this trope leads indirectly to the conclusion that the theatrical projection of the text (a stage text) is reminiscent of reading the score of a musical work. The illusion is even double, because the polyphonic nature of the expression, as a possible variant of stage simultaneity, can also be presented conventionally by means of a graphic layout in text notation, or – it would seem – analogous to musical notation. In fact, a critical look makes it possible to deduce far from simply identifying a musical work *in actio* with a theatrical performance, namely, those that accentuate the similarity in the plane of individual and unique performances⁴⁶⁰ (in both cases, the artistic events follow a schematic notation). A similar type of dialectical tension exists between the text and its implementation, between that which is objectively “written”, and what is subjectively “read”⁴⁶¹.

Stefania Skwarczyńska detects an analogy in this light and states that, “dramatic text is just a record that preserves the project and is to the fully staged drama more or less what a musical text is to a musical work [...]”⁴⁶². There is no need to explain that this kind of theoretical argument, regardless of the source of analytical-interpretative strategy⁴⁶³, is formulated in a purely metaphorical sense (hence the term “more or less”). In certain circumstances, however, the integral coexistence of a dramatic text with musical text acquires a real dimension, and eliminates *a priori* the burden of scientific metaphorisation. The problem then

459 H. D. F. Kitto, *Form and Meaning in Drama: A Study of Six Greek Plays and of “Hamlet”*, London: Methuen & Co, 1971, pp. V, VI.

460 Compare T. Kowzan, “Le spectacle théâtral, lieu de rencontre privilégié entre la littérature, les arts plastiques et la musique,” in: *Semiotica*, 3/4 (1983): p. 300.

461 Pierre Larthomas captures this basic problem in theatre theory through dichotomousness (in fact, complementarity) expressed with help from the concepts: “le dit” – “l’écrit” (P. Larthomas, *Le langage dramatique: Sa nature, ses procédés*, 2nd edition, Paris: Presses Universitaires de France, 1980, pp. 175–214), Tadeusz Kowzan through opposition: “le texte écrit” – “le texte orale”/“la représentation théâtrale” (T. Kowzan, “Texte écrit et représentation théâtrale,” in: *Poétique*, 75 (1988): pp. 363–372), Bernard Dort in turn, through the relation of the exclusive pre-textuality of the notation with respect to the performance: “le texte didascalique” – “le texte parlé” (B. Dort, *Le Spectateur en dialogue*, Paris: P.O.L., 1995, pp. 257–261).

462 S. Skwarczyńska, “Zagadnienie dramatu,” in: eadem, *Studia i szkice literackie*, Warsaw: Wydawnictwo PAX, 1953, p. 98. Compare J. L. Styan, “The Dramatic Score,” in: idem, *The Elements of Drama*, Cambridge: Cambridge University Press, 1960, pp. 9–117.

463 See R. Węgrzyniak, “Partytura ‘Dziadów’ Swinarskiego,” in: *Dialog*, 8 (1999): p. 166.

is not limited only to the language of the description of hermeneutic difficulty (reading the code of both texts) which is similar in both the theatrical space, and in the musical space, where previously certain aspects are precisely interpreted, while some are realised in passing as the inevitable outcome of playing or of improvisation. In Rostworowski's experiment⁴⁶⁴ using the score ontological analogy occurs between the notation of the added simultaneity of the verbal text and the notation of the musical text. As a result, the dramatic text immanently **(co-)exists** with the musical text that organises it, but the scale of their artistic interference can be discovered only at the level of perception of the stage work.

It is a truism today to state that some elements of the drama are not visible in the theatrical space, and that many elements belonging to the stage text are merely implied by the verbal notation. But here this reservation has an exceptional character: for there is a special need to update the verbal issues that fill the whole quarrel in Annas' palace. Well, only at the moment of going beyond their schematic "score-ness"⁴⁶⁵ – firstly, the text of the drama transforms into a subtle verbal polyphony, secondly, and above all, it shows its **lexical meaninglessness** (caused by the possibility of improvisation, but not only). In other words, there is a radical difference between the meaning of a given word in the dramatic text and the same word in the stage text – reading the drama in this place is not synonymous with linear following, or even with interpreting particular issues. The act of the most meticulous reading becomes merely a preliminary procedure leading to an understanding of the sense of structure, otherwise in the vein of Rostworowski's quite characteristic comment that: "A stage work without an actor can be compared to a symphonic score without an orchestra. Anyone who has learned harmony, counterpoint and instrumentation can read it, but to really understand and feel it, that is to really 'hear' its whole, maybe only a specialist, called a talented conductor can do this. I predict the accusation in advance: 'Not true! Reading scores requires etc. while reading stage works etc.' I dare to use twenty-three years of practice and assure the Honorable Reader that if this is what you think, you are wrong"⁴⁶⁶.

464 I understand the score in a purely musical sense, starting from the assumption, amongst others, like Zbigniew Raszewski that: "There are no theatrical scores in the strict sense of the word [...]". Z. Raszewski, "Partytura teatralna," in: *Pamiętnik Teatralny*, 3/4 (1958): p. 393.

465 Hence Tadeusz Boy-Żeleński's conclusion, that the book edition of *Judasz z Kariothu* is "rather a libretto". T. Boy-Żeleński, "Rostworowski 'Judasz z Kariothu,'" in: idem, *Pisma*, vol. 26, Warsaw: PIW, 1969, p. 105 (first edition: T. Boy-Żeleński, "Premiera w Teatrze Polskim," in: *Kurier Poranny*, 106 (1935): pp. 3–4).

466 K. H. Rostworowski, "O kryzysie teatralnym," in: *Gazeta Literacka*, 7 (1932): p. 108.

Rostworowski's musical experiences – *Judas*

In the creative work of the author of *Niespodzianka* [*Surprise*] there are numerous signs of adaptation of conventions alien to literature, which are very difficult to explain without referring to his complicated artistic experience. The fundamental problem with Rostworowski as a playwright is that he, in a sense, never ceases to be in the sphere of thinking of a composer⁴⁶⁷, that in his dramas he revives the reminiscences associated with his general knowledge – acquired during his studies in Germany – in the field of composition (also piano⁴⁶⁸). In the fragment of Scene 2 Act IV, he places a real score in front of the reader, adding a short commentary to the development of events in Annas' palace in the didascalia: “The quarrel should be practiced under the baton”⁴⁶⁹. In the sense of purely musical use, the baton very much complicates the understanding of the dramatic text (as if in absurd agreement with the etymology of the word; Italian *battuta* – to strike), but it is supposed to facilitate the preparation and effective conduct of the stage situation. This detail would not have been treated with such great attention from the beginning if it did not show the strict dependence of Rostworowski-the playwright on Rostworowski-the composer and did not decide on the nature of the experiment. The baton as a tool borrowed from the area of another art indirectly indicates the type of organisation of the material, its musical determinants. Hence, the biographical context, which concerns the period 1901–1907, when Rostworowski stayed in Leipzig and studied with Hugo Riemann⁴⁷⁰ among others, becomes important for interpretation of *Judasz z*

467 In fact, he remained the author of several compositions, amongst others: six songs to words by Heinrich Heine in the original – “*Der Schmetterling ist in die Rose verliebt*” (Krakau: Verlag des Jasienski Museum, [1908]) and musical illustrations, it should be said, to texts by Franciszek-Xawery Pusłowski: *Carmen Saeculare. Dożynki. Poezja i muzyka* (Kraków: Gebethner i Spółka, 1910; see P. R. [Rytel], “K. H. Rostworowski – muzykiem,” in: *Gazeta Warszawska*, 100 (1932): p. 4) and *Castrum Doloris: Threny* (Kraków: Drukarnia “Czasu”, 1909).

468 Memories about his music making are extremely enthusiastic (see J. Młodziejowski, “Rostworowski przy fortepianie,” in: *Kultura*, 11/12 (1938): p. 6; see also Z. Jachimecki, “K. H. Rostworowski i muzyka,” in: *Kurier Literacko-Naukowy*, 7 (1938): pp. 3–5), although Rostworowski's opinions about it remain very critical: see A. D., “Karol Hubert Rostworowski o sobie (W 25-lecie pracy literackiej),” in: *Kurier Warszawski*, 104 (1935), p. 11; see also K. H. Rostworowski, “Cześć,” in: *Pamięci Wilhelma Feldmana*, Kraków: Drukarnia Narodowa, 1922, p. 155.

469 K. H. Rostworowski, *Wybór dramatów*, p. 235.

470 See A. D., op. cit., p. 11. See also Z. Jachimecki, op. cit., p. 3.

Kariothu. The future playwright then found himself in the hometown of Richard Wagner, in the immediate reach of the influence of the idea of a synthetic work of art. The figure of the creator of the *Ring of the Nibelungs*, just to signal a coincidence, much later will influence the person of Jean Tardieu and undoubtedly (starting with the form of essay from 1931 about Hölderlin's *The Archipelago*) is involved in the existence of a specific musical obsession⁴⁷¹ in his literary creativity. Regarding Rostworowski, it is difficult to unequivocally ascertain to what extent (or if at all?) the Wagnerian concept of art is close to him. However, in *Judas z Kariothu* a characteristic and meticulously applied procedure bringing coherence to the whole appears. The title character clearly integrates the structure of the drama, using – in the literal sense of the word – a verbal leitmotiv, for the first time spoken in Scene 5 Act I: “Jam tu sklepik miał” [“I had a shop here”] (line 248), and its “sklepiarskimi” [“merchant”]⁴⁷² variants in later scenes. It is in this light, and perhaps not without reason, that one would like to think of an attempt to realise Wagner's postulate (*Gesamtkunstwerk*) as an artistic interpretation of musical concepts⁴⁷³ and about a thought out case of the musicality of a literary work in the plane of construction.

Critics in the inter-war period repeatedly signalled a very complicated problem of the so-called musicality of Rostworowski's dramas while at the same time dodging thorough analytical insights. This was not because of the lack of an acceptable and satisfactory research method, as one might suspect today, but on account of the tendency towards a positive perception concerning the relationships between literature and music⁴⁷⁴. “Already in Rostworowski's first plays theatrical critics and literary historians found musical values. However, if for the works from 1909 to 1911 only some reviewers were inclined to indicate

471 See P. Vernois, *La dramaturgie poétique de Jean Tardieu*, Paris: Klincksieck, 1981 (chapter 4: *L'obsession musicale*, pp. 226–240). Compare N. Viossat, “Comment parler musique,” in: *Europe*, 688/689 (1986): pp. 144 and 145.

472 Compare J. Popiel, op. cit., pp. 162–165.

473 Zdzisław Jachimecki's opinion for example seems unambiguous: “this first of Rostworowski's great dramas convinced us that the form of his verses and scenes took their beginnings with examples of *musical structure*” (Z. Jachimecki, op. cit., p. 5). The title of one of the sub-sections in the book by Jacek Popiel is striking, even though the author emphasises the lack of any relationship between Rostworowski and Wagner several times – “Kompozycja muzyczna jako model konstrukcyjny dramatu” [“Musical Composition as a Constructional Model of Drama”]. See J. Popiel, op. cit., p. 157.

474 See chapter 1: *Around Tadeusz Szulc's “Muzyka w dziele literackim”* [“Music in a Literary Work”], pp. 27–44.

musical associations, in the case of *Judasz z Kariothu* and the following dramas **writing about musicality became fashionable**. Unfortunately, they did not go beyond the sphere of general remarks⁴⁷⁵. The scene from Annas' palace, as is known, was immediately recognised as the best moment of the performance; Tadeusz Boy-Żeleński⁴⁷⁶ did not hide his fascination with the musical idea after renewing the play in the year 1935 in the Teatr Polski. Nevertheless, the experiment, realised in the language material, did not meet with the studies in which it was possible to go beyond the common ideas of criticism and at the same time bring the matter in an orderly manner to the level of text-stage relations. In the meantime, it is perhaps no coincidence that conditions conducive to the experimental treatment of language arose when he took to writing exactly *Judasz z Kariothu*: as far as Rostworowski's chronologically first three plays from the years 1909 to 1911 (*Żeglarze* [*Sailors*], *Pod górę* [*Uphill*] and *Echo* [*Echo*]) are written in prose, with a significant caesura between 1911 and 1912 – from *Judasz z Kariothu* (first half of 1912⁴⁷⁷) his dramas in verse appear. As a result of using verse as a basis for dialogue, the structural cohesion of new works is grounded *a priori* with metric schematisation, amongst others with which the rules of the period linked the so-called phenomenon of musicality. The possibility of rhythmicising the speech arises⁴⁷⁸ in accordance with literary convention, though to the playwright it will seem apparently insufficient in the case of the quarrel scene (!), since he will also use a convention of ordering taken from music.

Musical elements, particularly related to the rhythm of the quarrel scene in Annas' palace, essentially concern the language plane; to say metaphorically: “x-ray” words, embed them in a non-verbal context. Looking more closely at the exceptional scene in *Judasz z Kariothu*, “with a buffo part and a

475 From Jacek Popiel's *Wstęp* [*Introduction*] to: K. H. Rostworowski, *Wybór dramatów*, pp. CVII–CVIII. Emphasis – A. H.

476 “And the whole picture, the triumph of Solski's production at the time, the drawing out of the effects of order and rhythm from the collective scene in turmoil and dialect, the almost musical arrangement of this quarrel in the Sanhedrin – these were very new things then. [...] Rostworowski – a musician from preference and preparation – had all the counterpoint of the stage in his head when he was writing”. T. Boy-Żeleński, op. cit., p. 103.

477 The piece was completed – and probably after Rostworowski's custom read to the Puśłowski family – 22 April 1912. See E. M. Rostworowski, “Muzyka do ‘Judasza’ (z listów Marii i Zygmunta Puśłowskich),” in: *Twórczość*, 1 (1988): p. 93.

478 According to Irena Sławińska: “The verse not only imposes a peculiar rhythm on the theatrical work, but also affects the temporal and spatial construction, it becomes a measure, a unit of time and space”. I. Sławińska, “Struktura dzieła teatralnego,” in: *Problemy teorii literatury*, vol. 1, ed. H. Markiewicz, Wrocław: Ossolineum, 1987, p. 260.

tragic part⁴⁷⁹, first, it would be necessary to signal the specific earlier growth of intensity of the quarrel, both in time and in space. It grows gradually and before it is organised by the values of musical rhythm in the second part of the quarrel, it is modeled at the beginning, in the first part, by differentiation of dynamics: from a general pause (semantic silence), through *pianissimo*, *piano*... to the final *fortissimo*. This fragment will not remain a single realisation, for a very similar idea returns in a more developed form in *Kaligula* [*Caligula*]. In the year 1938, recalling the words of his own report on the art in 1917, Zdzisław Jachimecki wrote “Rostworowski operates with the whole scale of dynamic shades, with groups of *pianissimo* and *fortissimo* of solos, he simply seems to orchestrate his drama, often making use of cacophony, distortion of sounds⁴⁸⁰. All of the listed elements are thoughtfully cumulated in Scene 2 Act IV of *Judas z Kariothu* along with precise argumentation in the didascalia⁴⁸¹. In accordance with the metatheatrical idea of the playwright, the Pharisees led by Ananel, “enter in silence” and they create a type of dramatic situation without words (**pause**). Next the Sadducees, and also Pharisees “whisper among themselves” (*pianissimo*). They are ultimately trying to change their anxiety into words, hence the conversation is waving (*piano* – *forte*). Ananel consciously provokes irony: he shows interest in whether the fish are in the pool..., which quickly drives Caiaphas mad (*forte*). Only now does the strongest statement fall from Ananel's side, which paralyses his adversaries: *Uczymy, a wy ucztujecie...* [*We teach and you feast...*]. After a while, everyone closes the first phase of the discussion with the culmination: Sadducees “jumping up”, and shouting *Milczeń!* [*Silence!*] and it is not difficult to predict the answer from Pharisees – *To milczeń wam!* [*You be silent!*] (*fortissimo*). Then the leaders of both camps soften the emotions *spokojnie* [*calmly*], spoken simultaneously by Annas and Ananel (*piano*). As a result, the dramatic turning point culminates in an important **pause**, in this case, a significant structural element of the stage that fulfils two functions at the same time: retardation in relation to the discussed part and in anticipation as an announcement of the next part of the dispute. They are realising – so far – the first two commandments of Rostworowski's “decadologue” from the thirties: “Close the protagonist's mouth, since he starts to talk, although he stops ‘happening’ in it” and no less important – “Never talk from

479 J. Gośliński, “Rostworowski: Portret autora dramatycznego,” in: *Z problemów literatury polskiej XX wieku*, vol. 1: *Młoda Polska*, ed. J. Kwiatkowski, Z. Żabicki, Warsaw: PIW, 1965, p. 442.

480 Z. Jachimecki, op. cit., p. 5.

481 K. H. Rostworowski, *Wybór dramatów*, pp. 166–182.

yourself, but from the hero of the play”⁴⁸². The concept, so to say, of thrift or economy of words in the nuances presents a notation of language constructions, through which the importance of the entire technical sphere can be seen: an abundance of pauses, ellipsis, exclamation marks. Behind all of this, the drama’s text hides the masterful limitation of the immanent expressiveness of language and the unusual way of modeling the individuality of particular characters.

Towards the Theatre of the Absurd: “The words disappear..”

The second and fundamental part of the quarrel, the basic subject of the analysis, comes about as a result of layering fixed rhythmic patterns of statements according to the rules of musical polyphony, which the playwright indicates in “graphic architecture” with the musical sign of the *accolade*⁴⁸³. A score

482 S. Essmanowski, “Z dramaturgiem o dramaturgii: Rozmowa z K. H. Rostworowskim,” in: *Teatr*, 7 (1935): pp. 10–11.

483 Completely differently, very ironically, the sign of the *accolade* functions in Jean Tardieu’s piece, where various culinary terms – to emphasise the comic effect of the situation – fall not at the same time but in succession:

C1	}	<i>Accelerando</i>
Au four, au gril		
C2		
Au sucre, au sel		
S		
Avec du thym		
B1		
Dans la farine		
B2		
Les langoustines		
T		
Au marasquin		
C1		
Les saucissons		
Les potirons		
C2		
Les haricots		
Les escargots		
S		
Les côtelettes		
Les tartelettes		

J. Tardieu, *Conversation-sinfonietta*, pp. 255–256. Under these circumstances, the *accolade* covering the fragment of the text, which because of the musical term “*accelerando*” should be delivered at a particular “*accelerating*” tempo, do not have a strictly musical meaning (graphically drawn even in mirror image). However, Tardieu, as can be easily shown with the aid of musical notation, here organises the text of the play based on a rigorously reproduced rhythmic pattern, **hidden score** (*nota bene* Paul Vernois proposes a musical notation of a different fragment of *Conversation-sinfonietta*. P. Vernois, op. cit., p. 244).

appears⁴⁸⁴ in the text of the drama which is supposed to help facilitate the stage performance (although considering previous realisations, it is possible to paradoxically reach a completely different conclusion), and a laconic, very important tip for the director/reader: “a new voice appears every two bars (every two lines) [...]”⁴⁸⁵.

In fact, the fragment of interest to us in theatrical realities is prepared very carefully beforehand, and begins at the moment of pronounced stage intensification with Caiaphas’ firm command: *Milczeć!* [*Silence!*] meets with Ananel’s perfect retort: *Nie będe! Nie!* [*I won’t! No!*], opening the whole quarrel. The tempo, and above all, the type of articulation in the initial phase – amongst others on account of the characteristic, “explosive” male rhymes (rigorously maintained) – is imposed by Ananel, *cantus firmus*⁴⁸⁶. He himself speaks the first two lines in a 4/4 rhythmic meter (a verse corresponds to a bar), closed with a scheme of double anapaest:

U was rząd?! U was trąd! [You have a government?! You have leprosy!]
 U was bład! Každy wie! [You have a mistake! Everyone knows!]
 (lines 330–331)

but those that follow with a different metrical scheme for particular characters (for example the repeating scheme: amphibrach + trochee in the construction of Caiaphas’ expression and paeon III for Szikmi), already correspond with the remaining sentences in a polyphonic way:

Ananel	Było iść między lud! [It was to go among the people!] (lines 332 ff)
Kaiphasz	A u was chytrość! A u was pycha! [But there is cunning among you! But there is pride among you!] (lines 352 ff)

484 K. H. Rostworowski, *Wybór dramatów*, pp. 235–236.

485 Ibidem, p. 235.

486 Rostworowski—the playwright thinks in musical terms when he gives indications of the nature: “The pace of the whole is set by Ananel, and it must be taken into account that Kizai must say in one bar (as quickly as possible) a twenty-syllabic verse (four fives linked twice)”. Ibidem.

further:

Ananel	Było dać, a nie brać [It was to give, and not to take] (lines 334 ff)
Kaiphasz	Czynicie gwałty nad jednym słowem [You are committing rape over one word] (lines 354 ff)
Szikmi	Kto usycha? co usycha? Lud usycha przy szkarłacie! [Who withers away? What withers away? The people witer away from the crimson!] (lines 372 ff) etc.

The effect of simulated polyphony is increased by up to eleven voices (five from each camp), to which the “Rest” (“Reszta”) additionally join on the principles closing the choir scene. At this point, the theatrical performance shows quite clearly how unusual the stage text is in the plane of simultaneity, being reduced to the idea of **polyrhythmicisation** in the sphere of the superimposed rhythmicisation of expression, and to a lesser extent also in the plane of **colouristics**. Knowing otherwise that polyphony allows independent voice leading, it is possible to assume in advance (without insight into the score, so as in the first edition of the text in 1913⁴⁸⁷), that the scene realised *a cappella* will turn into choral tutti entangled with complicated melodic-harmonic relations. Meanwhile, Rostworowski not only resigned from questions concerning melic matters⁴⁸⁸, but does not even seem interested in musical harmonic thinking, impossible to use within traditionally functioning spoken language, but nevertheless was able to construct a certain type of stage language. Relatively little use is made of the other possibility: from the beginning all questions are consistently placed on a strictly defined pitch – g1, creating a musical unison, and only at the end of the quarrel goes beyond the current pattern (the last two

487 The score, interestingly, was not included in the first edition of *Judasz z Kariothu*, but only in later editions, for the first time in 1936 (see K. H. Rostworowski, *Judasz z Kariothu*, in: idem, *Pisma*, Kraków: Druk W. L. Anczyca i Spółki, 1936, pp. 177–178).

488 Subsequent voices, as Jacek Popiel would like, are not differentiated in “rhythmic-melodic” terms, but only rhythmic (as a result of reading the score) and sonoric (as a result of the existence, using Rostworowski’s theoretical discourse, of an “*orchestra*, composed of *living instruments*”). Therefore, two explications become possible, if I understand this formula correctly: naive (highly unlikely) or critical. In other words, this is either an oversight or a kind of conscious – at the same time quite dangerous today – attempt to speak about “melody” or “melodiousness” of language in a version well known even just in the field of *Ohrenphilologie*, where musical notation of language expressions is permissible (E. Sievers, F. Saran), and in Polish studies from Kazimierz Wóycicki’s proposal, amongst others (K. Wóycicki, *Forma dźwiękowa prozy polskiej i wiersza polskiego* [1912], Warsaw: PWN, 1960; see particularly chapter 3: *Melodia mowy*, pp. 36–41). See J. Popiel, op. cit., p. 153.

lines). From this arises the effect of shifting almost all questions by a major third (from the pitch *g1* to *b1*), and consequently a two-note chord based on the interval of a third. Not without reason do Ananel and Kizai alone, for whom a special status is reserved, remain on the generally dominant first sound. One is distinguished as the leading voice, the other – thickening the texture with characteristic sixteenth note quintuplets – as an “instrument” taking on the accompaniment. The equilibrium result of their pronouncement on the background of the others can be predicted, since the length of both of their statements are written in terms of the metrical structure in separate, even **polarly** opposite, patterns.

Rostworowski, despite the fact that to a limited extent he allows the harmonisation of language structures in theatrical space, is clearly leading in the direction of a rhythmic experiment⁴⁸⁹, to perform a sophisticated semantic test on language. In this context, we find the exact expression of the sense of his next commandment: “Realise that the spoken word – or rather the beauty of the spoken word – and the written word are two opposite poles”⁴⁹⁰. The dramaturgy of the quarrel foggily presenting itself in the linear course of the play reaches its apogee when all the characters speak with their own rhythmic pattern and appropriate tempo, respecting the difference between the verses ranging from six syllables to twenty syllables:

Ananel	toby lud nam Go dał [Then the people gave Him to us] (line 342 ff)
Kizai	Nie ugoszczeni! Nauczający! Pomagający! Rozkazujący! [Not welcomed! Preaching! Helping! Ordering!] (lines 432 ff)

and when the characteristic musical outline is perpetuated through articulation – *staccato* (ultimately, this decides about the entire burden of theatricalisation). Most important in theatre conditions, all verbal issues are gradually deconstructed and broken down to the level of noise information: admittedly they are audible to the ear, however, the ability to predict them in the perception process is severely limited. From the perspective of the recipient-listener, the referential function of the language ceases to exist in the final phase of the situation, there now only remains expression in the phonic dimension and it is now best to understand

489 It should be added that Rostworowski’s interest or even fascination with rhythm has a deeply musical source. Zdzisław Jachimecki emphasised this fact in connection, amongst others, with the title song of the cycle “*Der Schmetterling ist in die Rose verliebt*”, characterised by incredible variation in rhythm – “from bar to bar”. Z. Jachimecki, op. cit., p. 4.

490 S. Essmanowski, op. cit., p. 11.

the essence of **performance of the scene** and the idea of using “contrapuntal technique of constructing expression”⁴⁹¹ or “stage counterpoint”⁴⁹². Determined within a fixed tempo, individual parts are subject to semantic annihilation with the inevitable blurring of the intonation contour, despite the rigour of delimitation and clausula and caesura. In this way, the vision of the whole gains its intended character in the stage space; in the drama Rostworowski could only instructionally explain in the following paragraphs that: “**The words disappear**. Therefore, other voices can say whatever they like, as long as it is in rhythm and counting on their fingers, how many verses are to be said. The ideal is, of course, learning the full text. The quarrel should be practiced under the baton”⁴⁹³.

A realised stage performance does not need such details, but is validated in an unusual dimension only in their light, with consent it assumes (or may take) the form of linguistic improvisation. The next words, falling with mathematical accuracy “on their fingers”, pile up as if infinitely into one big phrase, and because they remain to a large degree on a particular sound – form a kind of musical parlando. It **is said to be** similar in Tardieu’s *Conversation-sinfonietta*, where the musical context and the musical way of organising linguistic material⁴⁹⁴ in the rhythm plane, is indicated paratextually through the title and initial commentary, defining in particular the role of the conductor (*Chef d’orchestre*)⁴⁹⁵. The coexistence of subsequent parts of the text (signalled by the term: *ensemble*) is obtained in accordance with the rule of parallel juxtaposition of the properties of the voices: starting from their similarities (B1+B2; C1+C2), to the contrasting tutti (B1+B2+C1+C2+T+S)⁴⁹⁶, and also – and above all – about exploiting the language rhythm. Tardieu conceptually denudes the semanticity of a specific language by frequently repeating colloquial language structures (hence among others the difficulties of Colin Duckworth as a translator keeping rhythmic transformations in the specifics of the English language⁴⁹⁷). There the rhythm outlines the basic dimension of semantics, perhaps even the only

491 J. Popiel, op. cit., p. 149.

492 T. Boy-Żeleński, op. cit., p. 103.

493 K. H. Rostworowski, *Wybór dramatów*, p. 235. Emphasis – A. H.

494 See P. Vernois, op. cit., p. 234 ff.

495 See J. Tardieu, *Conversation-sinfonietta*, p. 239.

496 Possible voice schemes, their mutual relations and functions in the work of Tardieu were examined in detail by Claude Séjourné, *La facture sonore et musicale de l’oeuvre dramatique de Jean Tardieu* [doctoral thesis; Université des Sciences Humaines de Strasbourg, 1988]. Microfilm, Bibliothèque de la Sorbonne, pp. 46–48, 172–180.

497 On the same occasion Colin Duckworth negates the existence of so-called musicality in both Tardieu’s plays and literature (C. Duckworth, “Table ronde. Transpositions: musique

dimension, if we recognised the legitimacy of Paul Vernois's opinion, that in this case, with the full acceptance of the playwright, the text becomes "anti-text"⁴⁹⁸.

The effect of **pyramidal** semantic dissipation is much more complicated in Rostworowski's proposition so the rhythmical deconstruction of the language in the stage space is on the same formal level, as well as other, purely theatrical non-verbal or *quasi*-verbal tricks, resulting in a reduction of predictability. In the quarrel scene linguistic paradigmatic-syntagmatic clarity disappears, the participants of the argument retain no words at the end (since they "can say whatever they like, as long as it is in rhythm"⁴⁹⁹), but only accent stresses within individual systems, which is reminiscent of imitation (or rather parodying?) of a foreign language, based on its delimitation components. On one side, the musical expression intensifies, caused by a rhythmic scream and leading to the musical *fortissimo*, on the other side – in a directly proportional relationship – it blurs the semantic layer of the words. What remains is a syllable butchery reminiscent of both futuristic linguistic tricks, and certainly the linguistic incapacity to embrace reality within the aesthetics of the theatre of the absurd, a few decades later. In essence, Rostworowski takes one of two possibilities of annihilation of language: not by diving into silence, but through the next stages of **loud desemanticising**⁵⁰⁰. First, it seems to exclude the semantic function of the sentence, then the meaning of the word, to reach the point of even completely random sequences of syllables of any text that existed earlier in the notation of the drama or thought up *ad hoc*. It is a fascinating matter, that the reverse process, re-semanticisation, is achieved in an identical manner – the words finally emerge from chaos and the primary tendency of language to show meaning is partly restored. In the quarrel scene it is possible to hear the closing, single words of the

et parole, traduction et représentation," in: *Sud*, 50/51 (1984): pp. 224–225 and 238). Jacques Bens on the contrary, who defines *Conversation-sinfonietta* as a "real cantata" (J. Bens, "Des poèmes à jouer à quatre mains," in: *La Nouvelle Revue Française*, 291 (1977): p. 87), and Paul Vernois, in whose belief *Conversation-sinfonietta* is the result of the transposition of a symphony (P. Vernois, op. cit., p. 234 ff).

498 P. Vernois, op. cit., p. 236.

499 In this dimension, the sense of speaking in Rostworowski (omitting the practices of simultaneity) is quite similar to the situation in the theatre of the absurd, where: "He talks only to kill time, to prove his existence [...]". A. Brillant-Annequin, "Teatr absurdu: narodziny współczesnej estetyki. Na przykładzie dramaturgii Ionesco i Becketta", trans. M. Sugiera, in: *Ruch Literacki*, 4 (1995): p. 486.

500 This variant of the proceeding is also chosen by Tardieu, conducting specific experiments on language, with the basic text-creating mechanism being the repetition of words until they lose their meaning. See L. Flieder, "Entretien avec Jean Tardieu," in: *La Sape*, 32 (1993): p. 82.

choir: *Gwałt! Kłam! [Rape! Lie!]*, which indicates a return to the clarity of semantic word-keys. The clarity and expressiveness of the verbal issues provoke in the end, a matter served again by the use of male rhymes and the choice of a metrical scheme based on the double spondee. This is why “the last two verses of the quarrel” should be treated in the sense of interpreting the musical closure: on account of the distribution of voices in intervals of a third ($g1 - b1$), breaking the system in unison, to the significant words of the choir and their direct context, and finally the choral tutti.

Rhythmical worldview

Reconstructing the act of creating the scene in Annas’ palace as far as possible, it becomes feasible to apply the considered linguistic-musical relations to the perspective of composing a vocal work. In the playwright’s field of attention two potential strategies have appeared, just as in the case of an operatic work, when the composer either puts one word opposite another, to gain a kind of dialogue of replicas (respecting semantics), or he layers words only with the intent to create the final effect of chaos and establish a certain mood (desemanticisation). Rostworowski – with a perfect sense of theatrical reality – he uses the second technique in the scene of the quarrel, which is at first glance more expressionist⁵⁰¹. This makes it possible to achieve a musical result in accordance with the playwright’s beliefs about the existence of an analogy between the elements of a stage work and a musical work: “Every stage work is a *symphonic work*, written for a larger or smaller *orchestra*, composed of *living* instruments. Every role is equally important, equally dignified and equally responsible without any consideration of its size”⁵⁰². Witnesses of the events, actually equal, are brought onto the stage, “soloists”⁵⁰³, who, stating colloquially, “cannot put up with it” join in one after the other to the senseless discussion (starting from the verbal exchange between Ananel and Caiaphas, which initiated the quarrel), devoid of sober arguments and counterarguments. Everyone at the same time convinces themselves. In this absurd speech, the characters are **talking to themselves** or **telling themselves** – conceptually Rostworowski moved a great distance, because he does not resolve the key situation, but only deftly sustains it in time. The fragment of the quarrel exemplifies the line of the dispersed

501 Maria Czanerle extends the field of a similar conclusion to Rostworowski’s writing technique in general: “he composed dialogues like an orchestral score – and probably this was what the individual nature of his expressionistic style mainly depended on [...]”. M. Czanerle, “O Karolu Hubercie Rostworowskim,” in: *Dialog*, 10 (1960): p. 86.

502 K. H. Rostworowski, “O kryzysie teatralnym,” p. 109.

503 J. Gościński, op. cit., p. 442.

action of *Judas z Kariothu* perhaps in the most condensed form. However it does not lead to a climax and solution, but constitutes a permanent continuation of the moment of breakthrough in its entirety: from Scene 1 Act I (“after sunset”), where Judas “is sitting at the lake with his back to the audience”⁵⁰⁴, to the final scene of Act V (“before sunset”) where we are shown the person of Jesus and Judas between the Apostles on the stage for the first time.

From the point of view of the semantics, Scene 2 Act IV, the eristicity of the characters is not important, for in the hustle and bustle they gradually lose – along with the dictionary dimension of words – individuality of meaningful speech, more important is the sophisticated manipulation of language structures. Technical automatisms of various statements leads to the emergence of an atypical *medium*: since they mean not the verbal issues themselves, but their arrangement, then the language scheme is the deciding factor in the meaning of the dramatic text (individual metrical patterns for the character) and musical scheme (individual rhythmic patterns). In the stage text, like in the dramatic text, the central point of reference is the immanent rhythm of language, fortified with the metric scheme of the verse, additionally strengthened by a still more rigorous musical rhythm, which organises the material inclusively (in a strictly mathematical sense). The final result of this type of operation can be paradoxically assessed completely differently: according to some, it creates an “amazing vocal orgy”⁵⁰⁵, to others – it does not allow “a real ‘vocal orgy’”⁵⁰⁶. And within this dialectical trap, each character realises himself in their own rhythm, furthermore, determined by them *a priori*. It can be said without fear that having a rhythm represents *pars pro toto* the unique features present on the stage, that it blurs the remaining characteristics of individuality. In the quarrel scene, Rostworowski’s characters have their rhythm⁵⁰⁷ above all else with all the consequences of that – through “rhythm and rhyme the nature of the characters of the drama is emphasised: their stupidity, exaggerated elegance, coarseness, and additionally all seven deadly sins [...]”⁵⁰⁸.

504 K. H. Rostworowski, *Wybór dramatów*, p. 5.

505 W. Gorecki, “Muzyka w teatrze Rostworowskiego,” in: *Listy z Teatru*, 20 (1948): p. 9.

506 J. Skarbowski, *Literacki koncert polski*, Rzeszów: FOSZE, 1997, p. 16.

507 The rhythmic structures, in direct correlation with linguistic accentuation, arises through the selection and juxtaposition of different note values for subsequent characters: Ananel **has** eighths and quarter notes, Caiaphas – triplet eighths and eighths, Szikmi – sixteenths, Arystobul – eighths, Nifki – triplet eighths, eighths and quarter notes, Izmael – triplet eighths and sixteenths, Kizai – sixteenths quintuplets, Szymon – eighths and sixteenths, Szammai – sixteenths and triplet eighths, Roboam – triplet eighths, Choir – quarter notes.

508 S. Essmanowski, op. cit., p. 11.

OSTATNIE DWA WIERSZE KLOTNI

Musical score for the last two lines of the quarrel. The score consists of ten staves, each with a vocal part and a label below it. The labels are: Ananel, Keiphasz, Szikmi, Argstobul, Nifki, Izmael, Kiza, Szygmon, Szemmal, Roboam, and Chór. The music is written in a single system with a common time signature.

RYTMIKA KLOTNI SADUCESZÓW Z FARYZEUSZAMI

Musical score for the rhythms of the quarrel between the Sadducees and the Pharisees. The score consists of ten staves, each with a vocal part and a label below it. The labels are: Ananel, Keiphasz, Szikmi, Argstobul, Ananel, Keiphasz, Szikmi, Argstobul, Ananel, Keiphasz, Szikmi, and Argstobul. The music is written in a single system with a common time signature.

Upper system: Last two lines of the quarrel

Bottom system: Rhythms of the quarrel between the Sadducees and the Pharisees

A special dimension of reflection is implied by the fact that the musical manner of ordering the verbal issues reduces the action to a situation which is extremely difficult for the reader to absorb, but which is evident for the viewer-listener. **Realised rhythm** becomes both a basic component and the essence of the passage of time; on the one side it is a condition for the functioning of a complex structure, from the other – it is primarily this which constructs the **meaning of the whole**. In Rostworowski, quite absurdly, as the rhythmical ordering becomes increasingly rigorous, so the effectiveness of the communication becomes ever more borderline. The words do not simultaneously follow the events placed together in the planes of *sacrum* and *profanum*, they devalue themselves through themselves, they lose individual meanings and the primary power of communication. In a state of disintegration, they refer to the sphere of ontology, reveal an indefinable order beyond words, order available to man in a small degree through “a rhythmical worldview”⁵⁰⁹, to call upon Leśmian’s term. Rhythm revealed through the language *medium* functions as an interpretation of temporality, not so much however as a substitute for physical time, as – escaping all categorisations – a universal element of “happening” of the world. In the final quarrel, the proper semantic field disappears (*explicite* expressions), instead however, a hidden meaning, beyond the code, of a symbolic-archetypal character is revealed. In this light, the rhythm of the quarrel between Pharisees and the Sadducees – blurring the contour of the specific and epistemological referentiality of language – expresses “inexpressible” senses, gives the possibility of a special interpretation or reinterpretation of what was previously encompassed by the act of cultural perception⁵¹⁰. Rostworowski is following a historiosophic trail towards philosophical interpretation and history, and tradition, and above all in the final consequence – himself⁵¹¹. “For me everything

509 B. Leśmian, “Rytm jako światopogląd,” in: idem, *Szkice literackie*, ed. J. Trznadel, Warsaw: PIW, 1959, p. 67.

510 Rostworowski expresses a characteristic opinion about stage function in 1919: “The magnetic power and popularity of the theatre is probably based on the fact that viewing stage works is nothing more than a glance at oneself”. Quotation after: K. Czachowski, “Twórczość dramatyczna Rostworowskiego,” in: *Gazeta Literacka*, 7 (1932): p. 102.

511 *Judas z Kariothu*, as is known, is a literary document of the author’s spiritual breakthrough, an artistic *confessio fidei*. In the light of the testimonies of the epoch, the judgement made by Adam Grzymała-Siedlecki remains characteristic (A. Grzymała-Siedlecki, “Z Teatru,” [*Judas Iscariot*] in: *Czas*, 90 (1913): p. 1; 91 (1913): p. 1; 93 (1913): pp. 1–2). Róża Rostworowska mentions this fact (R. Rostworowska, “Zapiski o Karolu: Rok 1938 i rok 1948,” in: *Tygodnik Powszechny*, 45 (1977): [p. 5]; see also E. M. Rostworowski, *Popioły i korzenie*, Kraków: Znak, 1985, p. 436).

is rhythm⁵¹² – he states apparently enigmatically, a little like his contemporaries, although he is really treating the meaning of rhythm in an extremely ontological dimension.

Conclusions

For all observations formulated so far in various aspects, sometimes very distant from each other, there is a synthetic argumentation to be found. Finally, we should distinguish three, connected not only by the coincidence of randomness – temptations, that up to now have been intersecting: biographical, structural and analytical-interpretative. The first relates directly to Karol Hubert Rostworowski's intellectual development and explains the source of his musical thinking in theatrical space⁵¹³, through which paradoxical connections with Jean Tardieu's theatre and aesthetic awareness are made, and undoubtedly many other surprising relationships of this type can be found. The second temptation, structural, as a direct result of the first, leads Rostworowski perhaps to attempt interpretation in the drama of the musical scheme (Judas' verbal leitmotif), and with full certainty determines the use of reduced musical notation. The scene of the quarrel between Pharisees and the Sadducees, captured schematically with the aid of the score remains a great testimony to this and presents a peripheral case of the coexistence of dramatic text with musical text. Analytical temptation, in turn, through the prism of the first two, leads to the sphere of complex research on the relationships between literature and music, and reveals a vast problem in the field of contemporary comparative literature. If, in the perspective of literature research, it also refers to literary text, not just to the question of aesthetic awareness, this provokes a thorough redefinition of the whole range of the term "musicality" in relation to a literary work. Within such reflection, the structure of the analysed fragment of the scene of *Judas z Kariothu* is a rare structural type amongst the manifestations of musicality of a literary work, and it is possible that even due to the stage specifics it is closest to musical convention.

Rostworowski, under the influence of his struggle with the first two temptations, is looking for an adequate interpretation of the instrumentally perceived and interpreted cultural tradition on his own account. In an obvious manner he situates *Judas z Kariothu* in relation to the problem of explanation

512 Z. Starowieyska-Morstinowa, "W laboratorium wielkiej twórczości: Wywiad z K. H. Rostworowskim," in: *Kultura* (Poznań), 2 (1936): p. 1.

513 Paul Vernois indicates *expressis verbis* the existence of the same type of temptation, amongst others, in Tardieu's thinking. P. Vernois, op. cit., p. 241.

of biblical events in the era, it presents a subsequent historiosophical project, **apocryphalising** the word of the Gospel. His proposal, preceded by “three years of study of the Jewish issue”⁵¹⁴, in the thematic sense is a reinterpretation of biblical exegesis, extremely negatively oriented in the assessment of Judas⁵¹⁵. The adopted point of view is further clarified by the playwright in a few words, responding to professor Sinko’s allegations concerning historical interpretation of Caligula – “I did not defend Judas”⁵¹⁶. And no matter how we look at it, self-commentary can be considered in multiple ways, it is necessary to signal just one of the consequences, namely connected to the type of creation of the title character. The stage concept seems in fact both very simple and very sophisticated – the presence of Judas is necessary, but he does not evolve at all during the drama. As a result, his monothematic and easily recognisable clarity **condition the situation** (on account of structural similarity) and the lines barely accentuate the existence of the character. It is from here that we get the earlier hypothesis about verbal leitmotifs and creation of coherence by the playwright of the inertial action of the drama, in accordance with the literary interpretation of musical technique. But even if this matter seems to be highly controversial on the scale of the entire drama, then the existence of a strictly musical context is guided by unambiguous indicators (in the form of a musical score), suggested for precise undertaking of the dramatic text. The scene in Annas’ palace, the quintessence of the presented situation, does not so much bear traces of thinking in musical

514 A. D., op. cit., p. 11.

515 Rostworowski wrote about many sources of inspiration in response to Witold Noskowski’s letter (K. H. Rostworowski, “Skąd wpadłem na ‘Judasza z Kariothu?’,” in: *Kurier Poznański*, 222 (1935): p. 5), and also in an interview with Zofia Starowieyska-Morstinowa: “I read a lot of dramas about Judas, especially German. One depicted him as a Jewish national hero. It made me angry. I wanted to show him what he is – a vile, poor coward and a liar” (op. cit., p. 2). Compare J. Goślicki, op. cit., p. 439. Compare also M. Czernerle, op. cit., p. 91 ff.

516 K. H. Rostworowski, “Pro domo mea,” in: *Głos Narodu*, 97 (1917): p. 2. Stanisław Pigoń’s wording, amongst others that: “Judas is weak, he allows Caiaphas to intimidate him, he is simply a coward” (S. Pigoń, “Tragizm ‘Judasza z Kariothu,’” in: *Głos*, 11 (1936): p. 1), seemed very accurate to Rostworowski. See Z. Starowieyska-Morstinowa, op. cit., p. 2. Like Pigoń, Kazimierz Czachowski wrote at that time (see K. Czachowski, “Karol Hubert Rostworowski jako twórca dramatyczny,” in: *Kurier Literacko-Naukowy*, 7 (1938): p. 1), slightly differently Edward Leszczyński (see E. Leszczyński, “Problem etyczny w ‘Judaszu z Kariothu’ Karola Huberta Rostworowskiego,” in: *Museion*, 3 (1913): p. 40) and Stanisław Miłaszewski (see S. Miłaszewski, “Pra-wzór Judasza w dramacie Rostworowskiego,” in: *Polonia*, 5097 (1938): p. 18).

categories, as much as it creates an intermedial construction, fully revealing all the subtleties of meaning only at the level of the stage text. Stagings to date show how difficult it is to extract all its nuances, and the first staging by Ludwik Solski (it is well known how long and meticulously he prepared the quarrel scene) remains an unattainable model of skilful, musical conducting.

It is necessary to briefly summarise the problem of capturing the relationship between dramatic text and stage text, which specially preceded the analysis of *Judasz z Kariothu*, to create a context also for revealing the third temptation in Rostworowski's thinking. Well, the playwright's theoretical discourse, easily recognisable on account of frequent definition of a stage work through the prism of a musical piece aided by characteristic terminology, directly indicates the source of the original solutions in the field of material⁵¹⁷. Terminological borrowings appearing in the description of the dramatic text and the stage text, reveal once again the aesthetic rooting from another angle. In an artistically modified form, the reminiscences of a dreamed of and unfulfilled career as a virtuoso return, indirectly as an unsuccessful poetic adventure (*Tandeta: Poezje* [*Trash: Poetry*], Kraków 1901). The future author of *Niespodzianka* [*Surprise*] will critically assess not only Rostworowski-the poet, but also Rostworowski-the composer even before finding the right form of artistic expression – but will never fail to go beyond the realm of experience. If, concluding like Wagner⁵¹⁸, the poet aims to concentrate the point, the composer aims at its dissipation; if the poet is interested in the meaning of the word, **space**, which he is able to potentially update, for the composer only **time** is needed, some duration in variability. In Rostworowski's understanding the playwright's place is somewhere between them – he must find a common key for dialogue valid for both perspectives at the same time.

517 As for theoretical discourse, and here are parallels between Rostworowski and Tardieu, to recall – by way of example – the Frenchman's wording from the *Foreword* to *LA.B.C. de notre vie*: "The 'protagonist' plays the role of a concerto soloist, while the remaining characters [...] present the orchestral whole". J. Tardieu, *LA.B.C. de notre vie*, in: idem, *Poèmes à jouer*, Paris: Gallimard, 1969, p. 63.

518 See R. Wagner, "Oper und Drama: Dichtkunst und Tonkunst im Drama der Zukunft" in: idem, *Sämtliche Schriften und Dichtungen*, vol. 4, Leipzig: Breitkopf & Härtel, [1912], p. 138 (see R. Wagner, "The Arts of Poetry and Tone in the Drama of the Future," in: idem, *Opera and Drama*, trans. W. A. Ellis, Lincoln–London: University of Nebraska Press, 1995, p. 277).

7 Literature beyond literature: *Hérodiade* – “*Hérodiade*” de Stéphane Mallarmé by Paul Hindemith



P. Hindemith, “*Hérodiade*” de Stéphane Mallarmé⁵¹⁹

A literary work in a musical work

The fundamental problem boils down to simple basic questions: how does literature delight in music? and at the same time – how does music **use** literature? For what purpose does a musical text adapt a literary text? And how does their coexistence appear? These questions only seem simple, for there are no universal answers. The issue of literary text in the space of music is so extensive and historically complicated that it is difficult to capture them in a theoretical book study⁵²⁰. In proposals that schematically outline the scope of musical-literary research, there are of course two highlighted categories: “literature in music” (concerning programme music) and “music and literature” (generally describes vocal music)⁵²¹, nevertheless, the result of such a generalisation is always the most general indication of mutual reference points.

Some generalities at the starting point can however be helpful and even necessary, hence the need to repeat the obvious, that from the perspective of

519 P. Hindemith, “*Hérodiade*” de Stéphane Mallarmé: *Récitation orchestrale* [piano reduction], Edition Schott 4115, Mainz: B. Schott’s Söhne, 1955, p. 10.

520 The type of unavoidable dangers, associated with a synthetic attempt at theoretical categorisations, is well shown in the perspective of musicology by amongst others Michał Bristiger’s proposal. M. Bristiger, *Związki muzyki ze słowem*, Warsaw: PWM, 1986. See K. Pisarkowa, “Muzyka jako język,” in: *Prace Językoznawcze*, 97 (1989): pp. 13–40.

521 See S. P. Scher’s musical-literary research schema: *Introduction*, p. 17.

music, literature constitutes an object of inquiry as a source of artistic inspiration in general⁵²², especially as adaptive material, which is most often taken up on account of the sound value of the verbal text, less often for the sound-semantic value, and most rarely – semantic. (Naturally, such a reservation does not constitute any typology of links between musical text and verbal text and is only an introductory generalisation, raising awareness by the way of the numerous controversies around the issue, and its immanent aporetics)⁵²³. Music that uses any value or aspect of a verbal text is always a kind of palimpsest, which is formed (to some extent in an intentional way, to some – spontaneously) in the process of imposing musical text on a verbal text or, less frequently, verbal text to musical text. Only in the light of this simplified distinction is it necessary to ask about the form of the existence of a literary work in a musical work, not in the widely known and traditional manner, that is when a literary text is deconstructed in many ways and to a greater or lesser extent in the most varied vocal genres, but to ask about such a text, which in the score presents formal rigour in its **intact** state, that only functions, so to say, in the score.

Specifying – and exemplifying at the same time – the analytical intention in the adopted perspective, I would like to reflect on the rare case of the existence of a literary work, the dialogue fragment of Mallarmé's *Hérodiade*⁵²⁴, in the musical work of Paul Hindemith from 1944 – "*Hérodiade*" de Stéphane Mallarmé. This

522 For many composers, Mallarmé's poetry became a creative impulse (amongst others: C. Debussy, *L'après-midi d'un faune*; M. Ravel, *Trois poèmes de Stéphane Mallarmé*; P. Boulez, *Pli selon Pli*), of which the effect seems to be similar every time: "In the face of a musical piece born of its inspiration, the musicologist experiences a kind of dizziness". L. Polony, "Ravel-Mallarmé," in: idem, *W kręgu muzycznej wyobraźni*, Kraków: PWM, 1980, p. 81.

523 On the one side, the literary text is marginalised (reduced to the level of sound) in a musical work and perfect this example would be the principle of the composer's conduct described by Arnold Schönberg (A. Schönberg, "Relationship to Text," in: idem, *Style and Idea*, New York: Philosophical Library, 1950, p. 4), on the other – the question about "meaning" arises and at the same time the quality of the text (often ennobled only in the context of music), which is formulated most bluntly by Nicolas Ruwet: "If indeed the ideal text to be used in music is the most absurd, the least significant, one which is no more than pure verbal games, why then have composers always made so much effort to search for texts [...]?" N. Ruwet, *Langage, musique, poésie*, Paris: Éd. du Seuil, 1972, pp. 42–43.

524 S. Mallarmé, *Hérodiade. II. Scène*, in: idem, *Oeuvres complètes*, ed. H. Mondor, G. Jean-Aubry, Paris: Gallimard, 1970, pp. 44–48 (see S. Mallarmé, *Herodias: Scene*,

example of realisation of “intersemiotic reference”⁵²⁵ is quite isolated in the light of textual musical-literary relations, the fact that the poetic text is recalled in three different dimensions of Hindemith’s composition: paratextual, delimiting and linear⁵²⁶ – does not appear at all in musical performance. This kind of intended negativity creates a fundamental contrast because the composer emphasises the context of a literary work (in addition, multi-layered), that is undoubtedly emphasising its importance, and at the same time it leaving it only in the sphere of graphic notation. In the final stage of updating the musical work, it is carefully camouflaged, it becomes **mute**, reduced to the sphere of connotation, although it precedes realisation *in actio* through suggesting the direction of interpretation, and, in a sense, must accompany it. At the starting point, the problem therefore boils down to the differences resulting from availability: through the score the performers have the possibility of viewing the whole text in its delimited shape, or at least they know the text fragmentarily from numerous quotations placed linearly over the score notation; the listener, in turn, in the worst case realises its existence through the information exposed in the plane of paratextuality (i.e. through the literary character of the title of the musical work).

in: idem, *Collected Poems and Other Verse*, trans. E. H. Blackmore, A. M. Blackmore, Oxford: Oxford University Press, 2006, pp. 29–39).

- 525 Amongst others such a case of intertext relations is distinguished by Janusz Sławiński, undertaking an attempt to define the concept of “intertextuality” (M. Głowiński, T. Kostkiewiczowa, A. Okopień-Sławińska, J. Sławiński, *Słownik terminów literackich*, Wrocław: Zakład Narodowy im. Ossolińskich, 1989, p. 201). Gérard Genette proposed another name for the phenomenon – “*hyperartistic practices*” (see G. Genette, *Palimpsestes: La littérature au second degré*, Paris: Éditions du Seuil, 1982, pp. 443–444; see G. Genette, *Palimpsests: Literature in the Second Degree*, trans. C. Newman, C. Doubinsky, Lincoln–London: University of Nebraska Press, 1997, p. 384). The term “intersemioticity” functions here in the basic sense, i.e. defining the relationship between arts as different systems, and not as for example in Stanisław Balbus, where he defines “semiotic systems” within literature itself (see S. Balbus, *Między stylami*, Kraków: Universitas, 1993, pp. 143–144).
- 526 Three dimensions have been defined conventionally, thus together they have meaningful sense only within the scope of this sketch. Paratextuality does not require a preliminary explanation; “delimitation” however and “linearity” of a literary text in the context of a musical work must be treated in a purely typographic sense. The delimitation system should be understood as remaining within the restrictiveness of the literary notation (the literary text apparently retains its autonomous form; function of a musical programme), by linear system – introduction by the composer of disruptions to the primary structure (the literary text becomes a verbal text; the function of musical-verbal instructions).

The functioning of the literary text outside the musical space of performance, determining its visual qualities and the type of interaction initiated with the music recipient, leads to the formulation of a far-reaching hypothesis. Namely in “*Hérodiade*” de Stéphane Mallarmé – on the one hand, in contrast to many vocal works, on the other hand, in a certain convergence in relation to, for example, the immanent programmatic qualities of the symphonic poem – the literary work does not appear as incrustation, on account of its sound values, because the composer wants to preserve its literary meaning at all costs. Traditional cognition of music: “by way of listening to its performances, studying scores, scholarly examination of finished compositions, and also – above all – by way of introspective insight into the process of creating a musical work”⁵²⁷, is severely hampered in the situation of extreme verbal-musical affiliations. All the stages listed from the theoretical point of view are equally important, but they do not introduce an individual order of vision, whose hierarchy is usually included in the musical work⁵²⁸. In the case of Hindemith’s work, I think, the composer indicated a certain obligatory sequence of action – one should undertake an instrumental interpretation after reviewing the score and the literary text cited therein. Once Michał Głowiński wrote the sketch “Literackość muzyki – muzyczność literatury” [“Literariness of music – musicality of literature”], as he himself admitted – “**from hearing**”⁵²⁹, here I will try to formulate some remarks within the score, so to say, **from seeing**, with a view to tracing the history of literary text beyond literature. The appearance of Mallarmé’s text in Hindemith’s composition in three dimensions (paratextual, delimiting and linear) outlines the overall perspective of interpretation and at the same time indicates its three stages.

527 B. Buczek, “O sposobie istnienia utworu muzycznego,” in: *Studia Filozoficzne*, 11/12 (1983): p. 43.

528 Mieczysław Tomaszewski’s distinctions would be valuable with expressions reminiscent of Ingarden, about the coexistence in a musical work of four “texts” (musical, sound, auditory and cultural) and analogically four types of research attitudes: theoretician, practitioner, empiricist and apriorist. M. Tomaszewski, “Nad analizą i interpretacją dzieła muzycznego: Myśli i doświadczenia,” in: *Res Facta*, 9 (1982): pp. 192–200.

529 M. Głowiński, “Literackość muzyki – muzyczność literatury,” in: *Pogranicza i korespondencje sztuk, “Z dziejów form artystycznych w literaturze polskiej”*, vol. 56, ed. T. Cieślukowska, J. Sławiński, Wrocław: Ossolineum, 1980, p. 65.

Paratextual construction

The non-musical context in the first encounter with the instrumental composition is manifested primarily through the title and its **historical-literary** direction on musical ground – “*Hérodiade*” de Stéphane Mallarmé. Here this is not just about a general indication of the cultural-literary source of inspiration, since the full text will be attached, but rather to emphasise the complementary coexistence of both texts, the extent of their interdependence. Undoubtedly, Hindemith’s undertaking of Mallarmé’s text and exposing this fact in the paratextual plane initially determine the type of analysis and indicate the direction of possible explication of the musical work for the audience. Similar artistic behaviour, well known – not to say: topical – particularly in the case of “programme” compositions, where the title opens the space of associations⁵³⁰, is also not unknown in literature. One could hypothesise that in both cases the aim is to provide condensed verbal instruction of the same type, namely suggesting the existence of relationships or affiliations between the literary text and the musical text. This even creates regularity, narrowing the field of view to only structural conditions: as far as in literature the suggestion concerns the sphere of musical construction rather generally⁵³¹ (Thomas Stearns Eliot’s *Four Quartets* are an attempt at literary interpretation not of a specific musical piece, but a technique characteristic of the quartet genre; Paul Celan’s *Death Fugue* interprets not one or another fugue, but a potential fugue scheme), in music, it refers **directly** to a specific literary text, looking on one side for the nuances of its sound, on the other – the specificity of its meaning.

With Hindemith, the first option is completely eliminated, as to the second, however – the matter gets more complicated because the title, in addition to the meaning indicating a literary source of inspiration and intermedial shift, reveals two closely related pieces of information: indicates the literary tradition in detail (Mallarmé’s text of *Hérodiade*), and at the same time through its prism, and as a kind of ricochet, implies the cultural tradition associated with the character of Herodias. Hindemith consciously takes the existing literary interpretation

530 See M. Chion, *Le poème symphonique et la musique à programme*, Paris: Fayard, 1993, p. 28.

531 Although it should be noted that some of the experimental attempts to interpret a particular musical work break off in part beyond such a vision. Extremely interesting in this respect is for example Michel Butor’s proposal, relying on “simultaneous” leading: “a little dialogue with the *Bagatelles* Op. 126 of Ludwig van Beethoven”. See M. Butor, *Les Bagatelles de Thélème*, in: *Revue des Sciences Humaines*, 205 (1987): pp. 227–231.

(hence the verbal text for him is **ready** from the beginning) and he is unable to introduce any transformations in this regard – as Mallarmé remains at a certain distance from cultural tradition⁵³², for the poet's Herodias (and in a simple consequence that of the composer) is not a daughter of Aristobulus and Berenice, sister to Herod Agrippa I, wife – amongst others – of Herod Philip I, Salomé's mother, etc.⁵³³

The title in the form “*Hérodiade*” de Stéphane Mallarmé given to a purely instrumental composition is thus a harbinger of a non-verbal interpretation or an attempt at musical illustration, but only of Mallarmé's poem. In other words, the broad cultural perspective in Hindemith's work is entirely rejected by taking an individual literary perspective, contrary to, for example, Jules Massenet's opera (*Hérodiade*; premiered Brussels, 1881), remaining close to the biblical thread behind the heavily modified text of Gustave Flaubert's novella. That is why the title in the sphere of music needed to be specified – *Hérodiade* would be inadequate in form due to the implications associated primarily with cultural tradition, historical-biblical, present in art for several hundred years⁵³⁴. According to the author himself Mallarmé's figure of Hérodiade becomes: “a purely imaginary being and completely independent of history” (“un être purement rêvé et absolument indépendant de l'histoire”⁵³⁵), as Charles Mauron laconically says: “is

532 See amongst others: J. Kristeva, *La révolution du langage poétique. L'avant-garde à la fin du XIXe siècle: Lautréamont et Mallarmé*, Paris: Éd. du Seuil, 1974, p. 445 (the fragment is not in the abridged English version: J. Kristeva, *Revolution in Poetic Language*, trans. M. Waller, New York: Columbia University Press, 1984); R. G. Cohn, *Toward the Poems of Mallarmé*, Berkeley: University of California Press, 1965, p. 52 ff (see R. G. Cohn, *Vues sur Mallarmé*, introduction M. Deguy, translated from English L. Holt, R. Coward, Paris: A.-G. Nizet, 1991, pp. 57–59); J.-L. Steinmetz, *Mallarmé: L'absolu au jour le jour*, Paris: Fayard, 1998, p. 90.

533 See Flavius Josephus, *Antiquities of the Jews* [Book XVIII: V, 1; V, 4; VI, 2; VII, 1; VII, 2], in: *The Complete Works of Flavius-Josephus*, ed. W. Whiston, Chicago: Thompson & Thomas, 1901, pp. 445, 446, 447, 452–453, 453. See also interpretations of Herodias' behaviour, which appear several times in the Gospels – in direct connection with the figure of John the Baptist (St. Matthew 14, 3–12; St. Mark 6, 17–29; St. Luke 3, 19–20).

534 See M. Bocian, *Lexikon der biblischen Personen*, Stuttgart: Alfred Kröner Verlag, 2004, pp. 152–154. *Nota bene* the keyword entry of the thread of the character Herodias and its functioning in various fields of art do not include Hindemith's work (!).

535 S. Mallarmé, *Correspondance 1862–1871*, vol. 1, ed. H. Mondor, J.-P. Richard, Paris: Gallimard, 1959, p. 154 (see *Selected Letters of Stéphane Mallarmé*, trans. R. Lloyd, Chicago–London: University of Chicago Press, 1988, p. 47).

a 'linguistic being' [...]”⁵³⁶. To paraphrase the last conclusion and expand its scope, it is easiest to say that Hindemith's *Hérodiade* should become a “musical being”. Both reservations at the same time formulate the basic problem of interdependence – only as a result of the polarisation between the musical text and the verbal text hidden in the score, which leads beyond the thread of cultural tradition, is the full meaning of the musical composition revealed.

The analytical trope is suggested by the composer, once again using the verbal possibility of paratextual information transfer. He describes the work in the subtitle as “**orchestral recitation**” [*récitation orchestrale*]. The resulting idiomatic expression – defines the combination of that, which is verbal (literary), with that which is musical. In this context, the concept of “recitation” on account of its unusual description (“orchestral”), imposes a new meaning onto it, functions somewhat differently than in dictionary definitions and constitutes a determinant of a new genre. But at the same time it means traditionally: “reading” (in accordance to the etymological burden from Latin *recitatio*), and especially the process through which the whole operation is performed – to recite is nothing other than delivering a text **from memory**. It is indeed from this detail that the arguments arise for a literary manner of reception at the analytical-interpretative stage or, as Michał Bristiger would like, “in the theoretical view”⁵³⁷; to recall the explanation from Hindemith's preface, a musical work “could follow the text literally”⁵³⁸. “Orchestral recitation” in consequence also means adopting the position that the coexistence of a literary text and a musical text becomes paradoxical, the operation of their codependency creates an artistic paradox: to obscure the literary text or to move the potential of its sound to a more distant plane, in order to – through apparent marginalisation – expose its meaning within the musical whole. Hence, analogically, I think that in the situation of understanding “*Hérodiade*” de Stéphane Mallarmé after prior understanding of *Hérodiade*, the situation of taking into account the specific presupposition of a literary text that should precede and announce a musical work *in actio* seems paradoxical.

536 Ch. Mauron, *Mallarmé*, Paris: Éd. du Seuil, 1964, p. 87. The issue is directly related to the formula “phonetic mythology of *Hérodiade*”, which is presented in brief by Jean-Pierre Richard, *L'univers imaginaire de Mallarmé*, Paris: Éd. du Seuil, 1961, pp. 144–145.

537 M. Bristiger, op. cit., p. 187.

538 P. Hindemith, op. cit., no page numbers.

Delimiting construction

After looking at the score, above all else, attention is drawn to the fact that the literary text quoted in the musical work does not cover the whole of *Hérodiade*; it is about the dialogue fragment – *Scène*⁵³⁹ (II. *Scène*), whereas the two surrounding and non-dialogue parts (I. *Ouverture* and III. *Cantique de saint Jean*) are not used⁵⁴⁰. Although this is not the place to wonder about the genesis of *Hérodiade*⁵⁴¹, it is worth signaling certain circumstances surrounding its formation. Well, the work started in October 1864 with the author's intention for it to be something of the nature of an *opus magnum*⁵⁴², but was never completed, even though Mallarmé maintained such an intention for over 30 years, indeed to the end of his life⁵⁴³. Despite the fact that from the beginning *Hérodiade* was available in fragments – in the current layout of the text: *Ouverture – Scène – Cantique de saint Jean*⁵⁴⁴ there is a clear logic of anticipation. Maybe it is just this that causes, in the opinion of Haskell M. Block that “the structure of the work

539 *Nota bene Scène*, written in the winter between 1864 and 1865 was the only part published during the poet's life, for the first time in the second edition of *Le Parnasse Contemporain* (1871), later in the edition of *Les poésies de Stéphane Mallarmé* (1887).

540 This remark is important from the viewpoint that the text of Hindemith's work is not – as Michał Bristiger hastily wrote – the “first scene of Stéphane Mallarmé's *Hérodiade*”. M. Bristiger, op. cit., p. 185.

541 See G. Davies, *Mallarmé et le rêve d'“Hérodiade”*, Paris: Librairie José Corti, 1978, pp. 9–29.

542 In October 1864 – in the letter addressed to Henri Cazalis – Mallarmé wrote: “*Car je veux – pour la première fois de ma vie – réussir. Je ne toucherais plus jamais à ma plume si j'étais terrassé*”. S. Mallarmé, *Correspondance 1862–1871*, p. 137 (in English translation: “*For I want – for the first time in my life – to succeed. I would never touch my pen again if I were floored*”; *Selected Letters of Stéphane Mallarmé*, p. 39). See P.-O. Walzer, *Approches II: Mallarmé–Valéry*, Paris: Honoré Champion Éditeur, 1995, p. 34.

543 Even in 1896, he informed the publisher about plans to write *Prelude* and *Finale*. See S. Mallarmé, *Oeuvres complètes*, p. 1445. The otherwise complicated problem of Mallarmé's conceiving of *Hérodiade* has been discussed many times and from very different perspectives; see amongst others: S. Huot, *Le “Mythe d'Hérodiade” chez Mallarmé*, Paris: A. G. Nizet, 1977; G. Davies, op. cit.; M. Robillard, *Le Désir de la vierge: Hérodiade chez Mallarmé*, Genève: Droz, 1993.

544 S. Mallarmé, *Oeuvres complètes*, pp. 41–49 (see S. Mallarmé, *Hérodiade*, in: idem, *Collected Poems*, trans. H. Weinfield, Berkeley–Los Angeles–London: University of California Press, 1994, pp. 25–37).

is at once musical and dramatic⁵⁴⁵, that would find an additional argument in Mallarmé's late notes to *Hérodiade*, which contain stage-ballet indications⁵⁴⁶. The musical realisation introduced into space of the ballet will become "*Hérodiade*" *de Stéphane Mallarmé*⁵⁴⁷, but Hindemith concentrated on the middle part. He chose just the *Scène*, which fills out the discussion between the Nurse and Hérodiade, and in this context, it is possible to think, that he was only interested in the aspect of dialogism.

Mallarmé's *Scène* between the Nurse and Hérodiade, which in a superficial view appears to be transparent in structure and probably best testifying to the original intention of creating a tragic 3-act whole⁵⁴⁸, is accomplished through the oppositional juxtaposition of two planes: real and unreal. In the "real space" a Nurse with whitened hair exists ("nourrice d'hiver"), in the "unreal space" – Hérodiade, who guards her ontological indefiniteness (she has nothing human in her). This opposition has an essential character: the Nurse as a mother with a broken body ("sénile chair") collides with – as Julia Kristeva proposes to describe Hérodiade – an "anti-mother"⁵⁴⁹, for whom the body is not needed ("chair inutile"). The result of the fundamental divergence of ontological perspectives (hence the dramatic value and theatricality of the scene) determines the general nature of the situation – Nurse's three proposals (kiss, sampling the smell of "funereal power" and touching the falling hair) must be rejected. Their fulfilment would be an intrusion into "potential"⁵⁵⁰, the unreal reality of Hérodiade, into her self-existence and ontological loneliness, the

545 H. M. Block, *Mallarmé and the Symbolist Drama*, Detroit: Wayne State University Press, 1963, p. 12.

546 See *ibidem*, p. 19.

547 The composition came into being on the initiative of Martha Graham (solo dance performed by her for the first time 30 October 1944 at the Library of Congress in Washington).

548 In one of his letters to Mallarmé Théodore Aubanel praises the idea of writing a "grand tragedy" in three acts. See S. Mallarmé, *Correspondance 1862–1871*, p. 171. Mallarmé himself mentioned a tragedy several times (amongst others the letter to Cazalis from March 1865, *ibidem*, p. 160; see *Selected Letters of Stéphane Mallarmé*, p. 43), but he quickly abandoned the original plan and in the same year wrote that he intends create not a tragedy, but a poem (letter to Théodore Aubanel; S. Mallarmé, *Correspondance 1862–1871*, p. 174; see *Selected Letters of Stéphane Mallarmé*, p. 55).

549 J. Kristeva, *op. cit.*, p. 448. Compare M. Robillard, *op. cit.*, p. 40.

550 H. P. Lund, "Les Noces d'Hérodiade, mystère' – et résumé de l'oeuvre mallarméenne," in: *Revue Romane*, 1 (1969): p. 33.

sense of which becomes waiting for some “unknown thing” (ambiguous at the end: “J’attends une chose inconnue”). The source of this loneliness, otherwise defined three times and in various dimensions: “mon corps solitaire”, “depuis ma solitaire enfance”, “Et ta soeur solitaire”, every time is indicated and defined by Hérodiade’s words⁵⁵¹.

Hindemith however resigns from the first two fragments of the text in the linear system (resulting from the dialogue between Hérodiade and the Nurse), and makes use of the moment, when Hérodiade speaks about herself in cryptodialogue – supposedly to the Nurse, which would be indicated by the direct context, but in fact to her own mirror image (“J’aime l’horreur d’être vierge...”). Hérodiade’s description of herself as a “lone sister” in the perspective of a mirror requires a twofold interpretation: in the sense of closeness, kinship or self-recognition, and at the same time in the sense of strangeness due to the lack of a direct relationship (the reflection always creates an external “witness”). This kind of aporia associated with mediatisation of the mirror and the semantics of “shadow” appears starting with the first words of *Scène*, together with Nurse’s first question, when she formulates the temptation to kiss: “Tu vis! ou vois-je ici l’ombre d’une princesse?/A mes lèvres tes doigts et leurs bagues [...]”. In fact, the question announces and introduces the whole problem of *Hérodiade*: “it is permissible to state that Hérodiade appears as if in a mirror”⁵⁵². What is more interesting, at the moment of going beyond the literary text and becoming aware of the complicated experience of the poet – this interpretation trope gains a new dimension.

In Mallarmé the obsession connected to the phenomenon of mirror reflection, described in correspondence⁵⁵³, takes on a particularly destructive intensity (and undoubtedly heralds a crisis between 1866 and 1870). There existed in the poet something of a kind of involuntary, even morbid, need to constantly see his own reflection, which he later referred to as “split” [*scission*]⁵⁵⁴. Pierre-Olivier Walzer concludes that “the mirror is therefore both a witness to

551 Mallarmé in letters to Henri Cazalis and to Eugène Lefébure described the whole *Hérodiade* with the words – “oeuvre solitaire” [“solitary work”]. See S. Mallarmé, *Correspondance 1862–1871*, pp. 166, 171 (see *Selected Letters of Stéphane Mallarmé*, pp. 51, 54).

552 L. Cellier, *Mallarmé et la morte qui parle*, Paris: Presses Universitaires de France, 1959, p. 88.

553 See amongst others two letters to Henri Cazalis, from November 1864 and from May 1867. S. Mallarmé, *Correspondance 1862–1871*, pp. 142, 242 (see *Selected Letters of Stéphane Mallarmé*, p. 74).

554 See J.-P. Richard, op. cit., p. 175.

and an instrument of his depersonalisation⁵⁵⁵. This artistically modified phenomenon of mirror reflection has repeatedly returned in Mallarmé as a constantly exploited recurrent literary motif, turns into an individual mythology and, amongst others, in *Hérodiade* is of decisive significance⁵⁵⁶. The magnificent apostrophe put in the mouth of Hérodiade in fact, is directly related to the intimate experience of the poet, with searching in the mirror for the “distant shade”:

H.	H.
Assez! Tiens devant moi ce miroir.	No more! Hold up the looking-glass before me.
O miroir!	Looking-glass!
Eau froide par l'ennui dans ton cadre gelée	Cold water frozen by the boredom at your back,
Que de fois et pendant des heures, désolé	how many times, and during what long hours, dismayed
Des songes et cherchant mes souvenirs qui sont	by dreams and groping for my memories that pass
Comme des feuilles sous ta glace au trou profond,	like leaves beneath your ice and its profound abyss,
Je m'apparus en toi comme une ombre lointaine,	I saw myself within you like some distant shade,
Mais, horreur! des soirs, dans ta sévère fontaine,	yet some nights, in your grim fountain—horrible, this!—
J'ai de mon rêve épars connu la nudité!	I knew the nakedness of my own scattered dream!
Nourrice, suis-je belle? ⁵⁵⁷	Nurse, am I beautiful? ⁵⁵⁸

The indicated fragment (“O miroir!”) should be recognised as one of the most important (maybe even the most important?) places in *Scène* due to the extraordinary poetic value conditioned by the classical convention of the use of the apostrophe. This figure, simply perfect to poetically capture the obsession with the essence of the mirror, functions here in a very traditional way, as a determinant of high literature (Poetry) and in opposition to practical speech. Even with such subtlety (noticed by the translator), that the use of language similar to colloquial language clearly stands out: the question in the end is preceded by free interline, at the beginning however, the line is broken⁵⁵⁹. In short, the convention of the apostrophe becomes the most

555 P.-O. Walzer, *Essai sur Mallarmé*, Vienne: Éditions Pierre Seghers, 1963, p. 114.

556 See E. S. Epstein, “‘Hérodiade’: la dialectique de l’identité humaine et de la création poétique,” in: *Revue des Sciences Humaines*, 140 (1970): pp. 579–592. See also H. P. Lund, op. cit., pp. 28–50.

557 S. Mallarmé, *Scène*, in: idem, *Oeuvres complètes*, p. 45.

558 S. Mallarmé, *Herodias: Scene*, in: idem, *Collected Poems and Other Verse*, pp. 31, 33.

559 Already in the technique of writing *Hérodiade* Raymond Court recognises elements that will appear with full force in a typographic experiment (forming in Mallarmé’s

appropriate, perhaps the only convention, for the character of Hérodiade, because in a certain sense it fits into the area of dialogism, and at the same time has little in common with dialogue. Insofar as each subsequent proposal from the Nurse is a repeat of the attempt to get to (self) know Hérodiade through autodefinition (and in this sense, the proposals are not directed to undertaking dialogue, but to the opening of a monologue), so the external dialogue situation turns out to merely be a pretext for the subtle formulation of a superior thought⁵⁶⁰. Mallarmé revealed it quite laconically several times in correspondence (he was probably looking for further arguments in this way), although with a clear tendency to simplify autocommentary. In 1864 in a letter to Henri Cazalis presents the programme of “poetics”: “*Peindre, non la chose, mais l’effet qu’elle produit*”⁵⁶¹, in 1865 he wrote to him about a perceived parallel: “*toutes ces impressions se suivent comme dans une symphonie [...]*”⁵⁶², finally, adding a specific explanation in a letter addressed to Villiers de L’Isle-Adam: “le sujet de mon oeuvre est la Beauté, et le sujet apparent n’est qu’un prétexte pour aller vers Elle. C’est, je crois, le mot de la Poésie”⁵⁶³. The proper meaning extends, as Mallarmé argued, outside the apparent theme and pretext superficiality, when there is abandonment of the

belief a realisation of a “score”) – *Un Coup de dés* [A Throw of the Dice] (1897). R. Court, “Mallarmé et Debussy,” in: *Revue des Sciences Humaines*, 205 (1987): p. 72. See C. S. Brown, “The Musical Analogies in Mallarmé’s ‘Un Coup de dés,’” in: *Comparative Literature Studies*, 1/2, Vol. 4 (1967): pp. 67–79.

- 560 The dialogue construction is a type of mystification and, according to Jacques Scherer, dialogue appears to confuse the recipient: “Everything here becomes a universal allusion”. J. Scherer, *Le “Livre” de Mallarmé*, Paris: Gallimard, 1977, p. 24.
- 561 S. Mallarmé, *Correspondance 1862–1871*, p. 137 (in English translation: “*paint, not the object, but the effect it produces*”; *Selected Letters of Stéphane Mallarmé*, p. 39).
- 562 S. Mallarmé, *Correspondance 1862–1871*, p. 161 (in English translation: “all these impressions follow one another as in a symphony”; *Selected Letters of Stéphane Mallarmé*, p. 44). This formula should be understood in the context of the extremely complicated question of the relationship of Mallarmé and his poetry to music, for which unfortunately there is no space here. See S. Bernard, *Mallarmé et la musique*, Paris: Librairie Nizet, 1959. See also J.-P. Madou, “Langue, mythe, musique,” in: *Littérature et musique*, ed. R. Célis, Bruxelles: Publications des Facultés Universitaires Saint-Louis, 1982, pp. 75–110.
- 563 S. Mallarmé, *Correspondance 1862–1871*, p. 193 (in English translation: “the subject of my work is Beauty and its ostensible subject is merely a pretext for approaching Beauty. That, I believe, is the clue to Poetry”; *Selected Letters of Stéphane Mallarmé*, p. 58).

concrete to reach abstract and idealised Beauty, “le mot de la Poésie”. Thus, before Poetry, it becomes the autothematic task of speaking about Beauty, the proper object of interest is born not directly from the thing itself, but from the fleeting impression it causes. Mallarmé’s exegesis dispersed in correspondence seems to be a good context for further explication not only of the initial fragment of *Scène*:

N.	N.
Tu vis! ou vois-je ici l'ombre d'une princesse? A mes lèvres tes doigts et leurs bagues et cesse De marcher dans un âge ignoré...	You are alive! or do I see the ghost of a princess? Cease walking in some unknown era; let me press your fingers and their rings to my lips . . .
H.	H.
Reculez.	Stand back there!
Le blond torrent de mes cheveux immaculés Quand il baigne mon corps solitaire le glace D'horreur, et mes cheveux que la lumière enlace Sont immortels. O femme, un baiser me tûrait Si la beauté n'était la mort... [...] ⁵⁶⁴	Even the strong blonde stream of my unspotted hair bathing my solitary body freezes it with terror, woman, and my hairs entwined and knit with bright light are immortal. One kiss would kill me if beauty were not death . . . [...] ⁵⁶⁵

Beauty – earlier as the only thing worthy of interest and reflection on the part of Poetry – here opens up a completely different perspective in connection with its complex nature. “Si la beauté n'était la mort...” – is above all a formula that identifies beauty with death: that which is beautiful must also be marked by the stigma of mortality, and a simple exemplification of this is the whole figure of *Hérodiade* in a mirror image. In other words, death becomes the necessary condition for the existence of beauty and the contemplation of beauty is also the contemplation of death⁵⁶⁶. Only here can we understand the accuracy of Jacques Scherer’s insight, that *Hérodiade* together with *L'Après-midi d'un faune* are works: “very poor, if limited to their summary, and whose richness manifests itself through numerous allusions [...]”⁵⁶⁷. And indeed, the structural

Compare also letter to Henri Cazalis from May 1866 (S. Mallarmé, *Correspondance 1862–1871*, p. 215; see *Selected Letters of Stéphane Mallarmé*, p. 62).

564 S. Mallarmé, *Scène*, in: idem, *Oeuvres complètes*, p. 44.

565 S. Mallarmé, *Herodias: Scene*, in: idem, *Collected Poems and Other Verse*, p. 29.

566 See L. Cellier, op. cit., pp. 126–127.

567 J. Scherer, op. cit., p. 129. In fact, this method of constructing meaning is ubiquitous in Mallarmé and brings about the opening of the text for many different interpretations.

transparency of *Scène*, which earlier made it possible to talk about an easy to review stage order, in the end, it turns out to be merely a pretext for revealing a fundamental and undefined Idea (this ultimately leads the poet to treat literature like theology⁵⁶⁸). For Mallarmé, consequently, Poetry contemplates Beauty and Death, Beauty and Nothingness at the same time⁵⁶⁹. Hérodiade imprisoned in the mirror – as a symbol of Beauty, which is Death⁵⁷⁰ – should therefore also be understood as “a perfect symbol of his poetry”⁵⁷¹. This “perfect symbol” in Hindemith’s work finds great expression in an extremely simple sound construction – in the form of a basic interval. Sounds an octave apart reflect the indefinable nature of Hérodiade as a “lone sister” and the essence of Poetry – they evoke a consonant impression of similarity, create an acoustic effect of mirror reflection, and at the same time are fundamentally physically different to each other⁵⁷².

Linear construction

The full text of *Scène*, included in the score in an arrangement that maintains the order of the literary notation, in a sense corresponds to an autonomous verbal text: it retains only the visual aspect and creates the appearance of existence in **its own** space. Nevertheless, it is no longer autonomous to the extent that it was in literature, because it becomes one of the elements of the structure of the

The issue is shown more closely – on the example of the numerous interpretation proposals of the sonnet *Le vierge, le vivace et le bel aujourd’hui* (*nota bene* this work was the poetic material for *Improvisation I* from *Pli selon Pli* by Pierre Boulez) – M. Żurowski, “Mallarmé et le problème de l’interprétation plurielle,” in: *Approches méthodologiques de la recherche littéraire*, ed. A. Ablamowicz, Katowice: Uniwersytet Śląski, 1985, pp. 121–133.

568 See Ph. Sollers, “Littérature et totalité,” in: idem, *L’écriture et l’expérience des limites*, Paris: Éd. du Seuil, 1968, p. 70. See also M. Viegnes, “Le retour de la ‘chère morte’: variations sur un thème orphique chez Villiers et Mallarmé,” in: *Revue des Sciences Humaines*, 242 (1996): p. 76.

569 See P. Bénichou, *Selon Mallarmé*, Paris: Éditions Gallimard, 1995, pp. 28–30.

570 See J.-P. Madou, op. cit., p. 104. See also M. Robillard, op. cit., p. 16.

571 P.-O. Walzer, *Essai sur Mallarmé*, p. 112.

572 The semantic functionalisation of the interval of an octave is the most powerful when a fragment of the verbal text containing the word “miroir” appears in the immediate context of the musical text: 1) “Assez! Tiens devant moi miroir”, 2) “O miroir! Eau froide” (the second case I quote at the beginning of the sketch as a kind of motto). See P. Hindemith, op. cit., pp. 9, 10.

musical work through the process of recontextualisation, and radically changes its function in the moment that it is taken as an intersemiotic citation. The fact that it has no material form in the musical space – it is given *explicite* in the score, *implicite* in the act of perception – eliminates its direct deconstruction by the composer (known from vocal or vocal-instrumental works), but this does not indicate its absence. Simply, the deconstruction takes place in a more sophisticated way. This artistic activity has a deconstructive character undoubtedly from the very beginning, since the literary text turns into a set of instructions for the musical text and appears in a situation of coexistence (beyond literature), whose far-reaching consequence will be an attempt to reduce the literary text to the level of the verbal text or, more exactly, to the schema of the dialogue structure. The complexity of this operation is so subtle that the convention announces and defines, despite the precise title, the “programmatic” foreword. A musical work where the possibility of vocal performance is abandoned is to be a combination of: “words, poetic idea, lyric expression, and music”⁵⁷³. The musical text, in order to meet the criteria to permit talking about an “orchestral recitation”, should interpret, with available means, not only verbal text, but – with its help – also literary text, that is, to establish an intertextual play with it, to show their **palimpsestial** closeness⁵⁷⁴.

Hence the literary text of *Hérodiade* also appears in Hindemith in another dimension, along with music notation, but this time it is directly subjected to destructive adaptation operations and undergoes transformation from a delimiting to a linear arrangement. The operation of deconstruction (or, if it sounds better, specific concretisation) leads in practice to a seemingly schematic search for appropriate – from the point of view of musical construction – fragments of *Hérodiade* and placing them above the musical text (with the exception of *Ouverture*). Thus, let us see once again the two previously mentioned fragments of *Scène* in another light, the poetic whole goes beyond the framework of the verse scheme in a multitude of citations devoid

573 Ibidem, no page numbers.

574 For a particular palimpsesticity Michał Bristiger casually indicates, categorising Hindemith’s work through a quite impractical formula: “() + b + c + d”, but accurately defining the lack of the sound of the text – “()”. At the same time this creates a separate category within a schematic typology, including instrumental compositions in which the “conceived” text appears (“the word is only conceived, it has no material form”). M. Bristiger, op. cit., p. 184.

of context⁵⁷⁵ (for clarity, I have made bold those fragments of Mallarmé's text which are placed above the musical text):

POETIC TEXT	MUSICAL TEXT
N.	
Tu vis! ou vois-je ici l'ombre d'une princesse? A mes lèvres tes doigts et leurs bagues et cesse De marcher dans un âge ignoré...	N: Tu vis! ou vois-je [ici] l'ombre d'une princesse?
H.	
Reculerz.	H: Reculez. Le blond torrent de mes cheveux
Le blond torrent de mes cheveux immaculés Quand il baigne mon corps solitaire le glace D'horreur, et mes cheveux que la lumière enlace Sont immortels. O femme, un baiser me tûrait Si la beauté n'était la mort...	O femme, un baiser me tuerait

and by necessity invoked in a linear, non-delimited order in relation to the basic text:

H.	
Assez! Tiens devant moi ce miroir.	
O miroir!	O miroir! Eau froide ⁵⁷⁶
Eau froide par l'ennui dans ton cadre gelée Que de fois et pendant des heures, désolée Des songes et cherchant mes souvenirs qui sont	

575 This is about the original context, because the quotes inevitably start to create a new text **constellation**. It is a thought-provoking matter that some "cutouts" deconstruct the text with a kind of carelessness, the source of which is sometimes difficult to establish. In some moments this is due to numerous editorial errors (amongst others: "Assez! liens devant moi ce miroir" (p. 9) instead of: "Assez! Tiens devant moi ce miroir"; "Vous pierres, où mes yeux" (p. 16) instead of: "Vous, pierres où mes yeux"; "Mais voit dans ma pudeur" (p. 17) instead of: "Me voit dans ma pudeur"; "Jetez vous les sanglots suprêmes" (p. 22) instead of: "Jetez-vous les sanglots suprêmes"; etc.). In other situations, particularly in reference to exclamatory sentences, doubts arise in the interpretation: there appears "Laisse là ces parfums" (p. 8) in place of: "Laisse là ces parfums!"; "Qui parles d'un mortel" (p. 17) in place of: "Qui parles d'un mortel!". This is also for question sentences, with the exception of "Tu vis! ou vois-je [ici] l'ombre d'une princesse?" (p. 4), which are left without a question mark – "Mais n'allais-tu pas me toucher" (p. 13), "Madame, allez-vous donc mourir" (p. 20) – although in this case the unambiguity results from sentence construction.

576 P. Hindemith, op. cit., pp. 4, 5, 10.

Comme des feuilles sous ta glace au trou profond,
 Je m'apparus en toi comme une ombre lointaine,
Mais, horreur! des soirs, dans ta sévère fontaine,
 J'ai de mon rêve épars connu la nudité!

This kind of quotation mosaic in the score (not a full literary text) is not accidental, the purpose for which Hindemith applies the selection criteria and how the phenomenon of the elliptic nature of the structure arises is clearly visible. In particular, he takes up those parts of the text that were the dramatic axis of dialogue; within the literary structure they were distant from each other, now through “close-ups”, exposure, they acquire not so much additional meaning, as semantic sharpening. In turn those fragments, which were in the immediate context, undergo an apparent split: the Nurse's propositions do not appear *expressis verbis*, but they are constantly obligatorily implied by Hérodiade's questions. Through structural reduction a new type of textual cohesion is created, which, however, is not self-sufficient, is merely an emblem and it has to refer to the proper text (in the opposite case the full text in the score – preceding the musical text – would be unnecessary). Therefore, emphasis should be placed on the non-self-reliance of the text in a linear system, a good illustration of which appears to be for example *aposiopesis* in the literary text, in the delimitation system and in the text in a linear configuration. Passus: “O femme, un baiser me tûrait/Si la beauté n'était la mort...”, whose meaning I tried to interpret earlier, in Hindemith is reduced to the form: “O femme, un baiser me tuerait”⁵⁷⁷. The effect of reticence in thought and suspension in both cases is similar (moving the centre of gravity to understatement), but the first fragment shows *aposiopesis* in a “traditional” way, the second only potentially – realises the rhetorical figure only in two stages (that is it reveals embrionic semantic nuance, but remains unreadable in and of itself and needs to be clarified by a full literary text).

A carefully shaped constellation of quotes directs and at the same time determines the composer's manner of work, and secondarily, it constitutes a nonspecific – because it is in a way a replacement for technical musical terms – “instructional” for performers⁵⁷⁸ and a metacommentary for the audience. Had

577 Ibidem, p. 5.

578 A similar approach (often full of sarcasm) can be seen for example in Luigi Nono, who quotes Hölderlin's verses in *Fragments-Stille, an Diotima* for performers, in order to stimulate their imaginations. Françoise Escal presents various artistic strategies in

Hindemith settled on the text in the delimitation system, the coexistence of the musical text and the literary text would never be defined to the extent that it presents a direct, linear juxtaposition. It could be argued that verbal quotation (literary) in this type of musical structure functions “in anticipation”, that it semantically determines the musical text. (The situation is quite different in the case of citing a fragment of music in a literary work, where the musical notation most often appears “conclusively”⁵⁷⁹). Furthermore, in “*Hérodiade*” de Stéphane Mallarmé the area of “anticipation” of the verbal text is penetrated twice – the full literary text of *Scène* in general, and key passages in particular, become an impulse to define the boundaries of the musical space of interpretation. In this sense, on account of the aspect of dialogism, juxtaposed contrasting fragments of the verbal text imply the quality of the musical structure in a natural way. This is shown by an extremely simple but instructive example where the shaping of the dynamics reveals the extent to which its scope is modeled by the immediate context of individual words. The Nurse’s astonishment at the beginning of the scene, whether a phantom appears or a real figure (“Tu vis! ou vois-je [ici] l’ombre d’une princesse?”⁵⁸⁰), associated with outlining an aura of ambiguity and mystery, *a priori* assumes *piano*; just like the later admiration of Hérodiade’s beauty (“Un astre, en vérité”). Three proposals rejected with different firmness by Hérodiade (1/ “Reculez. Le blond torrent de mes cheveux”, 2/ “Laisse là ces parfums[!]”, 3/ “Arrête dans ton crime”⁵⁸¹) require a musical accent – *mezzo forte* (1) *fortissimo* (2, 3). But when Hérodiade turns to her Nurse: “Assez! Tiens devant moi ce miroir”, the meaning of the literary text itself becomes ambivalent, as it makes possible two equally valid types of interpretation: either the statement wants to sound firm, or lofty. In the first variant, the musical text should be realised rather *forte*, in the second, and this is the case with Hindemith, *piano*⁵⁸². Just how

an interesting manner in this regard, analysing the constructs and the meaning of verbal terms [*les mentions verbales*] in musical text. F. Escal, *Aléas de l’oeuvre musicale*, Paris: Hermann, 1996, pp. 259–287.

579 Not looking far, an example of the “conclusive” application would be the repeatedly used musical notation of the first bars of *Allegro giocoso, ma non troppo vivace* from the *Violin Concerto in D major* by Brahms in *Cudzoziemka [The Stranger]* by Maria Kuncewiczowa. It is rare, however, to have the “anticipatory” use of musical quotes in literature – in *Arias tristes* (1903) by Juan Ramón Jiménez or in *Podróż zimowa* by Stanisław Barańczak fragments of Schubert’s melodies function as a kind of motto.

580 P. Hindemith, op. cit., p. 4.

581 Ibidem, pp. 4, 8, 11.

582 Ibidem, p. 9.

unusually interpretationally accurate the composer's decision turns out to be can be seen only when Mallarmé's stage instructions become known. Admittedly, they are not included in the editions of *Scène* (already they were not there in *Le Parnasse Contemporain*), but the original version of the text contained many instructions – in the fragment of interest to us, *Hérodiade* was precisely defined as “*impérieuse*”⁵⁸³ (“proud”), which eloquently explains the quality of musical text in this place. Even through such an inconspicuous detail it can be seen that tackling the literary text in Hindemith's musical work was preceded by a considerable intellectual effort, a thoroughly thought-out literary analysis⁵⁸⁴. Most important in consequence, interpretation of *Scène* undertaken by the composer is not finished or closed, it becomes, so to say, a mediatising interpretation (appropriate for cases of “literature in music”), finally waiting for the recipient of the musical work.

Concluding in a broader perspective: if it is not possible to equate verbal text placed over musical notation with literary text, it is above all because its meaning is slightly different – it is what Mallarmé called “pretext”. In Mallarmé the impulse (pretext) to contemplate Beauty and Death comes from the literary text and extends the space of reflection over it; the identical impulse, from the side of verbal text, needs an orchestral recitation, but the interpretative proposition arising in different material still needs the context of this **original** space of reflection. Only in confrontation with this may it constitute a cultural interpretation variant of a poetic work considering the essence of Beauty (and for sure Mallarmé would consider this as ideal, because music *ad naturam* condemned to suggestion does not have to avoid naming⁵⁸⁵), and in isolation from it – remains closed in musical logic and breaks the rules of the genre of “orchestral recitation”.

583 See S. Mallarmé, *Oeuvres complètes*, p. 1444.

584 Calvin S. Brown would describe Hindemith's work within the scope of his typology with the name “narrative music”; it is worth noting however that from here the categorisation of programme music into “descriptive” and “narrative” (an example of the first is Symphony No. 6, the “*Pastorale*”, by Beethoven, and the second – *Danse macabre* by Saint-Saëns based on the text by Henri Cazalis), that Brown himself suggested, becomes by and large a tautological operation. See C. S. Brown, *Descriptive Music* [chapter 20] and *Narrative Music* [chapter 21], in: idem, *Music and Literature: A Comparison of the Arts* [1948], Athens–Georgia: The University of Georgia Press, 1963, pp. 245–256, 257–267.

585 “*Nommer un objet, c'est supprimer les trois quarts de la jouissance du poème qui est faite de deviner peu à peu: le suggérer, voilà le rêve*”. S. Mallarmé, “Réponses à

Conclusions

Above all I have attempted to show the need to accurately quote the whole of *Scène* in the score and the semantic function of a literary text in a multi-level structure of a musical piece, to follow the fate of a fragment of *Hérodiade* beyond literature, look for the planes of its relationship with the musical text within the composition which should be understood – according to Hindemith's formula, devoid of mystification – as an “orchestral recitation”. All observations about the mechanism of interactivity and the status of the interdependence of texts, musical text and literary text, flow from the essential question: why in the course of performance does an instrumental composition obligatorily require an **indirectly existing** literary text, through a specific effort of the recipient? In other words, why in the opposite case, together with the rejection of the parallelism of texts, should there be destruction of the composer's idea of constructing a structure that, in maintaining the indicated requirements, would be, as suggested by Michał Bristiger, of “a kind of *Gesamtkunstwerk*”⁵⁸⁶.

As a consequence, and remaining with the rather experimental manifestation, “literature in music” (experimental, because it is possible to talk about programme music, but in a very specific sense), it is necessary to formulate the problem in general and to reflect on the “curious manner of reception”⁵⁸⁷ or say like Michał Głowiński, that in this case there will be a variant of “a style of music reception that can be described as literary”⁵⁸⁸. (Defining musical perception as “literary” by the literature researcher would only be a more precise naming of the phenomenon that the musicologist from the perspective of the reception would call “peculiar”, and would have to indicate interdisciplinary complications with understanding of musical works of the type “*Hérodiade*” de Stéphane Mallarmé). I think an essential source of the immanently demanded **reception perception** lies in the type of the most far-reaching semantically integrated literary text with the musical text in the score, and in the great importance given by the composer

des enquêtes: ‘Sur l'Évolution littéraire’ (Enquête de Jules Huret),” in: idem, *Oeuvres complètes*, p. 869 (in English translation: “To name an object is to suppress three-quarters of the enjoyment ... to suggest, that is the dream”; “Interview with Stéphane Mallarmé (1891),” in: *Symbolist Art Theories: A Critical Anthology*, ed. H. Dorra, Berkeley: University of California Press, 1994, p. 141).

586 M. Bristiger, op. cit., p. 185.

587 Ibidem, p. 187.

588 M. Głowiński, “Literackość muzyki – muzyczność literatury,” p. 66.

to the creation of a cultural bi-text. It is a logical matter that if: “The incomprehensibility of [verbal] text is as if it was included in listening to music”⁵⁸⁹, the reverse effect in music is realised by provoking the situation of a purely literary reception, that is, by creating an intermediate stage preceding musical perception. It is difficult to imagine a more extreme requirement in the literary way of receiving music than “*Hérodiade*” de Stéphane Mallarmé. The musical text intersemiotically paraphrasing and “reciting” Mallarmé initiates a game of mirror reflection in relation to the verbal text and the meaning of the dialogic *Scène*. Hindemith’s gesture is here too readable and creates numerous arguments to talk about the possibilities of (secondary) semanticising of music⁵⁹⁰.

The example of such a composition actually opens up a much wider problem, because it is as easy to believe that: “music is partially liberated from words”⁵⁹¹, as it is to insist upon the completely opposite position. The previous reflections in this regard appear to be unequivocal, and as a conclusion (due to the nature of literary text), it would be surprisingly appropriate to quote, albeit formulated on a completely different occasion, Paul Ricoeur’s commentary: “The text is mute. An asymmetric relation obtains between text and reader, in which only one of the partners speaks for the two. The text is like a musical score and the reader like the orchestra conductor who obeys the instructions of the notation”⁵⁹². If one would like to maintain the accuracy of the hermeneutic generalisation in this context, it is especially in this respect, that this is about a particular type of recipient; his effort as a reader should precede his effort as a listener, to establish

589 M. Głowiński, “Pytania zadawane muzyce,” in: *Ruch Muzyczny*, 3 (1993): p. 6.

590 See G. Schubert, *Paul Hindemith*, translated from German M.-H. Ricquier, D. Collins, Arles: Actes Sud, 1997, p. 115. In this respect, Bohdan Pocięj’s constations, placing the individuality of Hindemith’s style over Bach’s style, go very far: “There is certainly a distinct phenomenon that we call ‘Hindemith’s sound’; there is his own [...] harmonic system, which for sure is a language [...]”. B. Pocięj, “Paul Hindemith (1895–1963),” in: *Ruch Muzyczny*, 5 (1964): p. 4. This conclusion gains the correct dimension through the prism of the complex problem of the semanticity and asemanticity of music, in the labyrinth of diverse positions in which music is treated as: “asemantic art”, “information about itself”, “referential statement” or “language”. See E. Kofin, *Semiologiczny aspekt muzyki*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 1991, pp. 7–106.

591 G. Dorfles, “Interferenze tra musica e pittura e la nuova notazione musicale,” in: *Musica e arti figurative*, “Quaderni della Rassegna Musicale”, vol. 4, Torino: Einaudi, 1968, p. 20.

592 P. Ricoeur, “Explanation and Understanding,” in: idem, *Interpretation Theory: Discourse and the Surplus of Meaning*, Fort Worth: Texas Christian University Press, 1976, p. 75.

understanding of the instrumental composition. He may only be a listener, and then the composer's intentions undergo a fundamental destabilisation or even destruction – the coexistence of both texts is not perceived, and therefore the literary work remains mute. In the meantime, Mallarmé's text in Hindemith's work is supposed to be purely visual, and at the same time perhaps even as double mute, but certainly a little different: it is expected that convention is consciously applied. Primarily "mute", metaphorically, within the scope of literary construction, its character in the delimiting system (contained in the score) requires a philological interpretation; secondly and rather literally within the scope of musical structure, due to its substantial non-existence and semantic dispersion during performance. In other words, in the first case, one thinks *about* the text, according to the rules of literary perception, while in the second one already thinks *of* the text "from memory", through the interpretation proposed by musical work. Finally, there is no doubt that "orchestral recitation" as an example of border art gains legitimisation only at the level of perception of composition, that is at the moment of "the necessity of guessing the meaning of a text"⁵⁹³.

593 Ibidem.

Summary

Musicality of a Literary Work

The book is a study falling within the range of literary theory, concerning – in the most general terms – various musical-literary relations in literature. This theoretical-literary attempt to sort the borderline questions (numerous artistic and analytical-interpretative strategies) is one of the possible relations between two different domains of art and is quite complicated to formulate. Simultaneously, it turns out to be of secondary importance, having started inspiring literary scholars (especially the present Western European comparative literature scholars) only recently, taking into account the long tradition of musicological or aesthetic-philosophical research works.

The category of “musicality” appears in the focus of interest, quite controversial in contemporary literary research and here considered both in its problematic and terminological senses (features of a literary text and the notion of an interdisciplinary importance, respectively). This risky term of “musicality” raises quite a few justified objections, just to mention crushing criticism by Tadeusz Szulc or Henri Meschonnic. On the other hand, however, it has often been applied by all generations of literature specialists. What is most characteristic is its being defined differently each time, in an individual way (hence the phenomenon of “paradigms of ‘musicality’” in the contemporary humanities).

In *Musicality of a Literary Work* a theoretical-literary perspective of perception is assumed, in essence searching for an answer – through a prism of “musicality” in its broad sense – to three elementary questions: “What type of filiations characterise a given literary text?”, “How is it possible to analyse such different cases of intersemiotic relations in the light of the intertextuality category?” and, finally, “What domains of research (and why) should analytical-interpretative activities of this type be included in?”

In the “Introduction” potential boundaries of extensive musical-literary studies and their particular enclaves are outlined, among others after the typology by Steven P. Scher, who distinguishes three general cases of relationships: 1) “music *and* literature”, 2) “literature *in* music”, 3) “music *in* literature”. However, already classical assertions by the American comparative literature scholar – Calvin S. Brown – are equally interesting as well as the latest elaborations by Western European researchers (J.-L. Cupers, I. Piette, F. Escal, J.-L. Backès, P. Brunel, A. Locatelli and others).

A thorough look at the present, diverse state of research makes it possible to locate the subject of theoretical-literary research on a wider background and simultaneously distinguish it, relatively precisely, from several questions – as an object of comparative studies. However, it should be added, the question is one of the branches of comparative studies, complementary to “traditional” comparative studies, so-called *interdisciplinary comparative studies*. While limiting to this kind of reflection the focus of the book becomes the question of “music *in* literature”, in other words: the question of “musicality of a literary work”.

Part I: *From non-musicality to musicality* has the nature of a review and recapitulation; this serves, on the one hand, to stress the specific form and the state of Polish post-war musical-literary studies, taken from the branch of literature (chapter 1: *Around Tadeusz Szulc’s “Muzyka w dziele literackim”* [*Music in a Literary Work*]), on the other – in further consequence – to theoretically isolate the problem matter of potential intertextual interferences. Different attempts to deal with the whole problem matter of “musicality of a literary work” in literary research applying metaphoric or even extremely metaphoric language undergo severe criticism. It is only in its consequence that literary intertextual references can not only be discussed critically but their most varied realisations at three textual levels can also be confronted there:

1. the sound sphere of a literary text (consciously formed in relation to music),
2. thematisation of music (especially presentation of a descriptive character),
3. musical structure, i.e. structure of a literary work created based on the interpretation of a scheme or musical technique.

The imprecise term “musicality” is also often used in the Polish literary research tradition to describe the three, basically different, aspects of music present in literature. Hence, to expose differences and to indicate unequivocal connections between spheres of relations of “three kinds of musicality of a literary work” (chapter 2: *Musicality – musicality of a literary work*) are theoretically determined. Musical influence on the form of the sound layer are conventionally formulated as *m u s i c a l i t y I*, making music a theme as *m u s i c a l i t y I I*, and musical structure as *m u s i c a l i t y I I I*.

The key question in the book, the question of musical structure in literature (musicality III), is discussed in the most elaborate part II: *Musical literary text*. Paradoxical in its essence, developing an idea of the structure requires separate research within the field of genology and provokes the equally paradoxical name: *m u s i c a l l i t e r a r y t e x t*; “musical” certainly not in the sense of use but the semantic features, in the sense – by a simple analogy – in which a literary text can be, for example, “philosophical”.

Coming out of the problems of making music a theme in literature, and more precisely: out of the literary problem of describing music in the novel *Le Coeur absolu* (1987) by Philippe Sollers (chapter 3: *Description of music /between the poetic variant and the interdisciplinary variant/*) one obtains varied interpretations of a musical pattern in given literary works, i.e. varied forms of musical literary text. The importance is precisely explained of an abstract typical model of a musical fugue in the cycle *Preludio e Fughe* (1928–1929) by Umberto Saba and in the work *Todesfuge* (1945) by Paul Celan (chapter 4: *Literary fugues...*), as well as the significance of palimpsestial reference to *Winterreise* by Schubert in the case of *Podróż zimowa* (1994) by Stanisław Barańczak (chapter 5: *Listen and read: two sources of one interpretation strategy...*).

Undoubtedly complex examples were selected, but not only because they seem characteristic, but also because from many perspectives they present perhaps the most interesting question – musicality III and its immanent connection with musicality I and musicality II. In *Le Coeur absolu* by Sollers there is also the problem of musicality I (technique of description; lengthened semantics of suspension points), musicality II (description of *Clarinet Quintet in A major* by Mozart, KV 581) and somehow musicality III (*Quintet* here is of similar importance to that of *The Divine Comedy* by Dante); in *Todesfuge* by Celan – musicality I (for example the complicated question of anacrusis and its possible connection with the musical definition of anacrusis), musicality II (title conotation) and, first of all musicality III (interpretation of the fugue form). In *Podróż zimowa* by Barańczak the very important problem of musicality I appears (for example literary interpretation of the melodic line of songs by Schubert), musicality II (nominal reference – taking over the musical title *Winterreise*) and the most important, musicality III (structure of single pieces of the cycle, which is revealed by the analysis of the last one, XXIV).

In part III: *At the borderline of arts* the two most borderline situations are considered, situations of musical-literary filiations – musical text in a drama and literary text in purely instrumental work. The notes included in *Judasz z Kariothu* by Karol Hubert Rostworowski (1936; I ed.: 1913, without the notes) reveal in detail both the musical structure of the scene in Annas' palace and quite unusual meaning of the verbal questions (chapter 6: *Score...*). The meaning is non-verbal and arises at the moment of actualisation of the rhythmicity of the whole scene in the stage space, at the moment of the author following detailed musical indications (in the analysis there are parallels to the stage experiments by Jean Tardieu, among others to his *Conversation-sinfonietta*, 1952). The text of *Scène* from *Hérodiade* by Mallarmé in the composition by Paul Hindemith "Hérodiade" de Stéphane Mallarmé (1944) – due to its specific functioning

beyond literature, his cunning hiding in the notes – makes it possible to notice exceptional verbal-musical connections, defined by the composer as an “orchestral recitation” (chapter 7: *Literature beyond literature...*). An attempt to interpret the phenomenon shows not the refined action to hide the literary text in the purely instrumental work (at three different levels of the score) but the true source of the conception of the musical text coexisting with the verbal text.

Gradual narrowing the problems in *Musicality of a Literary Work* and passing from too general a problem of “musicality” to “musicality of a literary work” (and further to “musical literary text”) is provoked by the unconventional character of literary realisations, referring to music. Regarding the unconventional character of performances of this type (specific singularity of artistic presentations) it is only possible to formulate complementary theories of a literary work and its relationship to music – in the way of unitary recognition of the musical intertext (or intertexts) and episodic analytical-interpretative actions. To conclude, potential intersemiotic relations extend not between literature and music, even not between literary works and compositions, but between a literary work and an artistic interpretation of a composition, form or musical technique. Since literature deals with different material, according to the rules of poetics, the basic difficulty is associated with perceiving purely literary phenomena which reveal connections with music.

Convictions about musical characteristics of a given literary text turn out to be divergent in many cases; in some literary works symptoms of interpreting music appear, but they escape the reader’s attention as not legible enough, too vague, in others they are only a misty effect (through the sphere of paratextuality, author’s comments, unverified interpretative hypothesis). The whole problem matter of the musicality of a literary work is not easy to define for the simple reason that intertextual references are argued in the rhetorical plane. The “literary fugues” under analysis, either in versions by Umberto Saba or by Paul Celan, undoubtedly have nothing in common with the material characteristic of music or with the musical form. However, considering certain rhetorical strategies some works can be analysed also in a musical context, making use of borrowed, although appropriately modified, terminology. Perhaps the most important conclusion following the above is: The risky term “musicality”, if applied in literary research at all, should not be adopted in its basic form or even in the sense of “musicality of literature”, but should be limited to the formulation “musicality of a literary work”.

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