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This is All But a Book: Musicalized Paratextuality in Literature

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Contemporary readers interested in music, whatever its genre, will have no difficulty finding books about their passion – titles alluding to music in one way or another have been thick on the ground over the last few years, especially as far as fiction is concerned. The abundance of titles related to music is evidenced by extensive bibliographies, such as the Internet-based *A Bibliography of Musical Fiction* (John R. Gibbs), or the recently published *Annotated Bibliography and Reference List of Musical Fiction* (Kellie D. Brown, 2005). All the books sporting musical titles, however, show a notable variety of relationships between the two arts – some being musical merely in the title, others building on musical plots and characters or taking on a specific formal meaning owing to an interartistic borrowing of structures.

Given this extraordinary variety of music-related books, it seems worth looking into some of them in order to examine the particular paratextual devices they resort to. Over the last twenty years, research dealing with interrelations between music and literature has been flourishing¹. The growing interest in the musico-literary field bears witness to the broader, intermedial turn in the late 20th and early 21st centuries. Hence, one may be tempted to raise more general questions about the specificity of interartistic or intermedial paratexts. One obvious preliminary remark that comes to mind is the fact that intermedial texts go beyond the boundaries of the literary sign and encroach upon other semiotic fields. This often results in some extra-linguistic insertions in texts. One may thus wonder what semiotic consequences intermediality entails within the sphere of literary paratextuality, but also what differences may be spotted between monomedial paratexts and multimedial paratexts.

I wish to focus on novels which are predicated on music so as to examine some implications of intermedial paratextuality by aid of examples of musicalized paratextuality. What are the different types of musicalized paratexts? What functions do musicalized paratexts serve? How does meaning build up between the paratext and the text in musicalized literary works? What is the specificity of the musicalized paratext? These are some of the questions I wish to raise in order to examine musicalized paratextuality in literature.

¹ One may mention *Word and Music Studies* series devoted to the interrelations between music and literature and regularly published by Rodopi.

I wish to argue that the musical presence within the literary paratext *does* lead to specific semiotic implications, such as performativity. First, I will focus on types and functions of musicalized titles. Second, I will examine hermeneutic implications of musicalized titles, epigraphs and epitexts. Finally, I will consider musicalized paratextuality as an act and not simply a verbal construct.

I MUSICALIZED PARATEXTS AND MUSICO-LITERARY PARATEXTUAL ANALYSIS

In terms of paratextual analysis, I draw on Gérard Genette's concept of *paratext*, depicted in *Seuils* (Genette, 1987) as pertaining to all liminal devices in relation to the presentation of a text, be they materially present within the book (*paratext*) or existing outside the textual boundaries (*epitext*). Examining titles, subtitles, dedications, forewords, epigraphs, notes and other paratextual conventions, Genette mainly focuses on literary works. For my analysis, I extend Genette's idea of paratextuality to musical works, since their paratexts are largely based on verbal messages². Nevertheless, *musical paratextuality* (paratexts of musical compositions) is not the same phenomenon as *musicalized paratextuality* in literature (literary paratexts somehow related to music), and to avoid confusion I shall refer to the latter when speaking about literary paratexts connected with music.

Hence, what I call 'musicalized paratextuality' in literature refers to all possible manifestations of music within literary paratexts themselves. To be more precise, I wish to focus on fiction which draws on music, thus novelistic musicalized paratexts. It seems to me that musicalized paratextuality in literature belongs to a broader phenomenon which I will refer to as *intermediality*, following Werner Wolf's definitions³. In his study of musicalized fiction, Wolf presents a typology of intermediality, distinguishing *thematization* and *imitation*. To simplify, in the case of fictional musico-literary intermediality, the novels where music appears as some sort of theme or subject matter (signified-related) are concerned by thematization whereas the novels where music plays a structural, technical or formal role (signifier-related) are linked to imitation. Consequently, in examining musicalized paratexts in literature, it appears essential to make a distinction between at least these two types of musical manifestations in literary texts – one thematic, the other formal.

² Literary terminology related to paratext analysis was also adopted by Françoise Escal in her study of paratexts in music. See Françoise Escal, *Aléas de l'œuvre musicale*, 1996. No English translation available.

³ Werner Wolf defines intermediality as "a particular relation [...] between conventionally distinct media of expression or communication: this relation consists in a verifiable, or at least convincingly identifiable, direct or indirect participation of two or more media in the signification of human artefact." (Wolf, 1999: 37).

Furthermore, Wolf already highlights the importance of paratextual data in recognizing musicalized fiction as such. So does Frédérique Arroyas in her study of the musico-literary reading process (Arroyas, 2001). Indeed, thanks to its strategic threshold position, the paratext conditions the reader's response, which proves extremely important in formal musicalized fiction, since its interpretation as such is far from self-evident. Musicalized paratexts show us something about the interdependence of text and paratext. But the interest of studying musicalized paratextuality also lies in the fact that it belongs to a broader tendency – intermedial paratextuality, that is to say paratexts comprising or resorting to other media.

Therefore, I use the term 'intermediality' in a broad sense of multimedial paratexts. Nevertheless, more specifically, I will refer to the terms *automedial* and *allomedial* to speak about the use of one system of signs within another, one medial language within another⁴. Hence, music may be suggested in a literary paratext by means of words. The paratext is then intermedial, owing to its evocation of some musical quality, but it remains automedial, since it does not make use of the musical system of signs. Yet, when literature *does* resort to the musical sign (use of score or any other musical symbol), the intermedial paratext becomes allomedial.

Musicalized titles

The specificity of an intermedial title apparatus lies in the fact that a musical title trespasses, as it were, the boundary of its own mediality. Consequently, all musicalized titles are intermedial insofar as they evoke music in one way or another, but I know of no allomedial musical title⁵. Since music largely resorts to verbal messages for its paratext, musical titles proper are largely allomedial (verbal). Hence, musicalized titles in literature seem to rely on intermediality, but not on allomediality, whereas musical titles largely depend on allomediality.

Moreover, in terms of title analysis in musicalized literary works, it seems to me that two factors must be taken into account: on the one hand, the way in which a musicalized title may refer to the text (text-paratext interrelation); on the other hand, the way in which the musicalized title may invoke music (music-paratext interrelation). In other words, by virtue of their intermediality, musicalized titles in literature seem to require a two-tiered analysis, literature-related and music-related at a time.

⁴ I loosely borrow these terms from Áron K. Varga's paper "Mediality and Forms of Interpretation of Artworks" (Varga, 2003).

⁵ Where a musical score would replace the verbal message.

By drawing on Genette's typology, two types of titles may be singled out. On the one hand, there are *thematic* titles, revealing the subject matter of a given work. On the other hand, there are *rhematic* titles, which tell us something about the form or structure of the work in question.

Accordingly, several text-paratext types of relationships may be distinguished in thematic musicalized titles. First, there are *literal musicalized titles*, at play in fictional biographies of composers or books where a musical object or character plays a crucial part, for instance, in Patrick Süskind's *Der Kontrabass* or Anthony Burgess's *The Pianoplayers*. Second, one may also mention *metonymic musicalized titles*, where a less central musical element is used in the title, as, for example, the musical dynamic indication in Roberto Cotroneo's *Presto con Fuoco*. Third, there are *metaphorical or symbolical musicalized titles*, where musical references play the role of an icon.⁶

Apart from the thematic relationship between the title and the text, musicalized titles may bear a more formal or rhematic relationship to the text, tallying with what Wolf calls *imitation*. The title comments, as it were, on the textual structure, orienting the reader's response towards a formal intermedial interpretation. The title thus becomes somewhat self-reflexive⁷. In this case, literary musicalized titles take after musical generic indications, mentioning musical forms and techniques, such as sonatas, symphonies, or fugues. Such rhematic title-text relationship is valid provided the text displays some features of musical forms and techniques.

But musicalized titles also correlate with the artistic field they take after. This intertextual or intermedial correlation may result in several modes of reference to music. Here, the paratextual analysis is not centred on examining the relationship between the title and the work, but on the modes of evocation of music within the paratext itself.

First, one may identify the *biographical mode* appearing in paratexts using references to composers, or any music-related public figure, as in Burgess's *Mozart and the Wolf Gang*. The biographical mode does not necessarily mean the literary works making use of it are fictional biographies of composers. Nor does it imply that the book really deals with them. Simply, the title evokes the musical

⁶ It is equally noteworthy that a literary work dealing with music may avoid using a musicalized paratext, as is the case in Carson McCullers's *The Heart is a Lonely Hunter*, and that a text sporting a musicalized paratext may have little or nothing to do with music.

⁷ Self-reflexiveness within the rhematic title apparatus may seem problematic insofar as those titles do not refer to themselves specifically but to the text. Nevertheless, when the title-text relationship is considered as a unit, then it becomes possible to speak of a self-reflexive turn (only in case of rhematic titles).

field, toying with the reader's horizon of expectations and relying on the reader's frame of cultural references.

Second, musicalized titles may also be tied up with a composition, thereby assuming a direct link with a musical work and presupposing more specific knowledge on the part of the reader. One may consider this mode of paratextual reference to music an *ecphrastic mode*⁸, inasmuch as the paratext draws on a work of art and thus constitutes its description, however minimal. In some cases, this category may also be referred to as a *homonymic intertextual mode*, since the exact title is sometimes taken up. The main feature of this mode is the fact that the intermedial relationship is one between two titles (a musical title used as the title of a literary work). It is thus a paratext-paratext relationship as in André Gide's *La Symphonie pastorale*.

Third, a more specific mode of paratextual reference to music bears on musical techniques or the musical technical field. This *technical mode* calls for a yet more specialised reader. Any musical technical feature may be used (dynamics, texture, or orchestration). The already mentioned Roberto Cotroneo's *Presto con Fuoco* or Marguerite Duras's *Moderato Cantabile* are two possible examples.

Two other modes may be distinguished. Both are more general and allude to music in a very broad way. On the one hand, a *contextual mode*, which draws on any musical reality, object or entity, other than a composer's name, a musical composition or a musical technique. Indeed, many titles mention musical instruments or some general musical context, like Daniel Mason's *The Piano Tuner*. On the other hand, the musical reference in the title may be even more global, as in the *evocative mode*, where music is suggested through words that only remind the reader of some vague musical dimension, such as voice, singing or harmony (Willa Cather's *The Song of the Lark* or in Andrew Crumey's *Music, In a Foreign Language*).

All the above-mentioned modes may be characterized by an aesthetic of playfulness. The paratext will toy with music through puns and jest. This *ludic mode* clearly characterizes Burgess's tmesis⁹ on which the title *Mozart and the Wolfgang* is predicated.

All these modes of relationships between the musicalized title and music itself may intermingle, and other modes might further be defined. Besides, the modes of relationship between text and paratext and those between paratext and music may overlap and complement one another. But this distinction may come

⁸ 'Ecphrasis' may be defined as description of a work of art. Here, the use of a musical title within a literary paratext is illustrative of a specific kind of intermedial intertextuality.

⁹ 'Tmesis' is a rhetorical device in which a set phrase is separated by other words.

in handy when the categories do not overlap. A text entitled *Goldberg Variations*¹⁰ may prove descriptive or rhematic. If it is descriptive, then the title-text relationship may be literal (if the literary text deals with the composition in question), metonymic (if the composition plays some minor part in the text), or simply metaphorical or symbolical. But the title-music relationship is clearly *ecphrastic*. If it is rhematic, the title-music relationship remains *ecphrastic*, but the title-text relationship is a formal one, suggesting that the text structurally takes after Bach's composition.

The specificity of musicalized titles may thus be accounted for by means of traditional categories as were proposed by Genette, for example. Nonetheless, it seems to me that intermedial paratextuality calls for a two-tiered analysis so as to allow for both text-paratext relationship and text-context relationship. Consequently, intermedial paratexts (IP) seem to require a double analytic consideration that may be illustrated by the following scheme:

$$\mathbf{IP = TP (T \leftrightarrow P) + PI (P \leftrightarrow IC)}$$

On the one hand, the traditional text-paratext (TP) relationship must be taken into account: TP = (T ↔ P), where T = text, P = paratext. On the other hand, the paratext must also be considered in relation to its intermediality (PI): PI = (P ↔ IC), where P = paratext, IC = specific intermedial context. Hence, the musicalized paratext (MP) may be examined through this duple scheme: MP = TP (T ↔ P) + PM (P ↔ M).

Structure and functions of musicalized titles

So far I have focused on the types of musicalized titles in literature. But it is equally important to examine the structure and the different functions that a title may serve. In fact, in terms of title-structure, differences between music and literature tell us something about musicalized titles in literature. Indeed, I have already mentioned the fact that whereas literature resorts to automedial titles, music makes use of allomedial titles, which means that two different semiotic systems are used in music¹¹. The second trait of difference between music and literature lies in the fact that music, at least at some points in its history, has given precedence to generic indication within the title itself. Genette examines the basic title-structure in literature as follows: title, sub-title, generic indication (Genette, 1987:56). Françoise Escal analyzes the

¹⁰ Several texts are more or less related to Bach's *Goldberg Variations*: Gabriel Josipovici's *Goldberg Variations*, Nancy Huston's *Les Variations Goldberg*, Richard Powers's *The Gold Bug Variations*. Naturally, they all display different text-paratext and text-music schemes of relationships.

¹¹ This fact has already been underlined by Françoise Escal: "Ce qui frappe surtout dans le cas de la musique par rapport à la littérature, c'est, du paratexte verbal (écrit ou oral) au texte (la partition, mais aussi bien le phénomène sonore dans la salle de concert ou à la radio), l'hétérogénéité des langages en présence. De ce point de vue, le titre de l'œuvre musicale n'est jamais redondant. Il n'y a pas de synonymie entre systèmes sémiotiques, disait Benveniste, et on ne peut pas dire la même chose par la parole et par la musique, qui sont des systèmes à base différente." (Escal, 1987: 101).

musical title-structure diachronically, pointing to the fact that classical musical titles tended to be generic, romantic 19th-century musical titles were more apt to be thematic, and contemporary titles are more likely to be analytic, accounting for the work's structure more or less self-reflexively or symbolically so as to provide a justification for the original or idiosyncratic techniques at play in the composition in question¹². Consequently, the presence of generic elements within the title itself has been a widespread phenomenon as far as musical titles are concerned, whereas it is far less frequent in literature, where generic elements are to be found within the generic indication, in the vicinity of the title and the subtitle, and usually not within the title itself. The musical title thus seems more rhematic than the literary title¹³.

As to musicalized titles, some of them – namely those which aspire to formal imitation – take after this musical *rhematicism*, sporting generic indications within the title itself (theme and variations, fugue, symphony). We are then presented with a twofold generic indication (a literary generic indication in addition to the musical one already in the title). This may lead to an apparent contradiction in terms, displaying a rhetoric of generic agonistics¹⁴, whereby one type (technique or genre) is made to clash with another one. Needless to say, the generic agonistics at stake is only apparent, for the formal elements come from two different semiotic fields and lead to no redundancy, but rather a creative confrontation.¹⁵ The structure of the musicalized title is thus at the crossroads of music and literature, and may imply an interesting dynamic of generic agonistics.

As to the functions of titles in literature, Genette identifies at least four of them: function of designation or identification; descriptive function (thematic or rhematic)¹⁶; connotative function and seductive function. All of them are to be found in musicalized titles, but some of them present us with specific problems as far as musicalized fiction is concerned.

First, the designation or identification function is problematic in texts which display some degree of intermedial intertextuality, namely those which reveal an ephrastic title-music relationship. Indeed,

¹² “Si le titre classique était un indicateur générique signalant l'appartenance de l'œuvre à une classe d'œuvres, le titre romantique, un titre annonçant et résumant un contenu extra-musical dont l'œuvre se donnait pour l'expression ou la représentation, le titre dans la musique contemporaine tente, lui, de caractériser un procès d'énonciation – ce n'est qu'une tendance générale – celui, singulier, de l'œuvre inférée.” (Escal, 1996: 213).

¹³ Often purely rhematic.

¹⁴ From Gk. 'agon', relating to artistic contest or rivalry.

¹⁵ Indeed, calling a novel a symphony is not the same as calling a novel a poem.

¹⁶ Genette states that the two major types of titles – thematic and rhematic titles – combine to characterize the descriptive function of the title: “L'opposition entre les deux *types* thématique et rhématique ne détermine donc pas, me semble-t-il finalement, une opposition parallèle entre deux *fonctions*, dont l'une serait thématique et l'autre rhématique. Les deux procédés remplissent plutôt différemment, et concurremment (sauf ambiguïté et syncrétisme), la même fonction, qui est de décrire le texte par une de ses caractéristiques, thématique (ce livre parle de...) ou rhématique (ce livre est...). J'appellerai donc cette fonction commune la fonction *descriptive* du titre.” (Genette, 1987: 85).

when readers come across a titular *reprise*, they are confronted with the problem of homonymy and borrowing. In other words, the reader is presented with a *hyper-title* of sorts, a title deriving from a previously identical title¹⁷.

Second, the descriptive function relies on the title's giving details about the text, be they form, subject matter, or character. Once again, musicalized titles reveal specific problems when they suggest some sort of formal kinship with music. One of them is the question of the self-reflexiveness of rhematic musicalized titles, orienting the reader towards a formal reading and suggesting there might be one *correct* interpretation.

Third, the connotative function kindles the problem of intermedial connotations, akin to that of intertextual connotations. On the one hand, the connotative aspect of musicalized titles differs from that of other titles inasmuch as it brings an aesthetic effect. On the other hand, while a very general, contextual or evocative type of title may spur multifarious connotations with any reader, musicalized titles often prove cryptic and abstruse, requiring a specialized reader.¹⁸

This need for specialized readership is illustrative of the seductive function as well. The seductive function of a title has often been described in keeping with its commercial or mercantile implications. One of the reasons why a book sells well may lie precisely in the appeal of its title. I wish to point to two phenomena related to this function. On the one hand, musicalized titles reveal a special-interests seductive function thanks to their call for a more or less specialized command of the artistic field in question.¹⁹ On the other hand, when they are not overly specialized, many musicalized titles are based on clichés and stereotypes associated with music. This phenomenon has something to do with the ludic mode of title-music relationship, for it often toys with music-related lexical fields and coins titular puns. The witty character of such titles is part and parcel of the mercantile strategy.

There are two major types of novels that are particularly relevant to this type of seductive function operating in musicalized titles: mystery or detective novels and romance. In both types, the musical lexical field is the object of a pun and part of a titular catchphrase. One conventional type of titles is the one that suggests murder set to music or mystery somehow related to music, however metaphorically or

¹⁷ As in the above-mentioned cases of *Goldberg Variations* or *Pastoral Symphony*.

¹⁸ Still, although they may not be understood by all readers, they remain highly evocative for those in the know (Burgess's *The Devil's Mode* may evoke the musical dissonance of the tritone, sometimes called *diabolus in musica*).

¹⁹ Interestingly, I have often come across shelves of musicalized novels in musical shops intended for musicians where one does not usually expect to buy novels. Musicalized titles are thus expected to appeal to a specific, knowledgeable reader.

symbolically. Paul Myers's novels, for instance, bear such musicalized titles: *Deadly Cadenza*, *Deadly Sonata*, or *Deadly Variations*. The metaphor of murder set to musical tones seems to be a cliché-paradigm²⁰. Another conventional type of titles draws on music in a vague, evocative way, by punning on associations between music and eroticism or romance (Lynda Ward's *The Music of Passion*).

II Musicalized paratextuality, *trompe-l'œil* and 'hermeneutic fraud'

So far I have focused on types and functions of musicalized titles in literature. In this part I wish to concentrate on rhematic musicalized paratextuality more specifically. I will thus zero in on what Wolf alludes to as imitation, and what has often been called 'musicalization of fiction,'²¹ that is to say literary works where musical inspiration can be ascertained as part of their technique or structure. Rhematic paratextuality in imitative musicalized works gives rise to specific problems of interpretation, thus telling us something about intermedial interpretation and hermeneutics as paratextual phenomena.

Referential deception and 'semiotic fraud'

One striking paratextual feature of novels influenced by musical structures lies in the fact that the title makes us believe what it is not. So do metaphorical or symbolical titles, as a matter of fact, but the *iconic trickery*, as it were, is far more extended and it is potentially disseminated within the entire text. In other words, when a title suggests the literary work in question draws on some kind of musical technique or structure, say a symphony, and provided that such a formal phenomenon can be objectively observed, then readers may be expected to draw parallels between music and text at virtually any juncture. The mechanism seems to be that of an extended metaphor *in absaentia*, or analogy *in absaentia*²².

By this token, some musicalized titles seem to pertain to illusion. There seems to be a semiotic and *referential deception* at stake, as though the title claimed the text were what it is not. What I mean by 'referential deception' is slightly different from, though close to, what Roland Barthes meant by *referential illusion*. In Barthes's definition, referential illusion hinges upon the fact that, within a book, a sign merely

²⁰ Many books sport such titles linked to musical keys. See John R. Gibbs bibliography.

²¹ The term was coined by Aldous Huxley in *Point Counter Point*. The musico-literary criticism frequently uses the term (Wolf, 1999).

²² Frédérique Arroyas examines the analogical process in musicalized texts (Arroyas, 2001). I adhere to the idea of there being an analogical process at stake, analogy being one type of metaphor. I am inclined to add, though, that the idea of analogy is partly founded on an iconic process *in absaentia*. Indeed, if a given book is supposed to be a symphony, then the entire book becomes the *tenor* of the metaphorical (analogical) relationship, whereas music (any kind of musical reality a given reader may turn to) becomes a virtual and disseminated *vehicle* of this metaphorical relationship. It is virtual, for the reader's recourse to the field of music can only be considered potential, as it is subjective and personal, depending on the reader's knowledge or access to musicological resources. It is disseminated, for it is dependent on both the virtual musical field already mentioned and the paratext which, outside the textual boundaries, plays the role of the vehicle of the metaphorical/analogical relationship as well as that of the vehicle-reminder, every time the reader keeps the text at bay and turns to the paratext for clues.

stands for a token of fictional verisimilitude, contributing to the reality effect (Barthes, 1984). With referential deception, the reader is presented with a meaning which is not what it claims to be, thus it is deceptive. In both cases, something there is that is not what it pretends to be. In both cases there is some *trompe-l'œil* dynamic to it. But in the case of referential deception, it is deceitful only by virtue of being cast in a medium in which it does not ordinarily appear. And this seems to me a totally different position. Whereas Magritte points to the falsehood of referentiality by naming one of his works *This is Not a Pipe*, a musical title does precisely the opposite by pretending to be music, and thus reaffirming and fully assuming its *trompe-l'œil* character. Needless to say, a metaphoric or symbolic meaning can hardly be charged with semiotic or hermeneutic fraud. But since the musical structural meaning *must* be taken into account in interpreting some of those musicalized literary works, their play with intermedial referential deception must also be accounted for, all the more so as oftentimes it is part and parcel of a text's ludic intermedial turn.

Such play with extratextual referentiality can be quite extensive in some texts. The phenomenon has something in common with both antithetical paratextuality (Genette, 1987: 79) and the concept of programme music. The latter relies on some kind of paratextual programme for its interpretation (mainly in 19th-century expressive and thematic musical works). And so do rhematic musicalized works which call for a thorough form-oriented interpretation – they present the reader with a specific key for interpretation within the paratext.

Epigraphs, chapter titles and the paratextual apparatus in musicalized fiction

But then, reading a literary text through the prism of musical formal analogies is not the same as attributing metaphorical or symbolical content to just any text. On the one hand, formal musical interpretation requires a degree of knowledge and a specific, intermedial hermeneutic gesture. Consequently, in order to ensure *due* interpretation, texts frequently resort to a sophisticated musicalized paratextual apparatus, such as epigraphs or chapter titles, since the mere title may prove an insufficient key for interpretation²³. On the other hand, such a paratextual apparatus raises some problems, such as the question of pre-established interpretation or the problem of *learned* paratexts, codes, and specialized readership.

²³ As to chapter titles, they often follow musical divisions in movements (symphonies) or parts (fugues). Musicalized paratextuality sometimes filters into the academic and critical discourse as well. Indeed, many critical books are presented as variations on a theme, for example.

The formal aspect of musicalized texts may appear as a code to be deciphered, which only highlights their specialized hermeneutic aspect. One of Richard Powers's novels, *The Gold Bug Variations*, intertextually hints both at a literary work (Edgar A. Poe's "The Gold-Bug") and a musical composition (Bach's *Goldberg Variations*). The idea of reading being akin to code-cracking already underlies Poe's story. Powers associates this hermeneutic activity with music by exploring the numerical structure of *Goldberg Variations*. Powers's novel is composed of thirty chapters, so that the number of chapters – and thus the paratextual disposition itself – becomes numerically meaningful, as it refers to the number of variations in Bach's composition. Moreover, the thirty chapters are preceded and followed by an 'Aria,' just like the *Goldbergs*. The 'Aria' displays an ambiguous status, for it is not properly a paratext, but it is not completely part of the text either. It is more of a structural *ante-text*, the theme or template for the variations that follow. Powers's 'Aria,' modelled on Bach's 'Aria,' is an interesting case in point, detached from the body of the text on account of its generic nature, since it is a text in verse introducing the novel in prose. Through its structure, it reveals the theme of the novel, that is to say a quest for a structural code, hence a hermeneutic symbol. Subtitled 'The Perpetual Calendar,' it is composed of four poems, each comprising four four-line stanzas, the number four being numerically significant for the structure of Bach's variations²⁴. Consequently, from the very beginning of the novel, the reader's attention is drawn to the importance of an intermedial coded message, all the more so as the book's epigraph is also symbolic of codes:

RLS CMW DJP RFP J?O CEP JJN PRG
 ZTS MCJ JEH BLM CRR PLC JCM MEP
 JNH JDM RBS J?H BJP PJP SCB TLC
 KES REP RCP DTH I?H CRB JSB SDG

Powers's paratext is highly illustrative of the fact that musicalized texts require some specific hermeneutic act, related to specialized competence. Form perception is equated with enigma-reading or code-cracking. The paratext is rhematic and partly self-reflexive. It has undoubtedly something to do with mathematical formulas and metatextuality inasmuch as it constitutes some kind of formulaic miniature or condensation of the text to follow.

Another form of specialized knowledge is required when epigraphs are allomedial. An epigraph is usually composed of a quoted text. Two major musicalized kinds of epigraphs may be pointed to. On the

²⁴ For more information about the novel's affiliation with Bach's composition, see William Gillespie's "Mapping *The Gold Bug Variations*."

one hand, there are textual, thus automedial, quotations bearing a relationship to music. These may either deal with music as a subject matter or quote some textual part of a musical work (lyrics, libretto, etc.). On the other hand, there are musical quotations proper – allomedial epigraphs – that appear as score insertions. Both imply that the reader be more or less acquainted with music. Allomedial epigraphs naturally demand more prior musical knowledge, since they make use of a different sign system. The above-mentioned Cotroneo’s *Presto con Fuoco* presents the reader with such an allomedial epigraph:



Frédéric CHOPIN, Ballade opus 52. mesure 211-212.

Even though such a musical quotation necessitates specific reading skills, it is not totally void of meaning for readers unacquainted with musical signs. In fact, the sheer insertion of a score becomes significant insofar as the score stands for musical signification itself, suggesting a musical interpretation of the novel. Much as it may seem opaque, an unreadable, undecipherable sign *does* signify.

Furthermore, whereas allomedial paratextuality – epigraphs in particular – calls for specialized competence, automedial paratextuality is far from being unproblematic. Indeed, some epigraphs resort to technical musical data that the reader may not be knowledgeable about. Techniques related to counterpoint and fugue-structure are particularly difficult to grasp for an uninformed reader. Hence, many texts insert definitions to apprise the reader of the formal polyphonic aspect at stake in the novel. Edgardo V. Yunque, for instance, uses a definition as an epigraph in *Blood Fugues*:

A fugue generally consists of a series of expositions and developments with no fixed number of either. At its simplest, a fugue might consist of one exposition followed by optional development. A more complex fugue might follow the exposition with a series of developments, or another exposition followed by one or more developments. Fugues that are tonally centered will expose the subject without venturing out of an initial tonic/dominant constellation.

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What seems particularly important in such definition-based epigraphs is the fact that some interpretative deficiency shows through, so that the reader is assumed to be in need of guidance. The paratextual apparatus is on a par with some kind of reader's compendium or guide-book, which leads to two kinds of implications. On the one hand, the text itself appears as somewhat deficient, or at least its interpretation needs to be backed up by the paratext (*under-signification*). On the other hand, the paratext seems to be over-determined, providing the reader with overly detailed information (*over-signification*).

An interesting example of this phenomenon is Frank Hardy's novel, *But the Dead are Many*, whose paratextual musicalized apparatus is over-determined. First, the rhematic sub-title informs the reader of the intermedial nature of the text: 'A Novel in Fugue Form.' Second, the paratext comprises both an epigraph, defining the fugue, and chapter titles which not only remind the reader of the fugal structure of the novel, but they also serve as encyclopaedic guide to the fugue. Chapter titles signal the fugue's parts, such as exposition, and sub-chapter titles stand for fugal divisions or techniques:

EXPOSITION

In which the main character (or subject)
and contributory voices are introduced.

ENTRY OF COUNTER-SUBJECT

In which an answer to the subject is
given by another voice.

Moreover, after each chapter title or sub-chapter title, a summary is proposed in the manner of ancient chapter summaries which used to provide indications as to the contents of the text itself, except that here the summary revolves around the formal and not the thematic contents.

Consequently, some rhematic musicalized paratexts tend to be over-interpretative, rendering the text self-reflexive. This phenomenon may prove ludic, parodic or comical. But whatever its function, the paratextual apparatus in musicalized fiction constitutes a problematic example of intermedial paratextuality, given its call for specialized reading and the difficulty the reader may experience in drawing parallels between the arts.

Epitexts and the interpretation of musicalized texts

Due to the difficulty in reading musicalized text the paratextual apparatus appears as a prop to interpretation. Yet elements from outside the text, that is to say the epitext, often prove a helpful source for musicalized reading. Indeed, epitextual contexts are of crucial importance in reading musicalized fiction,

for it is far from easy to determine in what ways a fictional work takes after music in terms of its form and structure. Interesting examples may be observed in Anthony Burgess's works.

Generally speaking, the reader will find clues to music in Burgess's autobiography²⁵. Additionally, some of Burgess's essays on intermedial relationships are enlightening as to his fictional writings²⁶. General epitextual data may thus reinforce musical interpretation of Burgess's works. But there are also more specific epitexts. The two fictional works that Anthony Burgess wrote with a close link to music – *Mozart and the Wolf Gang* and *Napoleon Symphony* – present an interesting example of epitextual background.

Napoleon Symphony, structured upon Beethoven's *Symphony No. 3 in E-flat major, Op.55*, is followed by "An Epistle to the Reader" in verse (Burgess, 1974, 1975: 363-367), used as a postface justifying the musicalized nature of the text. Besides this paratextual justification, the reader may refer to the epitextual technical commentary upon the novel written by Burgess himself in "Bonaparte in E Flat," published in *This Man and Music* (Burgess, 1983, 2001: 180-192). The reader might also consult the numerous studies written upon the musical nature of *Napoleon Symphony*²⁷.

In *Mozart and the Wolf Gang*, Burgess plays tribute to Mozart by staging the composer anachronically along with other composers and artists. The book is about music, but it also avails itself of a musical structure, since one of the chapters, called "K. 550 (1788)," is based on Mozart's *Symphony No. 40 in G minor, KV. 550* (Burgess, 1991, 1992: 81-91). The paratext guides the reader through the musical structure of the chapter: not only does the title refer to the catalogue number and date, immediately allowing us to identify Mozart's composition, but the text also provides subtitles, suggesting a musical symphony-like mode of reading (in movements). The correlation between the text and its musical paragon would be extremely difficult to identify were it not for the paratext. But yet another clue is provided – the last chapter of the novel²⁸. It constitutes a historical meditation upon music, and Mozart's music in particular. But it also questions the musico-literary relationships themselves, taking on a metatextual

²⁵ *Little Wilson and Big God* (Burgess, 1986) and *You've Had Your Time* (Burgess, 1990).

²⁶ Especially the essay on "Musicalisation" in *Joysprick: An Introduction to the Language of James Joyce*, the essay entitled "Craft and Crucifixion – The Writing of Fiction" in *One Man's Chorus: The Uncollected Writings*, or Burgess's comparisons between music and language in *A Mouthful of Air: Language and Languages, Especially English*.

²⁷ Wolf, 1999: 197-207, Alder and Hauck, 2005: 37-63, Starecz, 2008, or the recently published *Anthony Burgess: Music in Literature and Literature in Music*, 2009.

²⁸ Owing to its ultimate position, the text may be considered as an epilogue. However, the textual status of this chapter is quite ambiguous. Burgess appears as one "integrated person," contrary to the previous chapters, where the author was staged through a tmesis, split into two, Burgess and Anthony, just like Mozart in the title. Besides, the explanatory character of the text makes it closer to an independent postface. Given the transgeneric nature of the book, with different interweaving literary genres, the postface may be considered as part and parcel of the multi-genre character of the novel.

aspect. In this respect, it denudes clues as to the musical nature of the text, alluding to the “symphonisation of fiction” (Burgess, 1991, 1992: 146). The self-reflective character of this chapter underscores the need for paratextual justification of musicalized fiction²⁹.

The fact that musical fiction needs justification foregrounds the importance of the musicalized paratextual mechanism as well as its singular character. In some cases, novels are entirely dependent on their paratextual devices and cannot do without them, in the sense that they become totally different if considered without their paratextual apparatus. Genette speaks of a ‘conceptual state’ of a work of art (Genette, 1994: 166-176), putting forward the idea of ‘conceptual reduction’. Pieter Bruegel’s *Landscape with the Fall of Icarus*, as Genette points out, could be perceived in a totally different light (probably without any attention paid to Icarus’ tiny limbs plunging into water), were it not for the painting’s title. It thus seems permissible to speak of *compulsory paratexts* for some musicalized novels.

Consequently, musicalized paratextuality constitutes an interesting field of study as far as rhematic musicalized paratexts are concerned. The idea of referential deception and the concepts of guided, specialized, or conceptual reading, show how necessary the paratext becomes in intermedial texts and emphasize specific hermeneutic gestures, be they linked to code-deciphering or extratextual activities.

III PARATEXTUAL PERFORMATIVITY AND MUSICO-LITERARY INTERACTIVITY

By virtue of its call for actualization through the agency of a performer, music does not abide by the same aesthetic experience as literature. On the one hand, there is a dual paratextual contract which testifies to the fact that a work’s paratextuality is different according to whether the composition is apprehended by the listener or by the performer. Hence, the latter has a more active role to play than the former. On the other hand, the score being only a virtual notation of a given musical work to be actualized through the act of performance, the performer is usually much expected to personally contribute to the interpretation of a composition³⁰. Thus, however problematic and simplistic it may seem, it bears reaffirming that musical reception is a highly collaborative, performative, and interactive one.

In literature, the importance of text-reader collaboration has long been emphasized by reader-response criticism. In *The Act of Reading: A Theory of Aesthetic Response*, Wolfgang Iser highlights the

²⁹ What underlies this need for justification is the possibility of the reader’s failing to recognize the musical nature of the text, were it not for the paratext.

³⁰ As is evidenced, for instance, by today’s keen interest in multiple interpretations. In France, for example, a *France Musique* radio programme called “La Tribune des critiques de disques” features different recordings of one musical work every week, commented on and analyzed by critics.

dynamic interaction between the reader and the text, underlining the temporal aspect of reading and allowing for the existence of gaps of indeterminacy that readers face up to and are incited to fill in on their own.

Hence, literary texts are obviously far from void of the reader's participation in the aesthetic process. Nevertheless, by suggesting extratextual possibilities of interpretation, musical paratexts in literature bring along an additional layer of reader-text response. Even at a minimal scope, musical paratextuality in literature brings together two different artistic domains, and by doing so, incites the reader to constantly bear in mind the musical aspect of the text. The participative and collaborative activity is made more specific, as though literary texts thereby acquired a dual paratextual contract, comparable to the one in music. For Frédérique Arroyas, it is possible to consider the reader as a performer on account of all possible associations and modes of interplay that the reader can build up in reading musicalized texts (Arroyas, 2001: 35).

Indeed, some music-inspired texts toy with the polysemous nature of the concept of interpretation in aesthetic reception. Consequently, reading is not merely reading for understanding, but it becomes *reading-as-performance* as well. However metaphorically, the reader is invited to consider the reading experience on a par with the musical one, at least partly related to the condition of performativity. This phenomenon may present itself in two different ways: on the one hand, reading becomes performing; on the other hand reading is paralleled with listening.

Replaying: musical spaces of indeterminacy and the metaphor of performativity

Musicalized texts may incite the reader to consider reading in a metaphorical way as playing or performing. The text is at one with a musical score whose understanding may only be ensured by means of its performance. The virtual becomes the actual only when the score/text is performed. And such seems to be the hermeneutic prerequisite in the musicalized texts whose paratextual devices are founded on the suggestion of some kind of textual performativity³¹.

³¹ Capacity of being performed or potential for performance.

In Anthony Burgess's *M/F*, the enigmatic title is followed by an allomedia musical subtitle. The reading of the novel is immediately oriented towards a musical interpretation. The reader will liken the mysterious *M/F* to the musical dynamics of *mezzo forte*³², inscribed in the score following the title:

Anthony Burgess



At the very threshold of the novel, the reader is confronted with an intermedial evocation. The text suggests performance is part of the hermeneutic act.

Musical scores are rife with allomedia or verbal indications, more or less innovative, ranging from ordinary indications of dynamics (*piano*, *forte*, *andante*) to more unusual indications³³ which are closely linked to the score itself, thus its performance. To consider verbal indications within the score as paratext seems problematic. Yet, those verbal indications often filter into the paratext proper. In fact many titles are tempo indications themselves³⁴. Thus, if one considers musical indications within the score as somewhat paratextual, however problematic it may seem, and insofar as the paratext in a musical score is first and foremost an indication of how the composition is to be performed, it seems to me that musical paratextuality is closely linked to what has been designed in linguistics as an illocutionary act. The term defines the phenomenon of a verbal message leading to the accomplishment of an act, by means of a promise, order or request.

To take up the example of the paratext in Burgess's *M/F*, *mezzo forte* does not constitute a description of sound, but an injunction destined to exert an impact on how the act of performance might be accomplished. Consequently, Burgess's text takes on an illocutionary character, or rather it becomes suggestive of the fact that reading is supposed to be on a par with performing, or at least constitute some sort of act. Thus, musical performativity filters into the literary text, highlighting the dynamic, interactive character of reader-response, transforming the paratext into an illocutionary act.

³² In fact, the musical sign *mf* acts partly as a screen, temporarily keeping at bay the theme of incest in the novel. It is only later that the reader will be able to get back to the paratextually encoded message and draw parallels between the musical sign *mf* and 'motherfucker'.

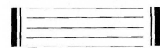
³³ Like in Eric Satie's scores where ambiguous verbal indications may be found. See Françoise Escal (Escal, 1996: 259-287).

³⁴ Like Chopin's *Allegro de Concert*, op.46, or Bartók's *Allegro Barbaro*, BB 63. Besides, hints at performativity may also be found in movement titles, frequently containing tempo indications in larger works, such as symphonies, sonatas or concertos. After all, is not the mere title of a musical composition pregnant with suggestions of performativity? Does not the dedication imply that the dedicatee will perform the score? Are not musical prefaces frequently advisory to the performer? Is not the title frequently taken into account for the way in which a musical composition is to be performed?

Furthermore, there seems to be a greater degree of *openness* in musical scores. By openness I mean interpretative, hermeneutic and performative openness, following Umberto Eco's definition in *The Open Work*. In so far as they allow for multiple interpretative acts, all works of art are open to a certain extent. But some works bring their *openness* to the foreground, dramatising the need for the reader's participation in the aesthetic act³⁵. It seems to me that by inserting a musical score as a sub-title, Burgess not only suggests musical performativity, but also greater interpretative liberty.

Goldberg: Variations, written by Gabriel Josipovici, is one such novel where the suggestion of musico-literary interpretive/performative freedom comes to a head. Just like in Burgess's *M/F*, the title is followed by a score. Once again, we are presented with an allomedial paratext in the form of a musical score. Here, the musical sub-title is more iconic in the sense that it is supposed to be apprehended more as a symbol of musicality than a musical score to be deciphered. Indeed, the score below the title is empty, which is evocative of openness or interpretative indeterminacy:

Goldberg: Variations



Gabriel Josipovici

On the one hand, reading is paralleled with performing. Thus, owing to the musical evocation in the paratext, the reader might search for musical clues within the text itself. On the other hand, the text-reader contract becomes a performative act, taking on an illocutionary aspect, since the score is rid of any sign, as though reading were an invitation to writing. Moreover, every chapter is enclosed within two double bar lines || || which remind the reader of the musical source of inspiration. Hence, Josipovici's paratext in *Goldberg: Variations* seems to be suggestive of both a degree of metaphoricity related to musical performance as a blueprint for literary hermeneutics and a degree of illocutionary force connected with paratextual performativity as an enticement to an open and active act of reading. The score is an invitation to a musical interpretation of the text, and its indeterminacy an invitation to interpretative creativity.

Reastening: when the reader becomes a listener

Close to the metaphor of the reader's performative role is the suggestion of the reader's somehow being the listener. It is in the text-reader contract agreed to within the paratext that the metaphor becomes

³⁵ Karlheinz Stockhausen's compositions, for instance, are often founded on the concept of openness.

operative. Here reading becomes listening of sorts. But then, even though there may be several different cases of paratextual suggestion of parallelism between reading and listening, it seems to me that they all remain part of the illocutionary character of the paratext: there is still the idea that an act must be performed.

In this respect, the paratext of Nancy Huston's novel, *Les Variations Goldberg*, is suggestive of an ambiguous type of reading. After the title and the dedication, the reader is presented with an epigraph unfolding upon two pages:

Vous avez exactement quatre-vingt-seize minutes.

Vous avez tout votre temps.

By underlining the idea of temporality – “Vous avez exactement quatre-vingt-seize minutes. Vous avez tout votre temps.”³⁶ – the paratext may be interpreted either as allusive to performing time or to listening or reading time³⁷. The novel telling the story of a woman-performer playing the *Goldberg Variations*, the text is closely linked to Bach's composition. Like the *Goldbergs*, the novel is divided into thirty parts, told from thirty different points of view. What with its title, its numerical structure and its chapter-titles, all musically-oriented, the paratext undoubtedly calls for a musical interpretation of the novel. But then, owing to the ambiguity of the epigraph, the idea of the reader's hermeneutic activity proves polysemous. It may involve listening (to a recording) and metaphorical or real performing (of the text/score). Much as it seems ambivalent, the paratext is illocutionary. The reader's activity at stake is not merely a symbolical musical interpretation of the text, but may also involve real and active listening to a recording, parallel to the reading of the text.

More literal listening is suggested by the disc-paradigm. Here playing goes hand in hand with listening. The paratext becomes a different kind of illocutionary act – since the text pretends to be audible, the paratext contains hints at performativity. In Noël Balen's *La Musique adoucit les meurtres*, the text is divided into two booklets: *A-side and B-side*, which is suggestive of the gesture to be accomplished when playing music on a cassette or disc.

³⁶ “You have precisely ninety-six minutes. You have all your time.” (Huston, 1981: 10-11).

³⁷ The epigraph is paradoxical insofar as it suggests both temporal constraint and temporal liberty. To an extent performativity appears as theatricality, as the variations are associated with the different characters playing a part in the novel, which is further highlighted by the paratext itself, the table of contents being called “distribution” or “cast”.

Christopher Miller's *Simon Silber: The Works for Solo Piano* is formally arranged as a disc as well. The paratext of this novel brings the paratextual *hermeneutic fraud* to its climax: both the Hamish Hamilton edition and Houghton Mifflin Company edition present the reader with a disc-like cover. The title itself is a frame paratext, a title-within-a-title device, since it contains the title of the imaginary disc the novel draws upon (*Simon Silber: Works for Solo Piano*). But, most interestingly, the book makes use of a table of contents, appearing before the text proper. Divided into four discs, the table provides time-indications:

SIMON SILBER (1958–1999)

Disc One

1	<i>Variations in a Minor</i>	15:55
2	<i>"Chopsticks" Variations</i>	13:14
3	<i>"Babbage" Permutations</i>	1:47
4	<i>The Music Room</i>	8:20–∞
5	<i>Crows</i>	0:04
6	<i>My House</i>	2:38
7	<i>Tinkertoy Fugue</i>	3:03
8	From <i>Day: 4:55–5:00 P.M.</i>	5:00
9	<i>My Face</i>	10:09
10	<i>Ode to the West Wind</i>	11:11
		71:21

This paratextual device is further used in chapter titles. Indeed, the novel being divided into four discs and each disc sub-title being used as a chapter title in each part, some of them are further split into other titles, always with time-indications. Nevertheless, purposefully or not, the time-indications are erratic.³⁸

Hence, the status of the novel is that of an epitext to a fictitious work of art. In fact, the novel overtly claims to have been composed of liner notes to the disc. The text of the novel is thus a paratext to a work *in absentia*. Its own paratext thus becomes a shared paratext, being both the paratext to the inexistent disc and thereby the paratext to the novel. By this token, the titles presented in the table of contents act as a summary of the novel and paratextual notices of an imaginary work of art. The novel's status is dependent on a novelistic trick: the reader is supposed to be listening to a disc while reading the liner notes that compose the novel. The book itself is a paratext, but it also possesses its own paratextual apparatus. Since the novel implies, at least virtually, a listening activity, parallel to that of reading, it leads to a suggestion of

³⁸ In fact, the time indications do not add up exactly to the overall time (71:21 should be 70:01, 57:15 should be 55:95, 72:03 should be 72:23, 62:10 should be 60:09).

an illocutionary act, inciting the reader to become a listener. But then, paradoxically the listening activity is foiled, for the musical compositions are not provided.

Two other recent works may be mentioned to illustrate this performative turn: Joshua Cohen's *Cadenza for the Schneidermann Violin Concerto* and James Chapman's *How is it Going to Continue?*, both published in 2007, both suggesting some kind of performativity.

Joshua Cohen's *Cadenza for the Schneidermann Violin Concerto* displays a musical paratext already within the cover – the reader is given information about the work (author, title, work number, date) within the paratextual apparatus, imitating a musical edition (Schirmer), thus resembling a score:



Within the cover, the reader is already confronted with a case of paratextual generic agonistics, since the work is both a novel and a cadenza from a violin concerto. The subsequent paratext is composed of a title, a generic indication, two epigraphs (both related to music), another mention of the title, another epigraph (musical as well and somewhat self-reflexive, as dealing with epigrams), and finally a short introductory text whose textual status seems ambiguous. The latter plays the function of an epigraph, giving definitions of the cadenza, but it is longer than usual epigraphs and more integrated into the text proper. Because the technique of cadenzas is linked to improvisation, openness is suggested. Moreover, an original paratextual device is used within the text – the first word of every page is given in the margin of the previous page, which feature further contributes to the performative aspect of the novel. Indeed, the narrator explains the use of this device in “Acknowledgment,” by stating that “it intends to replicate in prose the practice of

indicating musical cues on individual instrumental parts; these cues are indicated so that a musician, whose hand might soon be occupied playing, does not have to waste time [...] on turning pages” (Cohen, 2007:383). Hence, the text points to the possibility of its performance, intimating a specific hermeneutic act. The paratext is “an aid to those who would read aloud, with or without an audience” (Cohen, 2007:383), so that it aims at an act and aims at guiding the reader through the accomplishment of this act.

James Chapman’s *How is it Going to Continue?* also presents us with a musicalized paratextual apparatus linked to performativity. The novel was published spiral-bound, so that its material aspect takes after score editions. The cover itself is an annotated hand-written score. The title is followed by a generic indication: “The memoir of Eckhard Unruh’s final year as a musician, composed by him for narrators, prerecorded tapes, contralto and baritone soloists, two choirs, chamber orchestra, percussion orchestra, electronic and concrete sounds, electric ukulele, and pipe organ.” (Chapman, 2007:3). The work is thus related to a literary genre (a memoir), but it is also a composition to be performed. The paratext is then followed by a short text, stating that the work is an oratorio, or rather a compact libretto edition of the original “expensive orchestral score” (Chapman, 2007:7). The book is thus presented to us as a musical work, but in its literary version, for a “non-specialist reader” (Chapman, 2007:7). It is to be performed and the paratext is to guide readers in their *private* performance of the oratorio: “The libretto is to be read across both open pages at a time, and from top to bottom. Each double-page layout represents anywhere from one to six minutes of the score, depending on tempo” (Chapman, 2007:7). Next, follows a text, a quote for *The New Grove Dictionary of Music and Musicians*, introducing the composer of the oratorio, Unruh Eckhard Rabindranath. Moreover, the page disposition is divided into parts (tape, speakers and soloists), each comprising columns (Track I, Track II, Contralto, Baritone, etc.), resembling orchestration in a musical score. Nevertheless, the columns introduce verticality, unlike the musical score were different parts are to be read horizontally, so that the novel keeps the traditional reading-direction of literary works, but suggests musical horizontality (simultaneity). Every page contains time-indications, so that the work takes fifty-three minutes to perform. Finally, the paratext at the end of the book provides the novel’s sources (both real and fictional). Consequently, the paratext calls for an act and takes on a performative character. Since the novel is composed of quotes and references to musical performances, the most obvious type of performativity might consist in the reader’s searching for the sources alluded to in the work and listening to them.

Miller's, Cohen's and Chapman's novels constitute a playful invitation to some kind of reader-listener act, both *reaplaing* and *reastening*. In this way, they dramatize the existence of *epitextual temporality*, which can be defined as the need, the implication, or the invitation to any kind of activity other than merely reading a given text. It is the temporal nature of reading and the temporal environment of the reader that are underlined. Epitextual time is closely linked to *intertextual time* as defined by Umberto Eco, that is to say the need for readers to explore a work of art outside its own boundaries by looking up, questioning or validating the references they come across while reading a text (Eco, 1985). Intertextual time may be considered as a sub-species of epitextual time. One may also speak of *intermedial temporality* as part of the reading experience. Intermedial temporality is characterized by the reader's resorting to other arts or other artistic media for the understanding of one specific work of art. The intermedial temporality is a species of intertextual temporality itself. Just as the intertextual reading experience presupposes a specific time – the act of to-ing and fro-ing between the text and its multifarious extratextual references –, intermedial temporality also implies time devoted to extratextual interaction with other works of art, parallel to reading.

This temporal and epitextual aspect of reading is illustrated by literary works implying a degree of interactivity, heightened reader-text response, or illocutionary force. Miller's, Cohen's and Chapman's novels fictionally stage this paratextual activity as part and parcel of text. Thus the epitextual temporality, be it intertextual, intermedial or musical as it is here, is brought to the foreground, but it seems quite clear that it pertains to the reader's privacy and intimacy, and thus cannot be accounted for or objectively analyzed.

Conclusion

In examining musicalized paratextuality in literature, I first focused on its characteristics. A two-tiered dynamic of paratextual analysis seems necessary to account for both the text-paratext relationship and the paratext-music relationship. This double dynamic has enabled me to discern different types of musicalized paratexts, but also to question special problems related to paratextual functions. One of the problems I have pointed to is the rhetoric of generic agonistics, resulting in a creative intermedial conflict of genres. This first level of analysis shows that some musicalized paratexts may appear singular, original or even curious. I secondly centred my analysis on paratextual hermeneutics, namely what I called the semiotic and hermeneutic *fraud*. The referential deception raises the question of how to find a middle

ground between metaphorical meaning and literal meaning. Owing to the sometimes specialized nature of the paratextual apparatus in musicalized fiction, paratexts may appear as either guides to reading or codes to decipher, engendering specific hermeneutic gestures. Some of them are closely linked to performativity, as I have argued in the last part of my paper. Musicalized paratexts provide an incitement to perform an act, be it interpreting as listening or interpreting as performing. In some of the musicalized paratexts I have studied, there exists an underlying virtuality of performance the reader may actualize in one way or another. This performative aspect also constitutes the interactive or open specificity of intermedial reception, close to today's hypertextual turn. One possible implication of that is the epitextual temporal aspect of reading. The major distinction between different types of paratexts is the one between thematic and rhematic paratexts, which, in turn, may be compared to the one between presentative and representative works of art. Taking after music for its form, musicalized fiction seems both representative and presentative. That is why the formal aspect becomes meaningful in itself and paratextual devices play a crucial role in ensuring adequate form perception, just as they do in music. It seems well worth examining intermedial forms of paratextuality, since it allows us to query paratexts on the whole. Is it the primary role of the paratext to suggest and guide performativity? Is it to guide the reader through interpretation of the text or is it to guarantee the perception of the aesthetic or poetic aspect of a given work? As I have shown in this paper, all these roles are equally important in musicalized fiction.

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