



HWA CHONG INSTITUTION (HIGH SCHOOL SECTION)

HUMANITIES RESEARCH PAPER 2019

Topic: dum Dum DUM **DUM!** - An Analysis of How and Why Literary Texts Portray Classical Music.

Slant: Literature

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Declaration

I declare that this assignment is my own work and does not involve plagiarism or collusion. The sources of other people's work have been appropriately referenced, failing which I am willing to accept the necessary disciplinary action(s) to be taken against me.

Student's Signature :

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Date of Submission:

Chapter 1: Introductory Chapter

1.1 - Background:

Since time immemorial, music has influenced the happenings of our life in unimaginable ways. Chopin's Raindrop Prelude affected the way his roommate wrote her books, and Mussorgsky's Pictures at an Exhibition was linked to his personal experiences at art galleries (Schwarm, 2017). This is primarily due to the intrinsic similarities between the genres; Music, like Literature, tells stories with notes and staves, rather than letters and words. Thus, music uses many similar tools to do so, such as motifs, lyrics and stylistic devices, including tempo and dynamics. Books like Kazuo Ishiguro's Nocturnes (2009) and Haruki Murakami's Hear the Wind Sing (1979) use genres such as jazz and pop music as devices to enhance its own plot. Amongst these genres, another form of music is often portrayed in literature: classical music.

There have been many texts written with mentions of classical music, but few have incorporated it into its central plot, and even fewer have gained significant critical acclaim. A story's plot always factors into its overall success, and this is no different for books such as *A Clockwork Orange* by Anthony Burgess (1971), *The Kreutzer Sonata* by Leo Tolstoy (1889), and *Kafka on the Shore* by Haruki Murakami (2002). All three texts have one plot similarity: the prominence of classical music as a major plot detail, which defines the text (Barkhorn, 2011). From Beethoven's aggressive "5th Symphony" in *A Clockwork Orange* to the heroic "Archduke" Trio in *Kafka on the Shore*, they form a significant part of the story's plot, aiding in the explanation of themes and character development.

1.2 - Rationale:

This paper chooses to focus on the texts *A Clockwork Orange*, *Kafka on the Shore* and *The Kreutzer Sonata* as they are all prominent within the literary scene, while displaying classical music as an irreplaceable plot detail that helps to elucidate its main themes. Thus, this makes them ideal targets for analysis on the role and portrayal of classical music in literature.

Classical music has been featured as a plot point in many other novels, such as *Howards End* by E. M. Forster (Moss, 2016), and has been recognised as a central part of Haruki Murakami's literary style (Manoury, 2016), with classical pieces featured in almost all of his novels. With such similarities between the two forms of media, the cross-media analysis between the two can demonstrate how and why writers choose to include classical music in their novels, through its portrayal in texts which mention them.

1.3 - Research Questions:

- 1) How is classical music portrayed within the 3 texts?
- 2) How does the form of classical music aid in said portrayal?
- 3) What are the similarities and differences in the portrayal of classical music across the 3 texts?

1.4 - Thesis Statement:

Classical music is used in literature often to show a degree of elegance and unattainable perfection, leading to a portrayal of divisiveness and disconnection.

1.5 - Scope of Research / Delimitation(s):

The scope of this paper is limited to 3 texts, *Kafka on the Shore*, *A Clockwork Orange* and *The Kreutzer Sonata*. It is the importance of classical music in these texts, and significance of its portrayal in literature, that this paper seeks to examine, as research from this paper can be extended to other texts mentioning classical music, thus helping us gain a better understanding of these texts in general. These texts have also gained international fame through winning prominent prizes such as the Franz Kafka prize and the Prometheus Award (L., 2018), showing their prominence in the literary scene.

1.6 - Significance of Research / Usefulness:

This research is highly significant due to the lack of analysis into the involvement of classical music in literature. Most attempts only go so far as to show similarities between the two genres (Georges, 2017) with comparisons between composers and authors, without analysing the role of classical music in literary texts. Although there have been multiple scholarly publications on the involvement of classical music in the 3 specific texts, most only focus on specific links, such as the connection between the historical story of Beethoven's "Archduke" Trio in relation to *Kafka on the Shore* (Immerseel, 2016), without further analysing the piece in relation to the

story's themes. Hence, this paper is useful in the analysis of these texts through the lens of classical music, hopefully acting as a foundation for future papers to improve and build upon.

1.7 - Limitation(s):

This paper is primarily limited by 2 issues. Firstly, it lacks information about how classical music was viewed by the general public at the point of the novel's writing. The popularity and prevalence of classical music in the mainstream vernacular would impact the inclusion of classical music in Literature, and its subsequent portrayal, hence causing this paper to lack a more holistic comprehension of the motives behind the inclusion of classical music in said texts. However, it is not essential to have this information, as the prevalence of a particular piece would not affect its motifs and structural elements, and the reasons for its inclusion could thus be drawn from these elements directly. Although this does impact the theory on social bandwagoning that this paper will use, inferences as to the popularity of that piece in the past can be made by analysing the similarities and differences between the portrayals throughout the three texts. For instance, if all three texts use pieces by the same composer, Beethoven, a plausible conclusion can be made of Beethoven's popularity amongst the public.

Another potential limitation is the loss of clarity in some of the texts used. *Kafka on the Shore*, like all of Murakami's books, was originally written in Japanese, and the translation might have lost some of the originally intended meaning, along with the cultural gap between Japan and other parts of the world. *The Kreutzer Sonata* suffers from a similar problem, being originally written in Russian by Leo Tolstoy, while *A Clockwork Orange* has two different endings with vastly different morals, making it difficult to choose either one. However, in most of these texts,

the context of the usage of these pieces have been corroborated by many localised translators, ensuring a degree of accuracy. Murakami frequently works with multiple translators in the translation of his novels, with his editor “phon[ing Murakami] several times one day to nail word choices and correct inconsistencies” (Kelts, 2017), demonstrating that works can be translated without losing its inherent meaning. Classical pieces are also relatively simple to translate, given that they are often given Western names that do not deviate based on the text’s language.

Chapter 2: Literature Review

2.1 - The Theory of Intertextuality

Given that the analysis of the portrayal of classical music in literature is in itself a question of cross-media influence, the idea of intertextuality must first be explored. Most critics agree that intertextuality was first defined by Julia Kristeva to be “a mosaic of quotations; any text is the absorption and transformation of another”, adding “interconnectedness and interdependence in modern cultural life” (Martin, 2011). It can thus be inferred that the usage of intertextuality is primarily to allude to a separate ideal embodied within a different art form, so as to better explain a plot detail in the original text. For instance, the intertextual reference to the tale of Prometheus in Mary Shelley’s *Frankenstein*, subtitled *The Modern Prometheus*, was used to draw similarities between the character of Prometheus and Victor Frankenstein (Nicholson, 2018). Intertextuality can also manifest in the form of cultural connectivity, where ideals across different languages are linked, such as Murakami’s adaptation of Franz Kafka’s *Metamorphosis* (Alexander, 2015). Similarly, in the case of classical music, intertextuality refers to the regarding of the piece as a separate text on its own, and the referencing of said pieces draws out a certain plot detail in the original text.

2.2 - Social Bandwagoning Theory

With relation to the similarities and differences across the texts, the theory of bandwagoning should be defined and examined. This theory is better known as the 'herd mentality' theory, and it details the mentality of individuals in society when faced with common ideologies. It refers to a central "group mind", which "was posited as a force that influenced and dominated individual agency" (Huebner, 2014, 85-89, 174-179). What this theory essentially proves is that an individual's free will is defined by the collective opinions and ideals of society. In terms of this paper, it explains why writers use similar motifs and portrayals when describing classical music, due to common perceptions of the genre amongst other writers or texts. Another application of bandwagoning can also occur in terms of the musical pieces quoted within the 3 selected texts, where all 3 use prominent pieces by Beethoven, one of the most famous classical composers, rather than using lesser-known composers, showing that the societal bandwagon behind these famous composers encouraged these authors to use their pieces instead.

2.3 - Thematic Portrayal

Under this, classical music is primarily used due to thematic elements. Classical music as a genre evokes an image of elegance and high class, which the following texts aim to subvert through the usage of classical pieces, thus creating contrast and disconnection. Multiple papers and articles have been published on the topic on classical music and its relation to literature. It is stated that *The Kreutzer Sonata's* "title suggests that music provokes lechery, especially in the context of Beethoven's sonatas, which are often characterised by their intensity of feeling

and violent contrasts of mood and emotion,” (Anna, n.d) which thus creates a portrayal of contrast and dissonance, cementing the position of classical music in the text as a development of violence, emotion and contrast. In addition to Anna’s works, other papers have been published discussing the relevance of classical music in *A Clockwork Orange* and *Kafka on the Shore*, with discussions about the inclusion of “Rossini’s Guillaume Tell’s overture” and “Beethoven’s 9th [symphony] still playing non-diegetically the next morning” (Harberler, 2016). However, it is worth noting that these extracts tend to focus on the movie adaptations of the novels, as it is far harder to visualise the inclusions of background music in the novels. As such, the paper focuses overtly on the inclusion of Guillaume Tell’s overture, which is far less prominent in the original novel. Despite these limitations, a large quantity of the article’s analysis resonates with the general consensus with regards to the tone evoked by the piece, specifically the section where “Beethoven’s 5th symphony’s first four notes announce that something menacing is about to happen (Beethoven serves as a leitmotiv for Alex’s innate violent and unchained nature).” However, Harbeler fails to conclude this observation with any tangible link to the portrayal of classical music as a whole. It is also worth noting that many papers discussing thematic similarities between the texts and the pieces often only focus on classical music as a plot device, without discussing other frameworks, such as similarities in motifs, form, or structure.

2.4 - Stylistic Portrayal

In addition, classical music is also used due to its stylistic uniqueness, in relation to its form. The form of a particular piece, specifically its dynamics, tempo markings and key, can change the tone of the piece. For example, the tempo of Rimsky-Korsakov’s “Flight of the Bumblebee” is

144 beats per minute (bpm), while the tempo of the second movement of Max Bruch's "Violin Concerto No. 1" is 75 bpm. The difference in tempo thus causes the large difference in atmosphere evoked by both pieces. Dorothy Green draws similarities between Tolstoy's *The Kreutzer Sonata* and the eponymous piece in terms of their stylistic similarities, stating that both are "highly dramatic; both have an adagio sostenuto as an introduction, in which there are false starts, the subject is introduced, dropped, hinted at," (1967, p.19) suggesting a similarity in form between the two. Despite this, the paper has been criticised for its most controversial statement, which was that "[the book] follows the presto-andante-presto of the sonata" (Debreczeny, 1969), analysis that was described by him as "questionable". Debreczeny goes on to say that "it seems arbitrary to claim that the description of Pozdnyshev's married life... is anything like Beethoven's andante con variazioni," explaining that "[the book] does not have the air of nostalgic lyricism, nor is it written in a different key." Here, Debreczeny's primary gripe with Green's analysis is that the tumultuous nature of Pozdnyshev's married life cannot be likened to the slow and steady tempo of Beethoven's "Kreutzer" Sonata, where the piece itself evokes an air of sentimentality and remembrance, which is antithetical to Tolstoy's novel. Taking this into consideration, this paper instead proposes that the text is merely a reflection of the 1st movement of the piece, rather than the full 3 movements of the entire piece. In a typical performance of Beethoven's "Kreutzer" Sonata, it opens with a slow adagio, with interjections of passionate prestos, before ending in a false cadence in adagio sostenuto, meaning "slow but sustained" (Moore, 2012), superseded by a fiery coda in presto. This fits the structure of the text, with the interjections of passion and action gradually building up throughout the text, as distrust and hatred build up into the dramatic murder at the end of *The Kreutzer Sonata*, reflecting the presto coda. This therefore avoids the aforementioned criticism of Green's works, as it no longer draws similarities to the presto-andante-presto form of the entire piece.

Chapter 3: Methodology

This paper will primarily refer to the 3 texts, as well as the classical pieces mentioned within them to formulate the discussion in this paper. This would involve an analysis of the historical context of the pieces in question, as well as the relation of said pieces to the texts' themes and form.

In terms of the texts, specific incidents where the classical pieces are mentioned will be analysed in relation to the texts' themes as a whole, through considering the form and thematic elements of said scenes. In addition to this, secondary sources like journal articles and web articles on the subject will be used to enhance the content of this paper, by providing other academic viewpoints on the involvement of classical music in Literature.

In terms of theories, this paper will use 2 main theories to explain the impact that classical music's portrayal in literature has on readers. The theory on bandwagoning (Huebner, 2014, 85-89, 174-179), in the context of this paper, refers to writers using similar portrayals or a similar characterisation of classical music, due to many other writers doing so as well, leading to a normalisation of its perception. The second theory used is the theory of intertextuality, referring to how texts referencing details or themes in another text, so as to enhance a plot detail. These can be applied to separate scenarios involving classical music in Literature. Social bandwagoning theory answers the third research question of this paper, by explaining the commonalities between the portrayals of classical music throughout various texts. On the other hand, intertextuality tackles the first two research questions, and can be applied to mentions of

classical music throughout the texts, justifying the usage and the subsequent portrayal of classical music in the texts by analysing stylistic and thematic elements.

Chapter 4: Discussion and Analysis

4.1 - Intrapersonal

On an intrapersonal level, classical music is weaponised against Alex through the Ludovico Technique, which forced him to ingest harmful drugs while classical music and violent films were played, causing him to become deeply averse to classical music and violence as a whole, stopping his violent acts altogether. When classical music was first played during the Technique, Alex complained that “I don’t mind about the ultraviolence... but it’s not fair on the music,” (p. 53) proving that classical music holds a special place in Alex, possibly more so than violence. The presence of classical music in the Technique caused Alex to submit to its effects faster, as he felt a sense of loss and hopelessness when his primary interests of classical music and violence were turned against each other, showing that classical music on an intrapersonal level is able to control Alex’s actions and interests, and its presence in his treatment was significant in removing his violent tendencies. Later, when Alex is locked in a room with classical music playing on repeat, he screams “Stop! Turn it off!” before attempting to “finish it all off by jumping out” (p. 67). Through this scene, we also see how classical music has become a core part of his identity, and how it has the capacity to make literal life-and-death choices for him. This therefore justifies that classical music holds a core position in Alex’s character and decision-making.

Hence, given the importance of classical music to Alex, it represents a contradiction in individual character, with classical music being heavily disconnected from the rest of Alex's passions. The tagline of Stanley Kubrick's movie reads "Being the adventures of a young man whose principal interests are rape, ultra-violence and Beethoven" (Kubrick, 1971), immediately making Alex's love for Beethoven stand out amongst his other aggressive pursuits. Classical music is often consumed in theater halls by older individuals of a higher socio-economic class, which clashes with Alex's lack of money and maturity. Classical music is also generally played as calming background music, be it in hotel lobbies or while studying, again clashing with Alex's violent hobbies. Within the novel, the only time Alex is not thinking or committing a violent act is when he is listening to classical music, where he lies on the bed and visualises a violin solo as "a bird of like rarest spun heavenmetal, or like silvery wine flowing in a spaceship" (p. 14). The elegant and flowery imagery he uses to describe classical music is often free of the typical Nadsat, or slang that characterises Alex's belligerent speech patterns, contradicting the rest of Alex's character. Alex often spends the money he gains from robbing others on alcohol and drugs, but chose to walk to a record store to purchase "Beethoven Number Nine" (p. 18). These show that classical music is an integral part of his character, and the tensions that lie within help to build Alex as a complex and multi-dimensional individual. Thus, the portrayal of classical music as being disconnected from Alex's street life and personality helps to achieve this complexity.

However, classical music also represents an unattainable ideal in Alex's life, rather than solely being at odds with the rest of his character. Alex rejects the presence of classical music at the Ludovico Technique because "it's not fair that [he] should fell ill while [listening to] lovely Beethoven" (p. 52), demonstrating that classical music is the sole part of his life that has remained untainted by his violent actions and lifestyle, and remains his only escape from the "ill"

of his situation after being arrested. The appearance of Alex at the record store prompts the other customers to ask if he's there to purchase "The Heaven Seventeen? Luke Sterne? Goggly Gogol?" (p. 20) The Heaven Seventeen is a synthetic pop band, suggesting that people assume that he would be interested in said genres of music as a result of his youth. Futuristic sounding bands like the ones listed above often look towards the future, which is more relevant to the youth, who want to be in touch with and understand the future world. In contrast, classical music was written centuries ago, and have stagnated ever since, causing people to associate said pieces with those who are older, as the genre looks towards the past. This actively reminds Alex how out of place classical music is in his interests, and how unattainable it is from external perception. In contrast to Alex's often destructive behaviour, the act of composing a piece is in itself creative, with classical symphonies requiring the composer to focus on harmonising multiple instruments together, while inventing multiple leitmotifs that are repeated with unique variations later on. Classical music's focus on creation and creativity contradicts Alex's love for destruction, where he always defaults to using violence against the same type of people in similar fashions, which lacks creativity. as being a child, Alex finds destruction to be easier than creation, and hence more likely to bring about social status, which he gains by being the leader of his gang.

4.2 - Interpersonal

Classical music represents an ideal in interpersonal relationships. This is seen through the seemingly perfect relationship between Pozdnyshev's wife and Troukhatchevsky, compared to Pozdnyshev's marriage. Although Pozdnyshev's marriage starts off smoothly, they quickly begin fighting, with Pozdnyshev frequently turning physical, while having "[a] desire to kill her or else

myself" (p. 71). This escalates when Troukhatchevsky enters their lives, and Pozdnyshev suspects adultery upon seeing how close the two are. Classical music brings Pozdnyshev's wife and Troukhatchevsky together, allowing Pozdnyshev's wife to experience a renewed sense of love and affection that had long disappeared from her marriage. During the duet, Pozdnyshev even observes "those brilliant eyes, that severity and majestic expression while she was playing, and then that utter languor, that weak, pitiable, and happy smile after she had finished" (p. 77), showing that the music and her partner is giving her a new lease of life, which Pozdnyshev becomes jealous of. In this, classical music represents the newfound love in Pozdnyshev's wife's relationship with both music and her friend Troukhatchevsky, which Pozdnyshev himself is unable to attain due to the animosity in their marriage.

In a similar vein, *Kafka on the Shore* shows how classical music can bring together individuals. When Hoshino listens to Beethoven's "Archduke" Trio for the second time, he decides "[he's] going to follow Mr Nakata as long as [he] lives. To hell with the job!" (p. 342) This quote represents the turning point of Hoshino, where he embraces the humanity and compassion in his character, choosing to forsake the routine that he has grown accustomed to for helping an old man he befriended just a month ago. Classical music here is powerful enough to remind Hoshino of his humanity, seeing the beauty in helping out others, even at the expense of the life he had spent years building up. The classical piece brought both characters together, and Nakata "wouldn't have finished even half of what [he] had to do" (p. 425) without Hoshino's assistance, showing that classical music can sometimes be a bridge, rather than a barrier.

However, classical music also splits apart personal relationships in *The Kreutzer Sonata*, where before Pozdnyshev's wife and Troukhatchevsky perform Beethoven's "Kreutzer" Sonata,

Pozdnyshev stumbles upon their practice session, and afterwards remarks that “the mad beast of jealousy began to roar in his lair” (p. 55) upon seeing their closeness, already associating classical music with the gradual fragmentation of their relationship. The duet is significant as it mandated both Pozdnyshev’s wife and Troukhatchevsky to spend a large amount of time in private practicing, which led to Pozdnyshev growing suspicious of their intentions “behind closed doors” (p. 62). In addition to that, music is deeply introspective, and individual interpretations are often personal and unique, meaning that for the duet to be successful, both members would have to share their own personal thoughts about the music, and find ways to mold them into a coherent whole, which is similar to how a married couple would handle issues together, resulting in the envy of Pozdnyshev, given the failure of their marriage. Later, they perform the sonata amongst other pieces, and the impressiveness of the pieces prompts Pozdnyshev to remark “A terrible thing is that sonata, especially the presto! And a terrible thing is music in general” (p. 78). Pozdnyshev firstly complains about the sonata and its *presto* movement, as on a surface level, it is the piece that gave the two the chance to bond and grow closer. However, Pozdnyshev recognises that it was not just the particular piece that drove them apart, but the nature of music and the duet performed which brought the two together. Pozdnyshev proceeds to blame music as a whole, as he now associates music with his wife’s alleged affair with Troukhatchevsky, and blames it for causing the eventual degradation of their relationship, given that classical music was the basis of the duet which drew the two together. Hence, we see that classical music is portrayed as a divisive force in interpersonal relationships.

Despite this, classical music does represent an unreachable goal in relationships as well. Pozdnyshev’s wife is also unable to attain it at the end of the day, as Pozdnyshev murders her at the end of the novel, preventing anyone in the story from accessing said perfection.

Pozdnyshev is also unable to reach Troukhatchevsky's closeness with his wife because he himself is not a musician, while Pozdnyshev's wife is a pianist and Troukhatchevsky is a violinist. When Pozdnyshev stumbles upon their practice session, he is unable to stay or question the legitimacy of their intentions, instead feeling like "[he] was disturbing them, and that it was [his] fault" (p. 62), due to his lack of understanding of music. This also allows the two to get away with multiple excuses later on, such as Troukhatchevsky coming to their house to procure music scores, without Pozdnyshev being able to do anything. The exclusivity of classical music to the two leaves Pozdnyshev forever outside their relationship, and Pozdnyshev is thus unable to imagine himself in Troukhatchevsky's position, hence making classical music represent an unattainable perfection of romance.

4.3 - Societal

Classical music is a moniker for societal disruption and divisiveness in *A Clockwork Orange*, where Alex reflects, "[listening] away to the brown gorgeousness of the starry German master, [J. S. Bach,] that I would like to have [hit] them both harder and ripped them to ribbons on their own floor" (p. 15). This quote demonstrates how classical music fuels Alex's desires for violence, as he reflects on his acts and wishes they could have been more vicious while listening to Bach, linking his disruption of social order to classical music. Later, classical music is present at the end of the novel where Alex regains his violent tendencies, imagining "carving the whole [face] of the creeching world with my cut-throat [razor]" while the Scherzo of Beethoven's 9th Symphony is playing, demonstrating how classical music remains as a primary motif and marker of Alex's aggression. This also shows that classical music has been a chief influencer throughout Alex's story arc, as it was present during his initial period of violence, the treatment

and the return of his violence, suggesting that the existence of these tendencies are in some way controlled by classical music, hence portraying classical music as a weapon of divisiveness.

Classical music is also disconnected from the rest of society and reality. In *The Kreutzer Sonata*, classical music is disconnected from what we consider to be ordinary, as it holds unnatural power over us. Pozdnyshev states that classical music “provokes an excitement, and this excitement is not accompanied by the thing that needs properly to be done, and that is why music is so dangerous” (p. 77). Classical music like Beethoven’s “Kreutzer” Sonata is thus portrayed as otherworldly, giving us the ability to act in ways that we would not normally, justified where Pozdnyshev states that “under the influence of music, I... have powers which I cannot have” (p. 78). In this, Tolstoy also portrays music as having the power to instruct us to act upon “the thing that needs properly to be done”, signifying that music in general has control over our actions. Apart from that, classical music is also seen as lacking an appropriate place in our reality, with Pozdnyshev lamenting that it “incite[s] an energy of feeling which corresponds to neither the time nor the place,” disconnecting it from our world. In *Kafka on the Shore*, Hoshino “was drawn back to his childhood” (p. 341) after watching Francois Truffaut’s *The 400 Blows* and listening to Haydn’s 1st Cello Concerto. The association between Truffaut, a niche French arthouse filmmaker, and classical music, along with his subsequent discussion of Truffaut with the shopkeeper is extremely uncommon considering Hoshino’s typical lack of appreciation for literature, having only gone to the library once in his lifetime (p. 268). Hence, we can see that classical music does influence individuals to act differently from usual, discussing and feeling ideas and emotions they would have otherwise dismissed. Oshima confirms this later, believing that after listening to classical music, “we discover that all [our] standards have

shot up another notch and the world's opened up in mysterious ways" (p. 395), showing not only that classical music skews our evaluation of events happening around us, such as with Hoshino and Truffaut, but also that classical music is a gateway to unnatural and surreal happenings in life, making it a pseudo portal to another dimension or level within reality, disconnecting it.

Similarly, classical music is also disconnected from the actual environment of the text, as seen in *Kafka on the Shore*, where Beethoven's "Archduke" Trio only appears in "an old-fashioned coffee shop, [the kind] you don't find much anymore," (p. 337) which was off the main road of the town. Within, the design of the coffeeshop, with its "British-made walnut speakers" and soothing atmosphere, contrasts the relatively scant Takamatsu, which is in Japan's smallest prefecture (Ritsurin, n.d.). Hence, Murakami portrays the coffeeshop as being starkly different from its surroundings, disconnecting it from reality. Beyond that, the scene carries no relevance to the rest of the chapter, making it seem like an unnatural inclusion to the story's plot, further segregating classical music from both the story's reality and the novel as a whole.

However, *Kafka on the Shore* refutes its own portrayal in showing that classical music is neither unattainable nor perfect, bringing it down to earth. Oshima admits that the reason he loves listening to Schubert's piano sonatas is because "the sonata itself is imperfect" (p. 117), and "works that have a certain imperfection to them have an appeal for that very reason." Murakami chooses to ground classical music in reality, showing that it contains its own flaws, and that it is like any other form of music. Oshima also acknowledges that "a certain type of perfection can only be realised through a limitless accumulation of the imperfect", suggesting that the unattainable perfection that classical music symbolises in the other texts may be in itself a collection of flaws, and that the beauty in classical music lies in its imperfection. As flaws are

more realistic and mortal compared to complete perfection, classical music is seen as more relatable and accessible to everyone. Therefore, *Kafka on the Shore's* portrayal is a direct critique of the portrayal of classical music on a societal level from the other texts, showing that for an average individual, classical music is not as unattainable as the other texts make it out to be.

4.4 - Form

Finally, classical music, and specifically Beethoven's "Kreutzer" Sonata was chosen for the title and the plot of *The Kreutzer Sonata* due to the piece's unique form. There are significant similarities between the 1st movement of the piece and the book - the starting of both the piece and the book is calm, with the introduction of the main characters and Pozdnyshev settling down to tell his story, amongst with the initial peace of their marriage. After the first few minutes, the piece dives into an aggressive *presto*, increasing in both tempo and volume, while the violin employs heavy usage of *pizzicato* and *staccato* to bring out a sense of violence and vigour, symbolising the growing jealousy that infiltrated their marriage after the suspected affair. The sonata then alternates between the two tempos a few more times, although each *andante* becomes increasingly short and each *presto* grows longer and longer, symbolising the gradual victory of turmoil and chaos over peace. Finally, the story seems to end calmly, from the perspective of Pozdnyshev's wife, only for Pozdnyshev to overreact and stab her, similar to the false *coda*, or end to the sonata, which is broken by the actual ending in *presto*. Crucially, Pozdnyshev's wife had never been engaging in an affair, and the false sense of security one has in the sonata is mirrored by the perceived peace in Pozdnyshev's wife's life, shattered only by Pozdnyshev's overwhelming jealousy and misconception. Hence, Beethoven's "Kreutzer"

Sonata fits the text perfectly, and although the entire piece does not share such similarities, the book itself heavily discusses the first movement, before the “not very new” andante and the “feeble finale” (p.), showing that the first movement should be taken into consideration, rather than the other two.

Chapter 5: Conclusion

In conclusion, the portrayal of classical music across the 3 texts share many similarities and differences on all 3 aforementioned levels. Beyond that, these portrayals are also influenced by the nature of the pieces used. All 3 classical pieces featured across the 3 texts are composed by Beethoven, who was renowned for his “passion[ate]” (M., 1969) music and his ability to “attract friends easily” (Welle, 2011) despite his “temper”. The contradiction in Beethoven’s character as both lovable and aggressive is mirrored in *A Clockwork Orange*, with both Alex and Beethoven finding difficulties reconciling tensions in themselves. The large difference in pieces that Beethoven composed can also be seen between Beethoven’s “Archduke” Trio and “Kreutzer” Sonata, where the “Kreutzer” Sonata’s bursts of passion fits the violent jealousy as seen in *The Kreutzer Sonata*, while the heroic, upbeat leitmotif of the “Archduke” Trio suits the redemption arc in *Kafka on the Shore*. The backstories of the two pieces contrast too.

Beethoven initially wanted to dedicate the “Kreutzer” Sonata to George Bridgetower, but “changed the sonata’s dedication” (Keller, 2018) when Bridgetower insulted Beethoven’s friend, causing him to dedicate the sonata to Rodolphe Kreutzer instead. Contrastingly, Beethoven dedicated the “Archduke” Trio to Archduke Rudolph, who had been Beethoven’s “benefactor, student and friend” (Schwarm, n.d.), with the Trio being a symbol of their close friendship. Beethoven’s sociability is seen in the friendships and bonds formed in *Kafka on the Shore*, hence differing from how Beethoven’s temper tore apart relationships, which is the primary

theme of *The Kreutzer Sonata*. In these ways, all 3 texts used the same composer, but the nature of the pieces used differed, in order to match the texts in which they were mentioned.

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