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THROUGH THE RHYTHM:
MUSIC MEDIALITIES IN *THE WAVES*, BY VIRGINIA WOOLF

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“Even this moment means something
and we’re connected by sound”
Lights - BTS

ABSTRACT

The relations between music and literature can happen in different ways and cause different effects. In Steven Paul Scher's (1970, 1982) study of these relations, he classifies and proposes three typologies, namely: Literature in Music, Music and Literature and Music in Literature. This final paper focuses on Music in Literature and analyzes how music medialities are present in the novel *The Waves* (1931), written by Virginia Woolf, and considered by Emma Sutton (2018) to be Woolf's most musical novel. Werner Wolf (2015) points out the imitation of musical and/or sound structures in literature as one of the possible musico-literary relations. Solange Oliveira (2019) indicates that the presence of other arts can suggest an attempt to overcome the limits of verbal language, performing various functions such as designing character profiles or creating relationships *in absentia*. Thus, the objective of this final paper is to analyze how these musico-literary relations occur and affect the construction of the characters as well as the relation between them in Woolf's novel. To this end, the theories of Scher, Wolf and Oliveira will be employed under the perspective of intermedial studies, used as the theoretical framework of this research. The novel is structured in nine episodes that start with a depersonalized interlude followed by soliloquies of six friends, in which it is possible to identify the use of music medialities as theme and variation, counterpoint, and leitmotif. These create a sense of unity in an unconventional structure in a novel that lacks a sequence of big events.

Keywords**:** intermediality; musicalized fiction; Virginia Woolf.

RESUMO

As relações entre música e literatura podem se dar de diferentes formas e causar diferentes efeitos. Steven Paul Scher (1970, 1982), ao estudar essas relações, classifica e propõe três tipologias, a saber: Literatura na Música, Música e Literatura e Música na Literatura. Este trabalho de conclusão de curso tem como objetivo focar na Música na Literatura e analisar como as midialidades musicais estão presentes no romance *As Ondas* (1931), escrito por Virginia Woolf, e considerado por Emma Sutton (2018) o romance mais musical da autora. Werner Wolf (2015) aponta a imitação de estruturas musicais e/ou sonoras na literatura como uma das possíveis relações músico-literárias. Solange Oliveira (2019) indica que a presença de outras artes pode sugerir a tentativa de superar os limites da linguagem verbal, desempenhando diversas funções como desenhar perfis de personagens ou criar relacionamentos *in absentia*. Assim, o objetivo deste trabalho de conclusão de curso é analisar como essas relações musical-literárias ocorrem e afetam a construção das personagens bem como a relação entre elas no romance de Woolf. Para isso, as teorias de Scher, Wolf e Oliveira serão empregadas sob a perspectiva dos estudos da intermidialidade, usada como referencial teórico deste estudo. *As Ondas* é um romance estruturado em nove episódios que se iniciam com um interlúdio despersonalizado seguido por solilóquios de seis amigos, onde é possível identificar o uso das midialidades musicais como a presença de tema e variação, contraponto e *leitmotif* que criam um senso de unidade em uma estrutura não-convencional em um romance no qual não se observa uma sequência de grandes eventos.

Palavras-chave**:** intermidialidade; ficção musicalizada; Virginia Woolf.

SUMÁRIO

1 INTRODUCTION

Music and literature are considered siamese art sisters that were born from human speech itself and have traveled a long historical path since prehistory, as proposed by Solange Oliveira (2021). Through them, humans have been giving voice to their experiences, wishes, and feelings. Slowly, over the centuries, depending on the nature of the explored acoustic material, they ended up bifurcating between Poetry and Music. Even though these have their own characteristics, sometimes they mix by tying a bond between sound and meaning. An example is Concrete Poetry, a genre in which it is impossible to delimit the boundaries between the verbal and the sound characteristics.

The relations between music and literature can happen in different ways, as mentioned. The discipline that studies this relation was named Melopoetics by Steven Paul Scher (1982). Scher (1970, 1982), classifies and proposes three typologies, namely: Literature in Music, Music and Literature, and Music in Literature.

This study focuses on Music in Literature and analyzes how this relation occurs in the novel *The Waves* (2015 [1931]), written by Virginia Woolf. Emma Sutton (2018) highlights the potential musical aspects of this work, considering it the author's most musical novel. In her diary, Woolf (2023 [1970]) mentions that the musical structure of Beethoven's late *String Quartet in B flat Major, Opus 130* was on her mind when she wrote the ending of the story. Oliveira (2019) indicates that the presence of other arts in a novel suggests an attempt to overcome the limits of verbal language, performing various functions, such as designing character profiles or creating relationships *in absentia*.

The Waves was published by Virginia Woolf in 1931, a moment in which the modernist movement was strong in The United Kingdom, and this narrative represents some main characteristics of this movement. It is an experimental novel that breaks with the conventional structure of works of this type, focusing instead on the subjectivity and the interior conscious, without a delimited plot with a sequence of events. Woolf (2023 [1970]) herself mentions in her diary that she was following a rhythm and not a plot to write *The Waves*.

Niklas Salmose (2023) details that the presence of music in modernist literature was motivated by some social changes in this era. The soundscape of this period was different: the presence of industrialization and urbanization, the use of radio and gramophones, the ascension of new music studies, and the accessibility of musical experiences made multimodality a modernist characteristic. Woolf’s biography, her writings in diary, and her

correspondences indicate that this aforementioned soundscape influenced her novels in different ways.

According to Werner Wolf (2015), the typology proposed by Scher for the study of musico-literary relations, although much earlier than Intermediality Studies, has a permanent basis, recognizable in all of its later theoretical reformulations. Scher's proposal does not make explicit the possibility of historical correlations, such as the influence of music on specific literary periods and authors, or diachronic studies involving periodization, reception, and dissemination. Much less does it consider ambivalent constructions, situated between Music and Poetry, as in Sound Poetry and Concrete Music. Oliveira (2021) mentions the music metaphor as another aspect that is not an object of the approach developed by Scher.

In Wolf's approach, a great part of the categories formulated by Scher is preserved, but he adds the topics, enriching through additions and subdivisions, Wolf places his proposal in the field of Intermediality.

Salmose (2023) points out that studies about musico-literary relations in modernist fiction privilege works that are clearly linked to music, as biographical evidence or an extensive discussion about it in literary studies, usually of a limited number of authors such as Marcel Proust, Thomas Mann, Virginia Woolf, and James Joyce. Despite that, many of these studies do not really use an intermedial background to support the discussion. Thus, this final paper aims to reduce this gap by approaching the study of *The Waves* from an intermedial perspective supported by Wolf and Oliveira. *The Waves*, even after almost a hundred years of publication, still shows itself as a novel open to new interpretations as well as a rich object of intermedial relations, whether with music, theater or other media, as it can be noticed in recent researches about it[1].

Hence, this study is based mainly in the theory of these three researchers: Steven Paul Scher, who created the basis of melopoetic[2] analysis; Werner Wolf, who amplified and applied intermediality in Scher's theories; and Solange Oliveira, who applied melopoetics to literature. Of course, the theories of this research do not limit to these mentioned aspects and their researches complement each other and this study will take advantage of the intersections

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[1]Some research that approaches the novel from the perspective of intermediality are:
CLEMENTS, Elicia. Transforming musical sounds into words: Narrative method in Virginia Woolf's The Waves. **Narrative,** n. 13, v. 2, 2005, p. 160–181.
SALMOSE, Niklas. The sonification of Modernist Fiction: a critical review. *In*: BRUHN, Jørgen; AZCÁRATE, Asun López-Varela; VIEIRA, Miriam de Paiva (ed.). **The Palgrave Handbook of Intermediality**. Palgrave Macmillan; 2024. p. 769-802.

[2] It refers to the discipline that studies music and literature relations and it has been titled Melopoetics by Paul Steven Scher (1982).

and particularities of each approach. It is important to highlight the interdisciplinary nature of this study, due to its own characteristics, but also due to the intermedial perspective adopted here, which, according to Irina Rajewsky (2005), is an umbrella term to designate the phenomena which takes place between media, crossing their borders.

This study aims, through the study of the novel *The Waves,* to understand in a practical manner one of the infinite possibilities of musico-literary relations, without the intention of exhausting them – an impossible endeavor, according to Wolf (2015).

Thus, the aim of this final paper is to analyze how this musico-literary relation occurs in *The Waves*. To achieve this objective, this research starts by presenting a mapping of the main relations between music and literature, according to Wolf. This first part is followed by a brief presentation of the novel and its context, factors that will allow us to identify which relations are present in the work. In a second moment, we analyze the medialities theme and variation, rhythm, counterpoint and leitmotif that are present in the novel and how these relations affect the construction of the characters and the relation between them in the novel. These medialities are found through a close reading of *The Waves* according to the following theoretical proposals: Oliveira's (2002) analysis about music in Brazilian literature; Brown (1987) that detailed all the medialties mentioned; and Sutton (2018) that highlights the presence of leitmotif in the novel.

2 AN INTERLUDE: THE BASIS OF THE RESEARCH

2.1 THEORETICAL FRAMEWORK

As a means to analyze the novel *The Waves* and complete the previously defined objectives, we will follow intermedial studies' theoretical assumption on musico-literary relations. The discipline that studies such relations has been titled Melopoetics by Paul Steven Scher (1982), as a form to defend that these associations are not limited to comparative literature, differently from what was initially thought. His studies are based on the theory by Bertrand Harris Bronson, with additions of aspects that are not addressed by the author and focusing on the literary critic perspective. The three typologies presented by Scher (1970, 1982) are Literature in Music, Music and Literature, and Music in Literature.

According to Scher (1970), Literature in Music takes place when music displays elements from literature. As an example, he mentions pragmatic music, which is inspired by an extramusical aspect and leans on programmatic music that would guide the listener's interpretation, narrating a story, mentioning an image or evoking known characters. In this item, the primary media is music but it is directly linked to literature to a greater or lesser extent. To illustrate this, Solange Oliveira (2021) cites the *Fantastical Symphony* by Hector Berlioz, a piece that narrates the story of a young musician who feels haunted by his beloved – this woman is represented by a recurrent melody. Each movement of the symphony is narrated in the program to link the aspects to the story. Other examples are the symphonic poems that are inspired by literary works, such as *Romeo and Juliet* (1880) by Piotr Ilitch Tchaikovsky and *Prelude to Afternoon of a Faun* (1894), by Claude Debussy, the latter inspired by a poem by Stéphane Mallarmé. In compositions inspired by William Shakespeare, it is usual for some instruments to be correlated with specific characters: as an example, woodwind instruments are usually associated with female characters like Juliet, since they evoke an idea of melancholy and tragedy (Salmose, 2023). In this typology, the medium is music but there is the indirect presentation of literature as part of this medium.

Music and Literature is the integration of textual and musical medium creating the vocal music (Scher, 1970). Oliveira (2021) indicates the presence of this idea throughout the song *Malandro* by Chico Buarque de Holanda, in which the lyrics articulate with the compositional elements. The song narrates the exploration chain from the great producers and exporters to the consumer of *cachaça,* a popular Brazilian alcoholic beverage. The rhythm, the notes, and the voices are articulated with this narration. In this category, it is noticeable

that music and literature are a more balanced combination in a single work. Oliveira (2021) explains that the critics are divided about the superimposition of one of the arts over another and that there are those who believe music and literature have the same weight. Scher (1982) elucidates that even the vocal music is classified as music and literature: it is related to music as primarily medium, but different from program music, it is balanced, while program music is only inspired in literature.

In the last category proposed by Scher, Music in Literature, the focus of this final paper, the literary media is predominant but it is possible to notice an indirect presentation of music. This category can be divided into three possibilities: word music, musical structures and techniques in literary works, and verbal music.

Word music is any sound construction that originates from the materiality of poetic language (Oliveira, 2021). Scher (1982) describes word music as the imitation of acoustic qualities by literary language, for example the use of onomatopoeias. The poem *The Bells* (1849) by Edgar Allan Poe is an example: the sound echoes through onomatopoeias, alliterations, and consonants. Woolf's writing is permeated by this construction through the repetition of words and the choice of words due to the sonorous aspects in a sentence, as it can be seen in *The Waves*:

> Nevertheless, life is pleasant, life is tolerable. Tuesday follows Monday; then comes Wednesday. The mind grows rings; the identity becomes robust; pain is absorbed in growth. Opening and shutting, shutting and opening, with increasing hum and sturdiness, the haste and fever of youth are drawn into service until the whole being seems to expand in and out like the mainspring of a clock. How fast the stream flows from January to December! We are swept on by the torrent of things grown so familiar that they cast no shadow. We float, we float… (Woolf, 2015 [1931], p. 173).

We notice that the choice of words and the grammatical structure are not spontaneous – instead, this choice intends to create sonorous patterns with a repetition of sounds and structures that create a rhythm, adding a poetic quality to the novel. The repetition of structures as “life is” and the inversion of “opening and shutting” create a rhythm in the reading. This rhythm is highlighted in “Tuesday follows Monday; then comes Wednesday” with the presence of the sequence.

The presence of a musical structure and musical techniques is also a category of Music in Literature. Scher (1982) points out that this is an attempt of a superimposition of musical elements on a literary work. To illustrate this, he refers to *Point Counter Point* (1928), a novel by Aldous Huxley in which the title already mentions the intention of reproducing the

musicalization of fiction through the counterpoint, as well as the sequence of novels *Themes and Variations* (1950) that use the fictionalization of the structures present in the title. This variation of Music in Literature will be detailed in the analysis in section 3. It is important to highlight that we do not see these as techniques but as medialities in an intermedial perspective that were not studied when Scher proposed his theory. This fact does not belittle Scher's work in any way: the theory proposed by him stands as the basis of this area of study and it has been a significant contribution to musico-literary studies.

The last form of Music in Literature proposed by Scher is verbal music: the indirect or partial participation, inside literary works, of musical compositions that can be real or fictional. Oliveira (2021) highlights the importance of reception in this relation, since it is a literary description of a musical piece that may only be perceived by an attentive reader. She also adds that this occurrence usually suggests a subjective reaction of the implicit author or a character to a musical execution. An example of this phenomenon is the short story *The string quartet* (1921) by Virginia Woolf, in which the protagonist experiences a song that is being played on the street:

> [...] until the sound of the silver horns, at first far distant, gradually sounds more and more distinctly, as if seneschals were saluting the dawn or proclaiming ominously the escape of the lovers… [...] as the horns are joined by trumpets and supported by clarions there rise white arches firmly planted on marble pillars… Tramp and trumpeting. Clang and clangour (Woolf, [1921] 2022, p. 87).

Beside that, this quote also exemplifies the word music due to the choice of words that have similar sounds and the creation of a rhythm due to the sound of these words is present in *The Waves* and in some other Woolf's works. She also uses punctuation and variations of sentence structures to emphasize the aural materiality of words.

Solange Oliveira (2021) elucidates that the proposal by Scher does not contemplate some possible musico-literary relations such as the musical metaphor, the music in synesthesia, and the historic influence on them. Additionally, it does not take into account ambivalent relations such as Sound Poetry or Concrete Music. For that reason, Oliveira's proposal is relevant and will be presented in a summarized way.

Oliveira (2021), from the theories by Scher, Robert Spaethling, and Jean-Louis Cuppers,which overlap, according to her, proposes three broader methodological categories for literature and music studies: literary-musical studies, musico-literary studies, and studies

of mixed-forms[3]. The literary-musical studies use literary theories to musical analysis, using linguistic contributions, literary structuralism, reception, cultural and feminist theories, among others to contribute in an analysis of music. In the musico-literary studies, the inverse happens: it is the usage of musical concepts that can contribute to literary analysis such as theme and variation, rhapsody, musical genres, polyphony, rhythm, counterpoint, harmony, amongst other examples. The last category, mixed-forms studies, are the studies that lean on both arts, musicology and literary studies. the various genres of vocal music are included here, among which the author highlights the *lied*[4], the operas, the English masques, and the German *Singspiel*. It is important to highlight that these three studies can intersect, even in unexpected ways, since they can be necessary according to the requirements and peculiarities of each object.

Based on the triadic typology by Scher, Werner Wolf (2002) proposes an intermedial perspective of the relation between music and literature. The purpose is to preserve the basic elements suggested by Scher while integrating them to a larger context in which media establish relations with one another. It is worth highlighting the definition of medium here, even though there is not a consensus about the meaning of the word. For this research, we have chosen Wolf's definition, in which he considers

> a broad concept of "medium": not in the restricted sense of a technical or institutional channel of communication but as a conventionally distinct means of communication or expression characterized not only by particular channels(or one channel)for the sending and receiving of messages but also by the use of one or more semiotic systems (Wolf, 2022, p. 241).

This definition allows us to understand intermediality as any process that involves more than one medium but also the study of texts in different media, both cases need to be verifiable through a medium phenomena.

Scher's proposal, according to Wolf (2002), focuses more on the intermedial relations that can occur within a given work:

> This applies as much to programme music as a specimen of 'literature in music' as to vocal music as an example of the combination of 'literature and music' and to 'word music' or 'structural analogies to music' as an instance of 'music in literature' (Wolf, 2002, p. 17).

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[3] In the original: *estudos literário-musicais*, *estudos músico-literários* and *estudos de formas mistas*, respectively. All translations are of our responsibility.

[4] A song in the german vernacular (Apel, 1972).

Thus, Woolf (2002) calls it “intracompositional intermediality” or “intermediality in the narrow sense” and defines it as more than one medium that has a direct or indirect participation and it can be verified within a product. For him, this definition can exclude some researches present in intermediality studies nowadays, as research which is non-media specific aspects, thus he adds another category: “extracompositional intermediality” or “intermediality in a broader sense”. This latter subdivision comes from the need to apply it beyond a product but also to compare the transgression of borders between different products or different semiotic systems.

There are two phenomena of extracompositional intermediality: transmediality and intermedial transposition. Transmedial is related to phenomena which appear in different media without being specific from one media, its origin not easily identifiable or not playing a role in the production of a work. They can appear in different arts, media, or genres of media as “travelling concepts” (Wolf, 2022, p. 215). It is important to highlight that, since these phenomena are not specific to any media, they can establish relations for the creation of intracompositional intermediality, under certain conditions (Wolf, 2002).

This notion of “travelling concepts” mentioned by Wolf was originally presented by Mieke Bal (2002) in her book *Travelling Concepts in the Humanities: a rough guide*. There are some concepts that travel between different disciplines and the use of the adjective “travelling” refers to two characteristics of these concepts: a near-unlimited extendibility and an unbreakable stability. She proposes these concepts not as tools but as notions that facilitate the comprehension of methodologies that allow researchers in the human sciences an intellectual adventure.

The other extracompositional variant presented by Wolf (2002), intermedial transposition, is the transfer of formal devices from one media to another. Nowadays, it is common to transfer not only elements of a work but the entire work, for example the transformation of a novel in film. Transposition is present in the process between the two media, not in the final product. In this example of a novel to a film, the transposition is not the film itself but the process of transformation from literature to cinema. Thus, not knowing the original media will not impede understanding of the final media because they are “independent signifying units” (Wolf, 2002, p. 20).

Similarly to extracompositional intermediality, its counterpart, intracompositional intermediality, also has two variants: plurimediality and the intermedial reference. Plurimediality is what Scher defines as Literature and Music, and refers to the presence of two media in the same work – usually resulting in a new hybrid medium such as opera, for

example. The intermedial mixture is perceptible on the surface of the work, creating heterogeneous semiotic systems that can be located between two extremes: combination, which are possible to separate the media, and fusion, which is not possible to separate them.

Intermedial reference differs from plurimediality, as it is the phenomena in which there is a monomedia, composed of only a medium, that search reference in another without losing its own characteristics: a non-dominant medium appears indirectly in the dominant medium as an idea, a reference that does not transform this medium into another. These references can appear in explicit or implicit ways.

The explicit reference can also be called “thematization”, and it occurs when the non-dominant medium is mentioned or discussed in the dominant medium. It is also possible the non-dominant medium is represented by means of musicians as characters, or a character that experiences music in a novel, for example. The quote of *The string quartet* presented previously on page 13 is an example of explicit reference, since the protagonist experiences a song played on the street. Wolf (2017) in his theory called musicalized fiction explains that it is also possible for thematization to occur through positional forms: as paratextual text or the context. An example of paratextual form is the short story by Woolf, *A simple melody* (1925), in which the title, an example of paratext, indicates the influence of music in the text. Contextual thematizations are commentaries of the author that allow us to note the musical references, for example. When we talk about Virginia Woolf and the studies about her work, thematization gains a special importance since her diaries are a substantial material to comprehend the process of artistic concept and creation. Thus, this type of thematization is relevant for the analysis of *The Waves,* as it can be observed in the next section. Differently from the phenomena previously mentioned, the possibilities of this phenomenon occurring in Music and Literature when music is the dominant media is very limited because it is difficult to thematize another medium through a metaphorical sense and the reference remains explicit (Woolf, 2022).

The implicit reference is the second subform of the intermedial reference and, according to Wolf (2022), it can be the most interesting subform, revealing itself as the most relevant for this research. In a similar manner to thematization, the dominant media maintains its homogeneity as well its basic aspects. Wolf (2015) affirms implicit references can occur in three different ways. The first is called evocation and it refers to graphic descriptions of a musical composition in literature. The partial or whole reproduction of a song through a quotation of a song in the text that would evoque the composition in the reader's mind. The last possibility is thought formal imitation in which structural analogies to music are

presented in literature. The implicit reference also can be called intermedial imitation, since the dominant medium is affected iconically by characteristics of the non-dominant media. Because of this, imitation involves a kind of translation: the structure and nature of a medium are translated as much as possible, due to the differences of each medium, into the target medium. This implies that it is not possible to imitate specific medialities of one medium to another due to their specificity and that it is only possible to translate. This idea is also relevant to emphasize, in a respectable way, the creative process of the artist responsible for this "translation".

Ultimately, it is important to clarify the term mediality defined by Jørgen Bruhn (2016). He proposes mediality as a more open form of medium in which the focus is what is involved in the process of communication – that is, medialities are "specified clusters of communicative forms" (Bruhn, 2016, p. 17) focusing on what is found between the communicative instances. This means that the focus is on the process of communication of the media and how it influences the act of production and perception of a media artefact .

These definitions are relevant, since this analysis aims to understand how the usage of music medialities in the dominant media literature in *The Waves* impacts the construction of meaning about the characters and the relation between them, giving, to the text, an idea of unity that is somehow absent due to its structure.

Additionally, defining each concept and choosing between the concepts that are not fixed incurrent research aims to delineate the process of this research in the broader area that is intermedial studies. Wolf says that "naming is not an innocent activity" (2017, p. 240) and it becomes even more important when we study Virginia Woolf's production, in which every word choice is deliberate.

In the next section, we present Virginia Woolf's early life and background in order to comprehend her creative project and the object of study of this final paper, *The Waves*.

2.2 VIRGINIA WOOLF

Adeline Virginia Woolf (née Stephen), known as Virginia Woolf, born in 1882 in Kensington, United Kingdom, was a writer, critic, essayist and editor. She was known for her sensible and experimental writing and her feminist texts such as *A room of one's own* (1929) which are considered essential texts in the field of feminism. The most known literary works by Woolf are *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando: a biography* (1928). Recurrent themes in her fictional texts are solitude and introspective reflections about

oneself wrapped in “a general sense of poetry of existence” (Woolf, 2003 [1954], p. 47). She also wrote pioneering essays on critical and literary theory, women’s writing, and the politics of power.

She is recognized by her innovations in English modernist literature, using a different way to express the thoughts of her characters in a subjective way as tentative to represent the thoughts as they are. Alongside James Joyce, she is considered one of the precursors of the use of stream of consciousness in literature.

Erich Auerbach (2003) explains that the stream of consciousness was already used in fiction, but modernist writers such as Woolf and Joyce had a different artistic intention that culminated in the complete disappearance of the impression of an objective reality. They broke with the writer's position as a supreme instance who interprets the action or situations of the characters. Thus, the supreme instance turns to the interior process of the characters, hence, it is fluid, not defined. Auebarch (2003) points out that the presence of multiple consciousnesses is the originality of representation of subjectivity, standing in contrast with the unipersonal subjectivism present in literature until then, and even when the consciousness had focus, it was still usually presented after an introduction that indicates to the reader the yarn to follow. The modern process pursues the approximation of an objective and authentic reality through multiple subjective perspectives, from different people in different moments. For Woolf’s style, it is essential that these multiple perspectives change in order to question the truth. It highlights another feature of the modernist literature, particularly present in Woolf’s works: the focus on a simple plot or seemingly unimportant events that are significant internally and affect the external reality, all of this in a short space of time. *Mrs Dalloway,* which takes place in one day, or *To the lighthous*e, which takes place in different parts of two days, are examples of this concept.

Although Woolf’s works are not autobiographical, it is possible to note similarities between her life and her literature. An informed reader can establish a connection between the suicide of Rhoda, one of the protagonists of *The Waves*, and the form the Woolf died a few years after writing it in 1941. This mixing between literature and life also is notable in her diaries, which are marked by her sensible writing and reflections but also by the daily events of her life. Sometimes, she mentions her diaries as a form to practice literary writing:

> It strikes me that in this book I practise writing; do my scales; yes and work at certain effects. I daresay I practised Jacob here; and Mrs. D. and shall invent my next book here; for here I write merely in the spirit—great fun it is too (Woolf, 2003[1954], p. 56).

Thus, even Woolf's life is not the object of analysis in this final paper, her diaries, especially the passages of the text that she mentions her ideas about literature and her creative process, becomes important when we analyze any work written by her. As well, the context of the modernist movement which has influenced her literary innovations which will be presented in the next section.

2.3 THE MODERNIST MOVEMENT

As mentioned previously, Virginia Woolf was part of the modernist movement, which was an artistic answer to various changes that happened in society during the end of the 19th century and beginning of the 20th century, culminating in a break with the form to create art until then. This movement was not exclusive to English literature – though we will focus on these innovations – instead, the term "modernism" refers to a cultural and artistic movement in general. This process occurred in various places at different moments and some aspects differ depending on the place, with changes that took place in several areas – such as social, economic, political, and intellectual – and its impacts were felt in a great part of society. Additionally, this period was marked by technological development, urbanization, new forms of transport, communication, and media, the increasing reach of newspapers, the changes in lifestyle, among many others, culminating in a break with the form to create art until then. Niklas Salmose (2023) explains that all these changes sparked the desire to be multimodal and multimedia, and an important event in this sense was the emergence of cinema in 1985, a multimodal or hybrid media, according to Wolf (2022). This "new spirit" reverberated in literature as a way to engage all of the reader's senses during reading, resulting in a significant development of style, form, and narration, in addition to the notable presence of music in literary texts.

This period was also marked by advances in sound reproduction technologies, exemplified by the access to gramophones, making it possible to have music constantly playing at home. It also advanced music studies, due to increased public access to songs. In 1922, the first radio station in Europe appeared, increasing the mass reproduction of sound. Woolf and Leonard, her husband, acquired an Algraphone in 1925, which resulted in frequent discussion about music and had an impact in her writings, as mentioned in her diaries and letters (Salmose, 2023). These revolutions that changed literature and music have a striking

presence in works such as *The Waves* or even in *Ulysses*, by Joyce, the latter which has a chapter *Sirens* that can be read as an annotation of music.

The Great War impacted the creation of art and is another reason which led to the rupture with realism. Modernism, differently from realism, sought to look to the subjective of the individuals. Mellory Ferraz Carrero (2023), in her master's dissertation, explains that the emergence of psychological studies and the worry about people's state of mind allowed writers to create new ways to try to represent the subjectivity of the characters. It was a characteristic of the movement and it is noticeable by an attentive reader in Woolf's works. The studies of William James, a psychologist, about the stream of consciousness and the presence of this concept in the literature became one the pillars of modernism and it is probably the most known characteristic about modernist literature. This tentative representation of these concepts favored the presence of music in literature in this period. For Virginia Woolf (2002 [1985], p. 72), music and literature are both able to reveal "the truth about this vast mass that we can call the world". Similarly, Werner Wolf (2002) and Oliveira (2019) argue that music is a privileged medium for expressing experiences and wishes, that is, to express subjectivity.

Another reverberation of modernism is the presence of the soundscape around the stories. Society is in turmoil: the sounds from factories, people, and machinery are now part of the city life, and modernism injects them in literature. *Mrs Dalloway*, which takes place in London, is permeated by this noise that is composed by the chiming from the Big Ben, from airplanes, and people from the city. In *The Waves*, these sounds appear when the story moves to London: in a restaurant, one can notice the sound of people talking, the door opening and closing, the noises of the cutlery, composing a soundscape that was not present in previous movements.

All of these changes have an impact in the way to make literature and it is not our intention to approach the whole movement or even all the consequences of this social effervescence in Woolf's writing. Instead, we aim to punctuate the main aspects that are relevant to study *The Waves*. Of course, this does not limit in any way the many possibilities of associations between modernism and Virginia Woolf.

2.4 *THE WAVES*

The Waves was published in 1931 by Virginia Woolf and, although it is not one of Woolf's most popular works, it is highly regarded and considered her most experimental

project. Emma Sutton (2018) highlights its musical potential, considering it the author's most musical novel[5].

Considering the construction of the novel, *The Waves* is structured in nine parts. Each part, conventionally called episode, is composed by an interlude and one or more soliloquies by the characters. These names are given by Woolf in her diaries. The interludes, short episodes in italic lettering, are depersonalized descriptions of the position of the sun and its impact on nature – in each of them, the sun occupies a different position in the sky, narrating its path on a single day. After that, there is the soliloquy of six characters: Bernard, Louis, Neville, Rhoda, Susan, and Jinny, whose life can be followed from childhood until their middle ages. Another important character is Percival, who possesses an important role in the life and relationships of the characters, but we only know him from the point of view of other characters.

As is characteristic of Woolf, this novel does not have a plot with big events. She mentions in the third volume of her published diaries (Woolf, 2023[1970]) that she was not writing this novel according to a plot, but by following a rhythm.

In few words, these are the focus of each soliloquy: in the first episode, we see a day in the life of the characters' childhood and from this interaction, we get to know their different personalities. In the second episode, the characters are teenagers who study in gender-separated schools. The girls are anxious about the end of school to focus on their wishes, which are different between them, while the boys develop intellectual ambitions. Additionally, we meet Percival, a character that will occupy an important role in the life of these teenagers. In the next episode, the characters are young adults, in different places, and their afflictions start to have central importance in the narrative. Their meeting to say goodbye to Percival, who will go to India, is the event of the fourth soliloquy – the central point of this part is how they all affect one another and are affected by Percival. In the next episode, they learn that Percival passed away while travelling and each one reacts to this news. The sixth episode presents the diary of the characters in their adult life. After that, in the next soliloquy, the now middle-aged characters reflect about the passage of time and their lives, including regrets and dissatisfactions. They meet again in the eighth episode – a meeting which is replete with melancholy about the absence of Percival and about their life that is passing. The last episode is a soliloquy by Bernard which tries to summarize his life, and consequently, the

[5] Virginia Woolf frequently questions the limits of what is a novel when she was writing *The Waves* and other works, as it is possible to see in her essay called *Mr. Bennett and Mrs. Brown* (1924). Despite this, we use the term novel due to the absence of a term that encompasses the complexity of different textual genres and nuances in *The Waves*.

life of his friends. In order to locate the reader in the sequence of the text, since there is no indication of chapter in the novel, we shall use from now on 1I to refer to the first interlude and 1S for the first block of soliloquies, 2I for the second interlude, and so on.

In Woolf's literature, the external events lose their hegemony as they are used to interpret or trigger the interior events. In the following quote from the novel, it is possible to realize that a simple school assignment results in an internal process of reflection about the time:

> "Now Miss Hudson," said Rhoda, "has shut the book. Now the terror is beginning. Now taking her lump of chalk she draws figures, six, seven, eight, and then a cross and then a line on the blackboard. What is the answer? The others look; they look with understanding. Louis writes; Susan writes; Neville writes; Jinny writes; even Bernard has now begun to write. But I cannot write. I see only figures. The others are handing in their answers, one by one. Now it is my turn. But I have no answer. The others are allowed to go. They slam the door. Miss Hudson goes. I am left alone to find an answer. The figures mean nothing now. Meaning has gone. The clock ticks. The two hands are convoys marching through a desert. The black bars on the clock face are green oases. The long hand has marched ahead to find water. The other, painfully stumbles among hot stones in the desert. It will die in the desert. The kitchen door slams. Wild dogs bark far away. Look, the loop of the figure is beginning to fill with time; it holds the world in it. I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join— so—and seal up, and make entire. The world is entire, and I am outside of it, crying, "Oh save me, from being blown for ever outside the loop of time!" (Woolf, (2015 [1931], p. 52-53).

It can be noticed that the internal process is more relevant than the fact that she cannot do the task. This is only a starting point for the reflections of Rhoda and her anguish in relation to time and being left out. In the sequence, we have Louis' perspective about the event and Rhoda's subsequent reflection:

> "There Rhoda sits staring at the blackboard," said Louis, "in the schoolroom, while we ramble off, picking here a bit of thyme, pinching here a leaf of southernwood while Bernard tells a story. Her shoulder-blades meet across her back like the wings of a small butterfly. And as she stares at the chalk figures, her mind lodges in those white circles, it steps through those white loops into emptiness, alone. They have no meaning for her. She has no answer for them. She has no body as the others have. And I, who speak with an Australian accent, whose father is a banker in Brisbane, do not fear her as I fear the others" (Woolf, 2015 [1931], p. 53).

Louis' perspective allows us to get closer to the reality of Rhoda through a different point of view about the incident. It is important to note that Rhoda's event also has an internal

impact on Louis: watching her struggle makes him reflect about her and his relation with other friends. These ideas are explored further in the upcoming analyses about *The Waves*.

As it is possible to notice in these quotes, Woolf's writing is permeated by sensitivity in the dialogue between the external and the internal life of her characters, considering that the apprehension of their reality is only possible through their subjectivity. This is noticeable mainly in her most experimental novels such as *Jacob's room*, in which the room becomes more relevant than the characters, or *Between the acts*, an unfinished novel marked by the innovation of mixing drama and literature. With these examples in mind, it is possible to understand her constant questioning about limited concepts in literature and her diverse definitions about her novels. *The Moths*, the initial title of *The Waves*, was considered in different moments of planning as a play-poem or an autobiography (Woolf, 2003 [1954]).

In this paper, we follow the research by David Daches (1942), a recognized literary critic of the last century, and Mellory Ferraz Carrero's (2023) dissertation, in which she writes about the use of stream of consciousness in works by Woolf. Both authors defend that *The Waves* is not written through the concept of stream of consciousness even if the focus is on the interior expression of the characters.

The Waves is a novel in third person, in which the narrator presents the soliloquies of the characters, always highlighting the speaker in the same manner: "Bernard said", "Rhoda said", and following this pattern for the other characters' perspective. In this way, the characters are not speaking or interacting with each other. Carrero (2023) explains that the soliloquies exist as an elaboration and presentation of an intimate and psychic experience of each one of the characters. Daiches (1942), on the other hand, defines this as a formal monologue since the expression is very organized and does not intend to represent the thoughts of the characters as they are. They choose the thoughts, images and memories that will be shared using the same manner of speaking, no matter how old they are.

William James, who coined the expression "stream of consciousness" in his book *Psychology* (1955), explains that consciousness is not fragmented in sequential parts but a continuous stream that flows; this means that the states of mind succeed each other. For him, time alters our sensibility to the world and that makes it impossible to return to a previous state of mind. Thus, there is not a division in this continuum, only abrupt breaks in content and intervals of unconsciousness. Consciousness is also personal and selective, choosing what draws our attention according to a sensorial experience. From these characteristics, the definition of stream of consciousness is formed, a concept that is used in literature to try to approximate this effect. Carrero (2023) explains that it is a concept, not a narrative technique,

and because of that, there are different novelists that use the stream of consciousness, such as James Joyce, William Faulkner, and Clarice Lispector. The different techniques and styles allow writers to pursue ideas such as the interior monologue, free indirect speech, among others, trying to reproduce this concept by James in literature.

Both Daiches (1942) and Carrero (2023) argue that the soliloquies from *The Waves* are not an example of stream of consciousness because they articulate and presuppose a receiver. Here, it is important to understand what a soliloquy is: it is a term from drama, defined as a discourse addressed to an interlocutor that does not speak, while a monologue is a discourse of a character addressed to themselves (Pavis, 1998). Even Daiches (1942) and Carrero (2023) do not have the same opinion about monologues or soliloquies, both highlight that the expression of the characters in *The Waves* is articulated instead of being an expression of the unconsciousness of the mind, not following the continuous state of mind without interference of the owner of the consciousness.

In the following quote, it is possible to notice this receiver of the soliloquy:

> 'Now to sum up,' said Bernard. 'Now to explain to you the meaning of my life. Since we do not know each other (though I met you once, I think, on board a ship going to Africa), we can talk freely' (Woolf, 2015 [1931], p. 164).

It is clear that Bernard is talking to someone. It goes against the idea that it is only a thought and the idea that it is a monologue – a speech only for himself.

The absence of the stream of consciousness goes into Woolf's intention to create not a realistic text but a text that expresses the "unreality; things oddly proportioned. [...] because there must be great freedom from 'reality'. Yet everything must have relevance" (Woolf, 1982, p. 106).

The Waves, as it is common in modernist literature, is not a novel with big events, twists and catastrophes. Even though some impactful events are mentioned, this is done without preparation or context, delivered as if it was but a piece of information. This is exemplified by Percival's death: the reader does not have much background information about it; the relevance of this fact is felt in reaction by the characters. Neville is the first who mentions the accident and he is the one who gives the most details about it – even then, he is succinct, using short sentences and evidencing his suffering:

> "He is dead," said Neville. "He fell. His horse tripped. He was thrown. The sails of the world have swung round and caught me on the head. All is over.

> The lights of the world have gone out. There stands the tree which I cannot pass" (Woolf, 2015 [1931], p. 112).

As we can see, there is not a narration common when you tell someone how something happens but some isolated aspects of Percival's death is narrated by the characters. Rhoda and Bernard only mention the cause of his death in a few words. Bernard tries to deal with the joy of his child's birth and the sadness of losing a friend, while Rhoda reflects about her life without Percival:

> 'Such is the incomprehensible combination,' said Bernard, 'such is the complexity of things, that as I descend the staircase I do not know which is sorrow, which joy. My son is born; Percival is dead. I am upheld by pillars, shored up on either side by stark emotions; but which is sorrow, which is joy?
> [...]
> 'There is the puddle,' said Rhoda, 'and I cannot cross it. [...] I will do the usual things under the lightning flash. On the bare ground I will pick violets and bind them together and offer them to Percival, something given him by me. Look now at what Percival has given me. Look at the street now that Percival is dead. The houses are lightly founded to be puffed over by a breath of air. Reckless and random the cars race and roar and hunt us to death like bloodhounds. I am alone in a hostile world' (Woolf, 2015 [1931], p. 123).

The manner in which the characters express themselves focuses on how Percival's death affects them and their existence, in detriment of the fact itself. In the sequence of each soliloquy, they will turn their attention to how Percival's absence affects the group as a whole. Rhoda mentions:

> I think of Louis, reading the sporting column of an evening newspaper, afraid of ridicule; a snob. He says, looking at the people passing, he will shepherd us if we will follow. If we submit he will reduce us to order. Thus he will smooth out the death of Percival to his satisfaction, looking fixedly over the cruet, past the houses at the sky. Bernard, meanwhile, flops redeyed into some armchair. He will have out his notebook; under D, he will enter "Phrases to be used on the deaths of friends". Jinny, pirouetting across the room, will perch on the arm of his chair and ask, "Did he love me?" "More than he loved Susan?" Susan, engaged to her farmer in the country, will stand for a second with the telegram before her, holding a plate; and then, with a kick of her heel, slam to the oven door. Neville, after staring at the window through his tears, will see through his tears, and ask, "Who passes the window?"—"What lovely boy?" This is my tribute to Percival; withered violets, blackened violets (Woolf, 2015 [1931], p. 123-124).

Losing Percival is not only about his death and each characters' suffering, it is also about the six friends, the life that is still following its course, it is about contrasting the relations between themselves that are connected to Percival, it is about this relationship before and after his death, as it is possible to see in the quote above.

Auerbach (2003) affirms that there is a transfer of confidence in Woolf's writing. He explains:

> the great exterior turning points and blows of fate are granted less importance; they are credited with less power of yielding decisive information concerning the subject; on the other hand there is confidence that in any random fragment plucked from the course of a life at any time the totality of its fate is contained and can be portrayed. There is greater confidence in syntheses gained through full exploitation of an everyday occurrence than in a chronologically well-ordered total treatment which accompanies the subject from beginning to end, attempts not to omit anything externally important, and emphasizes the great turning points of destiny (Auerbach, 2003, p. 547).

According to him, representing something in a long temporal space needs to be cut or chosen arbitrarily, because each moment presupposes what comes before and after this space as well as many more things that are possible to narrate. In contrast, it is possible to narrate something that happens to a character in a little space of time with a certain fullness. Thus, the interpretations of life arise by themselves in each character, each moment, found in every consciousness, and, consequently, in every action. Ana Luisa Lellis Felippe (2019) points out that Woolf touches the general through the particular, society through the individual perspective, a whole life through the course of a single day. *Mrs Dalloway* is an example of that: we know about Clarissa Dalloway's life from only a day in which she is preparing a party and through this character we see a critic about London society.

Since there is not a lot of action, we know the characters through their consciousness and it is through these multiple consciousnesses that we understand reality, according to Auerbach (2003). It is perceptible in *The Waves* that the construction of each character is made through their consciousness and union of the others' consciousnesses.

Conversely, an interpretation that has gained strength is one that argues that there is only one consciousness in the novel. Kevin Alexander Boon (1998) defends that Bernard is the unique character of *The Waves* and the others are parts of him, as voices inside his consciousness. One claim in favor of this theory is that the way the characters speak, including syntactic and lexical aspects of the language, does not change from one soliloquy to another. For the critic, the focus in *The Waves* is on "a human being's search for his or herself

through the labyrinth of language" (Boon, 1998, p. 8) and because of that, all the characters share a constant question about their interior that are in contact with each other as a way to maintain the unity of the identity. It would also explain how Bernard, in the last episode, seems to have access to the thoughts of the other characters.

According to Boon (1998), the novel is essentially about what it means to be human and this question is explored in-depth from the perspective of Bernard. For that reason, Bernard questions himself if he is his friends and does not find any division between them even through deaths and separations. These separations come from the separations of his narrative, as the voices are part of himself, and through them, Bernard is telling his story for himself.

Similar to Boon's theory, Felippe (2019) proposes that an interpretation of six different characters of *The Waves* as one person is related to the problem of identity present in the modernist movement. She argues that the characters have profiles on the surface, but in a deep analysis, they have a stream of speeches united by the same rhythms and themes. For her, a rigid mask and the absence of individuality represent an attempt to achieve a totality. All six characters, individually or as the being that results from their unity, yearn for a unified identity, as shown in her dissertation, and because of that, they fly around Percival, like the moths mentioned in Woolf's diary. In 1929, the initial project for *The Waves* would start with moths flying in the direction of a lamp and flower vase, Woolf (1982) mentions. Felippe (2019) uses the metaphor of the petals of a flower to represent this idea, comparing each character to a petal of a different color, allowing us to see them as facets of a single person and as the petals of a single flower. She explains her theory: "A single flower as we sat here waiting, but now a seven-sided flower, many petalled, red, puce, purple-shaded, stiff with silver-tinted leaves — a whole flower to which every eye brings its own contribution" (Felippe, 2019, p. 74).

Felippe (2019) proposes that all the characters are a single person, because they are all part of that moment – whether through reminiscence or presence, and in this sense, *The Waves* is an autobiography that eliminates the borders between the self and the other through deconstruction and fragmentation. For Woolf, this means exploring the difficulty of measuring the influence of one person into others, breaking the limits of identity through subjectivity.

Subjectivity, identity, and other issues internal to human beings are considered difficult to express through language and Virginia Woolf expressed it in her literature work in different ways. Susanne Langer (1953) points out that musical language is endowed with

subtlety of meaning and a greater emotional force – because of that, it has a unique meaning which is captured by musical sensitivity and is insurmountable in verbal language. Based on those ideas and following the growth of the field of research that focuses on the relationships between media, many studies that associate Woolf's work to music have emerged.

A consistent researcher in this area is Emma Sutton, especially in her book *Virginia Woolf and Classical Music: Politics, Aesthetic, Form* (2013). In her study, she associates a large part of the author's work to classical music, concentrating on pre-twentieth-century repertoire, especially on Woolf's responses to nineteenth-century music: Richard Wagner and Ludwig van Beethoven in particular loom large, considering the place of music in the cultural and political spaces, but without ignoring Woolf's aesthetics and formal experiments.

Regarding *The Waves*, Sutton (2013) mentions the association between music and homosexuality by focusing on Rhoda, who experiences an opera in the novel that can be linked to Gioachino Rossini's *William Tell* (1989) and Jacques Offenbach's *Les Contes d' Hoffmann* (1881). One of the aspects mentioned is the similarity between Rhoda and Giulietta, a character in Offenbach's opera: both are repeatedly associated with singing, have a solitary voice, and also have difficulty distinguishing their voice from others'. Indeed, Rhoda is permeated by this solitude and a feeling of incomprehension by her friend, culminating in her suicide in the novel. The silence about her death by her friends (only Louis mentions her death) emphasizes this solitude.

Another relation established by Sutton about *The Waves* is the presence of a leitmotif similar to *Der Rings des Nibelungen* (1857) by Richard Wagner. Despite the difference between the artists and Woolf's denial about any such connections, Sutton (2019) establishes an association between the structure of the four operas and the structure of the novel. Both of them begin with a prelude portraying the waves, for example. Another aspect highlighted by Sutton is the presence, in both works, of temporality and repetition, ephemerality and permanence.

Elicia Clements (2005) argues for the existence of a connection between the novel and Beethoven's late *String Quartet in B flat Major, Opus 130*, focusing on musical influence but also as formal imitation. Although Woolf listened to Beethoven while writing *The Waves*, Clements maps, in an intermedial perspective, the formal similarities between the quartet and the fugue going beyond influence. She proposes "an exchange of ideas that circulate at a particular historical moment in time facilitated by two different media" (Clements, 2005, p. 163) that expand the limits of literary forms to new dimensions, breaking with the possibilities of formal imitation studied until then.

This summary of the ideas of some critics does not intend to exhaust all the research about *The Waves* – such a task would be impossible due to the extent of critical works about the novel itself and about Virginia Woolf. Instead, the aim here is to delineate some research that are cornerstones for the production of this final paper. We are thankful for their construction of and contributions to woolfian studies and also to intermedial studies in a responsible and impeccable manner. In the next section, we analyze *The Waves* using the theoretical base and reflections exposed in this chapter, with the objective of understanding how music medialities are present in the novel as a form to structure the work and highlight the construction of characters as well the relation between them.

3 A SOLILOQUY OF MANY VOICES: MY CONTRIBUTIONS

Based on the theoretical framework explored in the previous chapter, we analyze, in this chapter, the novel *The Waves* through a close reading to identify the relations between the novel and the medium music. The objective of this study is not to affirm the intention of the author to use music medialities in the novel, but to establish parallels about the novel as it is and characteristics of music.

Intermediality happens predominantly in an intracompositional form through implicit intermedial references which only are noticeable by an attentive reader. It is a novel, the dominant medium being literature, with the indirect presentation of music as a non-dominant medium. The characteristics of the dominant media are not lost because there is the presence of indirect or covert intermediality, which happens through the two possibilities pointed out by Werner Wolf (2002), thematization (explicit references) and formal imitation (implicit references). Concerning the explicit references of music in *The Waves*, there are only quick mentions, such as a portrait of Beethoven on the wall and a few moments that music is present in the background, for example, when Rhoda goes to the opera or when Bernard is listening to music. Besides that, expression that come from music are mentioned in the text, as harmony, melody, tone, rhythm among others

Still about explicit references, but in this case, beyond the novel, the biography, the letters, and the diary written by Woolf indicate these intermedial characteristics in the creative project of the novel. The denomination play-poem chosen by her already indicates this fluidity through different media:

> [...] told over the story of the Moths, which I think I will write very quickly, perhaps in between chapters of that long impending book on fiction. Now the Moths will I think fill out the skeleton which I dashed in here; the play-poem idea; the idea of some continuous stream, not solely of human thought, but of the ship, the night etc., all flowing together (Woolf, 1982, p. 83).

Besides that, one can also notice formal imitation, which happens when the medialities of one medium are translated into another medium to create an effect – in this case, the medialities of music are translated into text. This translation is required since each medium has different characteristics, as mentioned by Oliveira (2002). Musical style is precise, while, in literature, the style is more imprecise and allows for more flexibility. At the same time, the verbal language is more articulated than the musical language, which is more

abstract. Oliveira (2002) affirms that from the concrete of literature it is possible to venture out to the relative purity of abstraction through the music. These differences and the similarities between both media allow us to clarify the literature through the music and vice versa.

Thus, it is possible to identify four music medialities in the novel that will be detailed in this section: theme and variation, rhythm, leitmotif and counterpoint. The theme and variation is related to the formal structure in a composition. It is also noticeable that theme and variation have an impact in the structure working to give unity to the novel. The rhythm is related to the organization of the sound in the time and works to define the rhythm of the narrative in *The Waves*. The leitmotif through its recurrence has a deep development in the construction of the characters. Finally, the counterpoint is also related to organization of the sound, but a spatial organization since they represent the simultaneity of the expressions of the characters. In the next section we will see the demonstration of each mediality.

3.1 INTERLUDES: THE THEME AND VARIATION AND THE RHYTHM

One of the music medialities present in *The Waves* is theme and variation. Oliveira (2002; 2003) explains that the theme establishes itself as a musical composition; it is the musical idea that serves as the starting point of a composition. This theme goes through many reformulations that are variations, being reiterated with some differences. These variations are usually changes in the verbal tense or in the meaning of the key words of the theme.

Calvin Brown (1987) defines variation as a new but recognizable version of the theme. He explains that variations cannot be too far away because it can make the reader not recognize them. On the other hand, variations should not be redundant: an effect that can be pleasurable in music, but bothersome in literature. Some commonly used artifacts are a variation of the used image or a suggestion of different interpretations of the same image. As we can see in *The Waves*, the prevalent artifact is to change the point of view of this image according to the characters, reinforcing the difference of their feelings.

In *The Waves*, theme and variation is presented in the interludes through the movement of the sun from sunrise to sunset. The idea of interlude itself has a connection to music. Interlude is a term chosen by Woolf to refer to the pieces of text in *The Waves* that describe the sun and its impact on nature. The soundscape of all interludes in this novel is composed of birds and waves. Both, as well as the door opening and closing and the drop falling mentioned, create a rhythmic sound in the mind of the reader and, as the day goes by,

the waves and the birds' singing act in a different rhythm and movement. This passage of time follows the passage of time in the soliloquies but, while in the interludes there are gaps of hours, in the soliloquies there are gaps of years.

In a general sense, interlude, according to Willi Apel (1972), is any kind of inserted music, specifically, a name for short and usually improvised organ pieces between various verses of a hymn. It is a term that originally appeared in drama as *Intermezzo* or *Entr'actes,* which is a light theatrical entertainment introduced between the acts of a serious play or opera. Interpolations consisting only of instrumental music are termed *Entr'actes*. From that, and analyzing possible parallels in the novel we can understand these interludes as a piece of text that separates the soliloquies and they are inserted to show the passage of time. Furthermore, they act as an indication of the rhythm and tone of the next soliloquies, working as a type of foreshadowing.

About rhythm, Brown (1987) explains that it is almost impossible to give a complete definition even if the word is universally recognized. He defines rhythm as "any organized and intelligible relationship between the individual items of a series of sounds or motions, such a relationship being organized with respect to emphasis and duration" (Brown, 1987, p. 15). Despite that, rhythm in prose cannot be reduced to certain identifiable patterns as it is in music.

The interludes are the maximum expression of theme and variation in the novel. They start with the same theme: the position of the sun, as exemplified by "The sun had not yet risen" (Woolf, 2015 [1931], p. 46). This is the first sentence of 1I and also how the novel starts. After that, there is a depersonalized description of nature and how the sea looks when the sun is in the aforementioned position. These interludes introduce a rhythm and the idea of movement:

> Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually (Woolf, 2015 [1931], p. 46).

The rhythm of this sentence is presented to the reader as a composition that marks the time of each instrument. This rhythm will define the rhythm of the novel, demonstrating that the times will pass and creating a continuum. Each soliloquy happens in a different period of the life of the characters, indicating leaps in time. The same idea is expressed still in 1I: "One bird chirped high up; there was a pause; another chirped lower down" (Woolf, 2015 [1931], p.

46). Initially, the six friends are kids, there is a pause, the second interlude shows the sun in the next position, they become teenagers, then there is the third interlude, and so on, as the singbirds and its silence.

Each interlude starts with the same theme, the sun, but the different positions of the sun are the variations. “The sun rose higher (Woolf, 2015 [1931], p. 57)”. As it is common in the variations, the first sentences follow the same pattern, even the rhythm of each interlude changes, following the course of nature. In 2I, the melody of the birds are not as calm as in the early morning: “The birds, whose breasts were speckled canary and rose, now sang a strain or two together, wildly, like skaters rollicking arm-in-arm, and were suddenly silent, breaking asunder” (Woolf, 2015 [1931], p. 57). The song of the birds acts as an indicator for the rhythm of the friends’ relationships in the next soliloquy, as a prelude of what is coming. In 2S, the friends, just like the birds, are separated by gender to go to school. They are together in parts, three girls and three boys.

“The sun rose” (Woolf, 2015 [1931], p. 79). Time is passing in the interlude but also in the friends’ life. In 3S, they are young adults and each one is starting their own life, be it in college, in London, or in the rural area. This soliloquy is marked by the development of the personalities and wishes of each character. The birds in the interlude become increasingly agitated:

> Fear was in their song, and apprehension of pain, and joy to be snatched quickly now at this instant. Also they sang emulously in the clear morning air, swerving high over the elm tree, singing together as they chased each other, escaping, pursuing, pecking each other as they turned high in the air. And then tiring of pursuit and flight, lovelily they came descending, delicately declining, dropped down and sat silent on the tree, on the wall, with their bright eyes glancing, and their heads turned this way, that way; aware, awake; intensely conscious of one thing, one object in particular (Woolf, 2015 [1931], p. 79).

This complexity of feeling is mentioned in the beginning of 3S by Bernard, who expresses his feelings about college: it is a place “where the stir and pressure of life are so extreme, where the excitement of mere living becomes daily more urgent. Every hour something new is unburied in the great bran-pie (Woolf, 2015 [1931], p. 81)”. This quote makes it sound like Bernard is afraid about the future that will come out from the bran-pie, much like the birds that are aware and awake and flying sometimes higher, sometimes calmly.

“The sun, risen, no longer couched on a green mattress [...]” (Woolf, 2015 [1931], p. 97). The sun is close to reaching its maximum position in the sky in 4I and the friends are at

the apex of their lives. They meet in the restaurant to say goodbye to Percival in 4S. The birds sing, sometimes together, but at the end of this interlude, they separate just like the friends to separate after dinner, a separation that is difficult for them:

> In the garden where the trees stood thick over flowerbeds, ponds, and greenhouses the birds sang in the hot sunshine, each alone. [...] Each sang stridently, with passion, with vehemence, as if to let the song burst out of it, no matter if it shattered the song of another bird with harsh discord. [...] Now and again their songs ran together in swift scales like the interlacings of a mountain stream whose waters, meeting, foam and then mix, and hasten quicker and quicker down the same channel, brushing the same broad leaves. But there is a rock; they sever (Woolf, 2015 [1931], p. 97).

The meeting that makes concrete the relationship between themselves and between Percival is the point of affirmation of what keeps them together and, at the same time, what highlights the differences and the fissures between them, as it was possible to see in the quotes about the door in section 3.1.

It is noon: “The sun had risen to its full height. [...] The birds sang passionate songs addressed to one ear only and then stopped” (Woolf, 2015 [1931], p. 117). Percival dies. It is relevant to note that the apex of the sun, the brightest moment of the day, is one of the grayest moments in the story. This contrast reveals the importance of Percival in the relationship between the six characters. It is also relevant to note that after his death, the sun will start to disappear, starting a “setting” motion.

“The sun no longer stood in the middle of the sky. [...] Now they paused in their song as if glutted with sound, as if the fullness of midday had gorged them” (Woolf, 2015 [1931], p. 126). The soliloquies in this sixth episode are probably the least enigmatic, the most ordinary in the whole novel. The friends are around 35 years old and they talk about their routines. Life goes on as the sun continues its movement.

“The sun had now sunk lower in the sky” (Woolf, 2015 [1931], p. 135). Aging starts to occupy a lot of the expressions and reflections of the six friends, and the ups and downs of life start to weigh down on them, especially on Bernard and Jinny.

> Birds swooped and circled high up in the air. Some raced in the furrows of the wind and turned and sliced through them as if they were one body cut into a thousand shreds. [...] Here one bird taking its way alone made wing for the marsh and sat solitary on a white stake, opening its wings and shutting them (Woolf, 2015 [1931], p. 135).

There is a contrast between the birds that fly together and the one that separates itself from the flock. This is the most enigmatic interlude. In the soliloquies, the friends feel alone in their problems and doubts. Bernard goes to Italy in an attempt to find himself. This are possible links to the interlude but also can be link to Rhoda's suicide, even though it does not happen in this soliloquy. A possible interpretation is that the decision was made at this time, since in the next episode she mentions that meeting her friends shook her resolve.

"The sun was sinking (Woolf, 2015 [1931], p. 148)". The day is ending in 8I. The friends meet again and this meeting is full of nostalgia about Percival. "A bird, perched on an ash-coloured twig, sipped a beak full of cold water" (Woolf, 2015 [1931], p. 148). This water looks more than necessary for one bird. This idea of emptiness permeates the entirety of the dinner.

"Now the sun had sunk. [...] and there was no sound save the cry of a bird seeking some lonelier tree" (Woolf, 2015 [1931], p. 163). Much like the last interlude, in 9S there is only Bernard's perspective that tries to "sum up" the story when looking back on his life, emphasizing the relationship between the characters.

During the entire interlude, the birds work as a foreshadowing of how the friends feel in the soliloquies. Here, the focus on the birds was an example that focuses on music since they sing, and as shown the birdsong is related to the subsequent soliloquies, but the whole interlude acts to indicate the rhythm and the tone of the soliloquy that follows them.

3.2 LEITMOTIF

Another music mediality present in *The Waves* is the leitmotif. Leitmotif is a composition technique that Richard Wagner, a German conductor, composer, and theater director, used in his operas. It consists in using one or more themes to represent a specific idea, which can be related to a character, place, or other elements (Brown, 1987).

Bernard wanted to be a poet since he was a child and, throughout the whole novel, he searches for the perfect phrase to write the real and perfect story. Because of this, Lord Byron is mentioned by Bernard or by his friends many times, always being associated with Bernard. In this way, the Byronian archetype acts as a leitmotif associated with Bernard in the novel.

Lord Byron was a British romantic poet who became known both for his writings and for the way he lived. This is known as the Byronian archetype and it is linked to talent, passion, confidence, and youth, among other characteristics. These ideas are important to Bernard and they are related to his identity. He is the one who first mentions the poet:

> Who am I thinking of? Byron of course. I am, in some ways, like Byron. Perhaps a sip of Byron will help to put me in the vein. [...] Now I am getting his beat into my brain (the rhythm is the main thing in writing) (Woolf, 2015 [1931], p. 82).

It is noticeable that Bernard has Byron as an inspiration – he wants to write just like the poet. However, as the story progresses, we can see that Bernard's identity starts to mix with Byron's, as noted by Neville: "[...] You have been reading Byron. You have been marking the passages that seem to approve of your own character" (Woolf, 2015 [1931], p. 86). In a subtle way, Neville highlights personal aspects about Bernard, including the fact that he inspires himself on the poet. Neville also says: "Yet Byron never made tea as you do, who fill the pot so that when you put the lid on the tea spills over. [...] that is not Byron; that is you" (Woolf, 2015 [1931], p. 86). Bernard agrees: "For I changed and changed; was Hamlet, was Shelley, was the hero, whose name I now forget, of a novel by Dostoevsky; was for a whole term, incredibly, Napoleon; but was Byron chiefly" (Woolf, 2015 [1931], p. 169). In another quote, Bernard makes a separation between himself and the poet in writing but not in personas: "[...] a girl now married, now buried; every book, every window-seat was littered with the sheets of my unfinished letters to the woman who made me Byron. For it is difficult to finish a letter in somebody else's style" (Woolf, 2015 [1931], p. 169). Even though Byron is part of him, he still could not finish the letter in his style, displaying a fragmentation of his identity and confusion between Byron and Bernard.

In the last soliloquy, Bernard, now an old man, starts to accept himself and separates himself from the idea of Byron: "'I rose and walked away — I, I, I; not Byron, Shelley, Dostoevsky, but I, Bernard. I even repeated my own name once or twice'"(Woolf, 2015 [1931], p. 171). It is relevant to note that, even though Bernard mentions other authors, these are not considered part of him. Their presence as other mentions by Bernard are not reinforced as Byron is in different soliloquies throughout the text.

Another leitmotif found in the novel is the door, which is always associated with the presence or absence of the character Percival. In 4S, before Percival goes to India, six friends and him have a farewell dinner in a restaurant in London. Neville is the first to arrive and, from that point onwards, the door turns into an important aspect of the scene. It is through the door that Percival will enter, a moment that is awaited with great expectation. It is also through this same door that the other friends will come in, that they will go out, and they will not be together as seven again, since Percival will die in India.

> [...] ‘I have come early. I have taken my place at the table ten minutes before the time in order to taste every moment of anticipation; to see the door open and to say, “Is it Percival? No; it is not Percival.” There is a morbid pleasure in saying: “No, it is not Percival”. I have seen the door open and shut twenty times already; each time the suspense sharpens. This is the place to which he is coming (Woolf, 2015 [1931], p. 102).

This is the first time this door is mentioned. It is a symbol of expectation, the door that will allow Neville to see his lover Percival enter. Neville keeps his attention to the door: “‘The door opens, the door goes on opening,’ said Neville, ‘yet he does not come” (Woolf, 2015 [1931], p. 94). Rhoda, Susan and Louis arrive, but not Percival. We skip to the consciousness of each of them and come back to Neville’s: “The door opens, but he does not come” (Woolf, 2015 [1931], p. 103). Neville’s mood changes: each time the door opens and it is not his lover, he becomes disappointed.

The image of the door opening changes temporarily when Jinny arrives: “‘There is Jinny,’ said Susan. ‘She stands in the door’” (Woolf, 2015 [1931], p. 103). Differently from the previous remarks, the characters do not mention that the door opens, as if the image is frozen and, consequently, the door is also frozen. Much like Jinny’s arrival, Bernard also has some temporary impact on the image:

> “He has not come,” said Neville. “The door opens and he does not come. That is Bernard. As he pulls off his coat he shows, of course, the blue shirt under his armpits. And then, unlike the rest of us, he comes in without pushing open a door, without knowing that he comes into a room full of strangers” (Woolf, 2015 [1931], p. 104).

The door has no impact on the supposed superiority of Bernard – it is not important for him, since he does not even need to touch the door to open it.

We can also notice the importance of Percival as a uniting factor for the group: “‘But without Percival there is no solidity. We are silhouettes, hollow phantoms moving mistily without a background’”(Woolf, 2015 [1931], p. 104). Neville still keeps his mind on the door that will allow Percival to arrive. Rhoda’s attention to the door is also acknowledged when the text narrates: “‘The swing-door goes on opening,’ said Rhoda” (Woolf, 2015 [1931], p. 104), and she also notices Neville's distress:

> It is because of Neville and his misery. The sharp breath of his misery scatters my being. Nothing can settle; nothing can subside. Every time the door opens he looks fixedly at the table— he dares not raise his eyes—then

> looks for one second and says, “He has not come” (Woolf, 2015 [1931], p. 104).

Here, it is noticeable that Rhoda seems to have access to Neville’s consciousness when she repeats the sentence “He has not come”, said many times by Neville.

Finally, Percival arrives, and the door loses its relevance in the scene. What is important here is Percival, his presence, and the impact he has on the group of friends.

Despite losing the spotlight during the dinner, the door is still mentioned in passing, and it is still associated with the arrival of one or another friend and the impressions it has on others, evidencing the personality of each one and the relation between them. For example, when Jinny arrives, Neville mentions that there were reflections about her:

> “But when you stand in the door,” said Neville, “you inflict stillness, demanding admiration, and that is a great impediment to the freedom of intercourse. You stand in the door making us notice you. But none of you saw me approach. I came early; I came quickly and directly, here, to sit by the person whom I love” (Woolf, 2015 [1931], p. 107).

Jinny mentions the door as a metaphor of the passage of time: “(the door opens, the door keeps on opening)” (Woolf, 2015 [1931], p. 113) . As the meal nears its end, the door returns to prominence, since the characters remember that Percival will go out through it. It separates this group from the world: “Do not move, do not go. Hold it for ever” (Woolf, 2015 [1931], p. 115). When they pass through it, they will be separated again: “We too, as we put on our hats and push open the door, stride not into chaos, but into a world that our own force can subjugate and make part of the illumined and everlasting road” (Woolf, 2015 [1931], p. 115). In this moment, the door also represents Neville’s apprehension:

> “Now the agony begins; now the horror has seized me with its fangs,” said Neville. “Now the cab comes; now Percival goes. What can we do to keep him? How bridge the distance between us? How fan the fire so that it blazes for ever? How signal to all time to come that we, who stand in the street, in the lamplight, loved Percival? Now Percival is gone” (Woolf, 2015 [1931], p. 116).

Many years later, when the six friends meet again in the same place, the door is only mentioned once: “*The door will not open; he will not come*” (Woolf, 2015 [1931], p. 150). Again, the important factor is Percival, and since he is now dead and will never come through the door again, there is no need to pay attention to it.

Another example where it is possible to see the leitmotif is the idea of a drop: "'And time,' said Bernard, 'lets fall its drop" (Woolf, 2015 [1931], p. 136). For Bernard, this association of the perception of the time with a drop is recurrent in 7S and it is repeated in the next soliloquies. "Last week, as I stood shaving, the drop fell" (Woolf, 2015 [1931], p. 136). While shaving, Bernard realizes that time is passing and he is getting old. He explains: "This drop falling has nothing to do with losing my youth. This drop falling is time tapering to a point. [...] As a drop falls from a glass heavy with some sediment, time falls. These are the true cycles, these are the true events" (Woolf, 2015 [1931], p. 136). From that point onwards, the echo of this idea will repeat as a metaphor for the passage of time and new phases. Still shaving, Bernard notices a drop forming, but he forces himself to keep going not stop only because of the passage of time, and this shocks him. "Shave, shave, shave, I said. Go on shaving. The drop fell" (Woolf, 2015 [1931], p. 136).

In the novel, we do not have a clear indication of time. It is possible to notice that time is passing through small context tips in the characters' thoughts and the context of what happens, such as the college, the boarding school for kids, or sentences about their age, such as "I am already at eighteen" (Woolf, 2015 [1931], p. 77) or "About the age of forty" (Woolf, 2015 [1931], p. 166). This makes it difficult to express the phases of the story in an objective way, differently from the perspective of the characters. In this case, Bernard thinks about his beliefs that he bought since he was a kid. He had always been taking notes of phrases that would be part of the story he was trying to create but, sometime during the novel, he questions himself: "I have filled innumerable notebooks with phrases to be used when I have found the true story, the one story to which all these phrases refer. But I have never yet found that story. And I begin to ask, Are there stories?" (Woolf, 2015 [1931], p. 137). Now, Bernard thinks, "let us begin this new chapter, and observe the formation of this new, this unknown, strange, altogether unidentified and terrifying experience—the new drop — which is about to shape itself" (Woolf, 2015 [1931], p. 138). In this quote, Bernard makes it clear that all this mentions about a drop refer to the time and the changes that come from it.

The friends meet once more in Hampton Court, the same place where they had met before Percival went to India, but now they are all middle-aged adults. The drop goes back to the idea that time passes by all of them: "'Drop upon drop,' said Bernard, [...] Gorged and replete, solid with middle-aged content, I, whom loneliness destroys, let silence fall, drop by drop" (Woolf, 2015 [1931], p. 157). Differently from the perspective of Bernard, Jinny believes in a kind of unity in her life, even though time has passed and things have changed. Men keep coming to her like it was in her youth that "[...] so fluid has my body become,

forming even at the touch of a finger into one full drop, which fills itself, which quivers, which flashes, which falls in ecstasy (Woolf, 2015 [1931], p. 155)". Louis, reflecting about the passage of the time and the relation between them, mentions "Our separate drops are dissolved; we are extinct, lost in the abysses of time, in the darkness" (Woolf, 2015 [1931], p. 157). Back to Bernard's perspective, when they are separating after the dinner, reflecting about the passage of the season, he thinks: "I formed; a drop fell; I fell—that is, from some completed experience I had emerged"(Woolf, 2015 [1931], p. 171).

Finally, Bernard in his last mention about the drops, finally accepts the passage of time:

> "He is old". But she is wrong. It is not age; it is that a drop has fallen; another drop. Time has given the arrangement another shake. Out we creep from the arch of the currant leaves, out into a wider world. The true order of things—this is our perpetual illusion—is now apparent. Thus in a moment, in a drawing-room, our life adjusts itself to the majestic march of day across the sky (Woolf, 2015 [1931], p. 180).

In theme and variation it is common that grammatical structure changes, as we see in the door example, but different from that, in the example of the drop, the structure changes less and sometimes repeats in the same way. Despite that, the context in which the sentence is inserted is different and reforms to the initial idea. Thus, according to Brown (1987), the variation is a new version of the theme and because of that, we consider this example an illustration of theme and variation.

It is noteworthy that some examples of leitmotifs mentioned in this section carry a rhythm and they create a sound in the mind of the reader. The swing-door of the restaurant has a movement and a characteristic sound. Similarly, the drops also follow a rhythm, creating a movement and a sound. The same occurs in the next example with the birds singing, which are mentioned in the interludes.

Another aspect that is possible to relate to the leitmotif is the passage of time, that is present directly or indirectly in the examples. As mentioned, the drop expresses it in a clear way, but the door also reinforces the passage of time or stoppage of this when they wait for Percival. The passage of time also is important in Bernard's maturation and how it changes along the time.

3.3 COUNTERPOINT

Counterpoint is another mediality that is present in Woolf's novel. As explained by Oliveira (2002), counterpoint occurs when two or more melodic lines play simultaneously. According to her, some of the critics do not believe that it is possible to bring this mediality to literature – the main argument is that the intrinsic linearity of language renders it impossible to "make two sounds" at the same time (Oliveira, 2002). However, this simultaneity effect can be observed in *The Waves*, exemplified in the paragraphs that follow.

In the dinner before Percival's trip (in 4S), mentioned previously, it can be noticed that the thoughts of the characters sometimes occur simultaneously, at the same space and time. When Jinny arrives at the restaurant, Susan hides her hands under the tablecloth to escape from the mockery caused by her perceived inferiority when compared to Jinny and Susan: " [...] feel her derision steal round me, feel her laughter curl its tongues of fire round me and light up unsparingly my shabby dress, my square-tipped fingernails, which I at once hide under the table-cloth" (Woolf, 2015 [1931], p. 103). Jinny, in the same moment, also mentions what happened from her perspective: "When I sat down you put your hands to your ties, you hid them under the table. But I hide nothing. I am prepared"(Woolf, 2015 [1931], p. 107). She also reflects: "You will never see me, even across a room full of gilt chairs and ambassadors, without coming to me across the room to seek my sympathy" (Woolf, 2015 [1931], p. 107). This thought contrasts with Neville's perception, who believes that Jinny's arrival has an impact that is impossible to go unnoticed: "'But when you stand in the door,' said Neville, 'you inflict stillness, demanding admiration, and that is a great impediment to the freedom of intercourse. You stand in the door making us notice you" (Woolf, 2015 [1931], p. 107).

The same occurs when Susan and Percival arrive. Louis tells us about Susan's arrival:

> She does not see us. She has not dressed, because she despises the futility of London. She stands for a moment at the swing-door, looking about her like a creature dazed by the light of a lamp. Now she moves. She has the stealthy yet assured movements (even among tables and chairs) of a wild beast (Woolf, 2015 [1931], p. 103).

Susan herself has a different position: "'When I came into the room tonight,' said Susan, 'I stopped, I peered about like an animal with its eyes near to the ground. The smell of carpets and furniture and scent disgusts me. I like to walk through the wet fields alone [...]" (Woolf, 2015 [1931], p. 108). Even if the perception of both characters are similar, they

conflict when Louis sees a confident Susan while she is not confident about being in a different place where she does not feel comfortable.

The arrivals in the restaurant allow the reader to notice these simultaneous thoughts when each character enters the restaurant. The most notable moment is when Percival arrives, the person whose presence was much anticipated. Unlike the previous examples, the perceptions about Percival are presented sequentially, reinforcing this idea of simultaneity:

> [...] 'But here he is.'
> 'Now,' said Neville, 'my tree flowers. My heart rises. All oppression is relieved. All impediment is removed. The reign of chaos is over. He has imposed order. Knives cut again.'
> 'Here is Percival,' said Jinny. 'He has not dressed.'
> 'Here is Percival,' said Bernard, 'smoothing his hair, not from vanity (he does not look in the glass), but to propitiate the god of decency. He is conventional; he is a hero. [...] and the door opening perpetually its glass cage solicits us with myriad temptations and offers insults and wounds to our confidence—sitting together here we love each other and believe in our own endurance.'
> 'Now let us issue from the darkness of solitude,' said Louis (Woolf, 2015 [1931], p. 104-105).

As it is possible to see, we have four perceptions from the six friends in addition to Rhoda that is the first to mention Percival's arrival. Although the effect of Percival's presence on each of them is similar, the characters focus on different aspects. Jinny and Bernard highlight Percival's physical presence in the first moment. Then, Bernard keeps reflecting, leading to a more sentimental line of thought, which is continued by Louis. Neville's reaction is the most unique, emphasizing his personal feelings. All of these perceptions are simultaneous, taking place inside the mind of each character, much like a song with different instruments or musical notes playing at the same time.

The counterpoint is also present at the beginning of 1S, in a moment when the six friends are exposed to an external stimulus and each has a different response to it. The reader is not informed of what the actual stimulus is and can only infer it through six different perceptions that mix sight and hearing. At a first glance, it can look like a conversation in which each character mentions their impressions, however, throughout the narrative, the reader can notice that what the friends are saying does not necessarily constitute an interaction between them:

> 'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

> ‘I see a slab of pale yellow,’ said Susan, ‘spreading away until it meets a purple stripe.’
> ‘I hear a sound,’ said Rhoda, ‘cheep, chirp; cheep chirp; going up and down.’
> ‘I see a globe,’ said Neville, ‘hanging down in a drop against the enormous flanks of some hill.’
> ‘I see a crimson tassel,’ said Jinny, ‘twisted with gold threads.’
> ‘I hear something stamping,’ said Louis. ‘A great beast’s foot is chained. It stamps, and stamps, and stamps.’ (Woolf, 2015 [1931], p. 47)

It is meaningful that this is the first contact between the reader and characters. Thus, Woolf starts presenting six different identities from the same stimulus. Additionally, this can also be a challenge to the reader, as these six different identities and lines of thought are the only way that the reader knows about what is happening in the novel.

These counterpoints allow us to emphasize the relation between the characters and establish contrasts and similarities between their perspectives. *The Waves*, as mentioned, is a novel focused on the feelings and identities of each friend and the relations and impact that each one has on the others. Thus, the use of counterpoint and theme and variation allow the story to have more of a musical appeal to the feelings than a purely descriptive aspect. This analysis agrees with the arguments made by Oliveira (2002), who claims that music goes beyond only expressing sound – it also communicates personality, feelings, and emotional states.

4 FINAL CONSIDERATIONS

Music in literature can perform various functions and cause various effects. Although it is common sense that music can express feelings and sensations in a way that it is impossible to do in literature, Virginia Woolf, in her works, always aimed to achieve a sensibility and show how subjectivity can be multiple as a form to prove that an objective reality does not exist:

> How difficult not to go making "reality" this and that, whereas it is one thing. Now perhaps this is my gift: this perhaps is what distinguishes me from other people: I think it may be rare to have so acute a sense of something like that—but again, who knows? I would like to express it too (Woolf, 2003 [1954], p. 98).

Diving into the human mind and challenging the reader to identify itself in the reading makes her a key writer of western literature. Because of that, it makes sense that music is present in Woolf's literature since music can express feelings and emotions in a different way from verbal language. Thus, the growth and recognizability of intermediality studies awakened an interest in the fiction by Woolf that was previously restricted to the study of feminist texts and the use of stream of consciousness. In this sense, this paper sought to understand how music medialities are present in the novel *The Waves* and how it contributes to construction of the characters as well as the relationship between them.

Tomas Tadeu, translator of Woolf to Portuguese, in a paratext of Brazilian translation, summarizes the musical absent presence in the novel:

> The language of *The Waves* is far from being that of a brief language, "like that used by lovers", but it is a rhythmic, poetic, musical language, a language, perhaps, more to be heard (with the ear of the mind) than read, a language that is, after all, paradoxically, the language of (silent) reading (Woolf, 2023, p. 248).[6]

Hearing *The Waves* became the starting point of this study. From that, we mapped the possible relations proposed by Steven Paul Scher (1970, 1982) and Werner Wolf (2002, 2017) and punctuated the perspective of cultural melopoetic proposed by Solange Oliveira (2002). Thus, it was proven that *The Waves* presents an indirect intermediality through thematization

[6] In the original: A linguagem de *As Ondas* está longe de ser a da língua breve, "como a que utilizam os amantes", mas é uma linguagem rítmica, poética, musical.Uma linguagem, talvez, mais para ser ouvida (com o ouvido da mente) do que lida, uma linguagem que é, afinal, paradoxalmente, a linguagem da leitura (silenciosa).

and formal imitation. Because of that, the diary in which Woolf wrote a lot about her creative project became an important research source. Concerning formal imitation, it was possible to note a “translation” of some music medialities that make the novel complete and emphasize the relation of the characters, these being: theme and variation, rhythm, counterpoint, and leitmotif that are found in *The Waves* through a close reading. It was also noted that intermediality happens in an intracompositional form since an attentive reader needs to have a musical background to realize the implicit references. Therefore, the analysis was made through a close reading of the novel associated with the diaries and critical texts by Woolf as well the theoretical framework detailed in this paper.

It is important to highlight that this work does not intend to exhaust the relations between the novel and music. It is possible that, by using a different point of view and different theories, different music medialities may be found in *The Waves.* During the research, it was also observed that the interludes are rich in intermedial relations and a research focus on that would produce great results.

Finally, *The Waves* proved itself an invaluable source of musico-literary relationships that uses music as a unifying factor in the novel, allowing the reader to delve into the characters' minds to construct for themselves the relationship between the characters and, consequently, their subjectivity reality.

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