

Narratology II: Focalization as a Narrative Technique

**Laughing Mice and Grumpy
Hedgehogs**

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1. Introduction

The concept of *focalization* was introduced to literary theory by Gérard Genette, principally in

Gérard Genette, *Narrative Discourse: An Essay in Method* (Ithaca, NY: Cornell University Press, 1983, translated from *Discours du récit* (Paris, 1972))

It refers to the technique through which a narrative may be limited (focused) at any moment through the adoption of the point of view of one of its fictional characters.

Today I propose to outline some of its theoretical implications (which I won't pursue further than seems useful), and use them to suggest an approach to some instrumental pieces by Janáček.

Before we think about these, a classic example of focalization from the literature may help to clarify what might be meant by it.

2. An example of focalization

The Dutch theorist Mieke Bal uses an example to explain her version of focalization, at the beginning of an article she wrote to answer one of her objectors:

Mieke Bal, “The Laughing Mice: Or, On Focalization”, *Poetics Today*, 2/2 (1981), pp. 202-10.

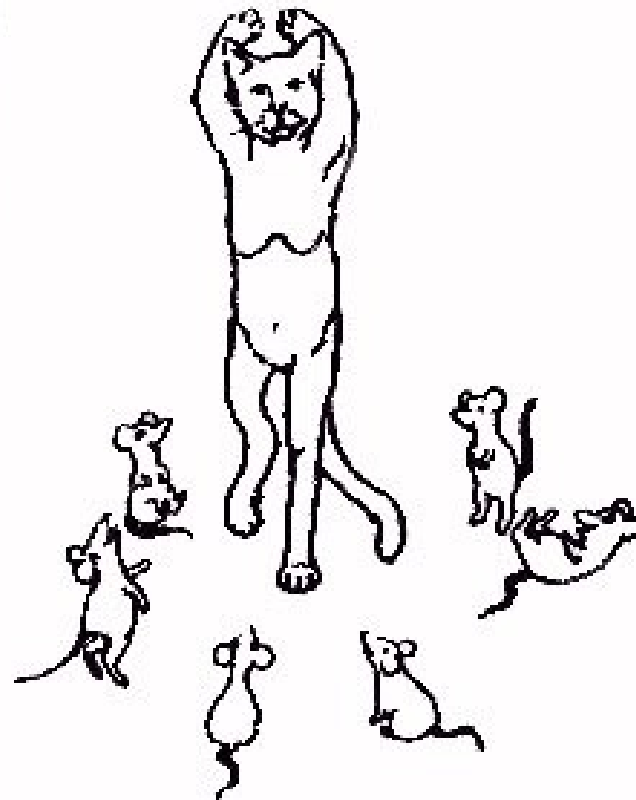
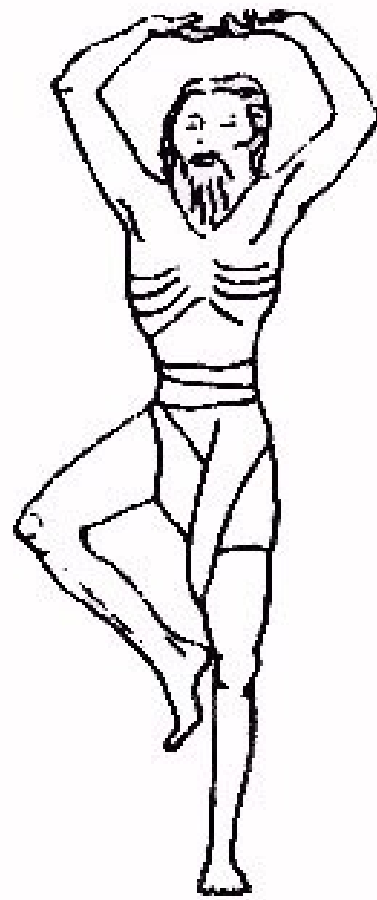
This example is taken from a famous 7th-century bas-relief in southern India, depicting Arjuna’s penance (a Hindu myth concerned with the Flood and the creation of rivers across the earth), and it brings in the laughing mice of my title. The grumpy hedgehog will have to wait until later. Here is the bas-relief:



Mieke Bal writes:

“In southern India is what is said to be the largest *bas-relief* of the world, the 7th-century ‘Arjuna’s Penance’. At the upper left, the wise man Arjuna is depicted in a yoga position. At the bottom right is a cat in the same position. Around the cat are mice. The mice are laughing. The interpretation runs thus: Arjuna is meditating to win Lord Siva’s favour. The cat, impressed by the beauty of absolute calm, imitates Arjuna. The mice realize they are safe, and laugh. Without the interpretation there is no inter-relationship between the images. With the interpretation, involving focalization, there is a narrative.”

Here is her diagram demonstrating those relationships:



This example implies events, in a logical order, following Bal's, or other possible, interpretations:

1. Arjuna adopts a penitential posture
2. the cat sees Arjuna and copies his penitential posture
3. the mice see the cat and laugh because its posture is inappropriate, and because they know they are safe (or because they wrongly think they are safe).

Each participant in the narrative has only partial understanding of the action: Arjuna is unaware of the cat; the cat sees Arjuna but is (perhaps) unaware of the mice; the mice see only the cat. None of them sees us looking at them.

But they interact formally, generating a narrative, and each act of seeing involves focalization.

3. Focalization in literary theory: G rard Genette and Mieke Bal

Genette's theory appeared most fully in *Narrative Discourse* (1972), in which he aimed for a structural account of narrative, to be understood non-referentially, in terms of the interaction of its elements.

In line with his formal concern, he invented new terminology for familiar concepts, so as to sideline unwanted psychological and realist implications. One such new term was *focalization* for "point of view". Others include *analepsis* for "flashback", *diegesis* for "telling", *mimesis* for "showing".

Genette distinguishes between

- narrative *voice* (referring to the one who *tells*) and
- narrative *perspective* (referring to the one who *sees*).

These are not necessarily the same. This distinction was usually ignored by earlier writers.

Focalization measures narrative perspective: it is the point of view adopted by the narrator. “By focalization I [...] mean a restriction of ‘field’ – [...] that is, a selection of narrative information with respect to what was traditionally called *omniscience*”.

(Cf. the restriction of the fields of vision of the protagonists in Mieke Bal’s interpretation of Arjuna’s Penance.)

Genette distinguishes three kinds of focalization:

1. *Zero focalization*: The narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional “omniscient narrator”.
2. *Internal focalization*: The narrator knows as much as the focal character. This character filters the information provided by the narrator to the reader. He cannot report the thoughts of other characters.
3. *External focalization*: The narrator knows less than the characters. Like a camera, he follows the protagonists’ actions and gestures from the outside, and cannot guess their thoughts.

In 1978, a few years after the publication of *Narrative Discourse*, Mieke Bal extended Genette's concept of focalization in her:

Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 1985, translated from *De theorie van vertellen en verhalen: inleiding in de narratologie* (Muiderberg: Coutinho, 1978)).

In the spirit of Genette, Bal wrote that focalization represented the most subtle technique available to an author for presenting a text to a reader, and the technique that is most difficult to spot.

This has helped give prominence to Genette's ideas and to extend the role of focalization in analysing narratives outside the literary sphere, including film.

Controversially, she distinguished between the subject who “focalizes” and the object that is “focalized”, and gave what she calls the “focalizer” an autonomous role. Accordingly she required the following questions to be answered:

- *What* does the character focalize: what is it aimed at? (She held that any object or element can be focalized.)
- *How* does it do this, with what attitude does it view things?
- *Who* focalizes it: whose focalized object is it?

Genette himself criticized her ideas almost immediately in a second volume:

Gérard Genette, *Narrative Discourse Revisited* (Ithaca, NY: Cornell University Press, 1988, translated from *Nouveau discours du récit* (Paris: Seuil, 1983))

Specifically he challenged her concept of the “focalizer”: “Bal introduces ideas (*focalizer, focalized*) [...] [which] are incompatible with my conception [...] For me, there is no focalizing or focalized character: *focalized* can be applied only to the narrative itself.”

Evidently, Genette’s concept of focalization is fuzzier than Bal’s, though this may prove an advantage for us.

4. What might focalization offer music analysis?

If focalization is taken into account, two very different components paradoxically come together, in what may be a useful way:

- a (non-referential, systematic) abstract formalism, allowing one to differentiate between component elements in a text, and then to interpret it in terms of the mutual relationships between those elements, in a classically structuralist or semiotic manner;
- a (potentially referential, maybe unsystematic) attentiveness to the “point of view” implied by individual component elements of texts.

This may suggest a link with an established analytical method in music, Kofi Agawu's *topical analysis*, which I mentioned last week:

V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton, NJ: Princeton University Press, 1991)

- The abstract model, defined formally in terms of the inter-relation of structural elements, may correspond to Agawu's *introversive semiosis* (for Agawu, this is provided by Schenkerian theory);
- The referential model, defined in terms of differing points of view, may correspond to his *extroversive semiosis* (for Agawu, this is provided by the "topics" of Classic/Romantic music, referring to martial music, the pastoral, "learned" counterpoint, etc).

Focalization may be a useful way of generalizing Agawu's approach, for any repertory in which contrasted gestures, topics or affects co-exist close together. Perhaps it is particularly useful for music like Janáček's, Debussy's, Messiaen's or Stravinsky's, where expressive gestures are often violently juxtaposed, like those of Arjuna and the cat. (The Janáček literature describes this as "montage", as in film – cutting between images to generate meaning.)

So I'd like to look at a couple of analyses of instrumental pieces by Janáček, which are related in some way to literary models, and are in some way programmatic, so inviting a "narratological" approach.

5. Hugh Macdonald on Janáček and programme music: the *Balada blanická*

Macdonald outlines some problems in Janáček's approach to programme music :

Hugh Macdonald, "Narrative in Janáček's Symphonic Poems", in Paul Wingfield, ed., *Janáček Studies* (Cambridge: CUP, 1999), pp. 36-55.

He discusses three symphonic poems by Janáček from the years just before and after the First World War, *Šumařovo dítě* (The Fiddler's Child, 1914), *Taras Bulba* (1915-18) and *Balada blanická* (The Ballad of Blaník, 1919).

None of these is a text setting, but all three have programmes based on literary texts with continuous narratives, and Macdonald follows through the ways in which the music might be said to parallel the narratives in each of the texts.

He concludes each time that the relationship between the music and the texts is very loose. Janáček, he says, composed “music designed to further a larger, more idealistic artistic purpose than the mere illustration of a literary text”.

The third of his examples, *The Ballad of Blaník*, is based on a poem by Jaroslav Vrchlický.

A well-known Czech legend says that an army of Czech knights, led by St Wenceslas, sleeps under the hill of Velký Blaník, ready to march out to victory in the hour of the country's need. Writing in 1885, Vrchlický makes this a narrative of the nation's passion and resurrection. A village peasant strays into Blaník, which is open every Good Friday, while the Passion is being read in church. He finds the armed warriors, is shut into the hill, falls asleep, and wakes in amazement to find he has slept for 100 years, and a Resurrection has taken place in which the warriors' weapons have become agricultural tools, and the nation is working in the fields with a skylark singing above.

For Janáček, this is a prophecy come true, as Czechoslovakia was founded in 1918.

As Macdonald comments, this is a story with good potential for pictorial illustration, as if through mickey-mousing, in music: “there is the Passion Hymn sung on Good Friday, the murmuring of the forest as [the peasant] wanders out, the atmosphere of the dark mountain passage, the sudden revelation of the warriors, [...] the clang of the rock door closing, the peasant falling asleep [...] and the song of the skylarks in the final line.”

Most commentators, including Vogel, Janáček’s biographer, seem to believe that the music depends directly on the programme.

But it is hard to make it fit as an illustrative soundtrack.

Some vague parallels are, perhaps, possible. A distorted chorale (bars 28ff) might be the Passion Hymn:

Woodwind and strings

pp

This musical score is for the woodwind and string sections, spanning four measures. The music is in a minor key and common time. The upper staff (treble clef) features a melodic line with a *pp* dynamic marking, characterized by a series of chords and single notes. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. The overall texture is sparse and somber.

Violent music (bars 46ff) might be the peasant's flight:

Vivo

appassionato

ff *mf* *mf*

This musical score is for a solo instrument, likely a violin or flute, spanning four measures. The tempo is marked *Vivo* and the mood is *appassionato*. The music is in a minor key and common time. The upper staff features a highly expressive melodic line with a *ff* dynamic marking, followed by a *mf* section. The lower staff provides a rhythmic accompaniment with chords and single notes. The overall texture is dense and dramatic.

But formally, says Macdonald, the piece is related to sonata form, with exposition (two sections), development and recapitulation.

And the symphonic development seems unrelated to the story. The pacifist sense of the poem (as Macdonald reads it) is lost, as the piece ends with a recapitulation in which “a calm return to the opening” is “followed by the knights’ music in its first warlike form, full of nostalgic longing with a big Mahlerian cadence in D flat major, as if that was the true image of the Blaník warriors”.

Macdonald's criticism is well taken, but some of it is beside the point. There is a dimension to this piece of which he was unaware. The piece was performed at a celebration of President Masaryk's 70th birthday, and Janáček had written it as a tribute. In his *Česká otázka* ["The Czech Question"], a well-known extended essay, Masaryk had in 1895 published his views about

- the Czech national identity, which Masaryk hoped would fuse the warrior mentality and the martyr mentality in a higher unity of pacifism;
- Czech national music, which Masaryk hoped would overcome old rigid formalism and old inflated romanticism.

Janáček drafted a speech for the celebration, in which he implied that his piece conformed to Masaryk's artistic and political programme. (However, his draft speech shows he misunderstood Masaryk, thinking not of the integration of two opposed national types, but merely of a simple opposition between them.)

In any case psychological realism is more important to Janáček than narrative illustration (this is the impetus behind his study of speech melodies). So in his *Balada blanická* he seems more interested in Masaryk's psychological contrast between warrior and pacifist than in the successive "pictorial" events in Vrchlický's poem, even though he refers the piece to Vrchlický.

The piece juxtaposes conventional Romantic harmony with a harmonic language more like Janáček's late style. So perhaps we can interpret the musical opposition in terms of the opposed "points of view" of Masaryk's national types, in other words through focalization, although the opposition is not sharply drawn and so little narrative content is generated in this instance, perhaps.

The piece does, though, illustrate Janáček's general approach to narrative, which (to quote Beethoven) is "mehr Ausdruck der Empfindung als Malerey", more an expression of psychology than simple tone-painting.

6. Fred Maus on structure and meaning in the 1st movement of Janáček's *Concertino*

Fred Maus provided a paper for Michael Beckerman's 1988 Janáček conference in which he applied some of the insights of the (then allegedly new) hermeneutic approach to analysis:

Fred Everett Maus, "Structure and Meaning in the First Movement of Janáček's *Concertino*", in *Janáček and Czech Music: Proceedings of the International Conference (Saint Louis, 1988)* (Stuyvesant, NY: Pendragon Press, 1995), pp. 107-114.

The Concertino, a much later piece than the *Balada blanická*, has an arguably more complex narrative, for which focalization may be more directly relevant, though the piece apparently lacks any literary model. It seems vaguely programmatic, like the *Balada blanická*, but is not “pictorial”.

Here is the movement which Maus analyses.

(* 4. VII. 1854 - +11. VIII. 1928)

Moderato (♩ = 104)

Corno F

Piano*)

*) „Klavírní part budíž hrán z paměti“ (L. Janáček).
 „Der Klavierpart ist auswendig zu spielen“ (L. Janáček).
 „The piano part is to be memoried“ (L. Janáček).

1

Più mosso (♩ = 152)

Musical score system 1, measures 1-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più mosso' with a quarter note equal to 152. Measure numbers 15 and 20 are indicated above the staves. The music features a melodic line in the upper staff and a more active accompaniment in the lower staves, including chords and moving bass lines. There are several accents (^) and slurs throughout the piece.

Musical score system 2, measures 16-25. This system continues the piece with similar notation. It includes dynamic markings such as 'sim.' (sforzando) and performance instructions like 'cresc. ed accel.' (crescendo and acceleration). The music shows increasing intensity and rhythmic complexity, with some passages featuring rapid sixteenth-note runs in the bass line. Measure numbers 20 and 25 are indicated above the staves.

The first system of the musical score covers measures 25 to 27. It features a grand staff with treble and bass clefs. The right hand (treble clef) contains a melodic line with a long slur over measures 25 and 26, and a final note in measure 27. The left hand (bass clef) provides harmonic support with chords and moving lines. Performance markings include *rubato* in measure 25 and *ppp dolcissimo* in measure 27. Measure 27 also contains two triplet markings in the bass line.

②

The second system of the musical score covers measures 28 to 34. It continues the grand staff notation. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment with triplet markings in measures 28 and 29, and a *sim.* (sostenuto) marking in measure 30. The system concludes with a *cresc. ed accel.* (crescendo and acceleration) instruction in measure 34. Vertical lines at the bottom of the page indicate the end of the system.

80

a tempo

f

80

81

82

This system contains measures 80, 81, and 82. The top staff is a treble clef with a key signature of two flats. Measure 80 features a melodic line with a slur and a bass line with a flat. Measure 81 continues the melodic line with a slur and a bass line with a flat. Measure 82 features a melodic line with a slur and a bass line with a flat. The tempo marking *a tempo* is above measure 82, and the dynamic marking *f* is below measure 82. The page number 80 is at the top left.

85

rit.

sim.

dimin.

85

86

87

88

89

This system contains measures 85, 86, 87, 88, and 89. The top staff is a treble clef with a key signature of two flats. Measure 85 features a melodic line with a slur and a bass line with a flat. Measure 86 features a melodic line with a slur and a bass line with a flat. Measure 87 features a melodic line with a slur and a bass line with a flat. Measure 88 features a melodic line with a slur and a bass line with a flat. Measure 89 features a melodic line with a slur and a bass line with a flat. The tempo marking *rit.* is above measure 89, the dynamic marking *sim.* is below measure 86, and the dynamic marking *dimin.* is below measure 87. The page number 85 is at the top left.

3

Più mosso, rubato

(♩ = 86)

Un poco più mosso

40

Musical score for measures 40-44. The score is in 4/4 time and consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into two systems of two staves each. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is 'Più mosso, rubato'. The dynamic marking is 'mf'. The score includes various musical notations such as notes, rests, slurs, and ornaments. A small asterisk is present at the end of the piano accompaniment system.

45

Musical score for measures 45-49. The score is in 4/4 time and consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into two systems of two staves each. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is 'Un poco più mosso'. The dynamic marking is 'mf'. The score includes various musical notations such as notes, rests, slurs, and ornaments. A small asterisk is present at the end of the piano accompaniment system.

Musical score system 1, consisting of three staves. The top staff is a vocal line with a melodic line. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the piano parts contains the Russian text "Сед." and an asterisk. The second measure contains the dynamic marking "mf". The system concludes with a double bar line.

Musical score system 2, consisting of three staves. The top staff is a vocal line. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature has one sharp (F#) and the time signature is 4/4. The first measure of the top staff is marked with the number "60". The first measure of the piano parts contains the Russian text "СРБС." and an asterisk. The second measure contains the dynamic marking "f". The system concludes with a double bar line.

4

55

Musical score for measures 55-59. The score is written for piano in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music features a series of eighth-note triplets in both hands. The first two measures (55-56) are marked *f ad lib.* and the last two measures (57-58) are marked *sim.*. The key signature has one flat (B-flat). Measure 59 is a double bar line.

60

Musical score for measures 60-64. The score is written for piano in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music features a series of eighth-note triplets in both hands. The last measure (64) is marked *accel.*. The key signature has one flat (B-flat). Measure 60 is a double bar line.

70 Tempo I.

Musical score for measures 70-75. The score consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf espr.* and *dim.*, and contains triplet figures. There are *Ped.* markings and asterisks in the bass line.

5

Vivo

75

Musical score for measures 75-80. The score consists of a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p*, *sim.*, and *ff*, and contains triplet figures. There are *rit.* markings and *Ped.* markings with asterisks in the bass line.

Tempo I.

rit.

80 a tempo

pp

ff

rit. pp

sf mfa tempo

pp rit.

a tempo

85

pp rit.

rit. pp

pp a tempo

rit. pp

Allegro

Maus takes as his starting-point the brief analysis of the movement by Jaroslav Vogel, in the biography of the composer which was standard until the publication of John Tyrrell's biography a couple of years ago:

Jaroslav Vogel, *Leoš Janáček* (Prague: Artia, 1981 edn., first published 1963, first English translation 1981, with reprints and new editions up to 1997).

Vogel as usual draws on very elementary *Formenlehre*, drawing comparisons with sonata form understood primarily in terms of contrasted thematic sections.

This is what Vogel says about the formal structure of the movement (pp. 306-7):

“The first movement, which hints at sonata form, begins calmly with this motif in the piano followed by the horn’s echoing of the last three notes but one:

Moderato

The image shows a musical score on a single staff with a bass clef. The tempo is marked 'Moderato'. The first four notes are quarter notes with accents: G2, A2, Bb2, and C#2. The next two notes are quarter notes: D3 and E3, with a slur over them. The following three notes are quarter notes: F#3, Gb3, and A3, with a slur over them. The final note is a quarter note: B3, with a slur over it. The dynamic is marked 'f' (forte) below the first note. The horn's echo is shown in the next measure, starting with a 'rit.' (ritardando) marking. It consists of three eighth notes: G#3, F#3, and E3, with a slur over them. The dynamic is marked 'pp' (pianissimo) below the first note, and the instrument is identified as 'Horn' below the staff.

f

rit.

pp
Horn

Vogel's analysis is like a programme-note: a rough mapping of traditional categories on to this movement, focusing on

- *formal* divisions, in which contrasted themes rather than keys mark off separate sections;
 - suggestions of *genre* (sonata, waltz)
 - *motivic* development, which is invoked to explain the relationships between these different sections;
- even though only one motif is identified, and is not claimed to be the generating motif for the whole movement.

Maus first reworks this crude formal analysis, arguing that sonata form *is* important as a point of reference in the movement, and that the tonal centres set up during its course are related by virtue of the tonal material they share, as are related keys in traditionally tonal music.

He then goes on to quote a brief article on the subject written by Janáček himself, in the journal *Pult und Taktstock*, vol. 4 (May/June 1927), p. 63.

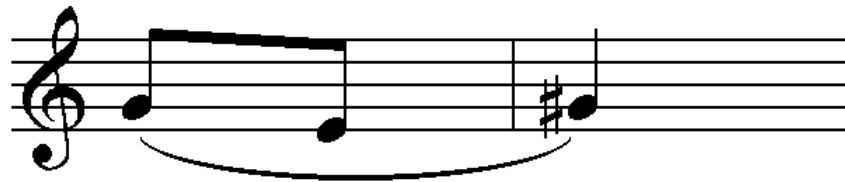
Janáček writes:

“First Movement

One spring day we prevented a hedgehog from getting to his lair lined with dry leaves in an old lime tree.

He was cross but he toiled in vain.

He could not make it out. Neither could the horn in my first movement. All it could manage was this grumpy motif:



Should the hedgehog have stood up on his hind legs and sung a sorrowful song? The moment he stuck his nose out he had to pull it in again.”

This is not a “story” like those in the literary texts underlying the symphonic poems, but it is one that is arguably close to the heart of Janáček’s music.

Maus avoids arguing that the music “tells the story” outlined by Janáček, but finds an analogy to it:

“The first movement of the *Concertino* can be understood as presenting a story about the interaction of two characters; the piano part presents the behavior of one character, the horn part the behavior of the other. [...] The first movement of the *Concertino* creates, in its horn part, a dramatic character of animal-like simplicity and intensity, and displays its tense interaction with a somewhat more flexible character.”

Janáček's article brings out the focalization in the piece, and Maus's analogy comes close to recognizing this. Janáček's narrator is an implied observer: "we" prevent the grumpy hedgehog from reaching his lair. But "we" also thereby set the narrative in motion. The hedgehog "cannot make out" what is happening: the "animal-like simplicity and intensity" of the horn part is a focalization, depending on a limitation of omniscience. And the relation between the horn and the piano parts depends on focalization rather as the relationship between Arjuna, his cat and his mice does.

In fact Janáček goes on to project the distance between the extent of the knowledge of his "characters" theatrically: the pianist is instructed to play from memory, while the horn player reads from music.

7. Conclusion : some questions about Janáček's First String Quartet and Tolstoy's *Kreutzer Sonata*

To conclude, I should say a few words about Janáček's First String Quartet. Focalization seems very relevant to the piece and to its literary model; without offering anything approaching a complete analysis, perhaps I can make some interim comments.

The literary model on which this piece is based, Tolstoy's "Kreutzer Sonata", is, I think, far more complex than almost any other literary model drawn on by Janáček.

Tolstoy's "Kreutzer Sonata" is a long short story, which is on the surface a misogynistic diatribe against marriage. It concerns an unhappily married couple: the wife befriends a violinist and plays the Beethoven Kreutzer sonata with him, rousing the husband to jealousy and murder, which are apparently caused directly by romantic love.

Not only did this story scandalize contemporary readers and censors; it also scandalizes American New Musicologists. Lawrence Kramer, for instance, thinks that "'The Kreutzer Sonata' shows gender polarity in its most self-conscious and also its most reprehensible form".

Kramer says this in a book written rather like a sermon, if one ignores its New Licentiousness, even though he uses the Tolstoy story as a central point of reference. He is not primarily concerned with close literary reading, but hopes to change moral attitudes and create a better world:

Lawrence Kramer, *After the Lovedeath: Sexual Violence and the Making of Culture* (Berkeley and Los Angeles: University of California Press, 1997)

In order to make his point as forcefully as possible, Kramer ignores the focalization of the narrative, conflating the misogynistic, cynical and apparently omniscient narrator with the author. There is some justification for this: Tolstoy wrote a “postface” to the story where he associates himself with the views of the narrator.

Yet Tolstoy’s narrative has very complicated levels of focalization. In a frame narration, the hero, or anti-hero, Pozdnyshev, tells the story to another narrator, and neither narrator is omniscient. Indeed Pozdnyshev is shown to be a classically unreliable narrator, even before he makes his outrageous demands (for example, that the entire human race should be chaste, abandon sex, and die out). And the story is told in a train, a classic location for unreliable texts.

So any study of Janáček's quartet has to start with a fairly sophisticated literary discussion. And, as usual, Janáček's piece cannot be expected to reflect the nuances or even the broad outline of his model. His own writings suggest that it was the figure of the tyrannized woman that attracted him to the story – very possibly from repressed motives of sadism on his part – and that criticism of romantic love was very far from his mind.

A further complication is the use of Beethoven as a symbol of the evil power of music in Tolstoy's story. Kramer is a ready guide to the evil influence of Beethoven on the gendering of music, but it's possible that Tolstoy is saying something more complicated and interesting about his music.

Beethoven is an intertext for Janáček too: one of the main motifs in the First Quartet is taken from the second subject of the first movement of the Beethoven sonata.

But, as Arnold Whittall has said, the prime questions for Janáček analysis seem “less to do with fundamentals of material and form, and more to do with ways in which certain things are being said, in music”. To understand his music it seems vital to investigate his “uninhibitedly explicit tension between continuity and discontinuity”, his willingness (like that of the Stravinsky of the *Rite of Spring*) to put cries of terror and lullabies right next to one another.

Some sort of narratological analysis seems the way ahead, therefore – something that takes seriously the interface between literary and musical analysis. And not only for Janáček or his First Quartet.