

## The Musicalization of Fiction: Dorothy Richardson's *Pilgrimage* and Virginia Woolf's *The Waves*

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*This paper examines the relationship between the musicalization of fiction and the stream-of-consciousness techniques. It focuses on the intermediality, meaning, the superimposition of one art form on another, as it is the case in Dorothy Richardson's *Pilgrimage* (1919) and Virginia Woolf's *The Waves* (1931). Both authors are considered modernists through their experimentation because they employ music as a theme and a structure. The qualitative method this study is based on fits this paper's objectives since it analyzes the works of both writers who use musicalization of fiction. This article's added value consists in a comparative study of both novels showing the ways the writers use thematization and mimesis of music creating a prose that challenges patriarchal linguistic norms through rhythmic experimentation. The article confirms that each author stands out by her own characteristics while sharing similarities and differences with the other. Indeed, Dorothy Richardson and Virginia Woolf use music to mirror the stream of consciousness of their characters. The authors' interest in music comes from their musical knowledge and influence mostly by Beethoven and Wagner. However, while the musical flow serves as a connecting thread throughout *Pilgrimage*, *The Waves* reflects the rise and fall movements of the waves in a musical way.*

### 1. INTRODUCTION

The musicalization of fiction is not a new phenomenon, as it goes back to romanticism. In fact, music deeply influences literature to the point that both of them "can be regarded as sister arts" (p.83), according to Trajanoska, I. (2014), in "Music in Fiction: The Case of Dorothy Richardson's *Pilgrimage*." First of all, a clear definition of musicalization is to be introduced. In *Lalanguefrançaise* dictionary, it is presented as an artistic process that involves musical elements in a work, an event, or a space to create an atmosphere, convey emotions, or reinforce the impact of a narrative.

Dorothy Richardson (17 May 1873 - 17 June 1957) is considered the first writer ever to publish an English-language novel relying on stream-of-consciousness techniques. In fact, her 13-volume long novel *Pilgrimage* (1919) is one of the most groundbreaking oeuvres of feminist. And modernist literature in the English language. When she was seventeen, she worked as a governess in Hanover, North London, then in a house in the English countryside. After that, she moved to London to work as an assistant secretary for a dentist in Harley Street. There, she joined the socialist avant-garde and artistic circles, such as the Bloomsbury Group, and published a number of translations, essays, poems, short stories, sketches, and newspaper articles. Although she was the first writer who used the stream of consciousness techniques in England, the development of this literary device is mainly attributed to James Joyce and Virginia Woolf since Richardson's novel was little read in her lifetime. The British writer is viewed as a feminist author because she writes about the equality of women and introduces the woman experience as a central topic in her writing.

For instance, *Pilgrimage*'s protagonist, Miriam Henderson, is a woman in search of a quest for identity. Richardson (1919) is known for her tendency to break away from traditional language rules, such as her use of long sentences as well as her original way of employing punctuation leading to what she names "feminine prose," her signature style. Her greatest work is undoubtedly her roman-fleuve *Pilgrimage*. She is also the author of other literary works such as *The Quakers Past and Present* (1914), *Gleanings from the Works of Goerge Fox* (1914), *John Austen and the Inseparables* (1930), and *Journey to Paradise: Short Stories and Autobiographical Sketches* (1989).

This article is concerned with a second author, Virginia Woolf (25 January 1882 – 28 March 1941), who is famous for being one of the most affluent modernist 20<sup>th</sup> century writers. She is one of the pioneers when it comes to the stream of consciousness techniques. She joined the Ladies' Department of King's College London from 1897 to 1901, where she studied classics and history and took part in the women's rights movement. In 1904, after her father passed away, the Stephen family founded, with the help of the brothers' intellectual friends, the Bloomsbury Group, which is an artistic and literary circle.

It is worth stating that Virginia Woolf started her writing career in 1900. Indeed, her first novel, *The Voyage Out* (1915), was published in 1915. Yet, her most known literary works are obviously her novels *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928). She is also famous for writing essays such as *A Room of One's Own* (1929). Her oeuvre is widespread, as her works have been translated into more than fifty languages. In fact, many plays, novels, and movies were dedicated to her, and commemorating statues and a building were constructed for her own sake at the University of London.

Briefly after his wife's death, Leonard Woolf published and edited *The Moment and Other Essays* in 1947 in the Hogarth Press. Indeed, a large number of these essays were originally lectures delivered by the author herself, along with others like *The Captain's Death Bed and other essays* (1950).

The focus of this article is on the musicalization of fiction, which is one of the most important aspects of the stream of consciousness techniques, throughout Dorothy Richardson's *Pilgrimage* (1919-1938) and Virginia Woolf's *The Waves* (1931). Before considering the topic, it is worth defining the stream-of-consciousness techniques. The psychologist and philosopher James W. (1890) coined the expression in his book *The Principles of Psychology* as follows:

"consciousness, then, does not appear to itself as chopped up in bits ... it is nothing joined; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking

of it hereafter, let's call it the stream of thought, consciousness, or subjective life".(Chapter IX, p.240). In this current study, the following research question is to be answered: how does each writer use music as a theme and as a structure in relationship with stream-of-consciousness techniques?

## 2. LITERATURE REVIEW

### 2.1. Dorothy Richardson (1919)

The period of the nineteenth century is very famous for its daring experimentation in fiction, not only in content but also in form. For instance, Dorothy Richardson is considered the first English writer to rely on intermediality by including music in her work. In her article "Music in Fiction: The Case of Dorothy Richardson's *Pilgrimage*," Trajanoska, I. (2014) notices that in *Pilgrimage*, music appears both as a theme and as a structure. Dorothy Richardson's fascination with music is due to the fact that she enjoys listening to composers such as Wagner, Beethoven, Chopin, etc... Moreover, her musical knowledge and feminist politics led her to create a new form of narrative that she calls "feminine prose." Therefore, this innovative writing makes her belong to the modernist stream of consciousness writers. Furthermore, Frattarola, A. (2009), in her article "Developing an Ear for the Modernist Novel: Virginia Woolf, Dorothy Richardson, and James Joyce," mentions how music affects Miriam Henderson's emotions and state of mind.

### 2.2. Virginia Woolf (1931)

As for Virginia Woolf (1931), she claims in her Letters, referring to *The Waves*, "that she will write a novel that focuses more on rhythm rather than on plot," according to Boussaid, S. (2017) in her article "Exploring the Poetic Discourse of Virginia Woolf's 'The Waves': Stream of Consciousness in Focus." Woolf relies mostly on music and rhythm as connecting threads for her narration. Thus, this experimental tendency makes her belong to stream-of-consciousness authors. Among the reasons behind her writing of *The Waves* in its musical composition is her great musical experience and influence by famous composers like Wagner and Beethoven. Virginia Woolf is known for her feminist ideas that she defends in her challenging way of writing through the musical structure of her works especially in *The Waves*. Moreover, Woolf's use of pauses, along with leitmotifs give a rhythmic aspect to her novel creating poetic prose which provides a musical quality to *The Waves*. Consequently, the reader is expected to "listen" to the novel instead of simply reading it.

## 3. METHODOLOGY

The methodological approach employed in this article is the qualitative method. Indeed, this type of study is meant to generate understanding while describing the characteristics of a phenomenon. It is known for its flexibility making it appropriate for conducting the present paper and examine how musicalization of fiction relies on thematization and/or mimesis. As a matter of fact, the superimposition of an art form on top of another, that is to say, of music on literature in this study, is one of the stream of consciousness techniques' features. Hence, the choice of a qualitative method is the most fitting approach in this paper as it explores the way both writers deploy musicalization in their works. This is one of the reasons that makes their literary production experimental since the subject matter and the form are concerned.

This paper analyzes the musicalization of fiction not only as a theme but also as a structure in the most outstanding and experimental works of Dorothy Richardson's *Pilgrimage*(1919) and Virginia Woolf's *The Waves* (1931).

#### 4. MUSICALIZATION AS A THEME

According to Fahy, T. (2000) in his article "Music as a leitmotif in Dorothy Richardson's *Pilgrimage*", Dorothy Richardson makes her character Miriam Henderson listen to the same German composer as her. Both the writer and her protagonist listen to Richard Wagner's music, which allows Miriam to ignore the present. In Dorothy Richardson's *Pilgrimage*, the use of music includes many features of the writer's life. Indeed, Richardson is not only fond of classical music, but she is herself a pianist. This is one of the reasons why she relies on the thematization of music in her oeuvre.

Trajanoska, I. (2014) begins her thesis entitled *La Musique dans Pilgrimage de Dorothy Richardson*, with a quotation by the British author stating: "Without music, there is neither light nor color..." (p.10). In Trajanoska's article "Music and Fiction, The Case of Dorothy Richardson's *Pilgrimage* (2014), she explains that the novel's musical references are huge. According to Vuong, H. (2003), music is presented as instrumental, manifesting itself in *Pilgrimage* in the sounds of violin, piano, and bell. In fact, for the critic, Miriam is often portrayed as an acute listener who really listens closely to each instrument of the played music. It is worth stating that the musicalization of Richardson's writing acts in a different way. Indeed, she deals with experimentation through the use of intermediality by transposing music into literature.

In the same article, Trajanoska, I. (2014) claims that, in *Pilgrimage*, music plays a significant role in the protagonist's quest for religious, gender, and national identity as it provides her with "the strange independent joy" (*Pilgrimage*, II, p.214) or the strange "light," (*Pilgrimage*, I, p.43) at "the center of [her] being" ("Music and Fiction, The Case of Dorothy Richardson's *Pilgrimage*," p. 86). At the moment when the main character experiences a state of ecstasy, time becomes blurred since the past, present, and future merge together. This psychological state turns Miriam into "nothing but an ear intent on the meditating harmony" (*Pilgrimage*, I, p.205).

**Throughout *Pilgrimage*, the musical impact on Miriam does not limit itself to a feeling of joy but also to a sensation of freedom, as illustrated in a passage from *Interim* (Volume V):**

**She came shyly back to the piano and sat down and played carefully and obediently piece after piece, remembered from her school days. [...] Closing upon her from the schoolgirl pieces still echoing in the room came sudden abrupt little scenes from all the levels of her life, deep-rooted moments still alive within her, challenging and promising as when she had left them, driven relentlessly on. (*Interim*, II, p.333-334)**

**Another moment of thematization of music occurs when Miriam listens to somebody playing the piano in Oberland bringing her memories of the time she once heard a similar piece of music in her adolescence in Hanover. Through this experience, she feels a strong sense of freedom as the text reads in the following passage: "The theme [...] came [...] taking her back to her Germany where life had been lived to music" (*Pilgrimage*, IV, p. 35).**

**Here, music blurs the concept of time in Miriam's experiences through which life is lived outside the chronological time, resisting linearity according to Fahy, T. (2000). In fact, the musical effect on the time concept is clearly shown in the following passage:**



**She saw, slowly circling, fading and clearing, first its edge, and then, for a moment, the whole thing, dripping, dripping as it circled, a weed-grown mill-wheel...She recognized it instantly. She had seen it somewhere as a child—in Devonshire—and never thought of it since—and there it was...She held it—it returned clearer this time...Her heart filled...She could not remember which was which. All seemed good and dear to her. (*Pilgrimage, Pointed Roofs*, p.44)**

For Stamm, D. (2000), in his article “A Pathway to Reality: Visual and Aural Concepts in Dorothy Richardson’s *Pilgrimage*,” Miriam’s instances of ecstasy are moments when she is “breathing the atmosphere of music.”

As a result, music makes an interconnection between the present at the German schoolroom and the past at Devonshire possible. Another instance of music as a theme occurs when Miriam is listening to one of the German girls playing music, making the protagonist state the following:

It came nearer and nearer. It did not come from the candle-lit corner where the piano was... It came from everywhere. It carried her out of the house, out of the world. (*Pilgrimage, Pointed Roofs*, Chapter III)

In this extract, Dorothy Richardson makes Miriam feel surrounded and transported by music far away from the outside world. Trajanoska, I. (2014) mentions Vuong’s, H. (2003) remark explaining that *Pilgrimage* is full of several references to musical pieces such as hymns with no specific titles, yet, easily recognized. For example, in the text, one can stumble upon songs like “A Few More Years Shall Roll” by Horatius Bonar and George W. Martin, Leighton G Hayne or Joseph Barnby, or “Abide with me” composed and written by Henry F. Lyte and W.H. Monk.

Richardson is not the only writer who is interested in including music in her work as a theme; but Virginia Woolf is also known for her musical novels. *The Waves* is, in fact, considered her most musical literary work.

In her article “Dorothy Richardson: The Mother of Modernism: From the New Woman Reform. Movement to the Modernist Revolution” by Mentxaka, A. L. (2018), Virginia Woolf declares in a letter to Trevelyan the following: «I always think of my books as music before I write them» (p. 434, 2008). For instance, the title of *The Waves* reflects the musical movement of the ocean through the rise and fall of the waves in the same way as the musical movements. In another article entitled “Exploring the Poetic Discourse of Virginia Woolf’s “The Waves”: Stream of Consciousness in Focus” by Boussaid, S. (2017), Virginia Woolf claims that she intends to write a novel focusing more on rhythm than on plot. ( p.5) Indeed, instead of achieving the novel’s unity through the plot as it occurs in the conventional style of writing, Woolf chooses music and rhythm as connecting threads for her text. This experimental tendency makes her among the most famous modernist stream-of-consciousness writers.

In *Essays On Music And Language* by O’Callaghan, K. (2017), Virginia Woolf’s musicalization of her novels is due to her great musical knowledge. In fact, even if she is not a musician, she is still a deep listener of classical music. For instance, the author used to attend more than five Ring cycles and listen to almost all of Wagner’s operas several times. Although she did not attend a full Ring as she was writing *The Waves*, she had the habit of listening, with her husband Leonard, to Wagner’s music while she was drafting her novel *The Waves*. (p.17) In more recent studies, and according to O’Callaghan, K. (2017), scholars have shown the influence of Wagner’s *Parsifal* (1882) on Virginia Woolf’s writing, focusing on its intermediality with late String Quartets by Beethoven according to Clements, E. (2005).

In "Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves,'" Clements, E. (2005) states that Virginia Woolf began her musical journey as she wrote *The Waves*. In fact, she attended the Beethoven Festival week at Aeolian Hall to listen to the London String Quartets composed of seventeen pieces. Consequently, Woolf becomes an early expert on the German composer. This is the reason why her outstanding novel *The Waves* has been considered the most musical novel according to O'Callaghan, K. (2017).

In "The Musical Style of *The Waves*" by Levin, G. (1983), the novel is composed of a series of soliloquies by six friends from childhood to old age. There are nine parts related to each other by Bernard, one of the characters, who strives to interweave the different personalities and experiences in the last section. For the same critic, *The Waves* is a unique novel as it is constructed around multiple personalities, voices, and attitudes. Each part is introduced through an interlude characterized by the ephemeral nature of time, sounds, and rhythms of nature. (p.164-165)

Clements, E. (2005) introduces, in her article, the six characters of the novel in parallel with Beethoven's quartets, especially Opus 130, to which the composer adds movements going from the conventional four to six. The characters are the following: Neville, Louis, Susan, Jinny, Rhoda, and Bernard. The six movements of Beethoven String Quartet correspond to each of the six characters. There is also a seventh movement presented through the silent Percival. Each character has a very special personality, creating distinguishable movements even though they blend together, making a dissonant yet harmonious melody.

For Levin, G. (1983), "Neville is precise, Susan jealous, Rhoda terrified, Jinny loving, Louis lonely and Bernard curious" (p.167). As for the role of Percival in *The Waves*, he acts as a *memento mori*, meaning in Greek "remember that you are dying," because he makes the characters remember the fatality of death through his own while falling from a horse in India. He only appears in the desires of the other characters. In *The Waves*, music is thematized as it is linked with many recurring themes in the novel. They are to be found both in the interludes and in the characters' soliloquies.

Indeed, they deal with the ephemeral quality of time, death, and the search for identity. The example below from the third interlude illustrates the theme of the transience of time quite well:

The waves broke and spread their waters swiftly over the shore. One after another, they massed themselves and fell; the spray tossed itself back with the energy of their fall. The waves were steeped deep-blue save for a pattern of diamond-pointed light on their backs which rippled as the backs of great horses ripple with muscles as they move. The waves fell, withdrew, and fell again, like the thud of a great beast stamping. (*The Waves*, p. 98)

*Another passage shows music as a quest for identity while comparing each life to a musical note:*

*"I see a ring," said Bernard, "hanging above me. It quivers and hangs in a loop of light. I catch it as I step through the surf onto the rock; I feel the weight of the world swing through my body. We are joined together, one after another, like the notes of a tune." (The Waves, p.2)*

This passage shows a Wagnerian reference in the text because of the "ring" that Bernard sees above him. This is a clear reference to Wagner's Ring Cycle (1876). Furthermore, according to Vargas, V. (2014), the cyclical quality of time through life and death is shown within the

character's growth and evolution. It is a central and recurring theme in the novel. Besides, as Clements, E. (2005) declares in her article, *The Waves* is organized around the themes of life and time, whether it be in the interludes, which last exactly one day, or in the inter-chapters, which last seven journeys. Even though the modernist writer seems to be influenced by Wagner, it is worth remarking that Woolf's major musical inspiration when writing *The Waves* seems to be Beethoven's late string quartets, especially *Grosse Fuge* and *Opus 130*. Both of these musical compositions create thematic and structural frameworks for the novel's experimental form. *A recurring motif characterizes the Waves*. As the title of the novel suggests, the sea is a central theme in the work. Virginia Woolf declares that she listens to the sound of the sea and waves in Cornwall, as Smyth, K. (2019) states in *The Paris Review*. This motif acts both as a theme and as a structure since Antoniou, J. (2019) remarks in *Sydney Morning Herald* how "Woolf made a virtue of the semicolon, the shape and function of which resembles the wave, her most famous motif." (p.1)

## **5. MUSICALIZATION AS A STRUCTURE**

It goes without saying that music plays a crucial role as a structure in both *Pilgrimage* and *The Waves*. Indeed, although their literary works seem at first glance fragmented, Dorothy Richardson and Virginia Woolf strongly rely on musical structure to provide a framework for their novels.

According to Trajanoska I. (2014), *Pilgrimage* is a work that deeply focuses on music as a structure so as to reflect the human consciousness. For the same critic, the musical structure is a form that incorporates techniques, concepts, and principles providing a musical model to the literary production. In fact, the author of *Pilgrimage* dwells on experimentation in her writing with the use of intermediality by including musical techniques like variation and repetition.

According to Mentxata, A. L. (2018), in "Dorothy Richardson: Mother of Modernism," the British writer benefits from musical training in the same way her character, Miriam, does. The author's will to give a musical aspect to her writing is achieved through her peculiar use of punctuation, such as blank spaces, ellipses, or absence of punctuation. For Trajanoska, I. (2014), Dorothy Richardson finds her greatest inspiration from Henry James, depicting his style as splendid, rich and musical. (*About Punctuation*, p.6)

What is more, Richardson explains that the comma is responsible for including both tone and rhythm in the text, as is clear in the following extract: She glanced at her, but Fraulein's cavernous mouth was serenely open, and the voices of the girls sang heartily: 'Whenhy—cometh. Whenhy—cometh, to make up his jewels ——' " These girls, Germany, that piano.... (*Pilgrimage, Pointed Roofs*, p.29).

In "Stream and Destination : Husserl, Subjectivity, And Dorothy Richardson's *Pilgrimage*", Rauve Davis, R. (2013) explains that there is an instance in Dorothy Richardson's novel where the rhythm of Miriam's breathing acts as a parallel with the movement of the waves when she stands before a shop window (p.314). The following passage illustrates this quite well:

rooted ... in the middle of the pavement, in the midst of the pavement, in the midst of the tide flowing from the clear window, a soft, fresh tide of sunlit colors... clear green glass shelves laden with shapes of fluted glass, glinting transparencies of mauve and amber and green, rose-pearl and milky blue, welded to a flowing tide, freshening and flowing through her blood, a sea rising and falling with her breathing. ( *Pilgrimage, Dimple Hill*, IV, p.417).

In this extract, some words are clearly repeated, such as “in the middle...in the midst...in the midst”, “flowing,” and “tide,” providing an up-and-down movement to the narration. In fact, Miriam’s breathing goes hand in hand with the rhythm of the waves. As a consequence, Richardson presents vividly and successfully the present moment through the musical rhythm reflecting the protagonist’s inner mind in a stream of consciousness style. Hence, for Stamm, D. (2000), music can be seen as “the shape of [Miriam's] nonverbal emotion” (p. 123). Additionally, for Bronfen, E. (1999) in “Dorothy Richardson: Art of Memory, space, rea, text,” music is also considered as “the hint to her unconscious and non-logical feelings that can't be linguistically named.” (p.104)

For Reid, S. (2015), in “In Parts: Bodies, Feelings, Music In Long Modernist Novel by D.H Lawrence and Dorothy Richardson,” another example where musicalization of Richardson’s fiction clearly occurs is to be found in *Pointed Roofs* when Miriam is going to teach English to German students. The text reads:

How was English taught? How did you begin? English  
grammar ... in German? Her heart beat in her throat. She  
had never thought of that ... the rules of English grammar?  
Parsing and analysis. . . . Anglo-Saxon prefixes and suffixes ...  
gerundial infinitive. . . . It was too late to look anything up.  
(*Pilgrimage*, *Pointed Roofs*, London Virago Press, p.29)

According to the critic, the structure of the passage is characterized by musical features such as pauses of different types of lengths along with the rising intonation of questions reflecting some freedom in the narration.

In “Of Language, Of Meaning, Of MR. Henry James,” Catriona, P. M. (2011) claims that despite the apparently chaotic style of *Pilgrimage*, it is worth stating that Dorothy Richardson achieves a sense of structure and harmony through the Wagnerian fashion because it helps shape the work.

Indeed, for O’Callaghan, K. (2017), in *Essay on Music and Sound in Modernism*, in Richard Wagner’s operas, the announcing of the characters, theme, place, or idea is done through recurring musical phrases called “leitmotifs.” In fact, in the same way as the German composer, Dorothy Richardson’s prose makes use of leitmotifs by the superimposition of music in the whole oeuvre, conveying a sense of continuity. Indeed, Frigerio, F. (2009), in her article “Playing the Body/the Playing Body: Dorothy Richardson’s *Pilgrimage* and the Anatomy of Music,” refers to the author’s style as ‘the cyclical and iterative character of musical forms’ (p. 15).

Lindskog, A. (2014) explains, in “Dorothy Richardson: The Grammar of the Mind,” that the British author uses the ‘organic’ prose in her essay “About Punctuation” (1924), as a mostly unpunctuated style, except times when she makes use of some types of punctuation allowing the reader to indicate a pause in order to contemplate and read between the lines. Consequently, the author of *Pilgrimage* acts as a guide for the reader, similar to how musical composition works. (p. 8).

As a matter of fact, in the same way the piano player follows and plays the musical score, Dorothy Richardson’s reader also “plays” the text instead of simply reading it. He can clearly “play” a few passages in a less regular tempo, just like music can be played in a slower cadence. It is through the original use of some punctuation marks like ellipses and commas that Richardson declares that her readers are expected to “listen” to the text with their “whole self” “[fusing] the faculties of mind and heart.” (“About Punctuation,” p.2)

It is worth noting that Dorothy Richardson is not the only writer who makes use of music as a structural framework in her writing. However, her contemporary modernist author, Virginia



Woolf, also greatly relies on music for the composition of her most experimental novel, *The Waves*.

In her book, O'Callaghan, K. (2017) presents *The Waves*, by Virginia Woolf, as her most "musical" and "most Wagnerian novel." (p.17). As stated by Blissett, W. (1963), in his article "Wagnerian Fiction in English," *The Waves* is "pervasively leitmotivistic in its structure and symbolism" (p.257). The influence of Virginia Woolf by music is due to the fact that she has attended a minimum of five complete Ring cycles on the following dates (in 1898, 1900, 1907, 1911, and 1913) and has listened to most of Wagner's other operas several times. (p.44)

For Levin, G. (1983), in "The Musical Style of *The Waves*", on December 22th 1930, Woolf explained in her diary that she was thinking of writing with a musical structure in her novel *The Waves*. The text reads:

It occurred to me last night while listening to a Beethoven quartet that I would merge all the interjected passages into Bernard's final speech, [...] but I am not sure of the effect artistically because the proportions may need the intervention of the waves [...] to conclude.  
( *The Diary of Virginia Woolf*: Volume Three, 1925-1930, ed. Anne Olivier Bell (New York: Harcourt), 1980)

According to Boussaid, S. (2017), in her article "Exploring the Poetic Discourse of Virginia Woolf's 'The Waves': Stream of Consciousness in Focus," Virginia Woolf is very much inspired by the famous German composer Beethoven apart from Wagner. For Levin, G. (1983), Woolf is also influenced by the structure of Beethoven's fugue when it comes to writing *The Waves*, as she mentions it in her diary in 1930.

In fact, for the same critic, the whole unity of this experimental novel finds its structure through rhythm thanks to which Woolf decides to capture the core and essence occurring in the changes of the text.

For him, the narration follows a "natural rhythm" (p.44) deliberately introduced by the modernist writer within the text's cyclical structure through every soliloquy representing each of the six characters and also through the "rhythmic flux" (p.44) of the characters' interior complexities while following the movement of the waves and sun. The first interlude illustrates what has been said previously: "The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it." (*The Waves*, p. 1)

**In, "One, two - one, two - never stopping, never changing': Intermediality and Katherine Mansfield's 'Ole Underwood'", Chatterton, E. (2019) mentions that Woolf states the following about language: "in ... these cases, literary language must be 'heard' rather than merely read, and this requires ... a special effort in fiction, which is not normally read aloud".**

For instance, Clements, E. (2005) separates the sentences into syllables similarly to the way musical phrases are separated into notes. For example, Neville declares the following :

[4] Let it exist, [2] this bank, [3] this beauty, [2] and I, [4] for one instant, [4] steeped in pleasure.  
[4] The sun is hot. [5] I see the river. [12] I see trees specked and burnt in the autumn sunlight. [3]  
Boats float past [3] through the red [3] through the green. [6] Far away, a bell tolls, [4] but not for death. ( *The Waves*, p.52).

This extract is characterized, for the critic, by its short phrases with their syllables creating rhythm through the punctuation. According to her, Virginia Woolf focuses on the syllables, semicolons, commas, dashes, and anaphoras, as well as parentheses, rather than the more classical meter. In *The Waves*, ellipses are not as frequent as in other works because the author aims to achieve an undulating movement like that of the waves within the language itself.

For Boussaid, S. (2017), music is an art form that inspires Virginia Woolf greatly and which is to be found in most of her works. *The Waves* is characterized by intonation patterns that help give shape and structure to the narrative. It is also considered a unique work, especially in its "attractive musicality" (p.45). The novel shows both structural and thematic influences from Beethoven's String Quartet in B-flat Major, Opus 130, and also the Grosse Fugue. These parallels are clearly illustrated in the structure of the novel as well as in the evolution of the characters.

The interconnectedness of the six characters' voices is also a major feature of the structural influence of Beethoven's music on *The Waves*. In fact, the quartet counts six instruments and each one has a special voice while taking part in the harmony of the symphony. The six characters are each provide soliloquies that form a unified narrative yet are individual at the same time.

According to Clements, E. (2005), every movement of Beethoven's quartet corresponds to the six subjectivities in *The Waves*. Indeed, the first movement of Opus 130, one of Beethoven's string quartets, is presented in sonata form, to which the composer adds two movements on top of the traditional four. In this way, every character reflects one movement of the Opus 130. (p.168).

As a matter of fact, Neville, characterized by his sense of order and precision, represents the first movement because he follows the traditional models. (p.169) However, his respect for social conventions is shattered by his will to break free from norms. Thus, and in the same way as the opening movement of the quartet, Neville is distinguished by two contradictory themes.

According to Clements, E. (2005), Louis is another crucial character in *The Waves* who plays the "fierce, touch-me-not theme" (Imeson, S. (1996) ) performed in a "mad whisper" and only interrupted by the "stomping interlude for the first violin" with a brief trio (Steinberg, M. (1994)). The musical piece is played in a three-note pattern with a sound similar to "tramping feet" (p. 169) at the end of each phrase. Louis's stamping beast not only symbolizes his own life but also his pain towards society because of his Australian accent.

Moreover, Louis's musical theme closely presents the quick rhythm of the city. (p. 170)

The following extract shows this idea quite well:

Meanwhile the hats bob up and down; the door perpetually shuts and opens. [...] Yet I feel, too, the rhythm of the eating-house. tune, swing eddying in and in out, and It is like a waltz out, round round and and round. round. . . . The circle waitresses is unbroken, balancing the complete. Here is the central rhythm [...] I watch it expand, contract; and then expand again. Yet I am not included. (*The Waves*, p.60 )

For Clements, E. (2005), the third movement of Opus 130 starts with pathos, meaning compassion in Greek, but quickly becomes fun. Susan's musical soliloquy is characterized by farm and animal noises. Just like the Andante includes *legato*, *pizzicato*, and *staccato*, the different farm noises of barks, tinkles, and crunches seem to imitate Beethoven's music while thematizing an "unmelodious" yet natural side of vocality. In other words, Susan's musical

theme introduces a concrete manifestation of sound while describing the comfort she feels with domestic life, providing a clearly radical contrast with Louis's urban life. The following passage shows Susan's musical theme:

"Sleep, I sing? I who am unmelodious and hear no music save rustic music when a dog barks, a bell tinkles, or wheels crunch upon the gravel. I sing my song by the fire like an old shell murmuring on the beach" (*The Waves*, p. 113).

The fourth movement of Opus 130 is a dance. From the beginning of the novel, Jinny is linked with dance and movement. Instead of merely watching the movements of others, like in the case of Louis, Jinny actually takes action. Even at Elvedon, Susan remarks that Jinny "danced in flecked with diamonds light as dust" (*The Waves*, p. 6). Also, Bernard describes her behavior, stating that: "Jinny spins her fingers on the tablecloth as if they were dancing in the sunshine, pirouetting" (*The Waves*, p.14). (p.173)

Concerning Rhoda, she stands out as she has two musical themes. For the same critic, Rhoda's musical theme and structure work on both levels of intermediality, that is to say, on thematization and performance. Rhoda is often related to singing, especially through "a solo and solitary voice," as Clements, E. (2005) states (p.173). Concerning Albright, D. (2004), incorporates Rhoda's musical themes in his book *The Waves in Modernism and Music: An Anthology of Sources* (2004), describing Rhoda as the character who hears "the music we are, instead of the music we write" (p.49) when she experiences the quartet according to Imeson, S. (1996). In the end, Bernard appears as the orchestra conductor through which all the movements merge, achieving a sense of harmony. Both Bernard and the final episode in the novel convey the interconnectedness between content and structure. He uses mimesis, meaning imitation in Greek, on two aspects because he performs similar actions in the end of the novel, while positioning his soliloquy within the structure of *The Waves*. From the start, Bernard manifests features of Beethoven's *Grosse Fuge*. The way Bernard repeats the phrases of other subjectivities is similar to that piece of music. Indeed, the *Grosse Fuge* is not only known for its radical use of the fugue's shape but also for the dissonance of its melodies. In parallel, Bernard's musical experience includes both "concord" and "discord" to fit into a symphony, expanding from the quartet to go beyond not just the six movements from *The Waves* but also to "a thousand others" (*The Waves*, p.171) and suggesting a multitude of sounds from instruments. This is clearly illustrated in the following extract when Bernard states:

Faces recur, faces and faces-they press their beauty to the walls of my bubble-Neville, Susan, Louis, Jinny, Rhoda, and a thousand others. How impossible it to order them rightly; to detach one separately, or to give the effect of the whole-again like music. What a symphony with its concord and its discord, and its tunes on top and its complicated bass beneath, then grew up! Each played his own tune, fiddle, flute, trumpet, drum or whatever the instrument might be. (*The Waves*, p.171).

Consequently, Bernard succeeds in keeping inclusion and exclusion at the same time, unlike the other characters who represent only one section of the whole. In contrast, Bernard can include the "concord" and "discord" of every single subjectivity while conveying a sense of completion. It is not a coincidence when Virginia Woolf employs the metaphor of the symphony when mentioning this ability. As a matter of fact, the last sentence of the novel reads: "The waves broke on the shore" (*The Waves*, p.199), thus going against closure by implying the existence of further continuous cycles in the same way as the never-ending movement of the waves.

## 6. FINDINGS

After what has been stated, it is noted that there are some similarities and differences in the utilization of music by Dorothy Richardson and Virginia Woolf in their respective novels *Pilgrimage* and *The Waves*. Indeed, both works break away from traditional rules making them among the feminist modernist writers through their use of musicalization. One similarity between Richardson and Woolf is their musical training, leading them to the use of music in their oeuvre. Furthermore, both of them present their narration as a music score deliberately in order to express what language fails to convey. Similarly, modernist writers use a new form of prose in their novels, providing a rhythmic quality to the text. Finally, their feminist tendency is clearly reflected through their original use of punctuation and leitmotifs, which abolish traditional linguistic norms. However, it is important to state that each author is distinguished by her own way of using music in her writing, whether it be thematic or structural. As a matter of fact, musicalization is presented differently in *Pilgrimage* and *The Waves*. On the one hand, *Pilgrimage* conveys the musical flow through its thirteen-chapter volumes, and on the other hand, *The Waves* is characterized by its cyclical structure throughout its nine sections.

Another difference is the fact that Virginia Woolf thinks of her novel as a composer who creates a musical score as opposed to Dorothy Richardson. Among other differences between the two writers is their way of including some musical techniques in their narratives. For example, Richardson employs musical devices such as *sotto voce*, *pianissimo*, and *staccato* in contrast with Woolf who deploys *pizzicato* and *allegro*. Throughout this paper, it is crystal clear that the use of music in fiction as a theme and/or as a structure is often hardly dissociated.

In the end, it is worth stating that while *Pilgrimage* functions as a “roman-fleuve” focusing on the musical flow, *The Waves* is characterized by its cyclical structure that follows the up and down movement of the sun and waves.

## 7. CONCLUSION

In conclusion, this article's objective is to show how musicalization manifests itself in fiction as one of the stream-of-consciousness techniques through *Pilgrimage* (1919) by Dorothy Richardson and *The Waves* (1931) by Virginia Woolf. As it has been demonstrated, both authors deploy music in their writing, giving a special quality to their novels due to their deep musical knowledge. Thus, they invent and include “feminist prose” to the literary modernist scene.

Additionally, it is deduced from this comparative study that modernist aesthetics strongly rely on experimentation concerning not only the beliefs but also the structure of the literary production indicating an opposition to conventional rules. Based on what has been analyzed, future studies might use intermediality differently including other art forms such as painting and cinema making the modernist fiction rich and varied.

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