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The Sound of Dreams:

Toru Takemitsu's *Far Calls. Coming, Far!* and James Joyce's *Finnegans Wake*

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CONTENTS

ABSTRACT

Toru Takemitsu (1930-96) composed several musical works which adopt as their titles quotations from James Joyce's final and most revolutionary novel, Finnegans Wake. In this thesis I focus on one of these compositions, Far Calls. Coming, Far! (1981) for solo violin and orchestra. I explain the ways in which Takemitsu and Joyce possess similar philosophies and aesthetics, and examine their mutual interest in the phenomena of dreams. The Wake explores one night of a family's unconscious sleep activity and is heavily influenced by Freud's The Interpretation of Dreams. I argue that Takemitsu composes Far Calls. Coming, Far! as a "dreamwork" modelled after Joyce's similar literary endeavour. Accordingly, I categorize the analogous dream structures between Takemitsu's music and Joyce's text. These are: The Dreamer, Language, Time and Water, which I discuss in turn.

RÉSUMÉ

Toru Takemitsu (1930-96) est l'auteur de plusieurs compositions qui ont pour titre des citations empruntées au Finnegans Wake, le dernier roman de James Joyce et le plus revolutionnaire. Dans cette thèse, je me concentre sur une de ces compositions, Far Calls. Coming, Far!, criée en 1981 pour violon et orchestre. J'explique dans quelle mesure la philosophie et l'esthétique de Takemitsu et de Joyce se ressemblent et j'examine l'intérêt que les deux artistes portent au phénomène des rêves. Finnegans Wake explore les activités inconscientes qui ont lieu chez une famille endormie au cours d'une nuit. Ce roman a été fort influencé par The Interpretation of Dreams de Freud. Je propose que Takemitsu a composé Far Calls. Coming, Far! comme une "oeuvre de rêve" qui imite le roman de Joyce. En conséquence, je distingue des structures de rêve analogues dans la musique de Takemitsu et le texte de Joyce. Ce sont: Le Rêveur, Le Langage, Le Temps, et L'Eau, et je les traite individuellement.

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L.E.M.

INTRODUCTION and REVIEW OF TAKEMITSU LITERATURE

Toru Takemitsu (1930-96) wrote several works that adopt as their titles quotations from James Joyce's revolutionary novel, Finnegans Wake (1922-39). These compositions include the string quartet A Way a Lone (1981), A Way a Lone II (1981) for string orchestra, riverrun (1984) for piano and orchestra, and the work that I will discuss in detail in this thesis, Far Calls. Coming, Far! (1980) for violin and orchestra. Far Calls. Coming, Far!, named from the last page of Joyce's text, is an undulating, evocative composition, stylistically similar to much of Takemitsu's oeuvre. Its formal structure is intriguing; on the one hand, the form of this work resembles the classical concerto; Takemitsu highlights the spirited solo violin's musical material throughout the composition, showcasing its particular motives and gestures in the **quasi cadenza**. On the other hand, Takemitsu composes the violin line of Far Calls. Coming Far! to have a more equal partnership with the orchestra than found in classical concerti. For the most part, the violin plays in tandem with the other instruments; its moments of emphasis organically extend from orchestral material rather than compete with it in a virtuosic display. The work begins with a short orchestral introduction which foreshadows the mood and musical material of the piece as a whole. The solo violin enters soon afterward, and opens the piece proper with

Takemitsu's signature SEA motive. What follows is resonant, pensive composition, whose texture and colour constantly change within its overtly tonal character.

By focusing specifically on Far Calls. Coming, Far! and its relation to Finnegans Wake, I endeavour to discover more about the relationship between Takemitsu's music and Joyce's writing. In my exploration of the connection between these two works, I examine what the Japanese composer has in common, both artistically and spiritually, with the Irish author, and uncover the specific ways in which Takemitsu's Joycian-titled works, as exemplified by Far Calls. Coming, Far!, relate to the author's text.

In his collection of essays Confronting Silence, Takemitsu writes: "My music is composed as if fragments were thrown together, as in dreams" (Silence 106). Similarly, Joyce's Finnegans Wake is written as though it were a dream; it represents the fantastical exploration of one night of a family's unconscious mind activity. In light of this connection, I theorize that the dream is the key to the artistic relationship between Takemitsu and Joyce. I demonstrate how Takemitsu admires Joyce's success in the writing of a "dreamwork," and explain the ways in which the techniques employed by Joyce in the Wake are useful models for studying Takemitsu's later music. Underneath the canopy of dream, I discuss the ideals, beliefs and aesthetics that the two artists have in common, including their unconventional

concepts of time, the importance of multivalency in language, and the universality of humankind. Part of my discussion will illuminate the artists' intense shared appreciation for world cultures, made evident in their respective artforms through highly innovative, creative approaches.

In discussing Far Calls. Coming, Far! as a dream, I draw on various Freudian theories as a basis for my research. I take this approach due to the fact that Freud's seminal modern study, The Interpretation of Dreams (1899), heavily influenced Joyce in the writing of Finnegans Wake. In particular, I apply Freud's explanations of primary and secondary processes, means of representation, and the work of condensation, to help me understand the form and design of Joyce's dreamwork. From this standpoint, I am better able to examine Far Calls. Coming, Far! as a dream, in light of the Wake's influence.

There are several analogous dream structures between Far Calls. Coming Far! and Finnegans Wake. First, there is the identity of the dreamer, which is of fundamental importance in psychoanalytic thought. The perspective of the dreamer affects the meaning of a dream's symbolism as well as its course of events; it is a key tool in the process of analysis, the interpretation of manifest content, and the location of latent content. Sometimes, however, there may be no straightforward answer to the question of the dreamer's identity. I argue that the common feature between the so-called dreamers of Takemitsu and Joyce's respective dream creations is that the dreamer

cannot be defined. As Freud explains in The Interpretation of Dreams, there often occurs in dream a figure who encompasses several personae, and does not merely signify his or her own self. I posit that the dreamers of Far Calls. Coming, Far! and Finnegans Wake are both "composite figures" of this sort.

Following my discussion of the dreamer, I address Takemitsu and Joyce's mutual fascination with language and its facility for representation, expression, and communication. Both artists think of language as the material of a puzzle, which may undergo manipulations and mutations in order to bring about enunciations full of evocative meaning. As a result, word play and pun are integral parts of their creative techniques. In this thesis, I illustrate the various strategies involved in the formal design of Far Calls. Coming, Far! and Finnegans Wake, addressing such questions as the different roles of spoken and written language, the function of ambiguity in relation to a word's meaning, and how words may be transformed into musical thought.

The status of time in the dream is also very important; according to Freud, flexible, non-traditional forms of temporality constitute one of the key characteristics which define unconscious thought. This being the case, it is not surprising that the dreamworks Far Calls. Coming, Far! and Finnegans Wake move away from conventional depictions of time. Significantly, each work invokes a philosophy of time which is both cyclical and simultaneous in nature; Takemitsu utilizes

the teachings of Japanese Zen master Dōgen, (1200-53), while Joyce draws on the philosophical ideas of Giambattista Vico (1668-1744).

In relation to time, I discuss water's function as a symbol of temporality in the dreamworks Far Calls. Coming Far! and Finnegans Wake. The use of water is most explicit in Joyce's text through his reliance on the theory of rheology (the flow of matter) to reflect life's continuous flux and the flowing nature of history. Water in the Wake is most often connected to the character Anna Livia Plurabelle, whom Joyce associates with more than one hundred rivers in an effort to symbolize the universal Woman. In a similar fashion, Takemitsu employs his signature SEA motive (E flat, E, A) which ebbs through the composition. Water is similarly representitive of sexuality and universality in Takemitsu's music and Joyce's text, which I investigate in turn.

The preceding ideas, which form the body of my thesis, constitute what I hope is an original contribution to Takemitsu scholarship. There has been little research on Takemitsu in English, although there is a fair amount in Japanese, including Takemitsu's own writing.[1] Of what does exist in English, there is virtually nothing addressing the composition Far Calls. Coming, Far!. Although musicologists have dealt with Joycian influences on twentieth-century

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1. For a list of these authors, see Noriko Ohtake's bibliography in Creative Sources for the Music of Toru Takemitsu.

composers such as John Cage and Luciano Berio, the relationship between Joyce's writing and Takemitsu's music remains unexplored. Nevertheless, there are a few sources which were of fundamental importance in the writing of this thesis.

Undoubtedly, the writings which were the most fruitful for my research were Takemitsu's own, as found in Confronting Silence. This text is not a comprehensive collection of the composer's essays; however, it is the most extensive English translation of material written between 1960 and 1993 (Takemitsu Silence ix). Included is a brief, laudatory foreword in which Seji Ozawa introduces the reader to the fascinating world of the composer's thoughts on the spirituality of life, music, art, humanity, and nature. The intimate writings cover a wide range of topics, including poignant personal accounts of the composer's relationship with his peers, given in memory of John Cage, Morton Feldman, Luigi Nono and Oliver Messiaen.

As a whole, Confronting Silence resembles Takemitsu's music in its evocative, imaginative tone; it is also entertaining and informative. The prose often diverges, so that Takemitsu may consider various eclectic topics which at first do not seem related to music or the act of composition. However, the reader soon learns that even when Takemitsu discusses such diverse topics as his fascination with the distribution of the earth's flora and trees (129), the

symbolism found in the artwork of Odilon Redon (71-76), or Japanese confectionary arts and tea ceremonies (8-9), he is simultaneously considering their relationship to his art. For Takemitsu, there is no separation between life and music; thus, the spectrum which influences his compositional process is wide and colourful.

Takemitsu does, however, specifically address the methods he uses in composition in the chapter which editors Yoshiko Kakudo and Glenn Glasow title "On His Composing." Within this part of the text, the composer discusses the compositions Arc for Piano and Orchestra (1963), A Flock Descends into the Pentagonal Garden (1977), Far Calls. Coming, Far!, Dorian Horizon (1966), and Garden Rain (1974). Takemitsu addresses these works in turn, and takes advantage of diagrams, charts and score excerpts as illustrations, while maintaining an inclusive, didactic approach. Sustaining his poetic voice throughout, the end result clarifies the compositional methods behind each work without sacrificing any attention to the music's spirit. For example, in his discussion of the Lydian mode and its usage in Garden Rain, he includes a straightforward diagram of the mode juxtaposed with the following commentary:

> Interestingly, and I think rather mysteriously, my favourite pitch- F sharp- appears not only in the Lydian mode but as the central point in the twelve semitones between C and its octave. To me this sound is like a mountain peak with surrounding vistas... it is the main source from which C, D, and E are a lower branch stream... it reminds me of the eucalyptus. (119)

Clearly, this source encourages the reader not only to consider the extremely imaginative technical virtuosity of Takemitsu's compositional process, but also to reflect upon the beauty and wonder of humanity and the natural world. For reasons both technical and poetic, Confronting Silence is an indispensable source; it should be on hand for anyone involved in Takemitsu research.

Noriko Ohtake's Creative Sources for the Music of Toru Takemitsu is also a very informative, helpful book. For my purposes in this thesis, I draw on material from Chapter three, "Nature;" Chapter four, "Dream, number and water;" and Chapter five, "Words and Music." As with Confronting Silence, this book contains many of Takemitsu's sketches, diagrams, charts, as well as excerpts of scores, and even some of John Cage's influential poetry. Ohtake's text is well-organized, but his language is sometimes unclear and clumsy, perhaps due to its translation from the Japanese. This awkwardness, however, often borders on the poetic. As a result, the translation is most often forgivable because it is moving and evocative. For example, the sentence "If musicians are streams which make up the sea, other artists are like rain enriching Takemitsu's soil and thus his stream" (70) is metaphorical and evocative, rather than descriptive or scholarly.

Ohtake's discussions of given compositions are clear; he moves from a description of a specific work's inception, (including the factors and events of influence), to

explanations of the score based on theory. For example, when writing about A Flock Descends into the Pentagonal Garden, Ohtake commences by talking about the influence of artist Marcel Duchamp on Takemitsu, moves on to discuss the pentatonic scale that is integral to the composition and the "magic square" the composer bases on the scale's intervallic structure, and concludes with an explanation of the formation of five "harmonic fields" created from pitches of the scale. Thus, the reader is given a compelling introduction (or re-introduction, as the case may be) to Takemitsu's composition, one that balances the story of the work with its internal theoretical processes.

The article by Timothy Koozin, "Spiritual-temporal imagery in music of Oliver Messiaen and Toru Takemitsu" is enlightening with respect to Takemitsu's philosophical connection to Japanese Zen master, Dogen. As the relationship between Takemitsu and Dogen is a significant factor in my discussion of time, and as I did not come across a similar discussion elsewhere, Koozin's article was very important source for my thesis. I think that this text would be especially stimulating and informative for those involved in a study of Messiaen's strong influence on Takemitsu's music. Koozin's article includes a specific discussion of theory and analysis of Takemitsu's solo piano piece Les yeux clos (1988), exploring the composer's techniques in his employment of octatonic and whole tone scales.

Also deserving of mention is the writing of composer Roger Reynolds, a close friend of Takemitsu's, as well as his watchful observer for many years. Reynolds says that "writing on Takemitsu is no easy task," but is like "commenting on the radiance of sunsets, the verdure of equatorial islands, the crisp clarity of Alpine snowfields, or the sudden gift of a smile" (Musical Times 480). Nonetheless, in his short article "Rarely sudden never abrupt," Reynolds manages to describe the composer and his music in an insightful, probing manner. He discusses Dorian Horizon and A Flock Descends into the Pentagonal Garden, making useful comparisons between the two works, as well as illuminating their differences. Unlike Takemitsu and Ohtake, Reynolds addresses Takemitsu's music with a Western voice, approaching the "Japanese sensibility" (480) from a different standpoint. In this article, he takes special notice of Eastern elements of Takemitsu's music that were at first unfamiliar to him: the "deliberate pacing" of musical events and "an awareness of the potential for interaction that exists" in silence (480). This article is a good starting point for research; it tells the reader how one might listen to Takemitsu's music, and what one might be listening for. Moreover, Reynolds endeavours to explain what Takemitsu's musical material might mean, and why it is both fascinating and admirable. Reynolds also plays an important role as the editor of A Jostled Silence, in which Takemitsu discusses the history of Japanese music, the affect his

travels have had on his compositional process, his musical tastes, and the "voice" that speaks to him from beyond consciousness.

As aforementioned, there is a surprisingly small amount of literature written about Takemitsu in English. This is especially shocking considering the composer's renown in the later years of his life, and his extensive oeuvre which includes numerous works for orchestra and chamber ensemble, instrumental and choral compositions, electronic music and theatre pieces, and music for over eighty Japanese films. A researcher familiar with the composer's reputation and output, but new to Takemitsu study, will undoubtedly experience a shock upon the discovery of such a minimal quantity of material available for investigation. The fact that no one has pursued the connection between Takemitsu and Joyce previously is, in all probability, due to this lack of research. Keeping this in mind, I desire to give the reader new knowledge pertaining specifically to Far Calls. Coming Far!, while also providing general insight into the delightful realm of Takemitsu's music. One of the chief goals of my thesis is to interpret the composition in an original and interesting way, allowing room for an imaginative, yet scholarly analysis that would interest both musicologists and composers who are engaged in the study of twentieth-century music and cross-disciplinary research.

THE DREAMER

My analysis of Far Calls. Coming, Far! is based on the idea that this composition is structured like a dream. Accordingly, one of the key questions to reckon with is: who is the dreamer? The answer to this traditional psychoanalytic query, however tentative, is the initial step towards the interpretation of dream. The dreamer's import stems from the centrality of his or her perspective, for this is the standpoint from which the dream and all its meaning is created. Working with a specific dreamer in mind, a dream's manifest and latent content can be located and defined accordingly. Initially, I had three preliminary speculations as to who might be "dreaming" Far Calls. Coming, Far!. First, I theorized that Takemitsu may have written this work as a musical version of a dream he had experienced, or imagined. Second, I thought it possible that the solo violin was representing the dreamer, acting as the "protagonist," of Far Calls. Coming, Far!, in much the same way that Takemitsu describes the piano as the "stroller" in the garden in Arc for Piano (Silence (120). Third, I considered the plausibility of the composer's signature SEA motive as symbolizing the dreamer. Through the course of my research I concluded that, in fact, Far Calls. Coming, Far!'s dreamer cannot be restricted to any single possibility. I will demonstrate my point by first discussing Freud's concept of the composite character, a mutable character of many identities.

Subsequently, I will argue that the dreamer of Finnegans Wake and Far Calls. Coming, Far! are similarly composite in nature, by explicating Joyce's implementation of the phenomenon, followed by an illustration of how the unnameable dreamer permeates the music of Far Calls. Coming, Far!.

In The Interpretation of Dreams, Freud writes about the "collective figure," (327) a composite dream character made up of a combination of several people. He illustrates this by an exploration of one of his own dreams, which he refers to as the "dream of Irma's injection".[2] In this dream, Irma is the principal figure. However, in analyzing the dream's manifest content, Freud discerns that several of Irma's qualities, as well as her surrounding circumstances, relate to other women in his life. For instance, Irma appears to have a "diphtheritic membrane," which Freud says "recalled my anxiety about my eldest daughter" (327). In fact, Irma stands for several other people: a woman Freud wanted to have as a patient, a former patient who was poisoned, a child he had visited in a children's hospital, and his even his wife (327). He notes that

> None of these figures ... appeared in the dream in bodily shape. They were concealed behind the dream figure of `Irma,'which was thus turned into a collective image ... Irma became the representative of all these other figures which had been sacrificed to the work of condensation. (327)

Irma, as a collective character in the dream, illustrates the

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2. Freud describes this dream, which he had on the night of July 23, 1895, on p. 139-40.

technique of condensation, "The process by which two (or more) images combine (or can be combined) to form a composite image which is invested with meaning and energy derived from both" (Rycroft 22). The presence of such a character "is one of the chief methods by which condensation operates in dreams" (Freud 328). At the manifest level of meaning, Irma is the protagonist in Freud's dream, but beneath this level, the latent content of the dream is clearly concerned with several different characters.

As in Freud's dream, the work of condensation is apparent in Finnegans Wake through Joyce's deployment of composite characters, primarily Humphrey Chimpden Earwicker and his wife, Anna Livia Plurabelle, who represent numerous identities at the same time. These "charictures in the drame" (302.31-32)[3] are most often identified by the initials H.C.E. and A.L.P. which are imbedded in the prose. Various images condense with the initials in this process, so that the portrait of what is being described goes hand in hand with the character in question, "extend[ing] the range" of Earwicker and Plurabelle's "symbolic roles" (McCarthy 565). Joyce alludes to H.C.E. in numerous phrases, including "Heinz cans everywhere," "Haroun Childeric Eggeberth" (qtd. in Tindall 3), "Howth Castle and Environs" (3.3), "Hag Chivychas Eve" (30.14), "He Can Explain" (105.14), "Hear! Calls! Everywhair!"

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3. The parenthetical references for text from Finnegans Wake contain page numbers followed by line number(s).

(108.23), Hwang Chang evelytime" (130.35), "economy, chemistry, humanity" (306.14-15), and "hardest crux ever" (623.33-34) (qtd. in McCarthy 565). Similarly, the initials of Plurabelle can be found in "Apud libertinam parvulam" (7.23), "appy, leppy and playable" (41.23), "Amnis Limina Permanent" (153.2), "anny livvining plusquebelle" (327.6), and "Alma Luvia Pollebella" (619.16) (qtd. in 566). Thus, in Joyce's repetitive name-game, the "hero's presence continually shows through in passages where we might have thought something altogether different was under discussion" (565).

Ingenious anagrams constituted by the initials H.C.E. also serve the purpose of showing the universality of Earwicker, who is Everyman. This is perhaps best represented by Joyce's phrase "Here Comes Everybody" (32.18-19) which changes in the text to "Howe cools Eavybrolly!" (315.20), "hulm culms evurdyburdy" (378.4-5) and "Hery Crass Evohodie" (546.10-11) (qtd. in 565). Moreover, Joyce constantly re-names the characters, giving them changing personae, so that "no character exists in his own right as a stable personality" (564). H.C.E. is Tim Finigan of the well-known Irish folksong "Finigan's Wake" (1864), an alcoholic hod-carrier who falls off a ladder and apparently dies, only to regain consciousness at his wake when the mourners accidentally pour whisky on him. He is Finn MacCool, the legendary Irish hero, and Kevin Egan, the Irish patriot and exile, as well as Humpty Dumpty, Adam, Satan, Ibsen's Master Builder, leader of the IRA Charles

Stewart Parnell, King Mark of the Tristan and Iseult legend, Noah and Richard III (562), Christ, Caesar, Genghis Khan, Cromwell, Wellington, and Guinness (Tindall 3).

In light of the far-reaching symbolic power of the general and universal characters of Finnegans Wake, including H.C.E. and A.L.P.'s twins Shem and Shaun and their daughter, the answer to the traditional psychoanalytic question: "Who is the dreamer?" is extremely complicated. Early critics believed that there was a single dreamer, either H.C.E. or his son Shem, known at other times as Jerry. Even Joyce implied the idea of a single, definitive dreamer to a friend, writing that he conceived of his book "as the dream of old Finn, lying in death beside the River Liffey and watching the history of Ireland and the world- past and future- flow through his mind like the flotsam on the river of life" (qtd. in McCarthy 563). Harriet Shaw Weaver, to whom Joyce revealed many of his thoughts on the Wake, has a different opinion. Unlike the early critics and even Joyce himself, Weaver charged that

> Mr. Joyce did not intend the book to be looked upon as the dream of any one character, but that he regarded the dream form with its shiftings and changes and chances as a convenient device, allowing the freest scope to introduce any material he wished. (qtd. in 563)

Weaver's opinion has long been neglected (563), but seems to make the most sense. In the world of the Wake, where identity and character are mutable and the interconnections between personae infinite, how can one pin the dreamer to a single personality? Joyce critic Margot Norris holds this view and

disagrees with the early criticism that relies on the naming of a dreamer: "I don't know who he [the dreamer] is. To say that Joyce is the dreamer tells us nothing useful. To say that the dreamer is Finn or Earwicker ignores the significance of ambiguous identities in the dream" (Norris 8). In fact, because of the "ambiguous identities" the dreamer in Finnegans Wake cannot be thought of as an individual. I would suggest that instead, the dreamer should be considered akin to Freud's collective figure. The dreamer is not a single, definable entity, but a chameleon whose identity is unstable and multi-faceted.

The use of a collective character in the process of condensation is also present in Far Calls. Coming, Far! through Takemitsu's deployment of his signature SEA motive, based on the notes E flat ("Es" in German), E and A. First I will explain how this motive is formed, afterwhich I will show how it may be interpreted as a Freudian composite character. The motive as it appears in this composition[4] is an intervallic collection of five notes. As Takemitsu illustrates with a diagram and description in Confronting Silence (111-12), the prime form of the SEA motive is E flat, E, and A. To this initial form of the motive, Takemitsu adds two major thirds and a minor third,[5] to create his "tonal sea" (112).

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4. Takemitsu uses this motive in other compositions: A Way a Lone and Toward the Sea, which are written in 1981.

5. Takemitsu uses enharmonic equivalents to illustrate these intervals in the diagram of the SEA motive on page 111.

The resulting six notes, which I will call the "SEA collection," are E flat, E, A, C sharp, F natural and A flat. The intervallic relationship between these notes is a -2, P4, +3, +3 and -3. In the ascending form, the SEA collection's last five notes create two major triads; the first in second inversion and the second in root position. In the descending form, Takemitsu retains the same pattern of intervals, though now the last five notes form two minor triads; the first in first inversion, and the second in root position (111), (music example 1).

The SEA collection occurs at many levels of transposition in Far Calls. Coming Far!. In its ascending form, it can be found beginning on B flat, G sharp, D, A, B natural, F and D sharp, while the descending form begins on G, C, A, D and B (music example 2). Significantly, the collection does not appear in the prime form beginning on E flat, in either the solo violin line or in the orchestral parts. Rather, it consistently surfaces at one of these seven different ascending transpositions or five descending transpositions. It is important to note, however, that the collection does begin on an enharmonic equivalent to E flat, namely D sharp. Considering that Takemitsu's term "SEA motive" is based on the specific pitch names of the notes E flat, E and A, I do not regard this as prime form. Rather, the D sharp transposition is a witty feature of the work that I will expand upon later, in relation to the importance of language.

By avoiding an appearance of the SEA collection beginning on E flat, Takemitsu never explicitly "names" the SEA motive in its prime form, choosing instead to allude to it through the deployment of the pattern of intervals, -2, P4, +3, +3 and -3, at varïous transposition levels. This is analogous to the method by which Joyce denies the Wakean reader an explicit naming of Humphrey Chimpden Earwicker, and only implies the name in punned forms, the manipulation of initials, or the deployment of anagrams. The SEA motive, like Earwicker and Plurabelle, appears only "in cognito."

These comparable techniques of Joyce and Takemitsu deploy the work of condensation, as originally apprehended by Freud. Joyce's avoidance of a precise, explicit identification of Wakean character names correponds to Takemitsu's elusion of the SEA collection's prime form. In this way, the author and composer allow their respective fictional figures and signature motive to partake of any number of identities. As Freud's Irma is also his wife, daughter and another female patient, so H.C.E. is "Heinz Cans Everywhere" and "Howth Castle Environs," while the SEA motive is also F, F sharp, B, and D, E flat, A flat. Due to the transient nature of the composite figure in the work of condensation, numerous identities are possible in many different places, and there is a wide spectrum of attachable meanings. Thus, through condensation in Freud's dream, Joyce's text and Takemitsu's music, manifest content is transformed; like dreams, Finnegans

Wake and Far Calls. Coming, Far! contain ebullient currents of mystifying latent content.

LANGUAGE

The presence of condensation in Far Calls. Coming, Far!, as discussed above, is represented through a combination of linguistic and musical meanings: first, Takemitsu employs the word "sea" as his foremost symbolic entity, and subsequently activates this word musically by representing it as the pitches E flat, E and A. This transference of meaning from word to music is not an atypical relationship in Takemitsu's music; on the contrary, the symbiosis of linguistic and musical elements is a fundamental component of his oeuvre. In this section I will show how language is an artistic impetus for Takemitsu, one of the factors which initially inspires him to write music. The functions, characteristics and qualities of language are of extreme import to the composer, and become intricately involved in the process of creating his music, as well as in the performance and perception of the completed composition. In keeping with my examination of Far Calls. Coming, Far! as a dreamwork, I begin by investigating language's function in the Freudian dream. Next, I discuss Takemitsu's personal responses to language and the linguistic strategies behind his compositional process before illustrating his specific methods through a description of A Flock Descends into the Pentagonal Garden and Far Calls.

Coming, Far!.

Takemitsu and Joyce ingeniously deploy language in the process of creating their respective dreamworks, as language is an integral element of the Freudian dream. As Freud states in what Joyce calls the "intrepidation of our dreams" (338.29-30):

> the whole domain of verbal wit is put at the disposal of the dream-work ... Words, since they are nodal points of numerous ideas, may be regarded as predestined to ambiguity; and ... dreams, make unashamed use of the advantages thus offered by words for purposes of condensation and disguise. (376)

In unconscious thought, language is a tool with numerous possibilities; the multivalency of a given word, and the puzzles it may involve, are excellent stimuli in the formation of dreams. This allows for a variety of meanings and also cultivates several different approaches to dream analysis:

> a dream never tells us whether its elements are to be interpreted literally or in a figurative sense or whether they are to be connected with the material of the dream-thoughts directly or through the intermediary of some interpolated phraseology (376).

The "ambiguity" of a word's meaning, as well as the lack of concise rules of interpretation, should not to be seen in a negative light. On the contrary, language is a magical material which the dreamer may use to weave his or her unconscious thought into the manifest content of dream.

Freud describes how a dream may be founded on the double (or multiple) meaning of a word or phrase, once again using the "dream of Irma's injection," one of several in The Interpretation of Dreams which is "held together by the

ambiguity of [its] wording" (377). In this dream, Freud looks inside Irma's mouth because she is complaining of pains in her throat and stomach. Importantly, these complaints come after declining to accept Freud's earlier recommendations for her treatment. At first, Irma is disobedient while Freud examines her; he thinks to himself that "there was really no need for that" (139) and that her recalcitrance is most likely a result of her artificial dentures. When Irma finally "opens her mouth properly" (139), Freud is able to see a white patch and grey scabs inside. Opening up "properly" therefore has two meanings: first, its manifest meaning is simply that of Irma cooperating with Freud and permitting him a full view. The second, latent meaning relates to the fact that Freud does not feel particularly sympathetic towards Irma, nor does he think her intelligent. In fact, he actually wants to exchange her for another patient, a woman who is Irma's friend. Freud says:

> Irma seemed to me foolish because she had not accepted my solution. Her friend would have been wiser, that is to say she would have yielded sooner. She would then have **opened her mouth properly**, and have told me more than Irma. (143, Freud's emphasis)

In this way, "properly" means a mode of patient behaviour that Irma does not put into use because, as Freud secretly believes, she is dense and stubborn unlike her more pleasant, astute friend. Thus, the latent content of the dream stems from this second meaning of Irma "open[ing] her mouth properly."

Language's fundamental use in the dreamwork is not lost

on Takemitsu, who deploys linguistic strategies derived from both Freud and Joyce. In the translators' preface to Confronting Silence, Yoshiko Kakudo and Glenn Glasow posit that the composer's "desire to express thoughts in prose" and "the importance of words in his ... compositional technique" are reminiscent of nineteenth-century European composers and not typical of Japanese composers before the second half of this century (xiv). Although Takemitsu does not write program music, nor does he believe that words can express its essence, language is nonetheless a link to understanding Takemitsu's world of sound, an integral part of its creation and beauty. The composer's writings are numerous, as "writing was more than a casual hobby for him" (xiv), but regrettably, many have not as yet been translated into English.

Roger Reynolds touches on the pleasure Takemitsu finds in language in his description of the composer's light-hearted intelligence: "His humour, his fascination with the play of word games and puns, his delight in good-humoured parody, comprise ... the clearest indicator of the breadth and sensitivity of his mind" (Musical Times, 483). Indeed, Takemitsu is "fascinated by words" and "amused by puns and homonyms" (Kakudo and Glasow, xiv) and there are several examples of this interest in the composer's writing and composition. For example, there is the presence of a pun in A Flock Descends into the Pentagonal Garden (1977), which I will explain below. The composer also uses word play in the form of

an acronym in the composition Ring (1961), which "consists of four parts based on the title: `R' (Retrograde), `I' (Inversion), `N' Noise, and `G' (General theme). Between the four sections are "three improvised interludes written on a graphic score with a ring-like design" (Ohtake 7). Another example of the composer's interest in homonyms is present in his contemplation of water and universal life, where Takemitsu notes that "the Japanese use the differently written but same-sounding word, `yosui', for amniotic fluid and for city water" (Silence 132). When writing in memory of Luigi Nono, he discusses how Nono's nickname, Gigi, is written "GG" and that "assuming the C major scale and solfège system, these are the syllables sol, sol, which may also mean in Italian `solitude' and `sun'" (140). He goes on to relate this word play to the fact that Nono was a seemingly aloof person, but "in reality ... enveloped those around him with a warmth that was like sunlight" (140). Clearly, the manipulation of words and possible multiplicity of their meanings delight Takemitsu and incite him to think imaginatively about the world around him and the world of music.

This is especially the case in Takemitsu's observance of Jasper Johns' relationship to language, which causes the composer to reflect upon his own relationship to words and their relevancy to musical composition. Takemitsu relates the following anecdote about Johns, observing the artist's fascination with language. During a visit with Johns and Cage

to Honolulu for a music festival in 1964, Takemitsu observed Johns playing Scrabble whenever the latter had free time. Takemitsu states:

> Thinking back, I now realize the interesting connection between this Scrabble game and his painting. Single words made up of lettered white tiles were only symbols for everyday objects. But when they were assembled into more complex patterns, quite unexpected images emerged. What is the essential meaning of the word "red?" Then suddenly "narrow" would shoot across the board and the whole game would take on a metaphysical character. (34)

Takemitsu uses notes as Johns uses letters in the game of Scrabble. When the composer assembles the pitches E flat, E and A, against the backdrop of his "sea of tonality," new images emerge; E flat, E and A are no longer merely three notes played in succession, but a metaphysical vision of water, humanity and the universe. Takemitsu's notes, like Johns' letters, move away from simple denotative meanings, and come to life with truly evocative meaning.

Takemitsu's pleasure in contemplating words and the delight he takes in their imaginative interpretation and potential meanings become significant factors when considering how he arrives at names for his compositions. For example, Far Calls. Coming, Far! was chosen as a title because this particular phrase at the end of Finnegans Wake intrigued the composer, probably due to its ambiguous, even nonsensical meaning. This is an odd name for a musical work, and many others follow this pattern. A Flock Descends into the Pentagonal Garden is perhaps the best example of a typical Takemitsu title which could be described as somewhat out of

the ordinary; others include From me flows what you call Time (1990), Quotation of Dream- Say Sea, Take Me (1991) and Rocking Mirror Daybreak (1983). The surreal quality of these titles stems, perhaps, from Takemitsu's efforts to make the names of his works as "polysemous and vital as possible," causing a "vibration" in the listener (Ohtake 43). While Takemitsu acknowledges that "some critics" think such names are "the result of poetic whim," (Silence 97), or that they are "merely atmospheric" (Ohtake 43) he denies such accusations, in asserting that his titles act as signs of the compositions' meaning. He writes: "when I decide on a title, it is not merely to suggest a mood but a mark of the significance of the music and the problems encountered in its general construction" (Silence 97). As exemplified by Far Calls. Coming, Far! and A Flock Descends into the Pentagonal Garden, the names of his works are "evocative and at the same time, related to the actual format of the music" (Ohtake 42), deliberately symbolizing the intentions of their representations in music.

These interesting, original titles are conceived by the appearance of a "creative concept or notion, frequently influenced by extra-musical material" (42). This is called a **kotoba**, the Japanese translation of "word," which for Takemitsu, does not merely denote an object or convey logic (42), but instead acts as a "receptacle of creative power" (50f). The **kotoba** is essentially evocative in nature; it

contains "multivocal potential, as in primitive languages, yet it is distinct enough to transmit ... [an] original notion" (42). Thus, in Takemitsu's compositions the titles always come first (Takemitsu PNM 209), inspired by an initial **kotoba**, after which the words become transformed into sound. This is one of Takemitsu's most significant compositional strategies, for he believes that "primarily the composer should seek to attain the awareness of the commonality of music and words" because "self-realization is the writing of words in sound" (Silence 37). This process is utilized for many compositions in Takemitsu's oeuvre, including Far Calls. Coming, Far!, but it is A Flock Descends into the Pentagonal Garden which best illustrates the method. Accordingly, I will explain this compositional strategy in regards to the latter composition, move on to consider other important related linguistic aspects of Takemitsu's music, and finally, apply these concepts and examples to the composition Far Calls. Coming, Far!.

The extra-musical creative concept, or **kotoba**, behind the title of A Flock Descends into the Pentagonal Garden, is a dream the composer had one night after seeing Man Ray's portrait of Michel Duchamp at the Pompidou Center in Paris, in which Duchamp's head was shaved in a star shape at the crown. Takemitsu later dreamt of a pentagonal garden, where "flying down and into that garden were countless white birds led by a single black bird" (97). As was his common practise, Takemitsu made notes on a sketchpad in order to think through the dream,

and transformed the initial **kotoba** into pictures and words. He drew a central black bird which he labelled F sharp, the rest of the flock, and the pentagonal shape towards which they were heading. Takemitsu then juxtaposed the words "movement," "heterogenous," "interval," "time" and "space" (98) with this drawing, to represent the methods and ways in which he would construct the work.

The words of the title, along with the pictures and words that illustrate it, must somehow be brought into the music and made into sound. The "pentagonal garden" of the title is represented in the music in all of the harmonic pitches and fields, which are based on the number five (102).[6] Takemitsu adapts the pentatonic African or Oriental scale: pitches C sharp, E flat, F sharp, A flat and B flat, with F sharp as composer's favourite and central pitch (114; 102-3). This pitch is linked to a pun in the composition. As Takemitsu explains: "In German that pitch [F sharp] is `Fis', which sounds something like the English "fix;" and with the intentional pun in mind, I use that F sharp as a fixed drone" (103). While the pentatonic scale and its various manipulations in the course of the composition embody the "garden," the oboes represent the birds themselves. The theme

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6. This is a technique that Takemitsu also uses in other compositions. The numbers 3 and 7 are prominent in Orion and Pleiades, where they represent the three stars in Orion's belt and the seven stars of the Pleiades. The number 4 in Quatrain is conveyed through the use of four instruments, four-bar phrases and intervals of a fourth.

of the "flock" is heard in the oboe lines at the beginning of the work, after which, "the birds begin flying- a dreamy, uncertain, sometimes dangerous flight- before descending into the garden. The theme of the flock [re]appears and the work ends" (105).

Thus, Takemitsu's compositional process activates the initial **kotoba**, allowing the emergence of musical expression. It is comparable to Japanese poet Makoto Ōoka's statement about the potential power of words in his study of poetics:

> The words in poetry are something like iron filings on a sheet of paper: they can be arranged by a magnet and be made to rise, all pointing in one direction. Once a certain vital power penetrates words, the words themselves are abandoned, transformed by that power. Each word begins to show a magnetic character. Words gain direction. (qtd. in 23)

It is this acquisition of evocative meaning that is fundamental to Takemitsu's creation of music. Once notes, like words, are "abandoned" and transformed by a "certain vital power," music can occur, and sound becomes the "terminology of a composer's emotional condition" (Ohtake 42). The conversion of meaningless units to meaningful symbols fascinates Takemitsu, and the creative manipulation of the latter is one of his ultimate artistic goals.

The difference between concrete, denotative meanings and those which allow a breadth of possible interpretations is integral to Takemitsu's music, and relates to both his musical tastes and aesthetic judgements. The composer believes that today words and music are "suffering the decline in their

original power; they have been functionally and aesthetically refined into artificiality" (40). In this statement, it becomes evident that Takemitsu draws a distinction between the status of language in the past and the present. The dichotomy hinges on the differences between primitive, spoken language and literate language; the former, Takemitsu believes, allowed room for expression and multivalency, while the latter is denotative and limited. Takemitsu discusses this conviction in "A Jostled Silence," explaining that the musics he is attracted to, those of the American Indians, Eskimos, Ainu, Polynesians and Hawaiians, share "the common factor" that they "belong to races which do not possess written alphabets" (Reynolds PNM 59). Takemitsu explains his captivation with musics connected to primitive language:

> music of a literatue culture seems to move toward abstraction, while the music belonging to a culture without written language will be connected with more or less concrete matter and phenomena ... with the acquisition of an alphabet, human vocabulary expands and accordingly, the meanings of words are apt to be limited by indicative functions and are thus prone to abstraction" (59).

As Ohtake explains, Takemitsu thinks that the "relationship between enunciation and intended meaning of words is weakened in the civilized world," whereas in primitive languages such as Hawaiian, and the languages of North American Indians, Eskimo and native Australians, a single vocal sound contains "phonetic variation and complexity in meaning" (Ohtake 40).

The most vivid example of Takemitsu's penchant for

evocative meaning through language and sound involves his visit to the University of Hawaii where he listened to hula chants. The Hawaiian vocabulary is small; therefore, a variety of breath and phonetic alterations are present in the enunciation of the chants because so many of the words are homonyms. The meanings contained in the chants change depending on whether the performer sings each phrase in one breath or takes a breath in the middle (Reynolds PNM 60). On hearing this vocalization, Takemitsu "was moved by the beauty of variety of pronunciation [and] unique rhythmic articulation" (60). In contrast to these chants is "political language;" illustrated by public oration which privileges precise, denotative meanings, and sacrifices the sonority of words (59). Takemitsu explains that political language plays a significant role in our daily speech, causing him to state that when "you listen to a chant ... you feel, indeed, how unmusical our conversation is" (60). Clearly, Takemitsu prefers the aspect of language that resembles chant in its abundant possibilities for interpretation and lack of rigid meaning. For him, this type of language is more musical and related to his compositional efforts.

The essential problem Takemitsu finds with literate languages and the musics connected to them is that

> once a word is limited only to its indicational functions, its sonority, which originally was deeply connected to the word, is sacrificed. Each word is standardized and its representational capacity narrowed. (41)

Takemitsu does not want to write music which reflects this narrowing of meaning. In his view, much modern music has suffered from this process:

> Separated from life, music has been `purified' and `fractionalized'... As in modern languages, sounds are detached from their cultural and spiritual climates; only their functional phase is conceived ... this `purification' will eventually dissociate music from other elements in the universe. (41)

Hence, the composer "maintain[s] a detached, if not aloof attitude to the verbiage accompanying new music" (Rands 477) in his endeavour to write music that he feels is related to life, rather than to concepts of music theory. Takemitsu's explanations of his work emphasize the "potential listener's imaginative responses," rather than technical processes which may be involved in composition (477). In Takemitsu's opinion, imaginative connotations are evoked through variable enunciations of sound, while the indicational functions of notational systems merely narrow the potential meanings of music and language.

It is not surprising that a composer who holds music and words as equally important "in terms of their communicative power" (Ohtake 40) should be concerned with the auditory aspect of words. As Takemitsu sees it, "in the primitive world, **kotoba** and the real aspects of life coincide ... **kotoba** is born from the womb of silence, and being `enunciated' it gains life" (qtd. in Ohtake 41). Therefore, Takemitsu's music is an effort to embrace more than a physical representation of sound; it is an endeavour to "transfor[m] the significance and

image of life, as contained in **kotoba**, into reality" (41). Unlike "institutionalized rhetoric," enunciation is perceived intellectually and sensually, based on both ordinary and extraordinary experiences (41). As I will illustrate below, the compositional process of Far Calls. Coming, Far! incorporates these goals of enunciation, in an effort to create a work which contains varying repetitions of the word "sea."

The opposite of enunciation is silence, which plays an equally vital role in Takemitsu's musical sensibilities. In Eastern thought, the concept of silence is **ma**, a pause or interval of "living space, more than actual space" (Takemitsu PNM 27) which carries a "deep, powerful and rich resonance" (Silence 51) even though it is unsounding. Takemitsu explains that a "metaphysical relationship beyond analysis" (51) exists between sound and silence which allows a note to stand independently, and **ma** is the "point of intense silence" preceding this note (51). **Ma** and sound do not exist as a technically definable relationship, but "confront each other, balanc[e] each other ... [existing] beyond objective measurement" (51). Fundamental to the creation of music, **ma** "gives life to ... sound and removes it from its position of primacy" (51).

Takemitsu's music "hovers on the threshold of sound and silence" (Koozin 189). This effect is achieved by the composer through his deployment of **ma** in two important ways. First, **ma**

is a "living space" which serves to gently divide the individual experiences and events integral to the phenomena of being-time, a Zen philosophy which I will discuss below. The characteristic fading in and out of musical gestures at the opening of Far Calls. Coming, Far! is a good musical depiction of this concept. Marking the score **molto rubato**, entirely expressive, Takemitsu gently welcomes the listener to the music through the use of delicate phrases in the woodwinds, French horns and strings. These musical gestures enter softly, swell in brilliance, then fade back into the **ma** that surrounds them.

Through silence's contrariness to sound, **ma** is a "confrontation," instilling sound with value and beauty. **Ma** is an active presence in Takemitsu's compositions, as exemplified by Far Calls. Coming, Far!, where it "admit[s] ... a new perception of space and giv[es] it an active sense" (Takemitsu Silence 7-8). Takemitsu endeavours to create music in which this "active space" is not a dearth of experiential event, but a contributor to the aural events which occur. Takemitsu says: "Music is either sound or silence. As long as I live I shall choose sound as something to confront a silence" (5). This concept is evident in Far Calls. Coming, Far!'s solo violin **quasi cadenza**, which is not the work's dramatic climax in the traditional concertian sense, but rather, the epitome of Takemitsu's appreciation for the beauty of an isolated event. The active, confrontational silence of the orchestra allows

the listener to focus on the violin's soloistic beauty.

In exploring the interaction between enunciation and **ma**, Takemitsu privileges the spoken word over the written. This is in keeping with the Western philosophical tradition of Plato, Heidegger and Levi-Strauss, which Jacques Derrida asserts has "downgraded writing as if it were artificial and alienated compared with the immediacy and vivacity of the human voice" (Sarup 36). Derrida calls this practice "phonocentrism" (35). Madan Sarup explains this aspect of Derrida's thought as follows:

> Speech has been regarded as prior because it is closer to the possibility of presence. It is closer because speech implies immediacy ... meaning is apparently immanent .... In the moment of speech we appear to grasp its meaning and are thereby able to capture presence, as if the meaning was decided once and for all. Thus, unlike writing, which is hopelessly mediated, speech is linked to the apparent moment and place of presence and for this reason has had priority over writing. (35-6)

Thus Takemitsu, who believes a word's ability to hold meaning is lessened when it is part of a literate system of language, shows his phonocentric bias. This includes the commonly held belief that when one speaks, one "remain[s] closer to a psychic interiority," and behaves in a manner true to oneself while speaking words that are representative of one's authentic, real being (36). For one who privileges the spoken word, "Writing does not seem to be so direct, so natural or sincere ...[it] seems mechanical, second-hand, a transcript of speech. Writing can be seen as deriving from speech because it is thought of as a purely phonetic transcription" (36). This

bias stems from a "particular view of human beings," where "it is assumed that they can spontaneously express themselves and that they can use language as if it were a transparent medium for an inner truth about their being" (36).

Part of Takemitsu's admiration for Finnegans Wake undoubtedly stems from his phonocentrism and the recognition of this concept in action in Joyce's text. To be sure, the Wake consists of over six-hundred pages compiled over seventeen years, utilizing numerous languages (including such a range as German, Scandinavian, Gaelic, Greek, and Latin, to Swahili and Armenian), and drawing on the world history of philosophy, myth, and religion. In this sense, one could not say that the text is "illiterate" in character. However, the Wake is essentially a paradox: its highly complicated linguistic content, demanding an enormous range of reader knowledge and imagination, is "literate" to such a degree, that it creates a new language technically so developed, that it transforms into the very sort of primitive, evocative language that Takemitsu reveres. The language Joyce invents for Finnegans Wake is crude in its sophistication, backward in its advancement, and illiterate even in its astonishing command of prose. As Michael H. Begnal writes,

> The experimentation with words in Finnegans Wake is probably the farthest point to which language has been taken in the twentieth century. Though some have become fascinated ... others have become so frustrated that they reject the entire novel as meaningless ... Paradoxically, the strange language is intended to expand communication, not to limit it. (633)

Clearly, due to its complex written structure, Finnegans Wake is not entirely phonocentric. According to Begnal, "a reader must bring eyes and ears to the text" (633) in order to answer the character Shaun's question: "Do you hear what I'm seeing?" (193.10). Tindall agrees with this strategy; stating that the A.L.P. chapter in particular is "directed to the ear" and "calls for reading aloud" (140). He further suggests that the "best way to prepare for ... reading [the Wake] is to listen to Joyce's recording of the last few pages" (140). The benefits of reading Wakean text aloud are exemplified in the first three lines of page 104. Spoken, the allusions of these lines become much more explicit, in their echoing of prayer intonation: "In the name of Annah the Allmaziful, the Everliving, the Bringer of Plurabilities, haloed be her eve, her singtime sung, her rill be run, unhemmed as it is uneven!" (104.1-3). Articulation allows these witty puns to be at their most humourous and lucid; they should be spoken, for afterall, they mimic a speech act. Ultimately, due to "its plurality, its pun possibility, [and] its ability to sound like one thing and to look like another" (Begnal 633), the Wake can be seen as a thriving symbiosis of the written and spoken word.

In contrast to the Finnegans Wake, Takemitsu emphasizes phonocentric ideals of language in his dreamwork, similar to those which I have illustrated in relation to A Flock Descends into the Pentagonal Garden. In Far Calls. Coming, Far! phonocentrism is manifest through the use of the word "sea,"

the initial **kotoba** inspiring the work. "Sea" is enunciated in numerous ways, as I have described above in my discussion of its numerous transposition levels. I have also pointed out earlier, with regards to the Freudian collective character, that the SEA motive (and by extension, the SEA collection) does not occur in its prime form, E flat, E and A. However, an enharmonic equivalent occurs twice, in the form of D sharp, E, A, C sharp, F, A flat. First, it is heard in the lower range of the woodwinds[7] and strings, (bass clarinet, first contra bassoon, second harp, first and second viola and first and second cello), one measure after orchestra rehearsal letter J. Second, this transposition level of the collection can be found again in the closing measures of the work, where six measures from the end, the solo violin plays the SEA collection on D sharp. As the violin holds the D sharp for a duration of a dotted eighth note tied to a sixteenth note, the first violin and first clarinet lines foreshadow this event with the notes D sharp, E and A in thirty-second notes (music example 3).

Takemitsu's compositional strategy of beginning the SEA collection on D sharp instead of E flat underscores the composer's phonocentrism. The proficient (if not exceptional) listener, graced with the gift of near-perfect or perfect pitch, may be able to discern the SEA collection as sounding

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7. All transposing instruments are in written as they will sound in the music; the player must transpose as he or she plays.

on the pitches E flat, E and A. Thus, the puzzle of why the SEA collection is "missing" in its prime form is perhaps never a puzzle at all for those who are aurally able to grasp the presence of these specific pitches. However, many listeners are not in this position, and will not experience the aural immediacy of the SEA motive's prime form in enharmonic representation. Members belonging to this less fortunate group will not hear Takemitsu's more explicit phonocentric message, and will have to resort to an examination of the score to find an answer. Yet even with score in hand, the listener will not actually see the collection starting on E flat, and will have to be observant enough to recognize the D sharp in its stead. In this light, the "missing" prime form of the SEA collection is an analytical stumbling block only for those who cannot hear the answer from the outset. This illustrates Takemitsu's privileging of enunciation over notation.

The SEA collection also plays out in several different timbres and rhythms: within the solo violin line itself, and throughout the orchestra. Its recurrence in the solo emphasizes various methods of accentuation, as well as harmonics. For example, at one measure after rehearsal letter H (music example 4a), the violin plays an ascending version of the collection in 5/8 time utilizing marcato markings and a triplet rhythm, while five measures later, after a change to 8/8, the collection descends with detached slurs in a straight rhythm (music example 4b). The effect here is in fact wave-

like: the first version opens this particular section of the work (rehearsal letter H), swelling upward, growing in dynamics and attaining a higher register, maintaining it until the descent of the second collection. At this point, with the use of a decrescendo and light accentuation, the "wave" retreats quietly back into silence. In the orchestra, the SEA collection often reinforces the solo violin's utterances, and at other times is found independently. One significant occurance is at four measures after letter G (music example 4c), where the collection is heard prominently in the flute, with a duration of an entire measure.

Like the Hawaiian homonyms which fascinate Takemitsu in their reliance on the slightest variation of phrasing or breathing to change their meaning, the SEA motive undergoes subtle, colouristic mutations in order to successfully portray various significations of water, the foremost symbol of the composition. Nevertheless, due to its unchanging, stable intervallic structure, the SEA motive is recognizable as a repeated enunciation of the same **kotoba**.

The fact that <u>Far Calls. Coming Far!</u> is written in C is in keeping with Takemitsu's phonocentric bias, as this method of orchestration dictates that the score adhere to the way notes will sound. What is written in the score is an immediate representation of what the listener will hear, rather than a notated symbol of what a transposing instrument will play to achieve a necessary pitch. Takemitsu does not manipulate

instrumental lines to give a "false reading" of the notes; the score is the literate version of musical language, and is therefore only of secondary importance regarding the enunciations that the listener will hear.

Thus far, I have discussed the status of the dreamer and the usage of language in the dreamworks of Joyce and Takemitsu. I would now like to consider the analogous structure of time in Finnegans Wake and Far Calls. Coming, Far!; first by examining how the concept of time is manifest in the Freudian dream, and subsequently by interpreting the artists' approaches to time in their respective dreamworks. In particular, I will clarify how Takemitsu's music and Joyces's text progress through time, and also explore the characteristics of time within the works themselves.

TIME

Both Joyce and Takemitsu deviate from conventional Western ways of thinking about time, employing instead experimental representations and modes of temporality in their respective works. Visions of time as circular, simultaneous and flowing are common to both the author and composer. Their respective strategies push the limits of how we "know" and experience the passing of time, while exposing temporality as a variable and complex phenomena, involving a multitude of philosophical approaches. The dreamworks of Joyce and Takemitsu lack a traditional sense of progress, and as a

result, do not lend themselves to narrative. Cause and effect are also rendered impossible, because no division exists between categories of past, present and future. Moreover, the events of the text and music do not "begin" or "end" in a conventional sense.

Why do Joyce and Takemitsu want to overcome a view of time as a rigid, logical system used to measure and bind experience? The answer is contained within the model of the Freudian dream, which disregards time, rather than privileging it. This activity is achieved through the prominence of primary, rather than secondary, process thinking. One of his "most fundamental .. concepts" (640f), Freud classifies the mental functioning of the human mind into two separate processes: primary process, associated with unconscious activity, and secondary process, associated with conscious thought, inhibition and censorship. While the latter "obeys the laws of grammar and formal logic" and is governed by the reality-principle, primary process is concerned with the pleasure-principle, and the condensation and displacement of symbols (Rycroft 124). As described by James Strachey:

> In the unconscious ... there is no sort of organization or coordination: each separate impulse seeks satisfaction independently of all the rest; they proceed uninfluenced by one another; contradictions are completely inoperative, and the most opposite impulses flourish side by side. So too, in the unconscious, associations of ideas proceed along lines without any regard to logic. (20)

Both of the "psychical systems" are "at work in the formation of dreams," demonstrating their "respective relations to

consciousness ... as part of the normal structure of our mental instrument" (Freud 646). More specifically, Freud explicates that "One of these [processes] produces perfectly rational dream-thoughts, of no less validity than normal thinking; while the other treats these thoughts in a manner which is in the highest degree bewildering and irrational" (636). Ultimately, however, primary process thinking dominates secondary process in the dream, as the former is first in "importance and efficiency" as well as in the chronology of human development (642).

For my purposes, what becomes most significant with regards to Joyce and Takemitsu's unconventional, unusual approaches to temporality is that the "distinction between primary and secondary processes is made partly on the basis that the former disregards the category of time whereas the latter takes cognizance of it" (Rycroft 167). Primary process denies time, leaving it to be discovered by the consciousness of secondary process (167). The dream does not rely on a recognition or deployment of logical temporality, as sleep thoughts lack the realistic, "proper" progressions from past to future that we experience in our waking lives, and ignore the rational sequencing of cause and effect. Dreams juxtapose events of time in an impossible fashion, synthesizing "what has been" with "what is" and "will be;" they completely disregard temporal contradictions. Accordingly, Takemitsu and Joyce make efforts to oppose "regular" time in order to

authentically represent the characteristics of unconscious thought as it occurs in the sleeping state.

Takemitsu's depiction of temporality in his dreamwork Far Calls. Coming, Far! is based on the belief that there is an essential difference between the East and the West in their respective perceptions of time. As Takemitsu says,

> The Japanese live within an essentially temporal world-view ... nature, as well as man are entities that live and die within a world of time. Whereas the modern Western concept of time is linear in nature, ... in Japan time is perceived as a circulating and repeating entity. (CMR 1987)

Takemitsu's Eastern perception of time is evident in Far Calls. Coming, Far!, which possesses no sense of a linear, driving progression to climax. Indeed, there is no dramatic building of tension in Takemitsu's music; rather its "progress" is in its "deliberate and undemanding pace" which never employs "abrupt cessation[s]," nor "precipitous cut-off[s]" (Reynolds Musical Times 480). The composer has what Roger Reynolds calls a "Japanese sensibility" for the pacing of musical events and "an awareness for the potential for interaction that resides in the space physically separating two entities" (480).

Interestingly, James Joyce does not fit into Takemitsu's neat (and perhaps too simple) categorization of Eastern versus Western concepts of time. In fact, Joyce's dreamwork depicts time as circular, akin to the composer's presentation of the Eastern approach. I will first begin with an explanation of how Joyce incorporates temporal circularity into Finnegans

Wake, before discussing how Takemitsu depicts similar concepts in his music; specifically, in the compositions Arc for Piano and Far Calls. Coming, Far!.

In the writing of the Wake, Joyce was strongly influenced by Giambattista Vico (1688-1744), whose theory of historical cycles was presented in his philosophy of history, La Scienza Nuova, in 1725. After studying myths, fables, and histories, Vico concluded that the history of humankind, under laws of divine providence, proceeds cyclically through three ages: the divine age, the heroic age and the human age (Tindall 8-9). Following this cycle is a ricorso, or return to chaos, and the cycle begins again (Frye 4). Each age has its own individual characteristics: for instance, the divine age is a "mythical or poetic" (4) period, which produces religion and family, while the heroic age is an "aristocratic age of lords and vassals, wars and duels, which produce marriage" (Tindall 8). The human age creates cities, laws, civil obedience and popular government. Moreover, each age varies from the previous one in regard to its means of communication. Grunts, gestures, hieroglyphs, coats of arms and fables define the modes of discourse of the divine age, while alphabets, metaphors and proverbs are developed during the heroic period. The human age, the final age before the return of chaos, consists of vulgar speech on the one hand and abstract language on the other (8-9).

Joyce's most obvious use of Vico's philosophy of circular

time is in the opening/closing sentence of Finnegans Wake. Northrop Frye explains this clearly: "The book ends in the middle of a sentence which is completed by the opening words of the first page, thus dramatizing the cycle vividly, as words can well do" (5). Thus, the closing passage to the Wake reads as "A way a lone a last a loved a long the / riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs" (628.15-16 to 3.1-3). This sentence, which begins and ends the text, contains the first of Joyce's many allusions to Vico and his philosophy of circular time: "by a commodius vicus of recirculation." Others include "cyclological" (220.30-1), "cycloannalism" (254.26), and "vicociclometer" (614.27).

In Finnegans Wake, Joyce does not set out to explain or defend Vico's perception of circular time. In the text "... [the] cyclical theories of history ... were not doctrines [Joyce] wished to expound, the language of Finnegans Wake being clearly useless for expounding anything, but structural principles for the book" (Frye 5). Indeed, Joyce writes the Wake using Vico's ages as a model, and "Vico's system, freely adapted, determines the four-part structure of Finnegans Wake and the sequence of chapters" (Tindall 10). Joyce, "neither a philosopher of history nor a convert to Vico, ... took from Vico what seemed agreeable to his design" (9). Putting more emphasis on Vico's divine thunder and ricorso, Joyce writes

Part I of the Wake as a divine age, Part II as heroic, Part III as human, and Part IV as an extended ricorso. Moreover, within this larger outer cycle of parts, there are interior cycles: "The seventeen chapters also follow this sequence. Chapter I of Part I is a divine age, Chapter II a heroic age, and so on- wheels within a wheel" (10).

The above formal observations lead critics to describe the dream content of Finnegans Wake as cyclical as well, consisting of concentric circles. Frye describes the text as made up of three such circles: the innermost consisting of the individual dream material of the tavern-keeper, the outermost as concerned with the dream of mankind, or history, and the one in between as the constant metamorphosis of the relations between Shem and Shaun (11). This way of categorizing the content of the Wake is similar to Clive Hart's earlier outline and diagram of the concentric circles of dream (Hart 95) in which he attempts to "reconstruct such a schematic diagram as Joyce might have used in marking out his dream-cycles" (94). His explanation of the diagram (Figure 1), is as follows:

> The figure is an endless line beginning at `riverrun' near the top, completing one cycle (I-II.3), then making a gliding transition (II.4) to the next level (III-1-3), following this by a sudden drop to the third level, and just as suddenly moving back to level 1 with Book IV. The last cycle, making a great containing sweep around the whole diagram ... leads to the final `the' and so back to `riverrun'. (94-5)

Hart refers to three levels or "principal dream layers" (84). He explains that the reader of the Wake drops from one to another, "penetrating ever deeper into the unconscious" (84-

5). According to Hart, the first level is the Dreamer's dream about everything that occurs in the book from "riverrun" to "the." The second level is the Dreamer's dream about Earwicker's dream, while the third is the Dreamer's dream about Earwicker's dream about Shaun's dream. In this way, circularity pervades the entire text. This formal design permits the myriad of Wakean events to defy linear progression and maintain a state of "organized confusion;" characteristic properties of unconscious sleep activity.

The most important shared feature between Joyce and Takemitsu's respective concepts of circular time is that both the author and composer believe different cycles occur simultaneously. Takemitsu makes this clear in the "Dream and Number" chapter of Confronting Silence, in his description of the compositional method he employs for Arc for Piano. The instruments in this composition represent the various elements of a Japanese garden- trees, flowers and rocks, for example- while the piano part[8] represents the "stroller" through the garden (Silence 121). Strings represent earth, and

> [t]he immobile rocks and stones are represented by low-sounding instruments ... Trees, grass, and flowers are individually grouped, each with a different role. Compared to the trees, the grass undergoes greater and more rapid changes in the different cycles. Trees are represented musically by small instrumental groups. (121)

The music consists of precisely notated pitches, with controlled rhythmic proportions, but "[e]ach instrumentalist

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8. Written for Yuji Takahashi.

plays the assigned part in its own tempo" (124), in accordance with the rates of physical change in nature. Takemitsu illustrates the different instrumental groups' rates of change in Arc for Piano pictorially (95, 124). In this diagram (Figure 2), the changes that occur in the highest pitched instruments are depicted in the two uppermost sections, representing sand and grass, as a "group of undetermined soloistic, rapidly changing mobile forms" (95). The next lowest level is the trees, which do not change as quickly as the sand and grass. The group of instruments representing this element of the garden have a lower timbre and play musical material with only gradual changes (95). Rocks are illustrated in the bottom section. Obviously, rocks themselves do not change, but alter in their appearance from different viewpoints. To represent this musically, Takemitsu writes this group's music with "stable forms in a determinate manner" (95). The lowest pitched instruments (percussion) portray the unchanging sand and earth, which Takemitsu describes as "enduring and stable." Their music "exists unaffected by the total tempo" (96).

Takemitsu's use of several simultaneous nature cycles in Arc for Piano is similar to Joyce's depiction of concurrent daily, weekly and yearly cycles in Finnegans Wake. Joyce's text

> functions at a number of symbolic levels, each based on its own particular time-period ... at the naturalistic level ... [the text] is the detailed account of a single day's activities; at the next remove it depicts a typical

> week of human existence; and, next in importance to the archetypal daily cycle, the book runs through a full liturgical year. (Hart 70)

As the rate of change varies with the elements of the Japanese garden, so too does it vary with the divisions of the yearly calendar; grass alters rapidly in comparison to a tree, as a day changes more quickly than a week. The cycles occur at the same time; as such, they are related to each other rather than independent. Takemitsu describes these "varying time cycles" as "heterocyclic relationships" (Silence 124). He compares the phenomenon of "different overlapping tempi" in Arc for Piano to scenery outside a train window: "[t]he closer scenery changes faster than the gradually changing distant views ... Different times progress simultaneously" (125). The view from the train is a vivid visual description and helpful analogy of the cycles that occur in this particular composition, and is applicable to some of Takemitsu's other works, including Far Calls. Coming, Far!.

In Far Calls. Coming, Far! I interpret heterocyclic time cycles as present in the solo violin, the strings, together with the brass and winds, the harps and celeste, and the percussion (Figure 3). Unlike those of Arc for Piano, these cycles do not employ individual rates of tempo, but rely more prominently on the occurrence of change taking place from within. The rate of internal change is most rapid in the solo violin line, where the instrument displays successive, dramatic changes in register, articulation, rhythm, dynamics,

and ornamentation. The cycle with the second fastest rate of change is that of the strings, brass and winds, whose alterations are gradual and moderate. Next in line are the harps and celeste, which play effervescent, fleeting and magical gestures, sounding aleatoric in nature. Last is the cycle of the percussion instruments. Like the rocks in the Japanese garden, this cycle does not exhibit internal change, but rather, an ability to be perceived from many different stances. In this way, Takemitsu represents the slowest cycle of time with soft percussive commentary, including the subtle utterances of the triangle, vibraphone, soft cymbal or tam-tam.

Another technique Takemitsu employs to distinguish between heterocyclic time cycles in Far Calls. Coming, Far! is the use of **ma**. First, Takemitsu uses varying lengths of active silence within the separate cycles, giving importance not only to the sounds which take place within a cycle, but also drawing attention to the space in between those sounds. Second, Takemitsu directly relates **ma** to the pacing of change within cycles: the solo violin line contains a minimal amount of silence, offsetting a high rate of change, whereas the opposite is true in the musical material of the percussion. The strings, brass and winds, as well as the harps and celeste have more moderate amounts of **ma** embedded in their respective cycles, which go in hand with the more moderate musical changes. For these reasons, **ma** is as fundamentally important

to the existence and recognition of the work's internal cyclicity as the sound itself.

It is also important to note that the independant cycles in Far Calls. Coming, Far! do not adhere to rigid patterns, nor do any of them sound particularly stable. Their malleability is important when considering the composition as a dreamwork, based on the Freudian theory of primary process thinking and its exhibition of flexible, unstructured temporality. Takemitsu not only manages to deviate from conventional linear notions of time by deploying simultaneous and independent cycles, but he is also successful in undermining rigid time structures through flexible, fluctuating orchestrations of sound. As previously noted, the solo violin in Far Calls. Coming, Far! undergoes almost constant change. The listener cannot guess what it might do next. The **quasi cadenza** illustrates this well, when the solo violin plays a zealous musical collage of its earlier articulations. The strings, winds and brass often play a reactionary role, while at other times they take on more independence, playing the SEA collection as well as various scattered musical cells. The harps and celeste play sporadic, random-sounding musical gestures, and even the material played by the percussion, the most stable of the cycles, consists of statements at irregular intervals throughout the work. The tam-tam and gong make an allusion to measured clock-time through a steady three-note repetition just before rehearsal

letter E, but this event is an oddity, which does not occur again. Clearly, even the most "stable" layer of the composition depicts the irregular and illogical temporality of Freudian primary process thinking as present in the dream.

Joyce and Takemitsu's deployment of simultaneous time cycles extends to their philosophies regarding the states of time; the past, present and future are also simultaneous. In Joyce's text, this is particularly exemplified by A.L.P. as the River Liffey, which is all times at once: "Anna was, Livia is, Plurabelle's to be" (215.24). This concept moves beyond the event of concurrent cycles, relating to the "Eternal Now," a "very old idea involving the mysterious simultaneity, in the eyes of the Absolute, of all that in ordinary experience is called past, present, future" (Hart 75). The Eternal Now was not new in Joyce's lifetime; for instance, Wordsworth says: "All parts of time are parts of an eternal `now,' and ... we cannot fix any limits to the present or exclude from it any part of what we wrongly call the past" (qtd. in Hart 75). There are many variants of this notion, but "all involve the proposition that events which seem to be `spaced' in a temporal succession are present simultaneously- or rather, out of time altogether" (75).

Finnegans Wake gains from the belief in the Eternal Now in that the concept allows the "seeds of any part of history [to] be present in an `event'" (77). Indeed, Joyce juxtaposes various elements of the past, present and future in his

employment of Vichian cycles within Vichian cycles, as aforementioned. With the disappearance of temporal sequence, cause and effect must also vanish (Hart 77). The absence of this structural device allows Joyce to move away from a conventional narrative plot which privileges a progressive chain of events, and towards an experimental, ambiguous and multivalent presentation of a dream.

The concept of time related to the Eternal Now which influences Takemitsu's artistic sensibilities is "being-time," developed by the thirteenth-century Japanese Zen master, Dōgen. According to Dōgen, "Reality is conceived as an immediately experienced continuum which the differentiated world of discrete objects and events unites with the undifferentiated ultimate reality of the eternal" (Koozin 187). This view of time is experiential, bringing liberation through a "perception of natural phenomena as a representation of `being-time'" (187). Like the Eternal Now, being-time does not divide time into categories of past, present, future: Dōgen teaches that "Time is the radiant nature of each moment; it is the monumental everyday time in the present ... Each instant covers the entire world" (187).

In his essay, "Spiritual-Temporal imagery in music of Oliver Messiaen and Toru Takemitsu," Timothy Koozin explains the ways in which Dōgen's image of time permeates traditional Japanese arts and religions (187). Being-time, with its view of reality as reflected in every event at every moment, is

related to an "aesthetic sensibility which appreciates the beauty of isolated, independent objects or events in a work of art" (187). Takemitsu's displays his admiration for the isolated and individual within an artwork when he relates "the philosophy of satisfaction with a single note" (qtd. in 187) in traditional Japanese music to the "appreciation of spatial and temporal discontinuities" (187) prevalent in Japanese visual art. As Koozin explains, in the Japanese arts,

> silences infused with expressive meaning may be integral to the work, much in the same way that Japanese paintings and picture scrolls may project relatively small, isolated objects and traces of images onto a larger background of indeterminate space ... This brings the immediate context of art work into contact with the undifferentiated continuum of all silence and space, creating a metaphor for eternity in the work. (187)

The individual event takes place within experiential time, which "evolves not so much in terms of formal development, but rather, through sonorities which move toward silence with increasing resonance and expressive power" (189).

Dōgen believed that "every event manifests a totality, a passage of whole strength experienced in the immediate present" (qtd. in 187). In keeping with this conviction, Takemitsu's composition does not privilege the passing from musical gesture to gesture, but the movement within individual gestures themselves. The action does not emphasize the "motion of tones, but rather ... the motion within the tone itself" (187). Takemitsu's definition of timbre as "the perception of the succession of movement within sound" (qtd. in 187) illustrates his concentration on timbre as a spatial and

temporal "dynamic state," which implicitly relies on Dogen's concept of the "immediate aesthetic continuum of the here-and-now" (187). This concept of timbre is heard abundantly in Far Calls, Coming, Far!, where there are many long, sustained pedal notes enveloping more "internal" movements, such as those heard in the harps, vibraphone and triangle.

A good example of the concepts of being-time at work in Far Calls, Coming, Far! occurs in the first five measures of rehearsal letter G, in the solo violin line. Here, a rhythmic motive based on large, upward intervallic leaps to harmonics repeats twelve times (music example 5). This section is a disjunct series of isolated events; each occurrence of the motive is individual, as they are preceded and followed by **ma**, the "larger background of indeterminate space." Moreover, each successive reiteration differs in its dynamic markings, while the motive itself does not occur elsewhere in the work. This section also expresses an appreciation of being-time's spatial and temporal discontinuity, through its unstable meter: it changes at the rate of every measure from 6/8, to 9/8, to 3/8, to 8/8, to 10/8. Likewise, the amount of **ma** between the motives also fluctuates. The resulting music of this portion of the work is somewhat disconcerting and eerie in its poignancy.

How "authentic" to Freud's theory of the dream are Joyce and Takemitsu's depictions of time? I would argue that they comply to a high degree with the ways in which Freud theorizes

time in primary process thinking. The simultaneity of time and the related concepts of the Eternal Now and being-time, which influence Joyce and Takemitsu respectively, are also fundamental to Freud's understanding of time in the dream. Freud writes that the dream synthesizes all dream thoughts by "combining the whole material into a single situation or event" (349). The "whole material" is certainly found in the dream of Finnegans Wake, where each and every event is a totality, encompassing all characters and all states of time. Freud's above statement is comparable to Dōgen's teachings that every event manifests a totality. Takemitsu shares this theory, writing that "In one sound, I want to hear many sounds" (qtd. in Ohtake 42). Accordingly, Takemitsu's music aims to express a wide spectrum of sound and meaning. Furthermore, Freud states that dreams "reproduce logical connection[s] by simultaneity of time," explaining himself through the following analogy:

> [dreams act] like the painter who, in a picture of the School of Athens or of Parnassus, represents in one group all the philosophers or all the poets. It is true that they were never in fact assembled in a single hall or on a single mountaintop: but they certainly form a group in the conceptual sense. (349)

Thus, Joyce's synthesis of the past, present and future, exemplified by the statement "Anna was, Livia is and Plurabelle's to be" (215.24), adheres to Freud's explication of dream time. For Takemitsu,however, simultaneity is manifest in the concurrence of individual time cycles, rather than in an actual merging of past, present and future.

As illustrated by the heterocyclism of Arc for Piano and Far Calls. Coming, Far!, Takemitsu is fascinated with gradual changes that occur over time. For him, these subtle changes are constant, not erratic. He says: "I think of time as circular and continuity as a constantly changing state. These are important assumptions in my concept of musical form" (Silence 119). In light of the importance of constant, flowing change in Takemitsu's music, I would now like to explore the connection between temporality and the symbol of water. Both Joyce's Finnegans Wake and Takemitsu's Far Calls. Coming, Far! utilize water as the foremost symbolic entity in their dreamworks, relating it to time, as well as other phenomena. To begin, I will discuss the science of rheology and its connections to Joyce through Vico, before moving on to a more detailed examination of these concepts in Far Calls. Coming, Far!. Finally, I will address the polysemy of water as a symbol in Takemitsu's dreamwork, dealing in turn with each of its latent meanings.

WATER

Rheology is the science dealing with the flow of matter. In "Vico's Basic Law of History in Finnegans Wake," Attila Faj states that the science of rheology was relatively late to develop, and suggests that this is "owing to the erroneous illusion produced by the well-known Heraclitean river simile" (20). Faj is referring to the simile in which Heraclitus (540-

480 B.C.) compares the flux of the empirical world with a river. Heraclitus believed that all things constantly flow and change; that "even the stillest matter" contained an "unseen flux, flow and movement" (Durant 52).[9] According to Aristotle, this theory led Plato to believe that there cannot be any empirical science of things that flow (Faj 20). Instead, science should be concerned with only invariable forms, "the chemical, physical, biological, psychological phenomena and processes which manifest themselves under identical conditions always in the same way" (20).

Over many centuries, the Heraclitean simile lost some of its influence. Vico's basic law of history outlining four cyclical stages of humankind is "the first bold and quite detailed answer to the Heraclitean challenge according to which there cannot exist the science of things that are continually flowing and changing" (21). However, even before Vico's La Scienza Nuova (1725), literary efforts were being made to treat science as organic and flowing. This genre of literature was known as the "river novel," and the first of its kind was published in 1685: Der ungarische Kriegs-Roman, by German polymath Eberhard Werner Happel. Faj explains that Happel's five-volume novel, set in the Danubian basin, "disregard[ed] the barriers until then respected on behalf of

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9. Like Vico many centuries later, Heraclitus believed that history runs in repetitious cycles as a result of nature's constant flux.

the misleading simile, to enlarge the plot and transform it into a `crazy scientific encyclopedia'" (21). The river novel, like Vico's later philosophy of history, moved away from Heraclitus' assumptions and laid the groundwork for the science of rheology.

Joyce's employment of Vichian cycles, along with his structural and symbolic use of the River Liffey throughout the entire text, make Finnegans Wake a rheological work in its own right. Faj describes it as the "last great river novel of world literature" (24). The idea of flow in Joyce's text is perhaps most evident in Chapter VIII, known as the "Anna Livia Plurabelle" chapter, an ebullient illustration of A.L.P. as the River Liffey and her transformations into hundreds of other aquatic entities. A.L.P. is the "river of life," which acts as the "agent of cleaning the past up and renewing it" (Tindall 140). In this chapter, two washerwomen converse from opposite banks. They find great amusement in gossiping about Anna Livia Plurabelle and her husband Humphery Chimpden Earwicker, and help to illustrate the recirculation of time via the river's cleansing powers. The "tell me, tell me" refrain of their gossip (140) - "Tell me all. Tell me now" (196.4), "O, tell me all I want to hear," "Tell me moher. Tell me moatst" (198.14, 198.28) and "Onon! Onon! tell me more. Tell me every tiny teign" (201.21) - emphasizes the internal circularity of the narrative in the relaying of A.L.P.'s life. Further emphasis of the river's circularity occurs on the

final page of the text, where the "sacred river Anna, mother of us all, ... the woman-river wants to die so that she may be reborn... she dies into a beginning" (Deane xxxix). Undoubtedly, the river A.L.P. is the ultimate symbol of the circularity of time within Finnegans Wake.

The magnitude of A.L.P.'s flow as the mother of all rivers is astounding: the settings and circumstances of her story change accordingly as she pours into representations of over eight hundred rivers (Hart 111), one hundred of which are in Chapter VIII. As Seamus Deane says, A.L.P. "bring[s] the rivers of the world with her, winding through history and nature" (xxxii). An example of the abundant allusions can be heard in the following lines (206.8, 14-16), which contain six river references: "Tell me quick and dongu so crould! ... O gig goggle of giguels. I can't tell you how! It's too screaming to rizo, rabbit it all! Minneha, minnehi, minaaehe, minneho!" (qtd. in Bishop 343). The rivers referred to here are the Dongu (Africa), Giguela (Spain), Rabbit (US), Min (China), Mina (Africa), and the Minho (Portugal) (343f). As a river novel, Joyce's text proceeds against this rheological, flowing backdrop, placing its events and action in the midst of the constant flux and flow of the ever-changing River Liffey.

When the washerwomen scrub H.C.E.'s undergarments and other soiled laundry in A.L.P.'s waters, the river removes Earwicker's sins with its cleansing powers. In this role,

A.L.P.'s task in the Wake is to recycle history, to "dissolve, abolish, purify, `wash away,' and regenerate ... revivify and infuse new life" (J.C. Cooper qtd. in McCarthy 566). Takemitsu shares this ideal; he sees history like this river, with a rheological view that "The stream of history flows on, carrying with it pollution as well as precious life" (Silence 15). The structural device the composer uses to depict this idea in Far Calls. Coming, Far! is his SEA motive, which like the changeable River Liffey, "embodies all things and circulates throughout" the composer's musical structures (Ohtake 33). Making a rheological link between water and the concept of time, Ohtake writes that "As rain, lakes, rivers and seas reflect merely transient states of water, [Takemitsu's] musical compositions are only the transitory shapes of sounds, and therefore never-ending" (33). Accordingly, the use of water as symbol in Far Calls. Coming, Far! enables Takemitsu to draw on water's mutability, a quality akin to the composer's concept of transitory and circular time. Takemitsu emulates natural musical changes "as gradual as the tides" (Silence 132) in his work while transforming the SEA collection into the delicate, viscous variations of enunciation as discussed above. Moreover, the SEA motive permits Takemitsu to achieve his ideal musical form, which he describes as "liquid form" (132). The echo of Heraclitus can be heard in the composer's statement: "I feel that water and sound are similar... Music is like a river or

sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness" (133). Clearly, like Joyce's Wake, Far Calls. Coming, Far! is also rheological in its inception and nature.

As the foremost symbolic entity in the dreamworks of Joyce and Takemitsu, water relates not only to the concept of temporality, but also represents more specific elements of the dream's manifest and latent content. Much of what water symbolizes in Finnegans Wake and Far Calls. Coming, Far! is archetypal in character. The kernels of its meaning in the dreamworks' depictions are illustrated by J.C. Cooper:

> All waters are symbolic of the Great Mother and associated with birth, the feminine principle, the universal womb, the prima materia, the waters of fertility and refreshment and the fountain of life ... The waters are also equated with the continual flux of the manifest world, with unconsciousness, forgetfulness; they always dissolve, abolish, purify, "wash away," and regenerate ... they revivify and infuse new life, hence baptism by water ... [they] wash away the old life and sanctif[y] the new. (qtd. in McCarthy 566)

The passing of time and history, the event of change, femininity and sexuality, life's universality, are all traditionally associated with water, and all are present in Far Calls. Coming, Far! and the Wake. I have discussed water's relation to time, history and change above, but now I would like to examine this symbol's connection to femininity and sexuality.

In his depiction of the River Liffey as Anna Livia Plurabelle, Joyce makes the alliance between water and femininity explicit. A.L.P. in all her guises, as well as the

other women in the dream, "make up a continuum symbolized by the River Liffey, with Is[obel] at its source, Kate (the washerwoman) at is mouth and Anna the stream between" (Gordon 63). Takemitsu similarly identifies water with gender identity, but unlike Joyce, the composer splits the entity of water into both sexes, not only defining the river as female, but also defining the sea as male. In his discussion of Far Calls. Coming, Far!, he makes the "rather erotic" statement that "the female river pour[s] into the male sea" (Silence 112). This makes Takemitsu's ideas of water's connection to femaleness and maleness clear, and also shows that he was thinking of the potential intimate relationship between the sexes during the composition of this work.

Both Far Calls. Coming, Far! and the Wake focus on sexuality as a universal phenomenon. In Joyce's text, which takes place in an all-encompassing universe of constantly changing characters, sexuality does not focus on specific persons but is addressed with a wide scope. The realm of sexuality in Joyce's text involves phallic symbolism, incest, shame, homosexuality, bisexuality, masturbation, and voyeurism. As Hart notes, "The sin of the Father is alternately voyeurism and incest; the daughter is Lesbian; the sons consistently homosexual; onanistic and narcissistic imagery abounds, and absolutely everyone is avidly coprophilic" (205). As Takemitsu describes sexuality in relation to Far Calls. Coming, Far!, his deployment of the

female river and the male sea is "not merely a male/female matter," but refers to a larger worldly sense of greater sexuality. It is about life" (112). Thus, sexuality in the dreamworks of Takemitsu and Joyce is meant to illustrate a wide, universal representation of all things sexual.

One aspect of sexual relations often interpreted as universal which is common to both Joyce and Takemitsu's dreamworks, is the Freudian concept of the Oedipus complex in women, sometimes known as the Electra complex. Finnegans Wake involves an alleged crime of incest between Humphery and his daughter Isabel, for which H.C.E. goes to court. The relationship between a father and daughter is scrutinized in the Wake, receiving much attention and commentary. This particular relationship also plays a significant role in the composition of Far Calls. Coming, Far!, which Takemitsu dedicates to his sixteen-year old daughter, Maki. The composer notes that according to an unnamed commentary of Finnegans Wake, the line "Far Calls. Coming, far!" is a "joyful outcry" in which the word "far" refers to "father" (111). In this way, says Takemitsu, the phrase "could also mean `father is calling'" (112). By pointing this out, I do not wish to fabricate some sort of scandalous relationship between Takemitsu and his daughter. On the contrary, I would like to draw attention the explicit connection Takemitsu makes between his daughter and a composition so fundamentally based on an aesthetic appreciation of water. The association is most

likely a result of Maki's coming of age, and both a need and desire on Takemitsu's part to recognize his daughter's development from girl to woman, child to adult, sexual innocent to sexual player.

For Takemitsu, water represents life in all its universal mystery; his fascination with water borders on an obsession, albeit a fruitful, artistic one. In light of his many compositions which rely on contemplations of water, for example, I Hear the Water Dreaming (1987), Waves (1976), and Waterways (1978), as well as water's important function in the composition of Far Calls. Coming, Far!, it is helpful to consider how the composer became so enamoured of water in the first place. Takemitsu writes that in 1979 he and his wife moved from the centre of Tokyo to Higashi Murayama City, where they were "supposed to have a view of Lake Tama ... but the view [was] blocked by an old five-needle pine that ha[d] been designated as a monument to be preserved" (132). Takemitsu could not see the lake from his house, and instead, was obliged to let the water's presence be felt in his imagination (132). The lake in question is an artificial one, providing drinking water for Tokyo. Even though this body of water is not natural, Takemitsu is in awe of this lake, as I will show below. He believes in a magical mystery of water, writing that "Humans cannot diminish the miracle of water .. we know nothing about water. We only know the temporary aspects of that shapeless entity that circulates through the universe"

(132). For Takemitsu, water holds an intriguing sense of mysterious change containing secrets that we cannot know.

Lake Tama plays a significant role in the composition of Far Calls. Coming, Far!. Takemitsu says that when the reservoir was built, the signs of an ancient village became hidden at the bottom of the lake. Thirty years later, when the dam was being enlarged, the manmade lake was drained and television crews came to film the hearths and remains of homes from the lost village. This was a poignant experience for Takemitsu:

> My imagination was stirred when I discovered there was still a stream running at the lake bottom ... Beyond the pine tree the lake endures, as does the invisible stream. Enchanted by the mystery of water I wrote a piece of music using water to activate a musical instrument. (132)

This composition, although not named by Takemitsu, is undoubtedly Far Calls. Coming, Far! which was written the following year. As Takemitsu tells Adrienne Clarkson in an episode of the CBC's "Adrienne Clarkson Presents," he was "deeply impressed by this other kind of water," whose "stream in the lake bed ... could not be seen when the lake was full." This is a sign of Takemitsu's fascination with the phenomena of matter that is underlying, flowing beneath the surface. The "other kind of water" that captivates Takemitsu is like the other kind of consciousness we experience beneath the surface of sleep. For Takemitsu, glimpsing the underwater stream is like catching sight of effervescent unconscious knowledge, the latent meaning of the dream.

CONCLUSION

In my exploration of the connections between *Far Calls. Coming, Far!* and *Finnegans Wake*, I have shown how Takemitsu's artistic views resemble those of James Joyce. Due to their respective interests in dream, the composer and author each endeavour to represent artistically the unconscious thought processes of sleep as outlined by Freud. The resulting efforts, the dreamworks *Far Calls. Coming, Far!* and *Finnegans Wake*, are connected by the phenomenon of dream, and contain several analogous structures, as outlined above.

In his treatment of the identity of the dreamer, Takemitsu follows Joyce's model of Humphery Chimpden Earwicker. The character H.C.E., whom Joyce never explicitly names in the *Wake*, remains an enigma, an identity that the reader can neither clearly discern nor fully comprehend. Likewise, Takemitsu's SEA motive avoids the very pitches, E flat, E and A, for which it is named, thus appearing at many different transposition levels, but never in prime form. I have theorized that Joyce and Takemitsu's similar strategies stem from Freud's explanation of the collective character, who in the context of the dream represents several persons simultaneously and cannot be pinpointed as one particular identity.

I have also demonstrated the comparable ways in which *Far Calls. Coming, Far!* and *Finnegans Wake* deploy language. In the creation of these dreamworks, language is something to be

manipulated and distorted, resulting in a wide spectrum of evocative meaning. Again, this technique originates with the Freudian dream, which often hinges on the presence of multiple word meanings. In Joyce's novel, the text is a linguistic puzzle based on word play and pun. With regards to Takemitsu, I have found the exploration of certain elements of language usage a fascinating undertaking. The concepts of **kotoba**, enunciation, **ma** and phonocentrism uncover intriguing aspects of Takemitsu's compositional process and the content of the resultant music. While there is not enough room in this project for further exploration of language's relevance to his music, I believe that this topic holds much potential for future efforts in Takemitsu scholarship.

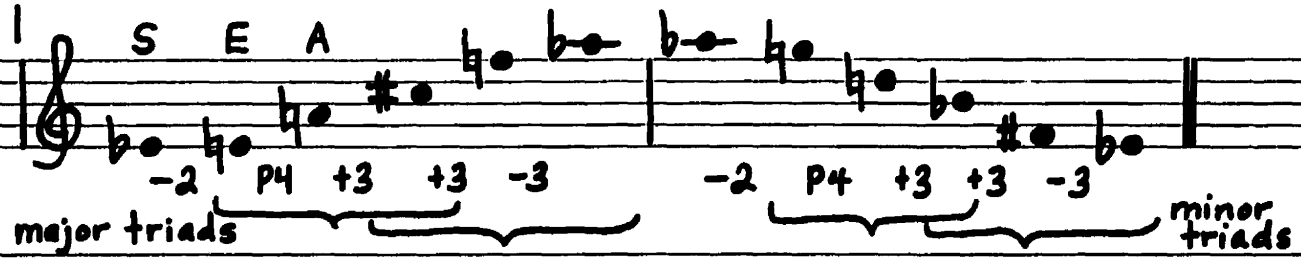
Time as a circulating entity, comprised of numerous simultaneous cycles is also common to Takemitsu and Joyce's respective works. Takemitsu's usage of Zen master Dōgen's being-time is not dissimilar to Joyce's portrayal of Vichian cyclicity or the concept of the Eternal Now. The principles of these theories replicate the temporality of the Freudian dream, where flexible time constitutes a fundamental characteristic of unconscious thought. Far Calls. Coming, Far! and Finnegans Wake also depend on the rheological symbol of water and its flow to depict the passage of time, and further deploy this symbol to delineate femininity and sexuality. For Takemitsu, water also represents the magical, mysterious side of life that humankind cannot not apprehend, but only observe

and cherish.

My thesis by no means exhaustively explores the connections that exist between Takemitsu's music and Joyce's writing. An engaging future project would involve a similar investigation of the dream's import in other Wakean-titled compositions, A Way a Lone and riverrun. However, I hope that my analysis of Far Calls. Coming, Far! as a dreamwork sheds new light on that composition, while drawing attention to the hitherto unexamined artistic relationship between Takemitsu and Joyce.

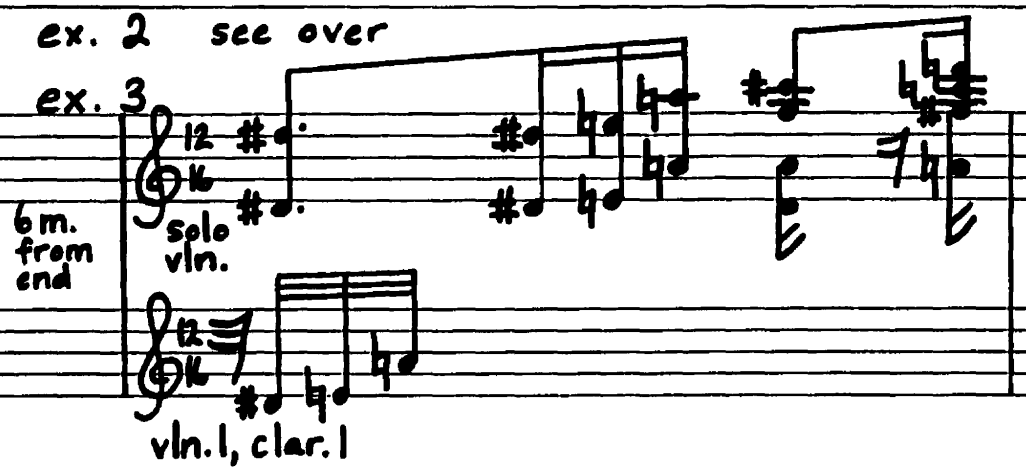
Music Examples

ex. 1

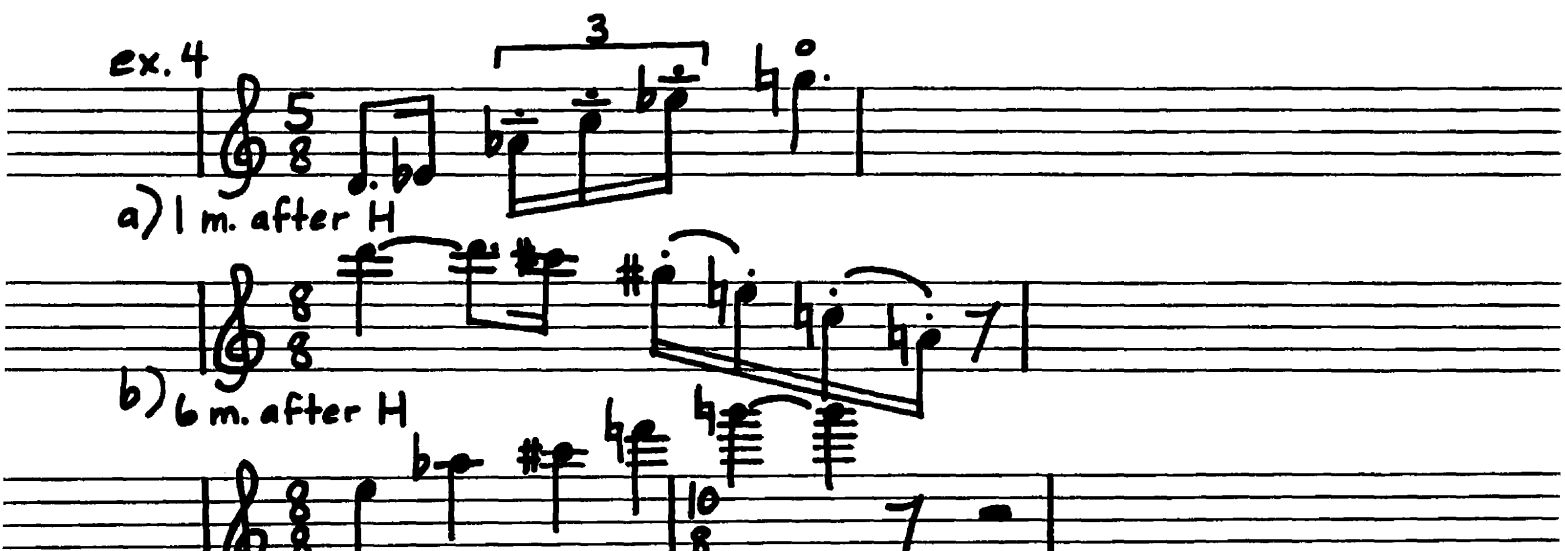


ex. 2 see over

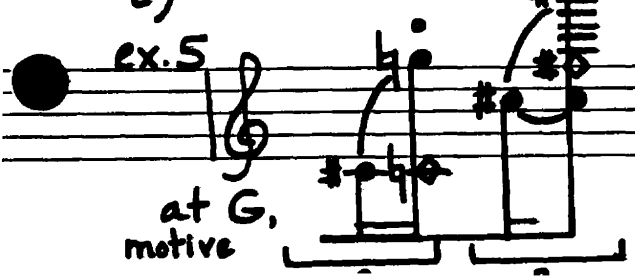
ex. 3



ex. 4



ex. 5

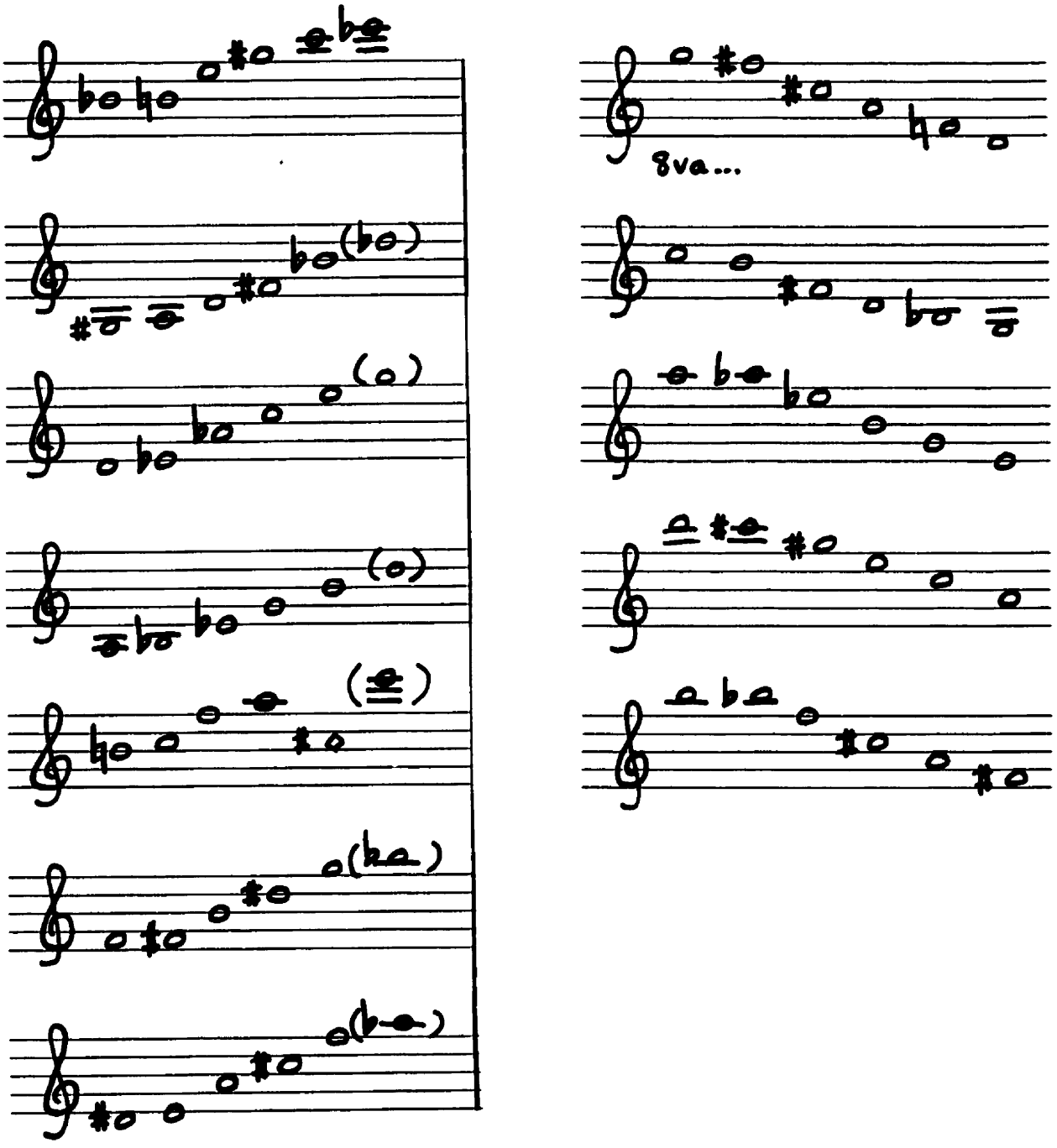


music ex. 2

SEA collection transposition levels *

ascending:

descending:



* in order of appearance in solo violin line

Figure 1

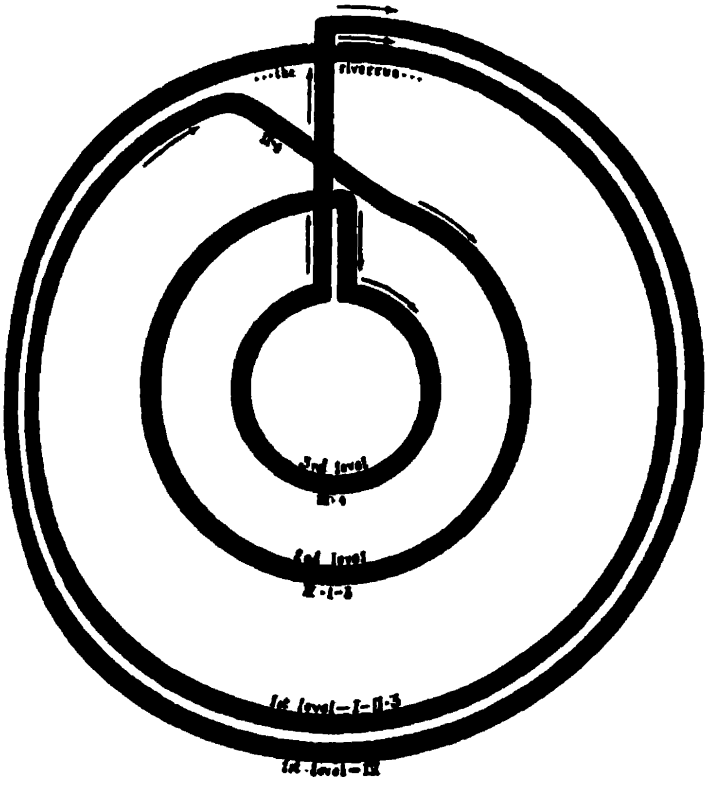
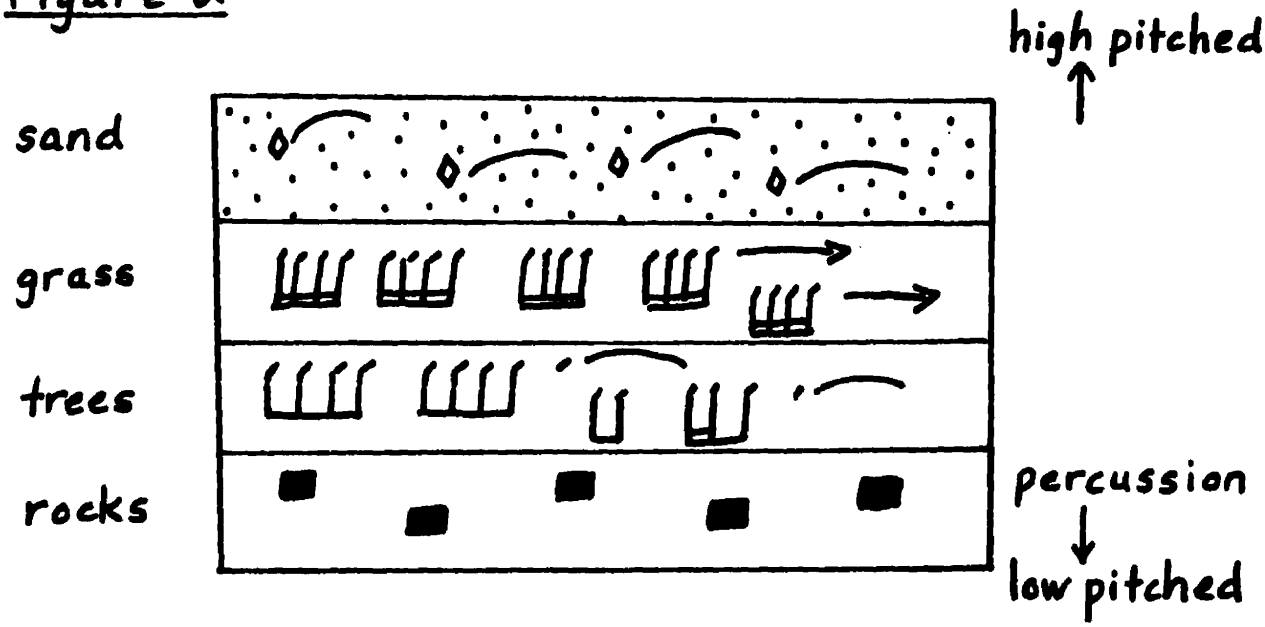


FIGURE II

'A conansdream of loglascircles'

Hart's diagram of concentric circles

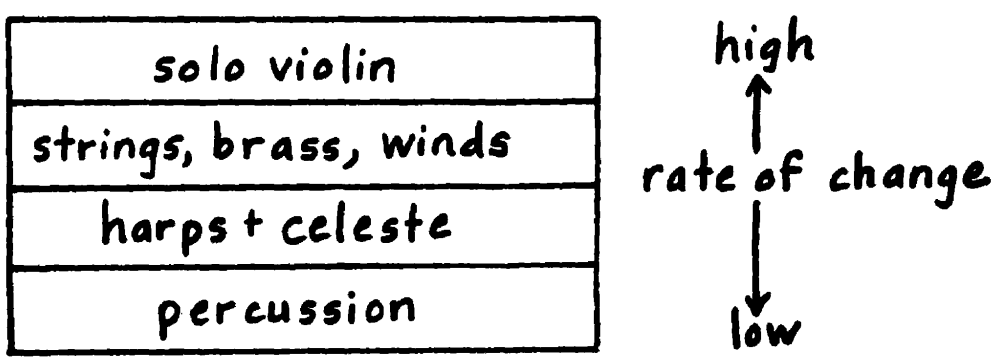
Figure 2



Takemitsu's representation of Arc for Piano
(facsimile)

Figure 3

Heterocyclic time cycles in Far Calls. Coming, Far!



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