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Preexisting Music as a Disruptive Element in Historical Fiction Film

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Abstract

The study of film music has become a significant discipline within musicology and film studies. While preexisting music has gained considerable popularity in recent cinema practice, early cinema used preexisting music sparingly. As a result, academic study of film music has largely engaged the subject of the classical Hollywood score, or a musical work designed to complement a specific film.

Throughout the twentieth century, filmmakers expanded the art form in new and creative ways; one such undertaking was to use alternate music selections that could contribute deeper sources of meaning. In the new millennium, preexisting music in film has become something of a new standard, and scholars have recently begun to address these features. Though preexisting music does not impart significant meaning in every case, it is worth considering when, how, and in what ways preexisting music can bring denotative and connotative material alongside it. Such an additive meaning may not only enhance narrative signification, as is the general practice of the classical Hollywood score, but in some cases, meaning can be altered via the expression of social, cultural, economic and/or political associations stemming from the music's origins.

Historical fiction film presents, but is not limited to, narratives hinged upon true historical events or actual persons from history, while in many cases theorizing specific interactions that are not historically documented. As fictionalized narratives, they offer insight into what could have been, or what history might not tell us. Like any cinematic genre, historical fiction film includes classical scoring techniques and/or preexisting music. Musicological research has provided clear ways to evaluate whether a historical film includes accurately contemporaneous music.

Interestingly, this is usually not the case. Filmmakers have largely depended on nineteenth-century compositional conventions, even to accompany narrative from previous centuries. In special cases,

musical sources can contribute to a given scene or situation by addressing contemporaneity itself. As such, the historical fiction film provides its own unique area of inquiry.

The intent of this dissertation is to provide close readings of three historical fiction films, Martin Scorsese's *Gangs of New York* (2002), Sofia Coppola's *Marie Antoinette* (2006), and Quentin Tarantino's *Django Unchained* (2012). Each of these films use a considerable number of preexisting musical sources from various eras and with diverse musical styles. By examining connotative and denotative values of the preexisting musical sources in each, I attempt to interpret the intertextual relationship between image, dialogue, narrative, and music.

This dissertation by Christopher Adam Booth fulfills the dissertation requirement for the doctoral degree in Musicology approved by Andrew H. Weaver, Ph.D., as Director, and by Christina Taylor Gibson Ph.D., Robert A. Baker, Ph.D., and Naaman Wood, Ph.D. as Readers.

Andrew H. Weaver, Ph.D., Director

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Dedication

For my daughters, Cadence and Cameron

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I. Chapter One: Project Introduction

I.1. Introduction

Preexisting music is, and has long been, a significant feature in sound films of virtually any genre, from romantic comedies to science-fiction, from cult films to neo-noir. Initially, films used preexisting music sparingly, and with the development of a classical Hollywood system, film music became its own entity, for quite some time dominating the art form as a standard practice. Academic studies have favored classical Hollywood scoring practice mostly due to this standardization.

As the art form developed, filmmakers began to turn to preexisting music more and more. This is not to say that in early filmmaking, the practice was avoided altogether. As early as the 1910s, directors began inserting preexisting musical works; I discuss some of these in chapters 2, 4, and 5. During the mid-twentieth century, film directors began to use preexisting music in a new way: tapping into film viewers' attachment to well-known works with evident, relatable connotations. The practice has notably increased in the past few decades, and music and film scholars have begun to pursue the subject more significantly. The various traits, formats, functions, and idiosyncrasies of preexisting music in film enable new areas of focus on the subject, which I will describe in the literature review below. This study, however, is largely concerned with the hermeneutics of preexisting music in film.

Broadly, this document is an attempt to engage questions of when, how, and in what ways preexisting music can bring denotative and connotative material alongside it, so that it adds something to a film that would be otherwise unavailable. This exploration will draw upon concepts and frameworks from traditional musicology, music theory, literary criticism, film studies, semiotics, and other fields. Such frameworks enable close readings of individual films, as well as film components, such as themes, individual scenes, narratives, characters, and so on. Furthermore,

this project endeavors to establish connections between filmic use of music and other musical and literary fields, as well as what conclusions may be drawn from such interdisciplinary relationships.

The primary scope of most of this document is historical fiction film, and I have chosen this for two reasons. First, the decision to limit my scope is a practical one, without which the project might yield weaker results simply due to unmanageable objectives. More importantly, historical films attempt to confront real situations from which we can learn. Many of these attempts are serious portrayals of historically significant individuals and, equally important, the ways in which we look back at them from the present. Such a historiography, directed toward the discourse between “great-man” ideology and sociological theory, will provide a useful vantage point to engage hermeneutics of film in general. By examining historical fiction film that uses preexisting music in a meaningful way, this study aims toward gauging intertextuality of musical historiography (its own well-developed subject) and film studies. It is hoped that such a process will contribute to a field of musicological research while also providing opportunities for further, more complex studies of film music.

A fundamental premise of this project is the notion of a disruptive preexisting music. In general, I will argue that preexisting music retains, at times, the ability to signal an external idea in such a way as to disrupt the relationship between film and viewer. I will examine this relationship, which is often called a “cinematic suture.” This is not to say that music scored specifically for film cannot behave in a disruptive way. Still, many scholars acknowledge the role of any music in film as one that deepens the cinematic suture. As the predominance of film music studies to date has been concerned with the traditional score, it follows that nontraditional practice may bring about different results: preexisting music can present a nearly antithetical and disruptive device that challenges the medium itself. Like my caveat that traditional music can appear disruptive, preexisting music can indeed function like traditional score. Evidence suggests, however, that in most cases, the traditional score works alongside the suture, while preexisting music may threaten it.

I.2. Review of Literature

This project serves to examine and document certain effects of preexisting music in film. While scholars of musicology and film studies have written extensively on the traditional score, fewer have examined the ontology and functions of preexisting music. Still, this project may have been impossible without a solid foundation in the literature.

The first important work in film music studies is Theodor Adorno and Hanns Eisler's *Composing for the Films* from 1947, which is as much a critique of the visual bias in postindustrial society as it is a guide to understanding film music composition.¹ Other monographs on film music were published in the decades that followed, but finally in 1987, Claudia Gorbman published her seminal *Unheard Melodies: Narrative Film Music*, which broadened the field significantly.² Gorbman's monograph is doubtless the most cited source in the field, as it is the first work to address the practice of "underscoring," which describes the relationship between music and narration. Like many works that followed, Gorbman's later chapters provide insightful analyses into specific films. After Gorbman's publication, the 1990s became something of a banner decade for film music scholarship.

In 1992, Kathryn Kalinak published *Settling the Score: Music and the Classical Hollywood Film*.³ Like Gorbman, Kalinak presents in-depth analyses of traditional film scoring practice, while also addressing the development of film techniques throughout the medium's history as a significant subject. The same year, Caryl Flinn published *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*.⁴ Like many works that followed, Flinn's book addresses Hollywood's conventional use of music that emulates that of the Romantic era. In 1994, Royal S. Brown published *Overtones and Undertones: Reading Film Music*, which provides in-depth analyses of

¹ Theodor Adorno and Hanns Eisler, *Composing for the Films* (London: Athlone Press, 1947, repr. 1994).

² Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: British Film Institute, 1987).

³ Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison: University of Wisconsin Press, 1992).

⁴ Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* (Princeton: Princeton University Press, 1992).

film scores, as well as a few interviews from film composers.⁵ Mervyn Cooke published his comprehensive *A History of Film Music* in 2008.⁶ Cooke's guide serves to open the field of film music studies to observe trends in international cinema, which was somewhat lacking in previous scholarship.

Anthologies began to appear around the new millennium, including Kevin J. Donnelly's *Film Music: Critical Approaches* in 2001,⁷ and two years later, Kay Dickinson's *Movie Music: The Film Reader*.⁸ Both of these consolidated previous scholarship (many from authors mentioned above) while also including chapters that serve as social critiques. In 2007, Daniel Goldmark, Lawrence Kramer, and Richard Leppert published *Beyond the Soundtrack: Representing Music in Cinema*, a collection of essays on various film music topics such as musical agency, interpretation, and cultural identities.⁹ In 2014, David Neumeyer developed *The Oxford Handbook of Film Music Studies*, which includes 25 chapters on topics including ontological, theoretical, and analytical approaches.¹⁰

While these are all useful sources for this project, many of the above authors only briefly mention, or discuss in limited ways, preexisting music in film. Most of their discussion, examination, and analysis is centered upon traditional film scoring, treating preexisting sources in passing. I should mention one significant exception, however, which is Julie Hubbert's chapter in *The Oxford Handbook of Film Music Studies*, which examines the production and commercial elements of soundtrack production. Hubbert discusses idiosyncrasies in the soundtrack in Sofia Coppola's *Marie Antoinette* (2006), the primary subject of the third chapter in this dissertation.¹¹

Regarding preexisting music, one published collection and one Ph.D. thesis precede this study and treat the subject similarly to the way I do in this project. The collection, compiled and

⁵ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994).

⁶ Mervyn Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008).

⁷ Kevin J. Donnelly, ed., *Film Music: Critical Approaches* (Edinburgh: Edinburgh University Press, 2001).

⁸ Kay Dickinson, ed., *Movie Music: The Film Reader* (New York: Routledge, 2003).

⁹ Daniel Goldmark, Lawrence Kramer, and Richard Leppert, eds., *Beyond the Soundtrack: Representing Music in Cinema* (Berkeley: University of California Press, 2007).

¹⁰ David Neumeyer, ed., *The Oxford Handbook of Film Music Studies* (Oxford: Oxford University Press, 2014).

¹¹ Julie Hubbert, "The Compilation Soundtrack from the 1960s to the Present," in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (Oxford: Oxford University Press, 2014), 291-318.

edited by Phil Powrie and Robynn Stilwell, is titled *Changing Tunes: The Use of Pre-existing Music in Film*.¹² While this collection is replete with useful examinations, analyses, and discussions on the topic, it does not provide an exhaustive and comprehensive guide to the subject. Jonathan Godsall's Ph.D. thesis, *Preexisting Music in Fiction Sound Film* presents a primarily ontological discussion of preexisting music in film, including technical, legal, and commercial issues, with limited discussion of hermeneutics.¹³ While both sources are crucial to this project, neither Powrie and Stilwell's collection nor Godsall's thesis addresses the sociopolitical, manipulative potential of preexisting music in film to the degree to which I endeavor here. Furthermore, neither addresses the cinematic suture, which serves as a key component of this research.

Some works that address preexisting music in film offer useful information that is outside the scope of this project. Annette Davison's *Hollywood Theory Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s* details the changing culture of music in filmmaking from classical Hollywood scoring in the 1930s and 1940s to more eclectic selections in later years.¹⁴ Her analyses from films by Jean-Luc Godard, Derek Jarman, Wim Wenders, and David Lynch provide excellent insight into the studio and filmmaker relationship, as well as the historical development of the subject. Dean Duncan's 2003 monograph, *Charms That Soothe: Classical Music and the Narrative Film*, is a similarly analytical work that addresses the intersection of canonical Western art music and mainstream cinema.¹⁵ However, Duncan's monograph largely operates in the opposite direction by ascertaining the result not on film, but on classical music itself. As my scope here is entirely limited to the result in film, I do not cite Duncan further; nevertheless, both his book and Davison's present thorough studies that benefit the larger scholarly output of film music studies.

¹² Phil Powrie and Robynn Stilwell, eds., *Changing Tunes: The Use of Pre-existing Music in Film* (Aldershot: Ashgate, 2006).

¹³ Jonathan Godsall, "Preexisting Music in Fiction Sound Film" (Ph.D. Thesis, University of Bristol, 2013).

¹⁴ Annette Davison, *Hollywood Theory Non-Hollywood Practice: Cinema Soundtracks in the 1980s and 1990s* (Aldershot: Ashgate, 2004).

¹⁵ Dean Duncan, *Charms That Soothe: Classical Music and the Narrative Film* (New York: Fordham University Press, 2003).

Admittedly, the following is a generalization, though I believe a useful one: for the most part, film music scholars seem to address their topics in two ways. Either they address a specific topic or analytical process regarding the score of a single film (close reading), or they compare the music of several, usually similar, films to observe a trend in the art form (broad approach). Both processes are useful here, as I depend on both in subsequent chapters. While Chapter Two in this dissertation operates using close readings, it does so to isolate and describe various functions of preexisting music (e.g., music as irony, narrative predictor, character study, or social critique). While these may be useful in observing trends, my discussion in Chapter Two is designed to describe ontologies of preexisting music functions. Chapters Three, Four, and Five, use broad approaches that essentially come from close readings: these are comparisons of different musical sources, each within only one film. Case studies, which usually present close readings, make up much of the extant literature in scholarly journals on film music. While most articles that present film music case studies do so in publications not specifically devoted to film music scholarship, a few such specialist publications exist. The two most important journals are both published in the United Kingdom: *The Journal of Film Music*, edited by William H. Rosar and *Music, Sound, and the Moving Image*, co-edited by Helen Hanson, Jay Beck, and Ian Gardiner. Both journals are interdisciplinary, and include articles from across a range of disciplines. While many of these, as well as articles in journals outside film music specification, are useful, most fall outside the scope of this project.

We find close readings of preexisting film music, like those in the later chapters here, in select musicology monographs. A good example of this is found in Jeongwon Joe's *Opera as Soundtrack*, which charts various uses of opera in a range of films.¹⁶ Joe's third chapter, "Opera in Woody Allen's *Match Point*," describes and discusses the 16 musical cues within Allen's 2005 film, all of which are taken from nineteenth-century operatic literature.¹⁷ With this, she identifies

¹⁶ Jeongwon Joe, *Opera as Soundtrack* (Aldershot: Ashgate, 2013).

¹⁷ While Joe describes the 16 operatic cues in *Match Point*, she also acknowledges a brief exception from a contemporaneous musical theater production.

the special, narratological function of opera within certain scenes. In many cases, Joe's analysis points to opera as a source of commentary within the film's diegesis, a concept mentioned throughout Chapter Three.

Stanley Kubrick's famous musical selections are well documented in several scholarly publications. Christine Lee Gengaro's monograph, *Listening to Stanley Kubrick: The Music in His Films*, provides several close readings, one per chapter (following an initial analysis of Kubrick's earlier oeuvre).¹⁸ Perhaps her most significant chapter for my purposes here is titled "It Was Lovely Music That Came To My Aid," which details the musical cues in *A Clockwork Orange* (1971).¹⁹ While nearly every Kubrick film is chock-full of preexisting art music, *A Clockwork Orange* is special because of the film protagonist's interest in, and interaction with, the film's music. Gengaro describes the relationship between character and music, a fundamental concern for each subsequent chapter in this document.

We find a broader approach in Ann Davies's *Changing Tunes* chapter, "High and Low Culture: Bizet's *Carmen* and the Cinema."²⁰ Davies discusses the cultural significance of Bizet's opera in terms of its application in high and low culture and the results of its appearance in several films, including Cecil B Demille's *Carmen* (1915), Roul Walsh's *Carmen* (1915), Otto Preminger's *Carmen Jones* (1954), Jean-Luc Godard's *Prénom Carmen* (1983), and others. She claims that as Bizet's *Carmen*, which "has itself always straddled the divide between high and low culture" has become its own cultural artifact when used in film.²¹ In many cases, Davies argues, the opera's preexisting associations with highbrow opera-house ideology works against the cinematic suture, which dovetails a fundamental argument in much of this dissertation. For example, in Chapter Three, I argue that highbrow, contemporaneous music serves the cinematic suture, while popular,

¹⁸ Christine Lee Gengaro, *Listening to Stanley Kubrick: The Music in His Films* (London: Rowman and Littlefield, 2012).

¹⁹ Christine Lee Gengaro, "It Was Lovely Music That Came To My Aid," in *Listening to Stanley Kubrick: The Music in His Films* (London: Rowman and Littlefield, 2012), 103-146.

²⁰ Ann Davies, "High and Low Culture: Bizet's *Carmen* and the Cinema," in *Changing Tunes: The Use of Pre-existing Music in Film*, ed. Phil Powrie and Robynn Stillwell (Aldershot: Ashgate, 2006), 46-56.

²¹ *Ibid*, 48.

anachronistic music works against it. This is not to suggest a disagreement with Davies's assertion, but rather to examine other ways preexisting music affects the viewer/subject relationship.

In a section of Godsall's thesis titled "Character," he describes the cinematic convention of using musical style to represent a character's personality traits. First, he mentions the trope of associating classical music with sinister or corrupt behavior; I discuss this stereotype in section II.2.4c (Music as Character Analysis, pp. 57-58). More significantly, Godsall contends that "[a] character's *use* of [preexisting] music" can manipulate such stereotypes and provide more complex information.²² By comparing an obsessive-compulsive and controlling husband's use of music to that of a jovial and caring boyfriend character in Joseph Ruben's *Sleeping with the Enemy* (1991), Godsall argues that preexisting music serves to correspond to narrative interaction among competing characters. I endorse such a claim in Chapters Four and Five of this document, though I argue that the association can include music not performed (or otherwise activated) by a diegetic character.

Both close readings (e.g., Joe's "Opera in Woody Allen's *Match Point*" and Gengaro's "It Was Lovely Music That Came To My Aid") and broader studies (e.g. Davies's "High and Low Culture: Bizet's *Carmen* and the Cinema" and Godsall's "Character") illustrate how scholars engage the subject of preexisting music in film. Also, considering the different subjects and perspectives represented here, it is easy to perceive how the field is growing outwardly, finding new questions to answer alongside a burgeoning (yet already vast) film industry. The study of preexisting music in film is ironically still in its nascent stages, despite its increased practice since in the mid-twentieth century. While other lacunae exist, the subject of this project is hermeneutic analysis of preexisting music in historical fiction film. While building upon a rich, established scholarly foundation, it is the goal of this dissertation to contribute to the fields of musicology and film studies in a meaningful way.

²² Godsall, 75, emphasis in original.

I.3. Definitions and Delimitation of Terms

The following terms are organized by type, rather than alphabetically. I include these for clarity and to identify terms that may exceed the typical scope of musicology and/or film studies.

1. Preexisting music

Preexisting music (or elsewhere “pre-existing music”) is any music that simply had an independent existence prior to its inclusion in a given film. The term can be used for any such music, regardless of its initial source (prior film, concert, liturgical, opera, etc.). Still, the term can be ambiguous: a film composer may borrow a melody or other musical element from a preexisting composition. We find several examples of this technique in Joseph Carl Breil’s score for D. W. Griffith’s *The Birth of a Nation* (1915), which quotes Richard Wagner, Edvard Grieg, Vincenzo Bellini, and others. On such occasions, the new score is not preexisting, while the quote itself obviously is. The result is likely useful in itself as a subject for interpretation.

2. Allosonic Quotation

The type of quotation mentioned above (Breil quoting Wagner, et al.) is an allosonic quotation. This occurs when one music borrows from another. For example, in Carlos Santana’s 1999 “Love of My Life,” Santana borrows the first-violin melody and underlying harmonies from the opening of the third movement in Brahms’s Symphony no. 3 (1883), playing the violin melody on an electric guitar. The meter is different, but the rest of the music is virtually identical as far as Santana extends the quote. Similarly, disco group Apollo 100’s “Joy” borrows sections from J. S. Bach’s “Jesu Joy of Man’s Desiring,” transcribing melodic and harmonic material for 1970s instruments. In the latter example, even the meter is identical. In both examples, each song goes on

to use newly composed elements. The allosonic quote consists solely of musical features that appear in both.

Conversely, autosonic quotation is direct reproduction of sound through recording and sampling techniques. Mashup and DJ musicians use these as source material for hybridized recordings. This term does not appear in the rest of the document; I include it here simply to distinguish it from allosonic quotation.

3. Classical/classical

Scholars who study preexisting music in film use the term “classical” frequently and “Classical” less frequently. For clarity, I will use “Classical” simply to refer to Western music composed roughly between 1750 and 1830. Music before 1750 is often categorized as “Baroque,” while music composed after 1830 is often categorized as “Romantic.” Of course, all such developments occurred gradually, and the dates themselves offer arbitrary generalizations. I will use “classical” to describe art music of more complexity, and generally composed alongside Western musical tradition, than popular music, which is often not transcribed. These terms are problematic and subject to interpretation; thus, any time I address a “classical” music, I acknowledge my specific meaning.

Regarding the use of “classical” as it regards film or film scoring, I only use it to refer to traditional and conventional practice, which employs a composer to compose music for a specific film and in no way predates the film; this should be viewed differently from preexisting music.

4. Diegesis and Diegetic Music (diegetic/nondiegetic/diegetically/nondiegetically)

A film’s diegesis is, simply put, that which occurs on-screen, visibly within the frame. Such a simple definition is problematic for obvious reasons (cameras move), but for purposes here, I refer

to any music that is supposed to have emanated from a character, instrument, or other sound source within the narrative itself. For example, if a character is listening to a radio in one room, and the camera follows him/her out of the room, the music (now off-screen) is still diegetic. Nondiegetic music is never on-screen, but rather music that emanates from outside the diegesis; this is the typical practice for classical Hollywood film scoring. It is not supposed as music coming from the narrative location, but rather as an audio add-on.

Diegesis, in this case, simply refers to filmic use. In stage drama and opera production, the term is often used in a more specific fashion due to its distinction from “mimetic.” Essentially, mimetic space, in stage works, refers to anything visible to an audience member, while diegetic space is that which is described via character discourse.²³ So, mimetic material is primarily visual and directly communicated, while diegetic stage material is imparted through language. In film music studies, the distinction between diegetic music and nondiegetic music involves the simple arrangement of whether the musical source is either visually present (mimetic) or assumed to be present (diegetic). For clarity, I use diegetic music to refer to both of these, simply to distinguish them from nondiegetic music, which clearly behaves outside either visual space.

5. Suture

I explain this term, its origin(s), and its potential uses in more detail in the first section of Chapter Two. The cinematic suture is any type of method with which the viewer is persuaded to identify with filmic elements, characters, and/or narratives. The term initially described a physical technique (connecting separate filmstrips) resulting in a common visual phenomenon, but scholarship regarding the cinematic suture has opened the term to various uses. Though my primary interest in the suture is how music reinforces or alters viewer participation, I do not limit the term in any such way.

²³ Michael Issacharoff, “Space and Reference in Drama,” *Poetics Today* 2, No. 3 (Spring, 1981): 215.

6. Intertext (intertextuality/intertextual)

Intertextuality is the analysis of a certain work (literary, artistic, musical, visual, etc.) by means of another work. While intertextual relationships can exist in several ways, its use in this document refers to the association of visual and musical (or otherwise auditory) elements with those of other sources via allusion or quotation. Allosonic quotation, both in general and via preexisting music, serves as a good example. To better understand a film score that quotes from a previous work (e.g., Wagner's music in Bernard Hermann's score for Hitchcock's *Vertigo* [1960]), it is useful to study both the initial and resulting use. The intertextual relationship itself is often the most useful for addressing meaning. Simple allosonic quotes (e.g., Santana's quotation of Brahms, above) are not necessarily intertextual. I reserve the term's use for situations in which the resulting amalgam presents an additive meaning that is absent in its isolated components.

I.4. Dissertation Outline

This dissertation is organized into five chapters, assuming this one as an introduction, subject overview, term delimitation, and literature review (above). The next chapter presents a general discussion of the field, and the final three chapters provide more intense, close interpretations of films, film music, and historiographies.

Chapter Two of this dissertation is organized into two distinct areas: the cinematic suture and a general overview of preexisting music in film. In the first section, I discuss “suture theories”; these are ways in which scholars have engaged the captivating effect of film (and various filmic techniques) on viewers. For the most part, suture theories have seldom engaged music, though such studies have increased very recently. The remainder of the chapter serves to examine ways in which viewers are invited to perceive musical distinctions in preexisting music. While no viewer would be assumed to recognize all music in any given film, this section addresses which viewers might recognize which music, and what (if anything) can be an assumed result. By consulting a musicological model of recognition and evaluation developed by Gino Stefani, I examine several examples of preexisting music in film.

In *Changing Tunes*, published in 2006, Robynn Stillwell writes that, “Girls’ films are... concentric; they are very often about restriction, confinement, even imprisonment.” Stillwell mentions Sofia Coppola’s *The Virgin Suicides* (1999) as an example; had it been released in time, it seems likely that Stillwell would have similarly mentioned Coppola’s *Marie Antoinette* (2006). In Chapter Three, I discuss the presentation of preexisting music as a feminist voice in Coppola’s *Marie Antoinette*. The film, based on Antonia Fraser’s monograph *Marie Antoinette: The Journey*, somewhat liberally defends famous French queen as historical figure. Her inclusion of preexisting anachronistic music against the backdrop of contemporaneous music enhances this message. For this reason, I separate musical discussions into two sections, anachronistic and contemporaneous, with a third section on other music that behaves somewhat differently. Coppola’s inclusion of these

musical types engenders a discourse between subject and mise-en-scène, in which anachronistic music represents the titular character's voice as it reacts subversively to patriarchal and societal constraints.

In Chapter Four, I examine preexisting music in Quentin Tarantino's *Django Unchained* (2012), a film about a fictional protagonist, an African slave in the American antebellum South. While historical films concerning race and race relations are increasing in number, Tarantino's film is unique in two ways: metacinematic themes and preexisting music. This chapter tracks various metacinematic associations stemming from dialogue and imagery, and their intertextual contacts with music. The film contains a hybridized score that includes source music from 1960s Spaghetti Westerns, as well as both nineteenth-century music (e.g., Beethoven and Verdi) and recent popular music (e.g., David Bowie and Elayna Boynton). In many cases, the source of the music (film, character piece, oratorio, etc.) enables useful interpretation of the film's characters and themes, social critiques, and historical setting.

Chapter Five presents an attempt to evaluate the admittedly problematic term "nationalism," in film and music. While the focus of the chapter is the use of preexisting music in Martin Scorsese's *Gangs of New York* (2002), much of the chapter is dedicated to the development of nationalist attitudes about music and their resulting implications in the medium of film. The reading of Scorsese's film benefits from the demarcations "cultural" and "exclusionary" nationalisms, which seem to align themselves with the film's vastly diverse musical sources. By relating Gorbman's concept of *combinatoire*, an open-ended system that considers any available musical idea in relation to visual cues via "mutual implication," this chapter coordinates musical interpretations alongside national (and functional) similarities. In this way, preexisting music serves to represent and reinforce perspectives from various marginalized groups seen in the film.

II. Chapter Two: The Cinematic Suture and Functions of Preexisting Music

II.1. Suture Theory and Film Music

Film music scholarship defines classical film scoring as scoring that casts music as an inconspicuous part of the storytelling. The filmgoer is not supposed to notice or be distracted by the music, its primary role being to reinforce, intensify, and clarify narrative and emotive aspects of the film story. A strongly codified set of scoring and mixing practices ensured music's inconspicuousness in classical cinema.²⁴

Film composer Ernest Gold claims that “Classical music interferes. If you know the music, it draws more attention to itself than it should... And if you don't know the music, it doesn't support the picture because it wasn't written for the picture.”²⁵ Despite Gold's obvious financial benefit from the continuing practice of classical scoring, which Gorbman describes, his claim is widely accepted. Still, the use of preexisting music has increased considerably over the past few decades, which has prompted discourse on its use in scholarly publications, various media, and internet sources. As the topic seems to engender discussion in many arenas, this chapter will address various functions of preexisting music in film, as well as how certain viewers may interact with them. I will draw heavily upon Kaja Silverman's analysis of Alfred Hitchcock's *Psycho* (1960) as an example of suture process with classical Hollywood scoring.

In her discussion of film adaptations of Bizet's *Carmen*, Ann Davies writes:

Bizet's opera... always imprints itself onto these films in one way or another, and brings with it traces of the highbrow opera house ideology. *Carmen* films do not simply reproduce the experience of watching staged opera: they exemplify instead the complex hybridization of opera and film where audiences gain access to a narrative hitherto confined to the opera house. But elements of elitism nevertheless persist so that the tension between high and low culture remains. The film medium facilitates a more immediate and accessible experience of *Carmen*, but we are reminded of operatic elitism that itself provides a source of pleasure.

²⁴ Claudia Gorbman, “Ears Wide Open: Kubrick's Music,” in *Changing Tunes: The Use of Pre-existing Music in Film*, ed. Phil Powrie and Robyn Stilwell (Aldershot: Ashgate, 2006): 4.

²⁵ Ernest Gold, quoted in Flinn, 37.

These factors work against the concept of cinematic suture. Suture involves the seamless positioning of the spectator within the *mise-en-scène*, so that spectators lose any awareness of distance from the action and of themselves as spectators.²⁶

The term “suture,” which originated in Lacanian psychoanalysis, was first published in Jacques-Alain Miller’s essay “Suture (Elements of the Logic of the Signifier).”²⁷ Jean-Pierre Oudart later related the term to film studies. Oudart introduced the theory in an essays in *Cahiers du cinema* in 1968.²⁸ In “Suture and the Narration of Subjectivity in Film,” George Butte carefully plots out the resulting discourse after Oudart’s initial writings on the subject; he mentions Mulvey and other feminist theorists who expanded Oudart’s theory in one particular direction, but he claims that an altogether separate discourse emerged in a back-and-forth between several writers for *Film Quarterly* in the 1970s, who discussed the nature of the suture as mystification. Later, theorists such as David Bordwell, Noël Carroll, Kaja Silverman, and others wrote extensively on the subject, so that by the early 1980s, suture was a canonical, or at least firmly established, subject with which to understand film narration.²⁹

Oudart claims that “every filmic field is echoed by an absent field, the place of a character who is put there by the viewer's imagination, and which we shall call the Absent One.”³⁰ Oudart’s “absent one” holds the camera’s gaze and, in a sense, *is* the camera. The absent one is replaced when the shot becomes a reverse shot. Oudart argues that the initial shot is burdened with the lack, or lack of someone, which is sutured with the reverse shot, which solves the problem of lack by allowing the viewer to encounter the initial perspective from the new perspective of the previous

²⁶ Davies, “High and Low Culture: Bizet’s *Carmen* and the Cinema,” 54.

²⁷ The article was first presented in Lacan’s Seminar XII on 24 February 1965 and subsequently published as Jacques-Alain Miller “La Suture (Éléments de la logique du signifiant,” *CpA* 1-3 (January 1966): 37-49. The first English translation by Jacqueline Rose appeared in *Screen* 18, no. 4 (Winter 1977): 24-34.

²⁸ Jean-Pierre Oudart, “La Suture,” *Cahiers du Cinéma* 211 (April 1969): 36-39.

²⁹ Some theorists emphasize the importance of Oudart’s theory in terms of understanding montage (a concept having been studied as early as the 1920s by Eisenstein, et al.), and others suggest the suture as a phenomenological construct, aimed as understanding consciousness. Clearly, Oudart’s ideas have sparked considerable writing from a myriad of perspectives.

³⁰ Jean-Pierre Oudart, “Cinema and Suture,” *Screen* 18 (1977): 36.

subject.³¹ Therefore, suture acts as a comforting device for the viewer, allowing, in Oudart's words, "the abolition of the Absent One and its resurrection in someone."³² Daniel Dayan describes the relationship this way: "the absent-one stands for that which any shot necessarily lacks in order to attain meaning: another shot."³³

After this, we find several avenues of interpretation regarding the filmic suture. In the remainder of this section, I will concentrate on sources most applicable to the suture's relation to film music: Dayan, George Butte, and Silverman. Butte writes:

Classical suture theory needs rethinking because its widely influential view of subjectivity and narrative in film is significantly misguided. Its primal story has been a tale of absences: absence of selfhood, of discourse, of subjectivity, of an illusory Observer who could make us whole. But, in my alternative view, suture is another example of the narrative practice of what I call deep intersubjectivity; as narrative form in film it is in fact not about the trauma of emptiness but about formations of consciousness.³⁴

In his essay, Butte suggests a lacuna: Oudart's work, even in the late 1970s, "never provides a taxonomy of 'the variations of angle' of the camera and the gaze that they construct, whether intrinsic or extrinsic."³⁵ Butte thus suggests that subsequent writing about suture, as extensive as it is, suffers from missing a study of the "structures of consciousness within a text" as well as how such a reading applies in the extrinsic world.³⁶

³¹ *Ibid.*, 38. In film studies, "suture" serves as an analogy for the physical act of cutting one filmstrip and connecting it to another.

³² *Ibid.*

³³ Daniel Dayan, "The Tutor-Code of Classical Cinema," in *Movies and Methods*, ed. Bill Nichols (Berkeley: University of California Press, 1976), 450.

³⁴ George Butte, "Suture and the Narration of Subjectivity in Film," *Poetics Today* 29, no. 2 (Summer 2008): 278.

³⁵ *Ibid.*, 281.

³⁶ *Ibid.* Butte actually suggests more than one lacuna. He equates the suture procedure with the physical process of the actual surgical cutting and rejoining flesh; he claims that much can be said of a given film's "flesh and blood spectators as well as its implied viewers" (*Ibid.*, 288). I am not disputing this view, however my intent here is simply to describe the implications of the suture process with regard to understanding the cinematic view; that Butte takes this further is simply not within my current scope.

Butte later claims that suture provides an “evasion of the experience of absence” offered to characters as well as spectators.³⁷ He refers to Dayan’s idea that the suture “fools” the viewer, using various editing tricks. Essentially, he accepts Dayan’s claim:

The absent one ties the shot (filmic level) to the statement (cinematographic level)... the absent one is masked, replaced by a character, hence the real origin of the image—the conditions of its production represented by the absent-one—is replaced with a false origin and this false origin is situated inside the fiction. The cinematographic level fools the spectator by connecting him to the fictional level rather than to the filmic level.³⁸

Regardless, a similar or even more deceptive process occurs with consideration to musical manipulation, which I discuss later. Along with Dayan’s claim that within the dynamic system of shot/reverse shot, the meaning of the first unconditionally depends on the latter, the absent-one skews any possible balance of a filmic statement by rendering it incomplete because of this dependence. Meaning is thus understood retrospectively: the character in the second shot (reverse) does not replace Oudart’s absent one in its own shot, but rather the absent one in the previous shot. Only with the complete suture are the subjects identified.

While Butte’s lacuna is hinged upon the notion that many theorists disregard further manipulation of perspective outside of a simple (180 degree) shot/reverse shot back-and-forth,³⁹ my interest here is primarily how music engages the suture process via intertextuality. While I do not dispute Butte’s claim, I find an equally important missing component in the use of music (either from classical Hollywood scoring or a preexisting source), which at times keenly threatens the audiovisual coding process Gorbman and Gold describe.

³⁷ *Ibid*, 284. Later in the chapter, I will describe this preferential treatment, in which certain characters/viewers are allowed to interact differently from other characters/viewers. We find this in preexisting music that provides an extradiegetic reference, e.g. Mozart opera in Darabond’s *The Shawshank Redemption* (1994), which allows the protagonist and certain viewers the opportunity to consult additive meaning, while other characters (and some viewers) likely remain within the same level of filmic discourse.

³⁸ Dayan, 449.

³⁹ Butte is not alone in this criticism. Stephen Heath’s 1978 essay “Notes on Suture” attempts to deny the primacy of the shot/reverse shot system within the definition of suture. He argues rather that Miller’s analysis, based upon Lacan, is speciously determined on a mathematical quandary in which non-identical things are both an empty set, yet nonetheless a set. For Heath, “absence” and “fullness” are inadequate to describe the nature of signification; similarly, shot/reverse shot is a false dichotomy that leaves no room for further interpellations. I am not criticizing Heath’s argument, but the multiplicity of permutations of shot transitions (to paraphrase Burch) and other editing practices are also outside my scope. See Stephen Heath, “Notes on Suture,” *Screen* 18, no. 4 (Winter 1978): 48-76.

My claim in later chapters is that on certain occasions, preexisting music brings with it the potential to threaten or even dissolve the cinematic suture. Dayan explains such a disruption, though outside of musical interference:

When the viewer discovers the frame—the first step in reading the film—the triumph of his former possession of the image fades out. The viewer discovers that the camera is hiding things, and therefore distrusts it and the frame itself which he now understands to be arbitrary. He wonders why the frame is what it is. This radically transforms his mode of participation—the unreal space between characters and/or objects is no longer perceived as pleasurable. It is now the space which separates the camera from the characters. The latter have lost their quality of presence. The spectator discovers that his possession of space was only partial, illusory. He feels dispossessed of what he is prevented from seeing. He discovers that he is only authorized to see what happens to be in the axis of the gaze of another spectator, who is ghostly or absent.⁴⁰

Such a realization can, of course, come about during different cinematic processes (both visual and aural). The potential for preexisting music to cause this type of disruption is the subject of the analyses later in this chapter.

II.1.1. Alfred Hitchcock's *Psycho* (1960)

In *The Subject of Semiotics*, Silverman provides the example of the opening shot in Hitchcock's *Psycho*, a film often discussed as a quintessential cinematographic study in voyeurism and other visual codes (other fitting Hitchcock examples are found in *The 39 Steps* (1935), *Shadow of a Doubt* (1943), *Rope* (1948), *Rear Window* (1954), etc.). In the opening sequence, a distance shot of a large building, the camera approaches a mostly closed window. A seemingly impossible transition occurs as the camera enters a room (on a high floor) to show two lovers. Silverman writes:

The viewing subject is made acutely aware of the impossibility of this shot—not just the technical but the “moral” impossibility, since the shot in question effects a startling breach of privacy. Our sense of intruding is accentuated by the first shot

⁴⁰ Dayan, 448.

inside the hotel room, which shows us a woman (Marion [Janet Leigh]), still in bed, and her lover (Sam [John Gavin]) standing beside the bed, half-undressed with a towel in his hands. His face is cropped by the frame, so that he preserves a certain anonymity denied to Marion, who will be the object of numerous coercive gazes during the film. From the very outset, the viewer is not permitted to forget that he or she participates in that visual coercion.⁴¹

More important, to Silverman and the subject here, is the absence of a single reverse shot, which would enable the viewer to anchor his/her perspective to the fictional gaze.

Silverman continues: two scenes later in the film, Marion is at home, having been assigned by her employer to deposit a large sum of money into the company bank account on her way home. She keeps the money, and a curious suture emerges, in which several things occur. Silverman describes the technique:

Marion stands in the doorway of her bedroom closet, her right side toward the camera, wearing a black brassiere and half-slip. A bed separates the camera from her, and in the left far corner there is a vanity-table and mirror. Suddenly the camera moves back-ward to reveal a corner of the bed not previously exposed, on which lies the envelope of stolen money.

[. . .]

There is a cut to Marion, who turns and looks toward the bed. Once again the camera pulls back to reveal the packet of money. In the next shot, Marion adjusts her hair and clothes in front of the vanity table and mirror. She turns to look at the bed, and we are given a reverse shot of the stolen envelope. This particular shot/reverse shot formation is repeated. Finally, Marion sits down on the bed, puts the money in her purse, picks up the suitcase, and leaves.⁴²

Silverman argues that this suture accomplishes several things, especially for such a short sequence without dialogue. First, both Marion and the viewer develop a fascination if not an obsession with the stolen money. As this increases, Marion moves closer to the money (while packing clothes in a suitcase), which Silverman claims “delimits a claustal transactional area” which forces Marion towards the money (and thus the decision of whether she actually intends to steal it).⁴³ As she obsesses and is further trapped by her forthcoming decision to abscond with the money, the suture

⁴¹ Kaja Silverman, *The Subject of Semiotics* (Oxford: Oxford University Press), 207.

⁴² *Ibid.*, 207.

⁴³ *Ibid.*, 208.

supplants the reverse shot view with a transcendental gaze: the cash-filled envelope becomes the holder of the gaze, and the camera speaks for the stolen item itself. Silverman concludes her analysis with this statement:

By privileging the point of view of an inanimate object, Hitchcock makes us acutely aware of what Oudart would call the "Absent One"—i.e. of the speaking subject. Our relationship with the camera remains unmediated, "unsoftened" by the intervention of a human gaze.⁴⁴

Hitchcock plays upon the viewer's role as voyeur by continually supplanting shot/reverse shot subjects to heighten the sense of intrusion. Silverman provides a few more examples including that of the famous scene in which Marion is stabbed to death in the motel shower. This occurs nearly at the halfway point of the film, and surprisingly, we lose the heroine/protagonist completely. The shift in viewing subject to Norman Bates (Anthony Perkins) can be seen as an ultimate shot/reverse shot on a filmic larger scale. By murdering and disposing of her, he supplants her role in the narrative. Though Silverman does not mention this point, her essay's conclusion supports it: "The film terrorizes the viewing subject, refusing ever to let it off the hook. That hook is the system of suture, which is held up to our scrutiny even as we find ourselves thoroughly ensnared by it. What *Psycho* obliges us to understand is that we want suture so badly that we'll take it at any price, even with the fullest knowledge of what it entails."⁴⁵

Another consideration emerges as we look at Silverman's analysis of suture in *Psycho*: how the "system of suture" as she calls it could function aurally. Consider first the shot/reverse shot of Marion driving, in which we see her face as she drives interspersed with her view of the road. Voiceovers of her and other characters indicate to the viewer/listener Marion's thoughts as she escapes. The voices she hears are not of the past and her previous interactions, but what lies ahead of her. First, we hear her lover Sam expressing surprise over her unexpected arrival. Her daydream is quickly truncated by a shot/reverse shot of Marion and her employer, who passes in front of her

⁴⁴ *Ibid*, 208.

⁴⁵ *Ibid*, 212.

car at a crosswalk (ostensibly as she is leaving town with the stolen money). When he stops and glares at her, the first shot (of Marion's face and her hands on the steering wheel) is restored, and the voiceover is replaced with Bernard Hermann's famous musical theme, initially heard in the opening credits.

In *Overtones and Undertones*, Royal S. Brown discusses Hitchcock and Herman's various collaborations and the composer's tendency to develop a specific harmonic vocabulary to fit the director's visual cues. Brown describes a "Hitchcock chord" as a gradual development of these collaborations. He claims the "Hitchcock chord" first emerged in Hermann's score for Hitchcock's 1955 *The Trouble with Harry*. Brown describes a G-flat augmented triad repeated several times in *The Trouble with Harry* that Hermann eventually developed into a minor-Major seventh chord by adding an E-flat. This "aural trademark" informed to a significant extent the scores for both *Vertigo* in 1958 and *Psycho* in 1960.⁴⁶

Figure 2.1. "Hitchcock chord" in *Psycho*



⁴⁶ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994), 150. Of course, I am not claiming the actual harmonies were retained throughout the three films; though it appears with a tonal centre of E-flat in much of *Vertigo*, Hermann centered the "Hitchcock chord" around B-flat in the opening of *Psycho*, as well as the shot/reverse shot scene I discuss here.

Image 2.1 and 2.2. Shot/reverse shot of Marion and her boss in *Psycho*



The emergence of the “Hitchcock chord” in this scene accomplishes several things. First, the harmonic tension functions in the classic and expected fashion for nondiegetic music composed for film soundtracks: to relate to the viewer something of the emotional response of the character or

image. Marion's employer, George Lowery (Vaughn Taylor), has realized that she must have lied to him in the previous scene, in which she asked to leave work early because she felt ill. As he sees her, she reacts with what we assume is her thought that he suspects her of stealing. Nondiegetic music seems necessary for this assumption.

The second thing we must consider here is the number of repetitions we have heard at this point (only 13 minutes) into the film. Brown writes, "in *Psycho*'s prelude, the 'Hitchcock chord' is repeated so often and at such musically strong moments that it seems to be not only a point of departure, but a point of return as well. The prelude also goes beyond any other Hitchcock music, the bitonality of which reflect on the film's ultimate narrative theme."⁴⁷ Brown's comment on the bitonality of the "Hitchcock chord" refers to the lower triad (B-flat minor) alongside the upper triad (D-flat augmented). Brown's claim that the duality heard by the viewer/listener enables him or her to reflect upon the ultimate narrative theme is useful in describing the hermeneutic value of the film as a whole, but in this particular scene, we can better understand the bitonal music's relationship to the visual suture. As the scene begins, the aural, nondiegetic complement to the on-screen image and sound is that of Sam's voiceover.⁴⁸ No music is present, and the entrance of the "Hitchcock chord" aurally sutures the voice with the sound of the music, and this occurs at the same time as the shot/reverse shot in which Marion is confronted, visually and *not* verbally, by George. The duality of the visual suture is accompanied by a similar harmonic duality described by Brown.

Finally, the "Hitchcock chord" serves to foreshadow harrowing events to come. First, this occurs visually as the perpendicular motion of George, from left to right, seen from Marion's point of view. George, walking with another businessman in the quotidian environment of commerce, is the active male, who causes Marion's view to follow him, which evokes a drastic emotional response. Here we see a foreshadow of the curtain being torn away in perpendicular movement

⁴⁷ *Ibid.*, 161.

⁴⁸ Throughout this document, I acknowledge the location and position of sound (diegetic or nondiegetic, musical or otherwise) according to Godsall's classification. For example, the type of nondiegetic sound in this scene, in which the source exists outside of the frame but it still heard in the scene, is called on-scene/off-screen. For more detail on Godsall's classification, see section III.3.1 (Contemporatnous Music as Score).

during the famous shower/murder scene. Marion is the passive, unmoving female in both scenes, and the camera assumes her viewpoint to enhance this. Musically, the “Hitchcock chord” signals the ominousness of Marion’s choice to abscond with the money.

The prologue music continues as Marion drives in the following sequence. The music fades (not from sound editing, but from a written-in *ritardando* and *diminuendo*) as the fatigued Marion pulls her car over on the side of the road to sleep. We then see a wide angle shot with no music, and another suture scene involving a highway patrolman that Silverman calls “a succession of almost identical shot/reverse shot formations... by means of which the superiority of the legal point of view is dramatized.”⁴⁹

The patrolman and Marion engage in a conversation through her car window, and her vulnerability is enhanced by his higher angle shot looking down on her naked face and her lower angle shot looking up at his dark glasses, protecting his anonymity (a prime example of “male gaze”, though Silverman does not mention this). Silverman notes that the patrolman’s interrogations of Marion are more threatening than casual or simply solicitous. The shot/reverse shot is finally broken as the patrolman walks to the front of her car to inspect the licence plate, and as Silverman keenly observes, “we see him through the windshield, still protected by his dark glasses from any personal recognition. The reverse shot discloses not Marion, but the license plate which seems to speak for her with greater authority, and to do so through a legal discourse which renders her even more passive.”⁵⁰

Silverman does not acknowledge the musical component of the suture. No music accompanies the interaction between Marion and the patrolman, but in the replacement of the shot/reverse shot sequence in this scene with that of the patrolman following Marion (a new shot/reverse shot sequence in which we watch his car follow hers for a while), the same prelude music emerges. The “Hitchcock chord” and the music that follows seem to force Marion to a car dealership where she can try to avoid whatever pursuers she may have. When she gets out of her

⁴⁹ Silverman, 209.

⁵⁰ *Ibid.*

car, she glances at several “for sale” automobiles, and the camera closes in on license plates; again, the legal representation of Marion’s autonomy is primal. As Silverman suggests, she is a passive participant. The patrolman even inexplicably emerges, still peering through dark glasses, watching Marion transact the trade-in of her car for a new one.

The patrolman follows Marion into the parking lot as she begins to drive away with her new car, and the “Hitchcock chord” and prelude music surfaces rather suddenly. Its inclusion here has far more to do with the image than with the moment within the narrative: the three men in the scene (patrolman, salesperson, and mechanic) study Marion as she drives away in a reverse shot (see Image 2.3). We see in quite a literal sense Marion’s attempt to escape the male gaze. What follows is of equal importance. As the music continues, the image dissolves, and we again see Marion driving in the shot/reverse shot pattern; we hear for the first time a dual interpolation of audio voiceover and nondiegetic music.

Image 2.3. Male gaze in *Psycho*



The voices we hear are in the present (on-scene/off-screen), as she imagines the conversation between patrolman and salesman (we do not see the men conversing):

Salesman: Heck officer, that was the first time I ever saw the customer high pressure the salesman! Somebody chasing her?

Patrolman: I better have a look at those papers, Charlie.

Salesman: She look like a wrong-one to you?

Patrolman: Acted like one.

Salesman: Funny thing, she paid me \$700 in cash.

The question of whether Marion looks like a “wrong-one” is telling. The camaraderie shared by the salesman and patrolman is both fraternal/patriarchal and voyeuristic. They share the male gaze and are able to judge the female character’s value (as if it is a simple “wrong-one” or we assume “right-one”) simply by looking at her. The prelude music continues, and the shot reverses (the camera assumes Marion’s view). The shot/reverse shot pattern increases in speed, and we hear imagined voices of Marion’s employer and coworker, Caroline (Patricia Hitchcock), ostensibly discussing Marion’s absence two days into the future. Hitchcock provides cohesion in time-space between two scenes: the diegetic scene of Marion driving (with shot/reverse shot patterns) and the imagined scene of other characters discussing Marion’s absence. He does this by manipulating the time sequence in the diegetic scene (by filming at different times to affect the amount of light allowed in the frame) to correspond to the time that would pass in the imaginary.

This acoustic supplement of the visual is vital for us to fully understand the scene. The fact that we hear but do not see the characters in the imaginary scene enables us to become listeners of the imagined speakers in Marion’s thoughts. Marion is thus the subject speaker of George’s search for her in order to reclaim the stolen money, as well as that of George’s business acquaintance, Cassidy (Frank Albertson). The authoritative male presence is manifest in its being heard even when it is not seen. The camera has only the female object in its view, but male domination is

retained. The disembodied male subject is transcendent, the symbolic father, which I will describe in more detail as we examine the relationship between Marion and Cassidy.

George: Call her sister! If no one's answering at the house...

Caroline: I called her sister, Mr. Lowery, where she works... the Music Makers music store, you know? And she doesn't know where Marion is any more than we do.

George: You better run out to the house. She may be... unable to answer the phone.

Caroline: Her sis's going to do that. She's as worried as we are.

[Transition: Shot aimed at Marion with darker car interior and dark sky]

George: No, I haven't the faintest idea. As I said, I last saw your sister when she left this office on Friday. She said she didn't feel well and wanted to leave early... I said she could. And that was the last I saw... wait a minute, I did see her sometime later, driving... Ah, I think you'd better come over here to my office, quick (audible click of the phone hanging up). Caroline, get Mr. Cassidy for me.

[Reverse shot: Traffic Marion sees, dark exterior and headlights]

George: After all, Cassidy, I told you...all that cash... I'm not taking the responsibility... Oh, for heaven's sake, a girl works for you for ten years, you trust her! All right, yes, you better come over.

[Shot/reverse shot, fewer cars now on road]

Cassidy: Well I ain't about to kiss off forty thousand dollars! I'll get it back and if any of it's missing, I'll replace it with her fine, soft flesh! I'll track her, never you doubt it!

George: Hold on, Cassidy, I still can't believe... It must be some kind of a mystery, I can't...

Cassidy: You checked with the bank, no? They never laid eyes on her, no? You still trustin'? Hot creepers, she sat there while I dumped it out...hardly even looked at it, plannin' and... and even flirtin' with me...!

When the imagined Cassidy mentions “flirting,” Marion offers a tilted and slightly demonic smile into the camera (Image 2.4).⁵¹ In the earlier scene, Cassidy, the initial source of the stolen money made several subtle advances toward Marion. The original screenplay describes Cassidy as “a

⁵¹ The demonic smile was a decision made in production. The original screenplay by Joseph Stefano (based on the Robert Bloch novel) indicates that Marion is to be “repulsed” by the thought of “flirting” with Cassidy. Whether it was Hitchcock, Leigh, or someone else involved in production who decided on this alteration is not documented.

gross man, exuding a kind of pitiful vulgarity.” Marion’s silent reply here seems to indicate her first (and only) replacement of guilt with gladness that she stole from Cassidy.

Cassidy’s claim that he will replace any missing money with Marion’s “fine, soft flesh” foreshadows the famous shower scene. Cassidy’s metaphor, which seemingly references Shakespeare’s Shylock from *A Merchant of Venice*, defends the patriarchal system of money as power. In Cassidy’s only interaction with Marion, he had flirted with her, but she dismissed his advances. The visual coding of the earlier scene, as well as the dialogue, contributes to Cassidy’s male-dominant outlook.

By stealing Cassidy’s money, Marion takes the place of Cassidy’s daughter, who would rightfully inherit his wealth. In their scene together early in the film, Cassidy says to Marion, “tomorrow’s the day, my sweet little girl,” and as Marion looks up at him, all characters pause; he corrects himself (but the implication is clearly felt by everyone). “Not you... my daughter! A baby. And tomorrow, she stands up there and gets her sweet self married away from me.” Marion’s assumption of the role of Cassidy’s (unnamed) daughter essentially replaces her female Oedipal state. Cassidy’s hesitation while looking at Marion, saying “my sweet little girl” reinforces his own patriarchal view; simultaneously, by viewing Marion as a sex object, the male gaze is now direct and diegetic (see Image 2.5). In this frame, the various lines are oriented towards Marion: the other characters’ views, Caroline’s desk, Marion’s lamp, and most importantly Cassidy’s body language as he tilts his genitalia toward her with his hands in his pockets. Here we see a fitting example of Mulvey’s description of the dual male gaze, both from the viewer and within the diegesis: “In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*.”⁵²

⁵² Laura Mulvey, “Visual Pleasure and Narrative Cinema,” in *Visual and Other Pleasures* (New York: Palgrave, 1989), 19. Mulvey actually describes three levels of male gaze: the spectator, the diegetic characters, and the person(s) operating the camera. I have neglected to mention the latter here, simply for clarity. One could easily argue its presence in this scene as well.

Image 2.4. Marion driving in *Psycho*



Image 2.5. Cassidy flirts with Marion in *Psycho*



In the driving scene, after Marion dismisses her twisted smile, Hermann's music intensifies and the reverse shot shows heavy rain on the windshield. The new car's wipers are ill-equipped to

stop the rain, and Marion's vision is obscured. The rain, sideways movement of windshield wipers, and obscured visual perspective of Marion all foreshadow the shower curtain in the murder scene to follow. James Naremore describes the intensity of the scene, including the placement of the music.

Naremore writes:

A tremendous anxiety is generated by the gradually accelerated tempi of the music and editing, by the steady movement of the camera in toward Marion, by the obsessive voices, by the growing darkness, the flashing lights, the sudden deluge, the hypnotic rhythm of the windshield wipers. All this takes us closer to the realm of pure nightmare, and prepares us to enter the world of Norman Bates.⁵³

Here I would like to point out three levels of material: the music, the male voice, and the female image. The music is presented at the superior level of viewer cognition. It is heard only by the viewer and not by the subject, who is involved in the other two levels (her imagined thoughts and her own person). Marion acts as a conduit for the male voice, which exists on a level secondary to that of the music but above that of the female image; the voiceover's male domination is inescapable to the then trying-to-escape Marion. Lastly, we see the female image as wholly subordinate to all other elements, even those on her journey: the deluge (directly) and ill-equipped windshield wipers (symbolically) force her towards her killer (as Naremore describes). The omniscient viewer, who hears the music and the male voice, watches the subjugated female attempt to escape her would-be aggressor and Oedipal replacement father (Cassidy) only to end up with her eventual and ultimate aggressor (Bates).

The viewer yearns for Marion to escape the various forces (and sounds) threatening her, and the filmic suture is finalized both visually and musically: Hermann's music ends with low tremolo strings as Marion reaches her destination, and the last reverse shot (Marion's own gaze out of the car) is of the Bates Motel.

⁵³ James Naremore, *Filmguide to Psycho* (Bloomington: Indiana University Press, 1973), 44.

II.1.2. Cinematic Suture in Music

While numerous film scholars describe the cinematic suture, few mention musical suture. Alexander Binns discusses the role of the suture outside of visual formulae (shot/reverse shot, etc.): “Suture theories describe how processes in the film draw in spectators and stitch up gaps that are created between these varying positions. These gaps are closed up—or sutured together—by the language (or music) used to signify the subject position in question.”⁵⁴

Binns tracks Gorbman’s analysis in noting the persuasive effect of the score, which Gorbman describes as “that gray area of secondary perception least susceptible to rigorous judgement and most susceptible to affective manipulation.”⁵⁵ Following Gorbman’s notion that film music manipulates the viewer by using clichés of musical idioms (dissonances, lyricism, tempos, registers, etc.), Binns cleverly describes music’s influence, writing:

Imagine a scene in which we see a cornfield on a sunny day, whose crop is ready to harvest, gently swaying in the breeze. The visual clues give not only the impression of peace and tranquility but also of safety. Add to this a high-string pedal or a low pulsating figure in the musical underscore—perhaps also with the addition of dissonance—and a sense of impending danger is immediately suggested. In spite of the lack of visual clues, we believe the underscore without question; we assume it to be informing us of the film’s truths.⁵⁶

It seems that with this statement, Binns suggests a primacy of the musical/aural over the image/visual. He also turns to Mary Ann Doane, who writes:

Desire, emotion—the very content of the love story—are not accessible to a visual discourse but demand the supplementary expenditure of a musical score. Music takes up where the image leaves off—what is excess in relation to the image is equivalent to what it is in excess of the rational.⁵⁷

Binns’ example and Doane’s statement both suggest a limitation on the part of the visual, seemingly requiring the musical component to complete the message. While this seems convincing,

⁵⁴ Alexander Binns, “The Development of Film Musicology: An Overview,” in *Sound and Music in Film and Visual Media: An Overview*, ed. Graeme Harper (New York: Continuum, 2009): 725.

⁵⁵ Gorbman, *Unheard Melodies: Narrative Film Music*, 183.

⁵⁶ Binns, 726.

⁵⁷ Mary Ann Doane, *The Desire to Desire: The Woman’s Film of the 1940s* (Bloomington: Indiana University Press, 1987), 97. Doane describes filmic interactions via gender studies. I describe her scholarship in more detail in Chapter Three.

it challenges the widely held view that the image is the dominant form and the music the auxiliary. Another consideration to consider is the somewhat common technique of the opening credits of a film on a blank (or obfuscated) screen, with an accompanying score. The most obvious example here would be virtually every film of Woody Allen beginning with *Annie Hall* (1977), in which Allen selects a preexisting musical source, and uses a black screen with sparse, white Windsor-font credits for the cast (in order of appearance) and crew. Though Allen uses this as a sort of signature move, we must question whether this even behaves as a film at all. It seems that it does, especially considering Gorbman's notion of lulling the audience into the "correct" mood, depending on Allen's choice of music, but without the image, we cannot see this as a complete film.

On the other hand, some films have no music (e.g., Michael Haneke's *Caché* [2005] and Christian Mungiu's *4 Months, 3 Weeks and 2 Days* [2007]). These examples (music without image, image without music) do not invalidate Binns's claim, but they allow us to consider other filmic interactions outside the simple bifurcation of visual and musical. In his article, Binns does not consider preexisting music as a type of disruption (as Gold suggests). Binns, Gorbman, Doane, and others generally refer to the role of music being unidirectional: Music enables suture by guiding viewer interpretation of image. However, one must consider preexisting music's disruptive potential, in which the music can detract from a suggested meaning of the image. This potential might intensify meaning, alter meaning, or gesture outside the film in another way (extradiegetic). In each case, a viewer's recognition of the music's source will become a prominent feature of its interpretation, as well as the means for suture disruption.

II.2. Elitism and Preexisting Music in Film

Ann Davies writes:

One of the avowed aims of cultural studies has been to render obsolete the distinction between so-called high culture—the rarified forms of art that require the appropriate education and often a good income in order to be appreciated—and cultural forms aimed at the mass of the population who are supposed on this basis to be unable to understand and enjoy the more elite cultural forms.

[...]

[Opera] offers a potentially twofold pleasure: the spectacle of music and drama, and the participation in a “select” culture. The case of cinema is different. A medium and an industry heavily biased towards the notion of film as a commodity seeking mass audiences, the cinema has rituals of its own that lack the elitism of the opera house.⁵⁸

Many of the preexisting musical sources I discuss in the following chapters refer to music that may not even be recognizable to some viewers. While ample knowledge of a musical source, its connotations, and its earlier uses in film, opera, etc. increases a viewer’s ability to decipher meaning, preexisting music will likely be, for some viewers, frequently ambiguous. Godsall points out that “the basic requirement of recognizing [preexisting] music is still present... and can arguably be viewed as elitist.”⁵⁹ Whether (and how) classical music should be included in narrative film has been debated practically as long as it has been possible, and the interaction has generally involved an implied superiority stemming from the relationship between director (or other music selector) and viewer who is “in-the-know.” John Biguenet writes:

When an appropriate reference to an existing work is knit seamlessly into the fabric of a new film, the director invokes a context that enriches the film. But when the allusion is merely a wink and a nod to knowledgeable viewers, the effect is likely to undercut the narrative line of the film through the self-consciousness of the device. At its worst, it is a condescending gesture on the part of the director to acknowledge that he or she is superior to the material being presented: it becomes a snide joke for the elite.⁶⁰

⁵⁸ Davies, 46.

⁵⁹ Godsall, 152.

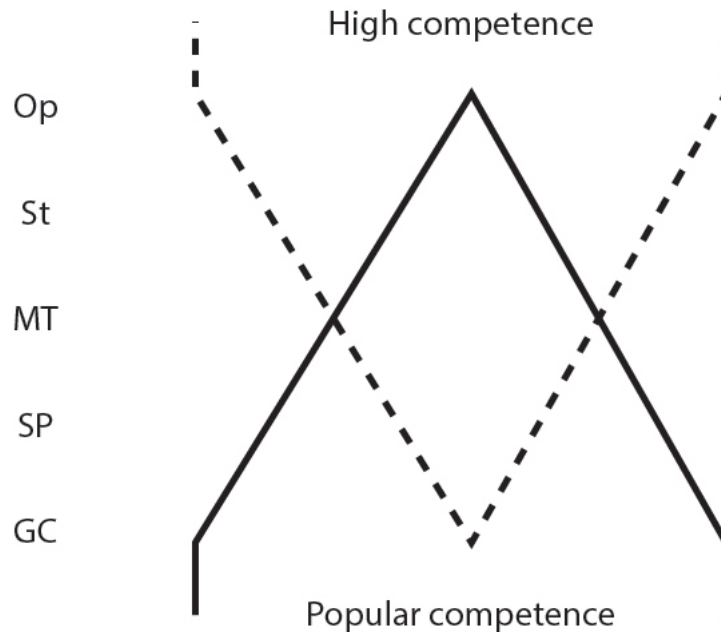
⁶⁰ John Biguenet, “Double Takes: The Role of Allusion in Cinema,” in *Play It Again, Sam: Retakes on Remakes*, ed. Andrew Horton and Stuart Y. McDougal (Oxford: University of California Press, 1998), 138, quoted in Godsall, 153.

Biguenet's claim here seems to support my argument that preexisting music can threaten the cinematic suture (though he does not use the term). While other scholars are less critical of directly-assigned preexisting music that tends towards elitism, Biguenet's comments are relevant at least to demonstrate one end of the spectrum. Godsall responds to Biguenet, arguing that such a "wink and a nod" likely only applies to a surface, temporary reading, leaving the centrality of the film intact.⁶¹

Perhaps we find the best tool for assessing such an elitist tendency in Gino Stefani's "model of musical competence," which states that music is always coded through multiple levels of signification.⁶² Stefani describes these levels, which essentially contrast popular with high-culture types of competence (assuming a clear distinction between the two), via a grid moving from the general/functional to the formal/specific.

⁶¹ Godsall, 152.

⁶² One must still acknowledge, however, that the analytical tool here harbors a sense of elitism in that Stefani endeavors to describe types of "competence" across various social and functional distinctions. Still, the model is particularly useful here, and such inherent elitism is not overlooked.

Figure 2.2. Stefani's graph of musical competence⁶³

The five levels of competence Stefani describes begin with General Codes (GC), which involve only basic perception of musical characteristics. For film music, these could include volume, source (nondiegetic or from a specific diegetic source), and basic textural and tonal features. Stefani's second level, Social Practice (SP) describes the relationship of music to various sociocultural practices. For film music, obvious examples would include a diegetic work for characters dancing or montage music to suggest passage of time. The three remaining levels refer to intramusical practices. Musical Techniques (MT) refers to specific musical constructions (e.g., polyphony, post-tonality, quotation, etc.). Style (St) combines such MTs into a continuum of musical styles; while general musical historiographical analysis often describes these in terms of practice and era (e.g., Baroque, Romantic, etc.), filmic uses can be broader here. For example, style (via diegetic or nondiegetic music) could suggest a filmic setting in a geographical location (e.g.,

⁶³ Gino Stefani, "A Theory of Musical Competence," *Semiotica* 66, no. 3 (1987): 7-22. Ronald Rodman also applies Stefani's model to film music scholarship, finding it useful to discuss alternate types of Leitmotifs. See Ronald Rodman, "The Popular Song as Leitmotif in 1990s Film," in *Changing Tunes: The Use of Pre-existing Music in Film*, ed. Phil Powrie and Robynn Stilwell (Aldershot: Ashgate, 2006), 129.

Bluegrass referring to Appalachia, Guoyue referring to China, etc.), or even general distinctions of musical styles as suggestive of various groups (e.g., Heavy Metal for 1980s American youth, early Jazz for African-American populations in New Orleans and Chicago, etc.). Stefani's final category, Opus (Op), refers to a specific work itself.

Stefani does not discuss film music, and for this reason, we must address standard film music scoring practice, in order to separate it from preexisting music and its associations. Classical film, with traditional scoring, relies heavily upon the MT code, as it aesthetically supports the narrative via texture, volume, timbre, rhythm, and other musical factors designed to affect viewer emotions. The St code tends to be ignored; Rodman (and several others) point out that classical film draws heavily upon conventions of nineteenth-century German Romanticism. The Opus is on occasion significant, if a given score seems to allosonically quote a well-known, preexisting work. A good example of this is Bernard Hermann's insertion of Wagner's music into Hitchcock's *Vertigo* (1958). Hermann composes music that differs from, but sounds much like, Wagner's "Leibestod" from *Tristan und Isolde*.

Stefani's model assumes that all accessible levels are experienced simultaneously. This can be problematic, as a viewer/listener can first consider, for example, the style of a musical work, only to later realize he/she is aware of the Opus. Furthermore, as Rodman points out:

[Stefani] posits that traditional music scholarship (musicology, music theory) represents a "high" competence in music that tends to focus on the intramusical levels (Op, St, and MT), while "low" or popular competence tends to engage music through the GC or SP levels. The categorization of "high" and "low" reveals a modernist bias, as scholarship in music has traditionally been divided by these codes of competence; musicologists and music theorists analyze music in terms of the Op, St, and MT levels, while sociologists and ethnomusicologists tend to examine music on the MT, SP, and GC levels.⁶⁴

While Rodman convincingly argues that for certain 1990s films, examples of preexisting music function as Leitmotif, he does so by assuming that with the rise of popular music in film, music that

⁶⁴ Rodman, 129; Stefani, 14.

was previously addressed more frequently via Stefani's general/functional categories (GC, SP) deserves to be addressed via others (MT, St, Op).

Distinction between elitist-based and popular-based referential points has long been an issue within semiotics, and Stefani's model follows several decades of discourse. Though Stefani's model was not initially intended to analyze film music, I use the model, like Rodman, to address the ways in which viewers interact with film music sources. Such analysis follows semiotic discourse that precedes this study, and I will briefly mention two foundational ideas. First, Mikhail Bakhtin's dialogism, which assumes a relationship of literary sources in which new works are informed from previous works, is key to understanding the manipulation of preexisting music in to film. As the initial musical works themselves are almost never intended for their latter filmic use(s), the resulting inclusion is dialogic in nature.⁶⁵ Similarly, the St-code of Stefani's model, which enables the listener to assess stylistic characteristics in a musical work in order to connect that work with others, behaves in a dialogic fashion.

Second, in the late 1960s, Julia Kristeva expanded Bakhtinian ideas of language during the rise of poststructuralism; Kristeva later coined the term "intertextuality."⁶⁶ As structuralist approaches, which endeavored to assert scientific examination and methodological stability to stabilize literary concepts, gave way to poststructuralist indeterminacy and subjectivity, intertextuality provided the means for literary critics to seek new sources of meaning. While Stefani's model is decidedly structuralist, my appropriation of it tends to embrace in the poststructuralist, intertextual approach. For example, additive meaning that stems from preexisting music is malleable to the point that it adds similar material inconsistently. In one film, a musical work might function alongside its social function (SP, e.g., music for dance), while in another it imparts an altogether different idea. We find an example in the appearance of the Waltz No. 2 from Shostakovich's *Jazz Suite*, which seldom (if ever) appeared in film before the twenty-first century,

⁶⁵ Dialogic, here, is distinguished from monologic, which Bakhtin describes as one-way in its addressivity. See Sue Vice, *Introducing Bakhtin* (Manchester: Manchester University Press, 1997), 52.

⁶⁶ See Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*, trans., Thomas Gora, Alice Jardine, and Leon S. Roudiez, ed. Leon S. Roudiez (New York: Columbia University Press, 1980).

but now enjoys consistent play. Its first use seems to have been in Stanley Kubrick's *Eyes Wide Shut* (1999). Perhaps as a result of this film's notoriety, the work now appears in film and television series fairly regularly. Claudia Gorbman describes the use of the waltz in Kubrick's *Eyes Wide Shut*.⁶⁷ Clearly a music that assumes a SP context of dancing, Gorbman describes Kubrick's use of it as suggestive of characters' subjugation by the auteur:

As *Eyes Wide Shut* begins, the credits are cut, razor-sharp, to the music; they change on the downbeat every two measures. When Nicole Kidman steps out of her dress in the first diegetic shot, the editing times her footsteps to the music, as if she is waltzing (unawares) to the music. When characters' movements submit to musical rhythms, they take on the look of puppets. This submission to the auteur's/music's will continues into the scene.⁶⁸

While the SP function of the waltz in this scene supplies the impression of dance rhythms, in other films, it accompanies diegetic dancing. We see this in Marleen Gorris's *The Luzhin Defence* (2000), which was released less than a year after *Eyes Wide Shut*. In Gorris's film, Natalia (Emily Watson) plays the waltz diegetically on a record player to encourage Luzhin (John Turturro), a mentally unstable chess grandmaster, to let his emotions out. The waltz continues through a montage sequence of the two having sex and Luzhin's increasing positivity and improvement during a chess tournament. The first sequence provides nothing beyond a diegetic source (the record player) to enable on-screen dancing (the two waltz in his hotel room). The montage sequence, however, could be argued as imparting a "sexual music" after Kubrick's film, which is well known for its graphic sexual elements. This assumption, however works inasmuch as we assume Gorris had ample time to include Shostakovich's music and shoot the dancing scene prior to the release of *The Luzhin Defence*. While this is unlikely, such an implication is clear in the appearance of the waltz in the first episode of Beau Willimon's *House of Cards* (2013-2017), in which Francis Underwood (Kevin Spacey) and Claire Underwood (Robin Wright) waltz at a political celebration. The music in this scene, though diegetically used simply to foster actual

⁶⁷ Gorbman, "Ears Wide Open: Kubrick's Music," 1-18.

⁶⁸ *Ibid.*, 8.

dancing, foreshadows elements of salaciousness involving the two characters throughout the series. Intertextuality via preexisting music enables interpretation of the latter two uses (*The Luzhin Defence* and *House of Cards*). Other examples of intertextuality stemming from preexisting music in film (and television) are innumerable; my intent here (and in the following analyses) is to document some of the ways in which preexisting music begets additive meaning. Stefani's model, having followed decades of semiotics, provides one such avenue

In the remainder of this section, I would like to engage the notion of elitism vis-à-vis preexisting music in film by considering the multifaceted ways in which we can address and categorize musical sources. First, I will mention a few classic examples of preexisting music in film and introduce a new component to Stefani's model. The remainder of this section is divided into three categories that describe a potential role of elitism in preexisting film music analysis: Music suggestive of an additive meaning with little or no other impact, music that references outside filmic context altogether, and music that significantly alters or enhances meaning. In each of these categories, the accessibility of the music varies dependent upon the viewer/listener as well as the category in Stefani's model.

II.2.1. Classic Examples of Preexisting Music with Additive Meaning

II.2.1a. Strauss's *Also sprach Zarathustra*

One of the most widely discussed uses of preexisting music in film occurs in Stanley Kubrick's 1968 *2001: A Space Odyssey* (hereafter, *2001*): two nondiegetic appearances of Strauss's tone poem *Also sprach Zarathustra*, Op. 30. First, the tone poem appears in the beginning of the film, including credits. The first section of the film, titled "The Dawn of Man" presents a barren African landscape, with ape-like primates and a few other animals and small plants. The primates appear to have formed groups, and we see two groups quarrelling over access to water. One primate (Daniel Richter), while playing with an animal skeleton, realizes that a large bone could be used as a weapon. Strauss's music returns, and the primate demonstrates three evolutionary developments: proto-human use of weapons against other proto-humans, proto-human use of weapons against other animals for food, and the ability to walk upright. We see the latter as the group previously denied water returns and kills one of the primates defending the water source. As the other group leaves, the discoverer stands upright in victory, and hurls the bone in the air. All of this takes place with short cuts, no dialogue, and timed to perfectly coincide with Strauss's music.⁶⁹

Many viewers will be aware that Strauss's tone poem *Also sprach Zarathustra* is titled after Nietzsche's *Also sprach Zarathustra*, a philosophical novel about a teleological *Übermensch*, an allegory for the development of humankind beyond its current state. Still, this connection (and shared title) is certainly not universally known. This demonstrates the work's additive meaning related to the Op mode. Furthermore, while some film viewers will be aware of the content of Nietzsche's novel, its content, or its themes regarding the transformation of mankind, many will not. In this way, the preexisting music's additive meaning is dependent upon its Op level to a varying degree itself. Still, the viewer unaware of the work, its title, and its philosophical references, responds to the SP and MT modes: the tone poem presents an introductory fanfare (SP)

⁶⁹ The scene is only a few minutes in length, and of course this is not enough time to include the entire tone poem. Kubrick includes the first (and now most famous) fanfare section, which Strauss titled "Sunrise."

and it does so with such pomp that it suggests a dramatic spectacle intended to relate an important event (MT). The open fifth and octave in the solo trumpet and the stirring response of the other brass instruments, followed by the solo timpani gesture, all seem to impart a noticeable sense of pageantry, if not ritual. For the viewer well aware of Nietzsche's work, and who understands that the film is meant allegorically to reference mankind's overcoming itself towards a future of renewal, the SP and MT modes are equally important, but the Op mode likely becomes the central focus, especially as it relates to the image (the proto-human evolving).

It is also important here to mention the result of Kubrick's choice of Strauss's tone poem. The film became so widely discussed that other filmmakers (and television producers, etc.) chose to use the same music to borrow Kubrick's allegory. The result, in many cases, loses its connection to Nietzsche simply due to repetition, and becomes simply a reference to *2001*. An early example appears in Mike Nichols' anti-war comedy *Catch-22* (1970). The film protagonist, sitting at a café, sees an attractive woman walk by. The music serves to indicate the character's impression of the woman, as he undergoes a sort of sexual awakening. The camera focuses closely on the woman's body, while periodically returning to the gawking protagonist, whose troglodydic gaze resembles that of early man (referencing Kubrick's scene). While the music accomplishes little in relating Nietzschean philosophy, it provides viewer response to the same modes: the SP mode (via image, as the man stands, stares, and eventually follows the woman) works alongside the MT mode (with all its pomp and grandeur). Both relate the impact of the woman on the protagonist, suggesting an important event. In fact, after *2001*, Strauss's music would become a largely comedic element, often either representative of a particularly unintelligent/unaware character's realization (e.g., Hal Ashby's *Being There* [1979], Dom DeLuise's *Hot Stuff* [1979], and James Melkonian's *The Stöned Age* [1994]), or emblematic of a dramatic sequence intended to comically represent a small-level personal or cultural "evolution" (e.g., Roger Spottiswoode's *Turner & Hooch* [1989], Amy Heckerling's *Clueless* [1995], and periodic references in Chuck Lorre's television series *The Big Bang Theory* [2008-2017]). *Also sprach Zarathustra* would eventually appear in Peter Hyams's

2010 (1984), arguably a sequel to Kubrick's *2001*, as an attempt to unify the two films. I will mention this type of recurring use again when I discuss Grieg's "In the Hall of the Mountain King."

II.2.1b. Mendelssohn and Wagner: Wedding Music

Two of the most frequently used musical works, each appearing hundreds of feature films are Mendelssohn's Wedding March from Op. 61, collection of incidental music composed in 1842 for a production of Shakespeare's *A Midsummer Night's Dream*, and Wagner's "Bridal Chorus" (titled *Treulich geführt*, its first lyric) from *Lohengrin* (1850). Meaning imparted by either work is obvious, and though it seldom appears with text, virtually any viewer is aware of the notion of a wedding, simply by repetition of use in film and other media. Here it seems Stefani's modernist assertion that less musically erudite listeners (or viewers) react only by general/functional modes seems insufficient, as viewers respond to the works themselves (Op). The work's repetition in film and other media that causes this, though I do not assert that virtually any viewer similarly responds to all five modes in these cases. Mendelssohn's Wedding March, while appearing in hundreds of films, possibly first appeared in King Vidor's *Show People* (1928); Wagner's "Bridal Chorus," seems to have first appeared in Harry Beaumont's *Children of Pleasure* (1930).

II.2.1c. Grieg's "In the Hall of the Mountain King"

Kristi Brown address the filmic recurrence of Grieg's incidental music "In the Hall of the Mountain King" (*I Dovregubbens hall*), originally connected to Henrik Ibsen's play *Peer Gynt*. In her essay, "The Trolls Among Us," she recounts the work's first enduring filmic usage in D.W. Griffith's *The Birth of a Nation* (1915):

No doubt Breil and Griffith were drawn primarily to the scary mood and kinetic build-up of Grieg's piece. In the original play, it functioned as a curtain-raiser to Peer Gynt's entrance into the mountains of the Old Man of Dovre (Dovregubben), where trolls and other monstrous creatures howl for "the Christian man's" slaughter. Griffith's use of "In the Hall of the Mountain King" exploits the music's most obvious connotations: Grants' troops raid, burn, bomb, steal, and kill the "decent folk" of Atlanta, just as Scandinavian trolls assault human dwellings, stealing women, children, and property.⁷⁰

Brown's analysis describes three later uses of Grieg's incidental music. Her primary examples are Fritz Lang's *M* (1931), a German film about a vagrant who abducts and kills children; Fraser C. Heston's *Needful Things* (1993), based on a Stephen King novel of the same name; and Jerry Zucker's *Rat Race* (2001), a quasi-remake of Stanley Kramer's *It's a Mad Mad Mad Mad World* (1963). Similarly to what we see with Strauss's *Also sprach Zarathustra*, "In the Hall of the Mountain King" is initially used in a dramatic way, though later uses tend to be comedic. Brown writes about the protagonist and antihero Hans Becker (Peter Lore) in *M*:

Whistling the mountain king's theme whenever he is driven by compulsion to violence, Becker becomes a mindless troll, kidnapping and killing human children. Such a figure would also become useful in National Socialist propaganda; indeed, both the trolls of *Peer Gynt* and Franz Becker became increasingly identified as Jewish in the 1930s.⁷¹

Brown connects this association with the later films, *Needful Things* and *Rat Race*. While *Needful Things* is a horror film and *Rat Race* is a comedy, both films relate a sense of chthonic pleasure. In

⁷⁰ Kristi Brown, "The Troll Among Us," in *Changing Tunes: The Use of Pre-existing Music in Film*, ed. Phil Powrie and Robyn Stilwell, (Aldershot: Ashgate, 2006), 75.

⁷¹ *Ibid.*, 76.

both films, the music accompanies scenes of antisocial behavior that serves both frightening and anxiously comedic goals. Both are based upon previous filmic uses of the work, as a “musico-cultural sign for malevolence.”⁷² Brown writes, “humanity is vitalized by the dark energy of the forbidden, the adrenaline of being bad to get what you want.”

Other similar appearances can be found in Akira Kurosawa’s *The Idiot* (1951), Peter Yates’s *The Dresser* (1983), Ken Russel’s *Salome’s Last Dance* (1988), Woody Allen’s *Scoop* (2006), and David Fincher’s *The Social Network* (2010). During an episode titled “The Mountain King” (2008) in Matthew Weiner’s *Mad Men* (2007-2015), the show’s protagonist Don Draper (John Hamm) is confronted by the widow of the man whose identity he assumed in order to hide his humble origins. Subsequently, he visits this woman in her home, and as he approaches the house, Grieg’s work is played diegetically by a boy who seems to be her piano student. The music thus serves as a cue about the protagonist confronting his inner self, or “inner troll,” to paraphrase Brown. The student even plays several wrong notes, which recalls Peter Lore’s feeble out-of-tune whistling as Becker in *M*.

For Brown, many if not all of these appearances of “In the Hall of the Mountain King” seem to retain an implicit connection to *M*. In *M*, the viewer is confronted primarily with Stefani’s Opus (Op) level of musical competence, precisely as the only entrance of this music is via Becker’s whistling. Monophonic in presentation, and limited to the first two phrases, the cue will likely not represent to any viewer preexisting music other than Grieg’s “In the Hall of the Mountain King.” For a viewer unaware of Grieg’s work, the cue is meaningless, aside from simply imparting that Becker likes to whistle the tune. In *Needful Things*, *Rat Race*, and others, we see the Op level carried through filmic uses in varied ways, resulting in the music having its own filmic social context. This connects viewer to associations in a similar vein to Stefani’s Social Practice (SP) level, but in a more complex manner than Stefani intended. Rather, we see a Media Social Practice (hereafter, MSP) mode, in which the viewer decodes from Grieg’s music the very associations of

⁷² *Ibid*, 83.

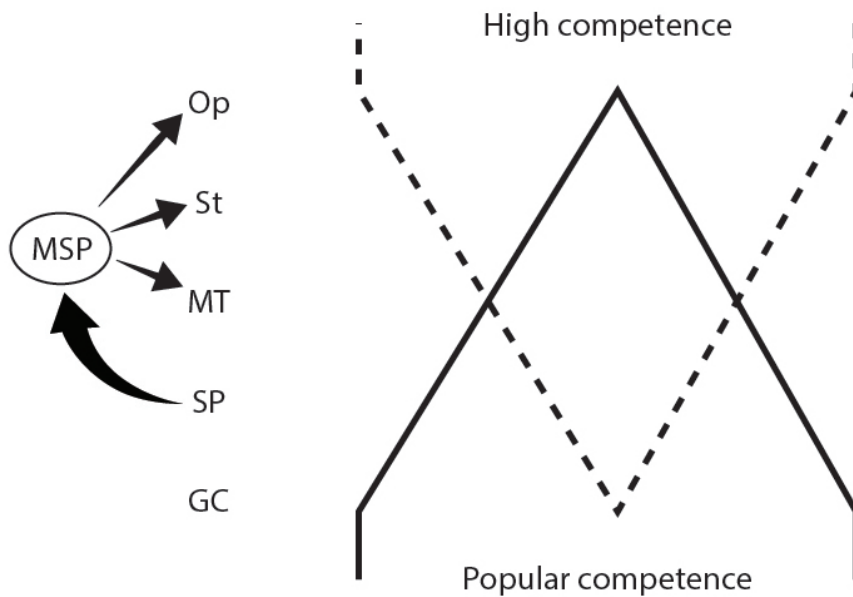
malevolence tracked by Brown. The music appears in film, television, podcasts, web advertisements, and—perhaps most significantly—television commercials, as its own trope for cartoonish, crescendoing situations that eventually lead to disaster. For example, a 2010 Windows Phone commercial, entirely set to a digitized version of Grieg’s music, shows the ubiquity of phone use as people get into trouble while staring at their phones. We see a bride on her phone during her wedding ceremony, which angers her betrothed; a man ignoring the very roller-coaster he rides; a surgeon ignoring his patient during surgery, as other doctors/nurses stare in disbelief; various athletes colliding into people and objects; and so forth. Ironically, the commercial implies that buying the particular, new phone it advertises will allow its user to better focus on the world around him/her. Similarly, a 2016 Hanes underwear commercial shows people in social situations smelling themselves (the commercial calls this a “smellfie”), offering that their undershirts and other products will curb such a need. Interestingly, both of these favor Brown’s description of “Troll unter uns,” a lurking, inner feature that lends itself towards distasteful and/or disruptive behavior. Cellphones, in the first example, are emblematic of narcissism, while in the second, physical body odor emanates and causes asocial behavior (the final image is of a television reporter smelling his armpit while unaware that the camera is on). The MSP of Grieg’s music, while initially established as a simple Op code in *The Birth of a Nation*, *M*, and others, is now easily decoded (though at admittedly varying degrees) by a large population, simply due to its repetitive use in film.⁷³

The MSP code suggests that viewers engage film music in such a way that the upper levels of Stefani’s model are more readily available. However, such associations cannot follow an exact formula. While one viewer will comprehend the MSP code in relation to a specific work, e.g., Grieg’s “In the Hall of the Mountain King” (Op), others may view stylistic similarities (St). For example, many horror films use dissimilar music in similarly suggestive ways. The texture of the

⁷³ Animated film and television uses the music similarly. Examples appear in Mike Judge’s *Beavis and Butt-Head* (1993-1997), when the titular characters engage in bawdy or unruly acts; Pierre “Peyo” Culliford *The Smurfs* (1981-1989), whenever certain characters attempt to get away from dangerous circumstances; and in Donovan Cook’s *Mickey, Donald, Goofy: The Three Musketeers* (based on the Dumas novel), where the song “Petesey King of France” introduces the film’s antagonist via Grieg’s melody.

music (MT), shifts in volume, and sudden *fortes* or silences all tend to contribute to an intended scary aesthetic. While no viewer needs to know the composer or work, horror film music's general MSP code direct comprehension through musical style (St).

Figure 2.3. MSP function after Stefani's graph of musical competence



What I suggest here is that the bricolage of available associations is distinct for virtually every viewer. The manner in which a given MSP directs viewer comprehension of the upper three levels cannot be assumed consistently, even if a filmmaker's intentions are to direct viewers in one specific direction. Some of the following examples in this chapter and in subsequent chapters will demonstrate a source music's MSP-variegated abilities.

II.2.2. Elitism and Preexisting Music with Unnecessary Additive Meaning

In “The Blue Comet” (2007), the penultimate episode of David Chase’s HBO drama *The Sopranos* (1999-2007), three men sit at a restaurant table and plan their next steps during a mafia rivalry. Diegetic music emerges from the restaurant’s speakers, and we hear the Intermezzo from Mascagni’s *Cavalleria Rusticana*. When they notice the music, the characters stop speaking and begin playfully miming a boxing match in slow motion. The association is likely lost on some viewers, but with the character’s physical actions, the scene clearly references Scorsese’s *Raging Bull* (1980). Scorsese’s film includes Mascagni’s music during the opening credits, accompanied by (also slow-motion) images of Jake LaMotta (Robert De Niro) practicing alone in a boxing ring. The *Sopranos* scene engages a filmic connection (MSP) for a specific viewer-demographic: those who recognize the music, have seen or learned of Scorsese’s film, and remember the opening titles (Op). While clearly emblematic of an additive meaning, the narrative is largely unchanged. While the reference implies that the three men know and enjoy Scorsese’s film, this may impart a perceived penchant for Italian-American cinema. However, the fact that these characters celebrate their Italian (and specifically Neapolitan) lineage is so abundantly clear by this point in the series that the reference is superfluous. On the other hand, while the narrative is unchanged, the reference does connect to a thematic element in *The Sopranos*: Like LaMotta in *Raging Bull*, the protagonist Tony Soprano (James Gandolfini) spends much of the series in therapy as he struggles with criminality, self-destructive behavior, and results of these within a family dynamic.

At times, meaning derived from preexisting musical sources is utterly obvious (and more so than the example from *The Sopranos*), and while these seldom impart significant connotative or allegorical value, their meaning is clear. This section mentions three films that use preexisting music in this way. A few minute yet classic examples appear in John Landis’s *An American Werewolf in London* (1981). In these cases, the intent of the meaning is equally clear. As a horror comedy film, upbeat music is appropriate and often expected. Since the film is about an American

tourist who, while visiting London, becomes a werewolf who transforms in a subsequent full moon, Landis includes several songs that simply have “moon” in their titles. The film begins with a Bobby Vinton’s “Blue Moon,” and other versions emerge later. In between, we hear Van Morrison’s “Moondance” and Creedence Clearwater Revival’s “Bad Moon Rising.” An argument that repeated references to the moon remind the viewer that the full moon will soon return and further endanger the protagonist would be tenuous, as this is entirely obvious. The musical cues are simply added for humor. While engaging the Opus level on Stefani’s model, his modernist assertion that this level is usually reserved for those “in-the-know” does not quite apply. While “Blue Moon,” “Moondance,” and “Bad Moon Rising” are generally popular tunes, simply hearing the word “moon” on the soundtrack is sufficient to comprehend the reference.

During a scene in Steven Spielberg’s *Schindler’s List* (1993), Nazi soldiers raid a ghetto building in search for Jews in hiding, and a soldier finds an upright piano and begins playing the Prelude from Bach’s A-minor English Suite (BV 807). Two fellow soldiers enter the room and one asks “Was ist das? Ist das Bach?” The other replies, “Nein, Mozart!” The pianist never replies, so only a musically literate viewer is aware that the first soldier was correct (Op). Regardless, meaning in the scene is unchanged. The characters are uncredited, and they appear in no other scenes. Aesthetically, one could argue that Bach’s music is incongruous with the raid sequence, producing an ironic effect similar to those in *A Clockwork Orange*, *Reservoir Dogs* (to be discussed later), and others (St). On the other hand, the consistent polyphonic music (including only eighth- and sixteenth-notes and no rests) could suggest the opposite: a sense of unending, mechanical action that allegorizes Nazi aggression (MT). Still, the scene is so brief that either of these arguments seems questionable.

Elitism could be said to be at play in Richard Donner’s *Maverick* (1994), an action comedy starring Mel Gibson, but the term seems grandiose here. In one scene, Danny Glover plays an uncredited character who robs a bank. While disguised with a bandana over much of his face, he briefly looks closely at Maverick (Gibson), and the guitar melody from Donner’s *Lethal Weapon*

(1987) emerges on the nondiegetic soundtrack. Gibson and Glover play the two main characters in the previous film, and the melody serves as a Leitmotif for their emotional connection (Op). The implication in *Maverick* is that the two actors seem to briefly recognize one another. As an Easter egg, the quotation is clearly aimed towards humor but could only be perceived by viewers who have seen the previous film or any of its two sequels (MSP). Still, as neither of Donner's films are consistently recognized as serious artistic endeavors, this form of elitism lacks its typical sense of eruditeness. The quotation clearly provides a "wink and a nod to knowledgeable viewers," to repeat Biguenet, but an unimportant one at that.

II.2.3. Elitism and Preexisting Music with Extradiegetic Reference

During a scene in Frank Darabont's *The Shawshank Redemption* (1994), we hear "Sull'aria...che soave zeffiretto" from Mozart and Da Ponte's *Le nozze di Figaro*. In the duet, Countess Almaviva dictates to Susanna a love letter intended for Count Almaviva (but from Susanna); with it they intend to reveal his desire for infidelity. Considering its original context, the topic of a duplicitous lover, the duet is thus ironic when compared to the dialogue in the film scene. The protagonist, Andy Dufresne (Tim Robbins), a convict incarcerated for allegedly killing his wife and her lover, diegetically plays the music on a record player attached to a prison-wide intercom. His friend and the film's narrator Ellis Redding (Morgan Freeman) comments:

I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think they were singing about something so beautiful it can't be expressed in words, and it makes your heart ache because of it.

For the viewer with sufficient opera knowledge, the irony is clear: Redding describes the aesthetically pleasing music, while the operatic context connects the music to the film's protagonist (Op). It seems reasonable to assume that most viewers would simply accept Redding's description,

and that the duet is simply music that Dufresne chose for aesthetic reasons (MT). He was punished for broadcasting the music, but he claimed that the solitary confinement he received was easier because he had Mozart's music with him. In this way, musical knowledge becomes its own focus. For Dufresne, who likely chose the music for its lyrics and operatic context, the music reads as hopeful: the opera ends with renewed romances characteristic of eighteenth-century dramas. This predicts Dufresne's eventual release (or escape) from prison. Only Dufresne, and certain viewers, are aware of the opera's internal conflicts. Even if an Italian-speaking viewer can understand the lyrics being sung, he/she would have to know the opera to get past its own internal metaphor. In this case, only an extremely select (or elite) viewership will be able to recognize the intertextual association (Op/MSP). Ironically, the scene itself is still unchanged. Any viewer will likely see the music as hopeful, simply based upon Dufresne's reaction to it (SP).

A similarly functioning reference occurs in Joel and Ethan Coen's *The Big Lebowski* (1998). In one scene, the film's protagonist, Lebowski (Jeff Bridges), nicknamed The Dude, takes a taxi ride and asks the driver to change the music in the cab. The Dude specifically mentions his dislike of music by The Eagles, and their "Peaceful Easy Feeling" is playing at the time. The driver becomes enraged at The Dude's reaction to the music and throws him out of the cab. Diane Pecknold describes the discursive complications stemming from the musical context. She writes:

The cab driver is a middle-aged black man in a brimless leather hat that is vaguely reminiscent of black nationalist style. His embrace of The Eagles as 'my music' sets up a comic dissonance between his own identity and the white target audience of classic rock.⁷⁴

The irony here is thus apparent (as comedy) for viewers who are aware of the general demographics of The Eagles' fan base and what Pecknold refers to as a vague reference to black militant garb. The term elitism may seem excessive, but such a requirement is not altogether unsubstantial. Furthermore, the context of demographics regarding The Eagles' fan base is largely

⁷⁴ Diane Pecknold, "Holding Out Hope for the Creedence: Music and the Search for the Real Thing in *The Big Lebowski*," in *The Year's Work in Lebowski Studies*, ed. Edward P. Comentale and Aaron Jaffe (Bloomington: Indiana University Press, 2009), 288.

itself based on demographics. As the group's popularity was at its peak in the 1970s, viewers active in the music scene during this decade are more likely to find the scene humorous. Younger viewers during the film's 1998 release and especially subsequent viewers of the film (via DVD, the internet, etc.) are less likely to be aware of the The Eagles' specific popularity among white listeners (MSP).

In another scene that takes place in a bowling alley, Lebowsky's bowling rival Jesus (John Turturro) is musically cued with a Spanish version of The Eagles' famous "Hotel California," as if to deepen the rivalry and to suggest that *The Dude* is in some way consistently afflicted by The Eagles' music (St/Op). For the latter to be applicable, the music would have to be diegetic, or rather, bridges the fantastical gap (see section III.3.1); this is not clear, as a case could be made for the music being diegetic or nondiegetic. While Jesus dances and otherwise responds to the music, its source is not revealed; still, one can easily assume it emanates from the bowling alley sound system. Character interaction with nondiegetic music is infrequent, but it does occur elsewhere in *The Big Lebowski* and other Coen brothers' films.

Two examples from comedic television series reference Miloš Forman's *Amadeus* (1984) via a specific Mozart work, the Serenade in B-flat major, K. 361/370a. In the film scene, the protagonist, Antonio Salieri (F. Murray Abraham) first encounters Wolfgang Amadeus Mozart and perceives a paradox between Mozart's boorish behavior and the sublimity of his craft. As Salieri reads the score, we hear the nondiegetic music as he internally hears it. Much of Forman's film focuses on Salieri's jealousy of Mozart and his complaints to God that Mozart is undeserving of such genius. In the 2008 episode "Succession" from Tina Fey's *30 Rock* (2006-2013), Tracy Jordan (Tracy Morgan) entreats his entourage to help him develop an idea that will "change the world." He decides to create and design a pornographic video game, and when he describes his idea to Frank Rossitano (Judah Friedlander), Frank dismisses Tracy's idea, claiming it to be impossible. Tracy says, "I'm like Mozart, and you're like that guy who was always jealous of Mozart." Throughout the remainder of the episode, while Tracy works on his idea, we hear other music from

Amadeus (e.g., “Don Giovanni! A cenar teco” from *Don Giovanni*, the *Lacrymosa* from Mozart’s Requiem, etc.). Later, Mozart’s Serenade emerges as Frank looks at Tracy’s notes (while Tracy sleeps). Frank says, “My God, he’s a genius,” a comment that relates Tracy’s genius to Mozart’s in Salieri’s description, while also comparing Tracy’s adolescent pursuit (combining video games and pornography) to Mozart’s apparent immaturity. Furthermore, it redoubles Tracy’s analogy (Mozart:Tracy::Salieri::Frank). Finally, Tracy describes the video game components to Frank in a scene that mimics the dying Mozart’s dictation of the Requiem to Salieri in the climax of Forman’s film (MSP). Tracy says, “duet becomes trio, trio becomes quartet,” implying the appearance of orgies in his videogame while also referencing Mozart’s description of his compositional devices in *Le nozze di Figaro*, as he describes them to Emperor Joseph II (Jeffrey Jones). Frank, frustrated at Tracy’s creativity, runs to another room and shouts while looking upward (as if to God) “Why? I’ve given my whole life to porn, and he does it in one day!” Frank’s final statement furthers the analogy, in which he takes Salieri’s position, complaining to God of another’s undeserved genius.

The second example appears in the 2008 episode “The Best Burger in New York” from Carter Bays and Craig Thomas’s *How I Met Your Mother* (2005-2014). Marshall Eriksen (Jason Segel) recounts an experience at a restaurant that he claims makes the best burger in New York City. As he describes the burger to his friends, Mozart’s Serenade emerges in the same fashion to Forman’s film (internal to the speaker’s thoughts). In this case, it represents the physical structure of the burger, likening it to the texture of Mozart’s music and Salieri’s description of the score in *Amadeus* (MSP). Salieri’s describes Mozart’s sublime orchestration, saying:

On the page, it looked nothing. The beginning, simple, almost comic. Just a pulse. Bassoons and basset horns, like a rusty squeezebox. And then suddenly, high above it, an oboe! A single note, hanging there, unwavering. Until a clarinet took over and sweetened it into a phrase of such delight! This was no composition by a performing monkey! This was a music I'd never heard. Filled with such longing, such unfulfillable longing, it had me trembling. It seemed to me that I was hearing the voice of God.

In the scene in “The Best Burger in New York,” Eriksen says:

It's so much more than "just a burger." I mean... that first bite-oh, what heaven that first bite is. The bun, like a sesame freckled breast of an angel, resting gently on the ketchup and mustard below, flavors mingling in a seductive *pas de deux*. And then... a pickle! The most playful little pickle! Then a slice of tomato, a leaf of lettuce and a... a patty of ground beef so exquisite, swirling in your mouth, breaking apart, and combining again in a fugue of sweets and savor so delightful. This is no mere sandwich of grilled meat and toasted bread, Robin. This is God, speaking to us in food.

Several analogies are present here. Eriksen's "And then... a pickle!" clearly mimics Salieri's "suddenly, high above it, an oboe!" His description of other ingredients as "so delightful" similarly mimics Salieri's "phrase of such delight," as does his description that the burger is "God."

The episodes from the shows *30 Rock* and *How I Met Your Mother* assume the viewer's knowledge of Forman's film, and specifically the Serenade (Op) and its attachment to Salieri's appraisal of Mozart's paradoxical childishness and intellect (MSP). In both cases, the MSP code supplies the comedic element in the scene. Without Mozart's music, each scene would likely appear less funny, as it would for a viewer unaware of or unfamiliar with Forman's film.

As a final example, during a climactic scene in Justin Lin's Sci-fi action film *Star Trek Beyond* (2016), elitism, and specifically musicological canonicity, becomes its own filmic subject. In the scene, the music is diegetically used as the third-act solution. While the film's primary characters, part of an interplanetary group called "The Federation," are under attack by an alien race with advanced technology, they realize that playing loud music via their opponents' interconnected sound system will distract them and ensure a Federation victory. They choose Beastie Boys' "Sabotage," and while the music plays, two characters discuss its genre. Doctor 'Bones' McCoy (Karl Urban) says, "Is that classical music?" Commander Spock (Zachary Quinto) replies, "Yes, doctor, it would seem to be."

The scene and its music quickly became a popular topic. For example, Twitter users responded to the musical cue, and most simply approved of its use. One wrote, "Star Trek: Beyond

wins the award for best use of a Beastie Boys song in a film.”⁷⁵ Another wrote, “the best part of Star Trek was when they used a Beastie Boys song to destroy a swarm of enemy ships, then called it ‘classical music.’”⁷⁶ Finally, another Twitter user commented on the function of the music as narrative closure, writing, “I saw Star Trek Beyond. I can't believe the Beastie Boys saved the universe.”⁷⁷

The dialogue in the scene reveals two assumptions. The science-fiction film is set in the year 2263; the dialogue assumes first that “classical” will continue to be a useful musicological term roughly two centuries in the future. Second, its use to describe 1990s Hip-hop suggests either a manipulation of the term “classical” or that Beastie Boys’ music will have achieved something of a canonical status in the twenty-third century.⁷⁸

While the first assumption is impossible to verify, its verisimilitude is irrelevant. Returning to Stefani’s model, with the second assumption, we seem to have an oddly specific case in which the genre level is most important (St), while the work itself and social functions are irrelevant. The musicological pun works inasmuch as the viewer accepts the (false) premise that twentieth-century Hip-hop will eventually fall under the umbrella of “classical music.” “Classical” thus becomes a false synecdoche for any music of previous eras/centuries. In this way, we assume elitism of incorrectness; the elite viewer is the one who understands the pun while harboring widely held, yet incorrect assumptions of musicological historiography/terminology. The knowledgeable viewer, both aware of the intended (incorrect) assumption (imbedded into the joke’s context), is able to perceive its intended humor but is also given the option to ignore the error. As we see in *The Shawshank Redemption*, the extradiegetic reference does not ultimately change the scene, but seems

⁷⁵ Ramez Naam (@ramez). Twitter Post. 25 July 2016, 7:06 AM.

⁷⁶ Walker (@walkselizabeth). Twitter Post. 22 July 2016, 7:20 PM.

⁷⁷ Wee Babby Jaso (@BabbyJaso). Twitter Post. 25 July 2016, 11:36 PM.

⁷⁸ The latter reading, however, is also problematic. Earlier in the film, while an alien character named Jaylah (Sofia Boutella) listens to Public Enemy’s 1990 “Fight the Power,” played diegetically on a makeshift boombox, Montgomery ‘Scotty’ Scott (Simon Pegg) enters and asks, “Is that music? Where on earth is that coming from?” After she explains the technology, Scottie replies, “the music’s a bit old fashioned for my taste, not to mention very loud and distracting.” Jaylah claims to like the “beats” and “shouting.” So the notion that Beastie Boys’ music (or any 1990s Hip-hop) will have become canonical seems unlikely if we accept its social connotations as described in the earlier scene.

to bring about its own circular discourse that revolves around filmic positioning of preexisting music.

II.2.4. Elitism and Preexisting Music that Alters or Enhances Meaning

Like the use of Strauss's *Also sprach Zarathustra* in *2001* and Grieg's "In the Hall of the Mountain King" in many sources, musical selections in the following examples provide additive meaning that significantly enhances or alters the meaning of a given scene or entire film. In each case, certain viewers would understand the film quite differently without the presence of the exact preexisting work chosen.

II.2.4a. Music as Irony: *A Clockwork Orange* (1971) and *Reservoir Dogs* (1992)

Kubrick's *A Clockwork Orange* and Tarantino's *Reservoir Dogs* each use preexisting music that intensify a film scene by presenting irony, though knowledge of the actual work (Op) seems entirely unnecessary. In both cases, we hear upbeat and lively music in a major key (MT), which is starkly contrasted with the graphic and violent imagery on screen. That these two examples function similarly works against Stefani's modernist assertion: Rossini, an Italian composer in the early- to mid-nineteenth century and Stealers Wheel, a Scottish folk rock group that composed and performed music in the 1970s, may not be readily recognizable to a given viewer.

Rossini's music appears in an early scene in Kubrick's *A Clockwork Orange* (1971), where the protagonist Alex (Malcolm McDowell) and his entourage stumble upon a rival gang led by Billyboy (Richard Connaught), as the latter group attempts to assault a young girl. Margaret DeRosia describes the scene and music:

[The scene] takes place at the Derelict Casino. The first shot is a close-up of a painted sun from which the camera pans down to a long shot of a gang of men raping a young woman on the casino's stage. She unsuccessfully struggles with them, her cries intermingled with the strains of Rossini's overture to "The Theiving Magpie." Because of the setting, the shot, and the music, the rape scene loses a great deal of its horror and instead becomes a comic spectacle. Alex's voice-over reinforces this distancing by referring to the rape as a "game of the old in-out."⁷⁹

DeRosia's assertion that the music removes "a great deal of its horror" works inasmuch as the viewer accepts that the music offers a plain, aesthetic assertion. What DeRosia seems to leave out here is the intradiegetic cinematic viewership: as this scene is narrated by Alex, we view it much the way he views it (though not directly from a POV shot). Rossini here functions as a commentator on how Alex feels about the actions he witnesses, rather than how the victim or viewer feel. Gengaro recognizes this by considering the preexisting music's original context. She writes:

The scenario from the opera should be noted: *La gazza ladra* may be classified as "rescue opera" because the heroine, Ninetta, is saved from a horrible fate—execution—at the very last minute. In Billyboy's scenario there is also a rescue; Alex's arrival saves a woman from a savage gang rape. In Rossini's opera, the cause of all trouble and misunderstandings is a magpie that steals things, hiding them in her nest. In Billyboy's stage drama, Alex is the thief as he steals the starring role away from Billyboy and takes it for himself.⁸⁰

By assuming control of Billyboy's drama (the assault occurs on the stage of what Kubrick calls a "casino" but resembles a theater or opera house), Alex claims Rossini's music. Later in the film he uses the music as his own, taunting and assaulting a woman in her home.⁸¹ DeRosia's assertion that the music renders a "comic spectacle" thus only works from the perspective of Alex, as opposed to

⁷⁹ Margaret DeRosia, "An Erotics of Violence: Masculinity and (Homo)Sexuality in Stanley Kubrick's *A Clockwork Orange*," in *Stanley Kubrick's A Clockwork Orange*, ed. Stuart McDougal (Cambridge: Cambridge University Press, 2003), 68.

⁸⁰ Gengaro, 132. Gengaro cites William Kinderman, *Beethoven* (Oxford: Oxford University Press, 1995), 114.

⁸¹ In both scenes, Rossini's music is nondiegetic. However, while torturing the woman (with her husband watching), Alex begins singing "Singin' in the Rain," the theme song from Stanley Donen and Gene Kelley's 1952 musical comedy with the same title. The music functions similarly, but in this case also asserts a type of musical torture itself. Alex's victims know he enjoys torturing them.

the viewer or victim(s). A better description of the music might be “comic horror” or, simply, irony.⁸²

A similar, classic use of irony via preexisting music appears in Quentin Tarantino’s *Reservoir Dogs*. Picking up on Alex’s neologism in *A Clockwork Orange*, “ultraviolence,” Lisa Coulthard writes:

The pop music scoring for Quentin Tarantino's ear-torture scene in his *Reservoir Dogs* has served as a defining moment for both Hollywood ultraviolence and the role of the song in cinema.

[. . .]

The film's climactic scene involving the torture of a cop stood out for its explicit sadism, extreme violence, and humor. Central to this reception was the use of diegetic pop music (Stealers Wheel's 1972 hit “Stuck in the Middle with You”) for this scene of brutality: foregrounded and catchy, the song was seen to operate simultaneously as critical counterpoint, ironic commentary, and an instance of callous indifference.⁸³

In the scene, a criminal named Mr. Blonde (Michael Madsen) mutilates a kidnapped police officer while listening to the jovial Stealer’s Wheel song playing on a nearby boom box. Blonde even increases the volume of the diegetic music as if to wake the audience up to become further aware of the irony. Just before the song begins, a radio announcer calls it, “[a] Dylanesque, pop, bubblegum favorite from April of 1974.” Coulthard points to the torture scene as a turning point for Tarantino and other filmmakers, as the contrast (especially due to the volume spike), becomes so apparent to the viewer that it threatens the cinematic suture. This type of ultra-ironic/ultraviolent technique has subsequently gained its own cinematic reputation.

⁸² This is not to suggest *A Clockwork Orange* presents a new source for irony via preexisting music in film history or even for Kubrick. Another classic example appears at the end of *Dr. Strangelove (Or How I Learned to Stop Worrying and Love the Bomb)* (1964), in which worldwide nuclear war is accompanied by Vera Lynn singing Ross Parker and Hughie Charles’s “We’ll Meet Again.” However, the graphic imagery in *A Clockwork Orange* is far more extreme (and with it, the irony); the film became controversial and, in many cases, banned. It was initially rated “X” (now “NC-17”) by the MPAA, but Kubrick agreed to remove some sexual and violent images in order to achieve an “R.” Religious groups (e.g., The National Catholic Office for Motion Pictures) publically condemned the film.

⁸³ Lisa Coulthard, “Torture Tunes: Tarantino, Popular Music and New Hollywood Ultraviolence,” *Music and the Moving Image* 2, no. 2 (Summer 2009): 2. Coulthard’s statement that Tarantino’s torture sequence is a “defining moment” may be too drastic a claim, especially considering the torture scene in Jonathan Demme’s *Silence of the Lambs* from the preceding year (which is accompanied by Bach’s Goldberg Variations); see II.2.4c. Music as Character Analysis.

In a *Rolling Stone* interview, Tarantino said:

This was one of those things where I thought [the song] would work really well, and [during] auditions, I told the actors that I wanted them to do the torture scene, and I'm gonna use "Stuck in the Middle With You," but they could pick anything they wanted, they didn't have to use that song. And a couple people picked another one, but almost everyone came in with "Stuck in the Middle With You," and they were saying that they tried to come up with something else, but that's the one. The first time somebody actually did the torture scene to that song, the guy didn't even have a great audition, but it was like watching the movie. I was thinking, "Oh my God, this is gonna be awesome!"⁸⁴

Tarantino's subsequent (and arguably most famous) film, *Pulp Fiction* (1994), presents a similar, ultra-ironic use of The Revel's instrumental surf-rock track "Comanche," which accompanies a brutal (but mostly unseen) sexual assault.

In both *A Clockwork Orange* and *Reservoir Dogs*, a viewer's awareness of the actual work (Rossini's overture or Stealers Wheel's song) is irrelevant. The lyrics in "Stuck in the Middle with You" add to the ironic commentary, as Mr. Blonde's victim is indeed "stuck," having been bound to a chair between Mr. Blonde and another victim who is already dead. But due to the radio announcer's introduction, no prior recognition is necessary. In both cases, the jovial style of the music provides irony (St).

II.2.4b. Music as Narrative Predictor: *Get Smart* (2008)

Peter Segal's *Get Smart*, an action comedy starring Steve Carrell and Anne Hathaway, serves as a film version of a Mel Brooks and Buck Henry television series (of the same name) that satirizes the spy-themed action films. The film received mediocre reviews, many of which criticize the film's convoluted plot. For this reason, I will avoid a synopsis here. However, the film does

⁸⁴ Shirley Halperin, "Quentin Tarantino on Five Key Soundtrack Picks, From *Reservoir Dogs* to *Inglourious Basterds*," *Rolling Stone* 21 August 2009.

present a unique example of preexisting music that supplies an additive meaning of narrative prediction.

Preexisting music as disembodied predictor is not entirely new. In Gorbman's 2006 essay on Kubrick's *Eyes Wide Shut* (1999), she describes music behaving this way.⁸⁵ Gorbman addresses several features in Kubrick's musical selections for the film, including music by Ligeti, Jocelyn Pook, and Shostakovich, but most relevant vis-à-vis prediction is an appearance of Mozart's music. She describes the actions of Bill Harford (Tom Cruise):

Bill ducks into a coffee house to evade [a] man following him through the streets. The café's sound system plays from the Mozart *Requiem*, as if preparing for Bill's imminent discovery in his newspaper that the "ex-beauty queen" Mandy has died of a heroin overdose. Soon afterward, he finds her body in the hospital morgue.

With this, the musical cue acts, for viewers who can identify Mozart's work, as an Op code. The association of any Requiem would be suitable to function as a musical predictor, so Kubrick's selection of the arguably most famous such work makes sense. Still, another Requiem would do. For those unaware of the Mozart work, the musical cue carries aesthetic functions of standard film scoring, which color the film (MT) and perhaps suggest something ominous or foreboding. The section Bill hears is the "Rex tremendæ" segment of the *Dies Irae*, with its *forte*, dotted-rhythm vocals, counterpoint, and intense orchestral texture. So via the MT code, the "Rex tremendæ" serves as aesthetic complement only, not as predictor (reserved for Op).

The same is true in *Get Smart*. Near the end of the film, a group of spies learns that a bomb is set to detonate during a concert at the Walt Disney Concert Hall in Los Angeles, with the President of the United States in the audience. The bomb is designed to somehow be triggered during the final notes of Beethoven's ninth symphony. As the spies travel to the hall, they encounter various impediments typical of this film genre. The scene cuts back and forth from moving cameras, showing the characters driving (etc.), to the playing orchestra. In the first orchestral cut, the orchestra plays the first movement from Mozart's Symphony no. 40 in G minor

⁸⁵ Gorbman, "Ears Wide Open: Kubrick's Music."

(K550). For many viewers, the music is largely insignificant. Some, however, will notice the presence (and performance of) a pianist during the Mozart work. While some orchestral compositions include a piano, this was never the case for Mozart's music (except for concertos featuring piano soloists); the piano is staged behind the first violins (which is certainly uncharacteristic of a concerto performance).

As the scene continues, and after more visual cuts, the orchestra eventually begins performing the Beethoven symphony. At the climax of the scene (and film), the protagonist Maxwell Smart (Steve Carrell) reaches the hall and tackles the conductor, stopping the orchestra just before the pianist is to play his last few notes and trigger the bomb. At this point in the film, no character (or viewer) has been informed of the bomb's location. That neither work is performed with a piano part indicates (via the St code) that something is amiss, and that the piano is crucial to the narrative in some way. Thus, for a viewer aware of eighteenth- and early nineteenth-century orchestration practice (St), or the works themselves (Op), the piano adumbrates the bomb's location. This seems to be the case even if the filmmaker, music supervisor, etc. did not intend the musical predictor. Were the piano visible but not being performed, one could easily assume the orchestra was scheduled to follow up the Beethoven with a work by a composer who includes the piano in symphonies (e.g., Prokofiev, Stravinsky, Shostakovich, etc.). The music the pianist plays vaguely doubles violin parts, as if to insist upon, for select viewers, a hidden clue (St/Op).

II.2.4c. Music as Character Analysis

The use of preexisting music to contribute to a viewer's assessment of a given character is quite common. Perhaps the most frequent example of this (now a cinematic trope), which on its own imparts notions of elitism, is the use of classical (or Classical) music as emblematic of sociopathy or violent tendencies, coupled with high intelligence. The most famous examples are Hans Becker in *M*, as I mention above, Alex from Kubrick's *A Clockwork Orange* (1971), and Hannibal Lecter in Jonathan Demme's *Silence of the Lambs* (1991). Alex, a sadistic gang leader of a group of juvenile delinquents he calls *droogs*, is involved in murder, sexual assault, torture, and other violent acts in Kubrick's film. In Anthony Burgess's novel of the same name, which Kubrick modified significantly for the film version, Alex is a lover of many composers. In Kubrick's film, Alex's penchant for Beethoven is a primary narrative factor, and though music by other composers (Rossini, Purcell, Elgar, et al.) appears on the soundtrack, Alex narrates several times about his affection for Beethoven, and especially the Ninth Symphony. He primarily engages Beethoven's music alone, leaving his violent acts to interactions with the *droogs*; thus, Beethoven seems to provide a sort of respite. Christine Lee Gengaro writes:

Beethoven is known for his progressive deafness, his staunch individuality as an artist, his personal problems (familial and romantic trouble), and his aggressive, overbearing nature; he is consistently associated with a narrative of overcoming. Beethoven, like Alex, was uncompromising, and in the music of Beethoven there seem to be more and greater personal struggles than there are in the music of the preceding classical period.⁸⁶

Hannibal Lecter (Anthony Hopkins), the cannibalistic serial killer in Thomas Harris's novels, first appears (in mainstream film) in *Silence of the Lambs*. In 2001, Lecter reappears in Ridley Scott's *Hannibal*, and in 2002, he appears in Brett Rattner's *Red Dragon* (though this is the first of Harris's novels). Finally, the character (though now played by Gaspard Ulliel) appears in Peter Webber's *Hannibal Rising* (2007). In each of these films, as well as Bryan Fuller's television

⁸⁶ Gengaro, 132; Kinderman, 60-64.

series, *Hannibal* (2013-2015), in which Mads Mikkelsen plays the titular role, Lecter listens to one or more of Bach's *Goldberg Variations*. In one scene in *Silence of the Lambs*, he does so with a bloody mouth, having just chewed the face off of a prison guard. In the later films, Lecter's violence intensifies, and Bach's music seems to help him remain calm.

After Becker, Alex, and Lecter, lesser known examples are too frequent to mention entirely. Often these include actual performances. A James Bond antagonist in Lewis Gilbert's *Moonraker* (1979), named Hugo Drax (Michael Lonsdale), diegetically performs a section of Chopin's Prelude in D-flat Major. Similarly, Lestat de Lioncourt (Tom Cruise) serves as the narrator and antihero in Neil Jordan's vampire film *Interview with the Vampire* (1994) adapted from Anne Rice's novel of the same name. In one scene, he diegetically plays a large section of the slow movement from Haydn's Piano Sonata in E-flat Major (Hob. XVI:49).

In another Lewis Gilbert James Bond film, *The Spy Who Loved Me* (1977), Karl Stromberg (Curd Jürgens) murders his secretary after learning that she had stolen information from him. He turns on the famous Air from Bach's Orchestral Suite no. 3 in D Major (BWV 1068), and pushes a button that drops the woman into a shark tank. He listens while watching the shark attack her. Similarly, in Brian De Palma's *The Untouchables* (1987) Al Capone (Robert De Niro) learns of a successful "hit" on veteran police detective Jim Malone (Sean Connery) while attending a performance of Leoncavallo's *Pagliacci* (and we of course hear the famous "Vesti la giubba"). He smiles both in enjoyment of the music and as he celebrates the defeat of his rival.

Professor Moriarty (Jared Harris) in Guy Ritchie's *Sherlock Holmes: A Game of Shadows* (2011), serves as the film antagonist; in one scene, he listens to and sings along with Schubert's setting of Schubart's "Die Forelle," which also provides an additive association as the poem warns young women against aggressive men, and Moriarty kills Irene Adler (Rachel McAdams) in an earlier scene.

In Michael Winterbottom's *The Killer Inside Me* (2010), the protagonist Lou Ford (Casey Affleck), a mass murderer and town sheriff, listens to the fourth movement from Mahler's

Symphony no. 2. The text, “Urlicht” taken from *Des Knaben Wunderhorn*, expresses despair and desire for death, emblematic of the character’s professional and homicidal conflict, as well as penchant for sadomasochism. The film ends in murder/suicide. Even in *Get Smart*, the villain who plants the bomb (and happens to be named Siegfried [Terence Stamp], referencing Wagner) conducts from the score while riding in his car and listening to the Beethoven symphony, suggesting a live broadcast.

II.2.4c1. Character Elitism Extended through Music: *Planes, Trains & Automobiles*

While the cinematic trope of musically erudite villains engages its own elitist context via preexisting music, social elitism itself periodically appears as its own subject. A good example occurs during a scene in John Hughes 1987 comedy *Planes, Trains & Automobiles*, in which Neal Page (Steve Martin) and Del Griffith (John Candy), while traveling on a bus and interacting with other passengers, try to pass the time by starting a sing-along. Griffith asks the group, “alright, who knows a tune here? Who wants to sing a tune? Who’s got a song?” Page speaks up and begins singing Jule Styne and Sammy Cahn’s “Three Coins in a Fountain,” from Jean Negulesco’s 1954 film of the same title. While the song won the 1955 Academy Award for Best Original Song and was performed in the film by Frank Sinatra, the intended audience in Hughes’s film seems unaware of it. Everyone turns and stares at Page, who quickly stops, aware that no one recognizes the song. After a brief pause, Griffith begins singing the theme song from the animated Hanna-Barbara sitcom *The Flintstones*, and the entire bus of people (except for the exasperated Page) joins in.

While both “Three Coins in a Fountain” and the theme from *The Flintstones* address Stefani’s Op code, the disconnect between the two sources is entirely dependent upon their

intertextual MSP. A primary comedic element in the film rests upon the affluent Page's seeming repudiation for Griffith, a peddler of shower curtain rings. Griffith's ability to rouse the crowd with such lowbrow preexisting music challenges Page's elitist self-worth; the scene simultaneously glorifies Griffith with a faux elitism (Op) among the diegetic group. Even for a viewer unaware of Negolesco's film, which also won the Academy Award for cinematography and was nominated for Best Picture, the accessibility of *The Flintstones* song is clear. But awareness of the music's source likely renders the scene more humorous: *Three Coins in the Fountain* is a drama about American women enduring social obstacles while searching for romance in Rome ("Fountain" here refers to the *Fontana di Trevi*), so it points towards Page's sophistication and interest in more cerebral forms of entertainment (MSP). In short, his elitism is funnier.

II.2.4c2. Social and Religious Character Expression: *Ida*

In a vastly different way, and abandoning elitism as a narrative component, I turn to Pawlikowski's *Ida* (2013), a film that portrays life in post-WWII Poland with an almost austere realism, similar to the French New Wave films of Robert Bresson. Pawlikowski states that “*Ida* is a film about identity, family, faith, guilt, socialism, and music.”⁸⁷ Music in *Ida* is exclusively preexisting, yet sparse. Most scenes are extremely silent: dialogue is minimal, and sound effects are faint. Music is diegetic and contemporaneous, with two notable exceptions: Mozart’s Symphony no. 41 in C Major (K551) and a recording of Ferruccio Busoni's transcription of the Bach chorale “Ich ruf zu dir, Herr Jesu Christ,” performed by Alfred Brendel.

The plot begins with Anna (Agata Trzebuchowska), an eighteen-year-old novitiate in a remote Polish abbey. In the opening scene of the film, we see her touching up the paint on a statue of Jesus, and the mother superior calls her in to give her the news that before she will be allowed to take her vows and permanently enter into monastic life, she must travel to the city to meet her only living relative, Wanda (Agata Kulesza). Anna, who was orphaned as an infant and raised by the nuns, knows nothing about her past, but within minutes of her arrival, Wanda brusquely explains to Anna that she is Jewish and was born Ida Lebenstein. Her parents put Ida up for adoption before they went into hiding with a Christian family during the war.

Though the Lebensteins presumably perished in the war, the whereabouts of their bodies are unknown, and Wanda uses her niece’s visit as a pretext to drive to the family’s old farmhouse—now occupied by the son of the man who sheltered them—and try to find out what happened to Ida’s parents.

When we first encounter music of Mozart, Wanda and Anna are looking at old family photos. The second movement of the “Jupiter” symphony is playing on Wanda’s record player; the movement begins just at the onset of the scene. At measure 19, after a half cadence to the dominant

⁸⁷ Pawel Pawlikowski, quoted in Terry Gross, Terry, “*Ida* Director Made Film To ‘Recover the Poland’ Of His Childhood,” *NPR: Fresh Air*, 12 February 2015

C Major, the mode shifts to the dominant minor. Wanda is teasing Anna about her habit, and Anna finds a photograph of a boy. Both the somber tone in the music and the photo seem to affect Wanda, who rises and changes the record to the opening of the jubilant, C Major fourth movement. Later, we will observe Wanda's intentional use of this movement as a type of self-therapy.

Mozart's second movement returns while the two are driving on their return trip, having found the bodies of Anna's parents and Wanda's son, whom Wanda wishes to rebury in a family grave. Beginning at measure 47 in the relative minor, the diegetic music played on the car stereo carries the same mournfulness, but more intensely chromatic and characteristic of Wanda's sense of loss. It is not difficult to connect the boy's photo in the earlier scene to the agonizing experience of unearthing his remains, a connection solidified through Pawlikowski's choice of the same Mozart movement. Hemiolas add to the unsettling tone of the scene; likewise, the visual effect suggests a sort of languishing brokenness, as the scene is dominated with negative space and fading images, seemingly ending in darkness.

Negative space, along with the jarring effect of relegating characters to the lowest region within the rule of thirds, increases toward the end of the film. In one example, Anna is waiting for Wanda to take her to the hospital to see the man who sheltered but later killed her parents. Having never left the convent, she knows no one in the city, and here we see her isolated and overwhelmed. Without Wanda, we see her alone and feeling powerless. Later, she makes a deal with the killer's son, who offers to show Anna and Wanda the bodies of their family in exchange for their leaving the matter closed. Here, Pawlikowski's use of negative space suggests Anna's ignorance of, or inexperience with, her surroundings. We see this in several scenes in which Anna interacts with men.

Image 2.6. Anna/Ida in lower-third region in *Ida*



Image 2.7. Negative space in *Ida*



Many (if not all) primary characters in Pawlikowski's film seem to be victims. Throughout the film and in Wanda's final scene (a suicide), we see her using music as a redemptive space, especially the Mozart symphony; still, after the closure of finally knowing where her son is buried, even the stirring, blissful first movement seems inadequate to temper her melancholy. The drug of Mozart had been rendered ineffective. As if she tries to let Mozart's music save her, she turns the music up in a desperate attempt to maximize its effect, but the sound is now rendered insipid to the point of ineffectiveness. Wanda walks to an open window and steps out, falling to her death. The camera never moves; the long play vinyl record continues. No non-diegetic score sensationalizes her choice. The viewer hears one more phrase of the sonata exposition, and the subsequent cut brings silence. David Denby writes, "Wanda, we can't help thinking, is Polish history, both grieved over and unredeemed Red Wanda has been twice betrayed – by the slaughter of the Jews and Polish anti-Semitism, and then by Stalinism, which she enabled."⁸⁸

One could consider the music here as a positive motivation, actually giving Wanda the courage to end her life. Regardless of whether the music hinders or encourages her self-destruction, the 'Jupiter' is doubtless a type of self-therapy. The use of this particular movement of the symphony is also noteworthy as an example of Mozartian learned style. We do not hear the fugue section in the scene, but the primary theme is already contrapuntal. The meaning here is sublime: both Mozart and Wanda seem to contemplate the past; balance exists only upon the foundation of disorder that preceded it.

Having heard of her aunt's death, Anna leaves the convent again. Her grief seemingly drives her to Wanda's house, where she drinks alcohol, smokes cigarettes, and tries on Wanda's clothes. She goes to a nightclub where she decides to go home and sleep with a musician who had been flirting with her. Her actions seem erratic up to the final moments of the film, in which the cinematographic style changes for the first time. A moving camera follows Anna, the only tracking shot in the film, and finally an unsteady handheld shot places her in the center of the screen. The

⁸⁸ David Denby, "Ida, A Film Masterpiece," *The New Yorker* 27 May 2014.

non-diegetic score emerges: Busoni's transcription of Bach's chorale "Ich ruf zu dir, Herr Jesu Christ," based on Johann Agricola's sixteenth-century Lutheran hymn. Both visual and musical elements suggest Anna has finally made her own choice, having been forced into each previous situation, beginning with her Mother Superior insisting that she meet Wanda. Her statement of faith is now one of her own, and in Bach/Busoni's music we hear the unspoken voice of Anna, again Christian, saying "I call to you, Jesus."

This may not necessarily be a statement of faith or religious preference on the part of Pawlikowski, as it would have been just as easy to find a similarly themed Catholic musical source, which would make more sense for the character. But Busoni's music, like the climactic scene, is one of adaptation. The auteur replaces the verisimilitude of contemporaneous music heard throughout the film with the cinematic realist move of the handheld camera. The visual shift complements the tranquil aesthetic of the music, and the viewer is left with the image of Anna, in the center of the frame, finally in control.

Having moved from diegetic to nondiegetic music with a poetic source, Bach/Busoni emulates the newness of the protagonist. Her choices are now her own, and she chooses to sacrifice personal fulfillment in order to embrace her monastic vows. The seemingly instant technological development of tracking and handheld footage renders the film an exploration of Anna herself, alongside a seemingly incongruous sixteenth-century Lutheran hymn. I do not suggest that Anna herself is channeling this specific hymn text and making her faith declaration according to it; there is no reason to suspect that a novitiate having grown up in a post-WWII Polish convent would have access to recordings of music, and if so, certainly not Protestant hymnody. Instead, we see and hear Pawlikowski's perspective as it regards his character and her own *Bildung*. In the last moment, both character and music are performative: A Jewish nun, an adapted self, akin to Busoni's transcription. The camera finally yields agency to Anna, whose movement now guides the photography, and the music, to decode her choice.

While the Mozart symphony is coded as music of a learned, sophisticated style (MT), the work itself seems unimportant in reading the film. For a viewer unaware that the music is Mozart's, the scenes would likely be unchanged if a different, stylistically similar work replaced it. But the level of recognition that connects the different movements between scenes demands such knowledge (Op), and only with this awareness, can a viewer determine that different sections of the work function in specific ways for the character (Wanda) who chooses to listen to them. Similarly, while the seemingly introspective, pensive Bach/Busoni work aesthetically complements Anna/Ida's final reflection (MT), prior knowledge of the work and its text (Op), which is never cinematically revealed, seems necessary to understand its fully developed meaning.

II.2.4c3. Character as Synecdoche for Socioeconomic Crisis: *Shaun of the Dead*

Edgar Wright's *Shaun of the Dead* (2004), references George Romero's *Dawn of the Dead* (1978) in both name and various cinematic themes. In Romero's film, a group of zombies takes over a shopping mall, an allegory for mindless consumerism widely criticized by cultural critics such as Bernard Stigler and Serge Latouche. While subsequent films engage commerce via setting in shopping malls (e.g., Amy Heckerling's *Clueless* [1995], Kevin Smith's *Mallrats* [1995], and Steve Carr's *Paul Blart: Mall Cop* [2009]), Romero's 1978 filmic setting is both noteworthy and forward-thinking, since the shopping mall was a relatively new idiom, having gradually developed in the 1950s and/or 1960s only to flourish later.

Essentially, Romero's film serves as a melodramatic metaphor for 1970s disputes over the nature, value, and repercussions of consumerism. While discourse on consumerism is itself complex and dependent upon sociopolitical (and geographic) persuasions, Romero's cinematically derived message is clear: extensive consumerism leads to a bleak existence and social malaise. In

Wright's film, encroaching zombies, like Romero's, represent a maligned (yet powerless and inevitable) underclass, a similar instantiation of blandness and mediocrity in culture stemming from neoliberal obsessive behaviors. But Wright extends the metaphor to include criticism of mass media. Also, while the discourse of commerce and commercial preference often targets the consumer, Romero and Wright's filmic allegories also confront the opposite direction: demographically-targeted production.

We find an obvious filmic representation of this concept in David Frankel's *The Devil Wears Prada* (2006). In one scene, fashion neophyte Andy Sachs (Anne Hathaway) remarks about the similarity of two belts and claims she is still learning "this stuff." Miranda Priestly (Meryl Streep) reproaches her, saying:

This stuff? Oh, I see, you think this has nothing to do with you. You go to your closet, and you select, I don't know, that lumpy blue sweater, for instance, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back; but what you don't know is that that sweater is not just blue. It's not turquoise, it's not lapis. It's actually cerulean, and you're also blithely unaware of the fact that in 2002, Oscar de la Renta did a collection of cerulean gowns, and then I think it was Yves Saint Laurent, who showed cerulean military jackets... and then cerulean quickly showed up in the collections of eight different designers. It filtered down through the department stores, and then trickled on down into some tragic Casual Corner where you no doubt fished it out of some clearance bin, however that blue represents millions of dollars and countless jobs. And it's sort of comical how you think that you've made a choice that exempts you from the fashion industry when in fact, you're wearing a sweater that was selected for you by the people in this room... from a pile of stuff.

While Priestly's argument in Frankel's film addresses demographically-targeted production simply through dialogue, Wright's *Shaun of the Dead* largely does so through image and music. Only brief comments suggest consumer powerlessness. Media saturation in youth culture is demonstrated via numerous television screens, each seemingly targeting the film's characters (and passers-by who will eventually become zombies). Before they are converted, we see the people as mindless consumers who lack choice. Afterward, zombies similarly eat whatever is close by. When a food source (live, non-zombie people who function as consumable goods) is used up, we see zombies

standing around as if waiting to be fed, or mindlessly staggering forward. Choice is exclusively reserved for the elite (financially stable humans with careers). The zombies' inability to work for (or even search for) new sources allegorizes youth culture's lack of motivation. In this way, the film's protagonist, Shaun (Simon Pegg), functions as a synecdoche for all of youth culture.

The film is entirely presented from Shaun's point of view (though not via POV camera): he is in every scene, and he constantly responds to images, phone calls, etc., rarely driving action forward himself. Though he is 29, he demonstrates no career ambitions, listens to loud music from his youth, and spends most of his time playing video games or drinking in his favorite pub. Though many of his peers point out his immaturity, he convinces himself he is still in his "partying" years. Though an outsider, the film title suggests that Shaun is indeed "of the Dead," representing the allegorical "Dead" (zombies/youth culture). The film's cultural criticism, tied to the titular character, is musically rendered and reinforced. The film contains only preexisting music. The following is a brief plot summary; I limit my detailed comments to the opening scenes, as these are the most crucial.

In present day London, electronic store clerk Shaun is dating career-oriented Liz (Kate Ashfield), but he spends much of his time with his unemployed and immature friend Ed (Nick Frost). Shaun and Liz argue about his lack of direction and poor life choices. Around town, ordinary, vacant-looking people perform mundane tasks in markets and shops (a clear reference to Romero's film). She ends their relationship, and Shaun and Ed head to their favorite pub to get drunk. They notice people staggering, but assume they are drunk as well. They leave the pub singing Grandmaster & Melle Mel's early Hip-hop track "White Lines," and they notice what appears to be a man and woman kissing. As they walk away we see the woman is actually eating the man's neck. This process continues: Shaun is surrounded by zombies but mistakes their behavior for everyday mundanity.

Returning to Shaun's home, which he shares with Pete (Peter Serafinawicz), Shaun and Ed dance to Man Parrish's "Hip Hop Bee Bop (Don't Stop)," which they play diegetically on a record player, loudly enough to wake Pete. Pete storms in, tells them that it is 4am, and throws the record out of a window. Shaun complains, saying that the record was important to him (the second album he had ever bought). Pete castigates Shaun for his juvenile behavior. As he leaves, he repeats his disdain for the Hip-hop music, and Ed corrects him by stating the correct genre is electro.

The next morning, Shaun walks to a shop and passes several zombies but does not notice them. He returns home, turns on the television, and begins switching channels. The dialogue here is spoken by people on different shows/channels, but when pieced together, it narrates the catastrophic events Shaun failed to observe. That the only way Shaun can learn is via technology as opposed to human interaction speaks to the filmic message; where Romero predicted mass-consumerism would *de facto* "zombify" culture (and especially youth), Wright extends Romero's criticism by specifically targeting technological saturation. Shaun's reflection is visible in the corner of the television screen throughout the dialogue, a further metaphor of Shaun's dependency on media (see Image 2.8). Furthermore, the fact that each speaker is only given a few seconds speaks to Shaun's (and contemporary youth culture's) waning attention span, again due to dependence on current media formats. The dialogue follows:

News anchor:	Although no one official is prepared to comment, religious groups are calling it “Judgment Day.” There’s...
Morrissey (singing The Smith’s “Panic”):	...panic on the streets of London...
Second news anchor:	...as an increasing number of reports of...
Soccer commentator:	...serious attacks on...
Third news anchor:	...people, who are literally being...
Nature show commentator:	...eaten alive.
Fourth news anchor:	Eyewitness reports are sketchy. One unifying detail seems to be that the attackers in many instances appear to be...
Music show interviewer:	dead excited to have with us here, a sensational chart-topping...

While the last statement abandons the integrated dialogue, the first two words culminate the message. The fourth anchor says, “One unifying detail seems to be that the attackers in many instances appear to be,” and the interviewer finishes, “dead excited.” “Dead excited” seems to be an amalgamated description of zombies as dead people who are somehow excited, or still moving. The role of the music interviewer here combines the amalgam with the film’s criticism of media ubiquity, both ontologically and via the slang term, “dead excited,” which colloquially functions for “very excited,” etc. Shaun finally realizes something is amiss, and switches back to a news channel.

Image 2.8. News report and Shaun's reflection in *Shaun of the Dead*



The remainder of the film involves Shaun, Ed, Kim, and some others escaping from or killing zombies (having found a method to permanently kill them). Eventually, they end up in the pub, where they are rescued by the military. The characters' inability to save themselves reinforces the film's social criticism: contemporary youths are dependent on their surrounding culture. Like Priestly's cerulean blue, they are fooled into believing they possess choices.

Several musical selections contribute to the film. For example, the opening scene is accompanied by The Specials' "Ghost Town," which merely by its title predicts dystopian events to follow. After Liz breaks up with Shaun, Chicago's "If You Leave Me Now" plays on the jukebox. Ed and Shaun notice the song and briefly discuss it. In mood and via lyrics, the song's commentary on his resulting mood is obvious (Op), as well as the presence of a song released in 1976 (in a soundtrack of more contemporary music) that emphasizes Shaun's anxiety about his age (St). Goblin's "Zombi" appears in a montage-style scene in which Shaun and Ed plan their escape. The song references Romero's film, its original source (Op).

Perhaps the most significant musical cue is Man Parrish's "Hip Hop Bee Bop (Don't Stop)," a song with minimalist features. The song contains no harmonic changes, a recurring single melody, and repetitive electronic percussion. The only real musical shift happens when Shaun

scratches the record, as a DJ would, for sound effect. He also wears a large set of headphones, but only holding one side to his ear with his other hand, as if to appear to perform the music for his captivated audience, Ed. What makes the song so interesting is that its meaning can easily be decoded on three levels (SP/MT/St) by virtually any viewer.

First, the social practice of the scene is based upon the setting (4am in a shared apartment). The repetitive music enables Shaun and Ed's drunken dance, but when played loudly, the music easily disturbs his flatmate, causing an argument (SP). Pete complains that he has to work in the morning, admonishing Shaun for being an unmotivated "loser," who only keeps Ed around since Ed is more of a loser than Shaun. Shaun's apathy regarding real personal development, fitness, education, and/or a career is reinforced simply in his present behavior, using music as a cheap amusement but further as a diversion from such concerns (SP). Finally, Shaun's quasi-performance of the work for the gaping Ed reinforces Pete's comment that in their group of two, Shaun is socially superior.

Second, while many viewers may be unaware of music terminology, the song's straightforwardness is unmistakable (MT). Furthermore, the title of the instrumental track, which compels the listener, "Don't Stop," serves as a dual metaphor: the music does not stop (or otherwise change in any harmonic, melodic, or rhythmic way), nor should the listener. This too reinforces Shaun's apathy, and by extension that of youth culture as a group.

Lastly, Ed's correction to Pete that the song is not Hip-hop, but electro, a seemingly defunct musical genre, reinforces Shaun and Ed's unwillingness to mature (St). By reverting to the musical tastes of their youth, Shaun and Ed continue (or rather, "Don't Stop") as if the 1980s is the present. Essentially, electro was non-vocal Hip-hop that briefly flourished as an early 1980s fad; both Pete and the viewer need Ed's comment to become aware of the distinction (St). That Shaun defends his record, saying "that was the second album I ever bought," which he repeats in a later scene, reinforces his musical (St) and social (SP) intransigence. The same can be said for his job in the electronics store: he is surrounded by televisions, which are always turned on (reinforcing his

entrapment by media), and other employees make fun of him for being the oldest. Shaun is so old, it would seem, that he likes electro (St).

II.2.4d. Music as Social Commentary: *Denial* (2016) and *Get Out* (2017)

Mick Jackson's *Denial* (2016) profiles historian Deborah E. Lipstadt's legal battle with Holocaust denier David Irving. It was adapted by David Hare, based on Lipstadt's 2005 monograph *History on Trial: My Day in Court with a Holocaust Denier*. The case began in 1996, when Irving sued Lipstadt in British court for libel. Ultimately, Irving was discredited and Lipstadt was acquitted using a justification defense, as Lipstadt's legal team proved that Lipstadt's accusations against Irving (in earlier writing) were true. Lipstadt's primary claim was that Irving falsified historical data in order to question or even deny that the Holocaust took place.

In the film, both Irving (Timothy Spall) and Lipstadt's primary attorney, Barrister Richard Rampton QC (Tom Wilkinson) share a penchant for German vocal music (or at least art music performed in German). Two brief scenes show each character in their homes, each listening to preexisting diegetic music emanating from a personal stereo system. While preparing a legal brief, Rampton listens to "Dies Bildnis ist bezaubernd schön," from *The Magic Flute*; while playing with his young daughter, Irving listens to "Die Krähe" from Schubert's *Die Winterreise*.

Both musical uses demonstrate a penchant for vocal music in the German language, if not a positive assessment of German culture as a whole. This is important as while Rampton attacks Irving's alignment with Third-Reich ideology, Rampton's affection for German (or Austrian) music precludes any notion of chauvinism. Most viewers would likely pick up the general classical style of the music as well as the German vocals (St/MT). A more musically erudite listener will identify one or both works (or at least one or both composers; St/Op).

Schuber's *Winterreise*, an 1828 song cycle for solo voice and piano and based on poetry by Wilhelm Müller, describes a poet who wanders from his home, suffering unrequited love and arguably wishing for death. In "Die Krähe," the wanderer notices a crow following him. He begins to speak to the crow. In the song's three stanzas, harmonic tension and accompanimental figures become increasingly complex. The vocal part becomes speechlike, emphasizing important words via octave displacement and chromatic neighbor tones. The text follows (with emphasized words underlined):

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

A crow came with me
from the city
until this day he continued
Flying above my head.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen?

Crow, you strange creature
Will you not leave me?
Will you soon, as prey,
Seize my body?

Nun es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, lass mich endlich seh'n
Treube bis sum Grabe!

Now I will not go much further
With my walking staff.
Crow, let me finally see
Faithfulness to the grave!

The bleak setting of the text, in C minor in the autograph, suits the cold, desolate narrative, as well as the wanderer's apparent assumption that the crow will feast on his body after he dies. Yearning for death, he welcomes the crow.

In the film scene, the music seems incongruous. We see Irving in his home, lying on the floor and playing with his daughter. Schubert's music emanates diegetically from a nearby record player. Two members of Lipstadt's legal team enter to drop off trial paperwork. Irving stands, summons a nanny to take his daughter away, and promptly turns the music off, as if protecting his privacy. He warmly greets the attorneys, and then notes their substantial number of legal documents and refers to the forthcoming legal battle as "David and Goliath" (with himself in the

former role). He says, “as I see it, it’s academia versus the rest. Remember, the greatest historians have never been academics but outsiders.” He thus signals his sense of isolation, perhaps comparing his position comparable to *Die Winterreise*’s wanderer.

Later and during the trial, Irving’s daughter becomes a focal point of the defense argument: Rampton accuses Irving of raising her in such a way as to promote white supremacist views. In the Schubert scene, Irving seems to protect the young girl from knowledge of the legal battle, removing her quickly from the scene. But he then quickly turns the music off, as if to protect the way he teaches her about German culture by disallowing external (or academic) influence.⁸⁹

“Dies Bildnis ist bezaubernd schön,” from Mozart’s final opera from 1791, *Die Zauberflöte* (K. 620), based on Emanuel Schikaneder’s libretto, occurs in the opera’s first scene. Tamino, the opera’s protagonist, expresses love for nature and seemingly love itself, as he has just been shown an image of a princess, causing him to immediately fall in love. Hermann Abert has commented:

[Tamino’s] “portrait aria” “Dies Bildnis ist bezaubernd schön” deals with a theme familiar not only from fairytales but also French and German comic operas, namely, the love of a mere portrait, a true fairytale miracle that music alone can turn into a real-life experience for the listener. Few, if any, experiences lend themselves to musical treatment as much as the mysterious burgeoning of love in a young heart... Tamino does not experience love as a state of turmoil in which all his senses are assaulted, as is the case with Count Almaviva, for example, but nor is it a magic force that paralyzes all his energies, as it does with Don Ottavio. Rather it is with reverent awe that he feels the unknown yet divine miracle burgeoning within him. From the outset, this lend his emotions a high degree of moral purity and prevents him from becoming sentimental. Love immediately becomes a moral ideal that determines his life and actions for now on [*sic*].⁹⁰

Abert’s claim that only music is able to transform the listener’s experience seems to describe an operatic type suture (though obviously, the term “suture” cannot literally apply). Regardless, the aria’s intent in the opening of *The Magic Flute* suggests both a fantastic romance and state of existential awareness. For Abert, both seem united by a moral context, in which goodness

⁸⁹ This is not to say that Schubert’s *Winterreise* (or “Die Krähe” in particular) are especially emblematic of German culture; I mention this here in comparison to the Mozart scene. Both Irving and Rampton seem to want to engage music privately.

⁹⁰ Herbmann Abert, *W. A. Mozart*, trans. Setwart Spencer (New Haven: Yale University Press, 2007), 1265.

perseveres (as it ultimately does for Tamino). This theme is easily discernable in Jackson's film: Lipstadt (Rachel Weisz) is on many occasions visibly frustrated at Rampton and his methods, which, to her, do not seem aggressive enough.

The telling moment occurs at the end of the film, when Irving approaches Rampton to congratulate him on his victory in the case, as if to maintain gentlemanly decorum; Rampton refuses to acknowledge or even look at Irving. Here he mirrors Tamino, who is proven worthy through Sarastro's trials of wisdom and enlightenment. In Act 2, scene 2, Tamino and his friend Papageno are tempted by three ladies in a trial of silence. While Papageno flounders, Tamino is resilient, remaining quiet (and in many productions refusing to look upon the ladies). The scene with Mozart's music occurs just after Irving chastises her legal team for refusing to show emotion (or to follow Abert, "[become] sentimental") during the trial: Rampton refuses to let Auschwitz survivors to testify. Retreating to his office, Rampton listens to "Dies Bildnis ist bezaubernd schön" while diligently preparing for the next phase of the trial. Rampton, like Tamino, is guided by a sense of moral comradeship, similar to that of Sarastro's fraternal society.

The bleak imagery of "Die Krähe," while only fully apparent to a more knowledgeable listener (Op), resonates via Schubert's stark setting and chromatic tension (MT). Schubert's song, in both text and mood, mirrors Irving's separatist impulse: as the wanderer leaves society behind to search for redemption elsewhere, Irving discards mutual and collaborative research to better suit his preconceived white-supremacist beliefs. "Dies Bildnis ist bezaubernd schön" functions similarly: while a viewer would not only need to be able to identify Mozart, *The Magic Flute*, Tamino, and the song's location and context in the opera to fully understand the work's context (Op), its bright melody and balanced structure speaks to its enthusiastic and encouraging aesthetic (MT). We see in Mozart's music Rampton's affection for social and moral unity, and perhaps even Sarastro's humanistic idealism.

While on the surface, Jordan Peele's *Get Out* (2017) is a horror film with some comedic moments, its role as social critique is readily apparent. Racial anxiety emerges from nearly every filmic element: dialogue, narrative, mise-en-scène, themes, and though rarely mentioned in reviews and other press, music. A plot summary follows.

Rose Armitage (Allison Williams) invites her boyfriend Chris Washington (Daniel Kaluuya) to her parents' home to meet them for the first time and stay the weekend. As the two pack, Chris asks if she has told her parents that he is black. She claims that he is the only black man she has dated, but that her parents will have no issue with his race. Chris entreats his friend, a TSA employee named Rod (LilRel Howry), to take care of his dog for the weekend, and the two depart.

As Rose drives, the car strikes a deer, and the two stop the car to investigate. They call the police, and the white officer eventually asks for Chris's identification. Rose admonishes the officer, implying that he only wants to harass Chris for being black. The two arrive and greet Rose's parents, Missy (Catherine Keener) and Dean (Bradley Whitford). Missy, a hypnotherapist, offers to cure Chris's smoking habit, but he refuses. Chris notices the Armitages' two onsite black helpers: a groundskeeper named Walter (Marcus Henderson) and a housekeeper named Georgina (Betty Gabriel). He observes what he feels is strange behavior and dialogue from them. Rose's parents tell her that their annual party is scheduled for the weekend, and she expresses disappointment, as she hoped for a quieter visit. At dinner, Chris meets Rose's brother Jeremy (Caleb Landry Jones), who gets drunk and tries to spar with Chris. Jeremy claims that he appears to come from hearty stock and would be a good mixed-martial arts fighter. Chris declines.

Chris wakes during the night and goes outside to smoke. He observes Walter, sprinting across the field toward him, as if to attack. In the last moment, he turns away. Chris reenters the home and finds Missy in her office (where she sees patients). They begin to talk and about Chris's childhood and he realizes she has hypnotized him, using a spoon swirling in a teacup as an auditory inductor. She tells him to sink into the floor, and he becomes paralyzed; his visual field slips into a

pitch-black void (which Missy calls “the sunken place”, and he is only able to see through his eyes from a distance, as if he watches his own POV through a distant screen.

Chris wakes and is unsure whether he dreamed the event or was truly hypnotized. Later, the party begins, and a large group of people arrive. Most are white, but Chris discovers Logan, a young black man similar to his own age. Chris approaches him, and finds him oddly familiar; Chris is surprised to find him stiff and awkward like Walter and Georgina. During the party, he takes a picture of Logan using his cellphone to send to Rob, who may be able to identify him. The phone camera’s flash seems to dramatically affect Logan, whose prim and pleasant demeanor is replaced with rage. He charges towards Chris, yelling “Get out!” Missy takes Logan into her office and eventually he returns, apologizes to Chris, and excuses himself.

The other partygoers consistently ask Chris impolite and politically incorrect questions about his life and social experiences. Chris tells Rose he is uncomfortable and asks if they can leave. With the two away in conversation, Dean holds what seems to be an auction, and beside him we see a large, mounted photo of Chris. Having sent the photo of Logan to Rob, he gets a call from him, and Rob claims the photo is of an acquaintance named Dre, who went missing weeks ago. Chris realizes he did in fact know the man, but he tells Rob the man is now very different. Later he notices a box of photos in a closet. He looks through it and finds several pictures of Rose with what seems to be earlier romantic relationships, exclusively with black men. He leaves the closet, runs into her, and tells her they are leaving. As he tries to leave the house, the Armitages stop him, aided by Missy’s hypnosis.

Chris wakes in the Armitages’ basement, sitting in a chair with his arms and feet bound, and he sees a television that comes on and tells him what is to happen: he will be hypnotized and undergo a medical procedure that will allow someone else’s consciousness to take over his body. Chris begins to scratch the frayed arms of his chair. He realizes this is what happened to Dre, as well as the people who became Walter and Georgina. An image of a teacup that Missy uses to control him appears, and he loses consciousness. When he wakes, he sees on the screen the older,

white man who will take over his body. The teacup reappears, and Chris seems to pass out again. Jeremy appears in medical scrubs and removes Chris's restraints. While his back is turned, Chris stands and strikes Jeremy with a bocce ball. He removes cotton from his ears, which he took from the frayed chair arms, and we realize he deafened himself so the sound of the teacup would lose its effect. Chris kills Dean, the surgeon who was to perform the operation, and goes upstairs. He finds Missy, who tries again to hypnotize him, but he overcomes her. Jeremy reappears, and Chris kills him.

Rose hears none of this, as she sits in her room eating cereal, listening to music on headphones, and searching for a new victim on the internet. Chris takes Jeremy's car, and while driving off, the car hits Georgina. Reminded that his mother had been killed by a hit-and-run, he puts the unconscious Georgina in the car and drives off. She wakes up and attacks him. The car crashes, which Rose hears. She takes a rifle and runs to the scene, where she sees Chris limping away and finds Georgina, whom she calls "Grandma," dead. She shoots at Chris, but misses. Walter appears, sprinting after him, and Rose says, "get him, Grandpa." After Walter tackles him, and with Rose approaching, Chris takes his phone out and flashes the camera. Walter rises, takes the rifle from Rose, and shoots her with it. He then shoots himself. Rose reaches for the rifle, but Chris takes it. As he considers killing her, Rod arrives in a TSA car, rescuing Chris. The two leave as Rose bleeds to death.

The theatrical release uses an alternate ending. In the original, the vehicle (a police car, not TSA) arrives and the police officers see Chris standing over Rose, surrounded by bloody corpses. They arrest him, and the scene cuts to Rod, visiting Chris in prison, who has been sentenced to prison for the remainder of his life. Rod pleads with Chris, who claims he does not wish to appeal, and that prison is better than "the sunken place." Peele opted for the alternate ending after Donald Trump's rise in popularity and the resulting political climate. While the original ending is more

suitable for its relevance to the film's social critique, Peele claims to have removed it to end on a less depressing note.⁹¹

Jack Shepherd writes that Peele “manages to perfectly balance suspense, humor, and horror while making a hard-hitting political statement about liberal America; a remarkable and timely feat considering the state of the world in 2017.”⁹² Shepherd refers to the notion that many who consider themselves liberal and nonracist in fact behave towards people of color in unknowingly racist ways. This ignorance and resulting complacency exacerbates systematic disenfranchisement, as those contributing to it assume they are behaving in a socially positive way, thus feel no need to change. Essentially, the final narrative solution, Chris's picking cotton from the chair, saves him from literal slavery, while serving as a metaphor that other forms of subjugation persist. On the DVD commentary, Peele acknowledges that the ironic suggestion was intentional.

Lanre Bakare writes, “The thing *Get Out* does so well—and the thing that will rankle with some viewers—is to show how, however unintentionally, these same people can make life so hard and uncomfortable for black people. It exposes a liberal ignorance and hubris that has been allowed to fester. It's an attitude, an arrogance which in the film leads to a horrific final solution, but in reality leads to a complacency that is just as dangerous.”⁹³ Peele claims that he chose the actors for Rose's parents (based on Whitford and Keener's previous roles in other films) for them to emulate a “liberal elite god and goddess.”⁹⁴

The horror genre is often criticized for a lack of black characters. Peele claims that “the sunken place” Chris experiences under hypnosis and that each transformed black character lives in is “a metaphor for the marginalization of the black horror movie audience. We are a loyal horror movie fan base, and we're relegated to the theater, not on the screen.”⁹⁵ In this way, Peele's film echoes themes from George A. Romero's *Night of the Living Dead* (1968), which featured a black

⁹¹ Jordan Peele, “Commentary,” *Get Out* (2017).

⁹² Jack Shepherd, “Get Out Review: A Cutting Social Critique Balanced with Humour and Horror,” *The Independent*, 8 March 2017.

⁹³ Lanre Bakare, “*Get Out*: The Film That Dares to Reveal the Horror of Liberal Racism in America,” *The Guardian*, 28 February 2017.

⁹⁴ Peele, “Commentary.”

⁹⁵ *Ibid.*

protagonist who tries to escape a group of zombie attackers. Many scholars point out that zombies in *Night of the Living Dead* represent the 1960s silent majority that condoned the Vietnam War and resisted the building civil rights movement. In this way the protagonist, Ben (Duane Jones) serves as a representation of Martin Luther King Jr. and Malcom X. Ben is eventually killed after being mistaken for a zombie.

Peele's allegory is more direct than Romero's. Chris is not only the protagonist, but the sought commodity for the partygoers who bid on him. The ominous vibe that steadily increases throughout the film is clear to virtually any viewer, while many of the more subtle bits of dialogue, symbolic visual cues, and intricately awkward *mise-en-scène* necessitates multiple views. With so many allegorical features, listing them seems unnecessary, so I will only mention those that directly relate to the music.

Music in *Get Out* is limited, and many scenes contain no music. The most prominent music is Michael Abels's nondiegetic modernist score, but two diegetic preexisting sources stand out. One is played by Jeremy and the other by Rose, and both seem to be for personal enjoyment, though each selection imparts an additive meaning that cleverly connects to the film's social critique.

In the opening scene of the film, we see Andre (or Dre), the man whom Chris would later meet at the party and transform with the camera flash. Andre walks in a suburban neighborhood, while looking at a map on his cellphone. A white Porsche pulls up next to him, and Andre (and the viewer) hear Ralph T. Butler and Noel Gay's Big Band novelty song "Run Rabbit Run," emanating from the car stereo. The volume initially appears to be low, but the car's windows are shut. As Andre walks, the car slowly creeps alongside him. He turns and begins briskly walking the other way. A few seconds later, the music volume increases; Andre stops and looks back at the car. The driver's door is open, which obviously caused the increase in volume. Suddenly a figure in dark clothes and a medieval Templar helmet appears, grabbing Andre and subduing him. The figure drags Andre to the Porsche, places him in the trunk, and gets back in the car, which stops the music.

Later, we learn that the figure is Jeremy, as he drives the same car to his parents' house, and when Chris drives away in it, the helmet sits on the passenger seat.

Butler and Gay's song was popular in the 1940s, having been originally used for the revue *The Little Dog Laughed* in 1939. The lyrics are as follows:

Ralph T. Butler and Noel Gay, "Run Rabbit Run," 1939

On the farm, every Friday
 On the farm, it's rabbit pie day.
 So, every Friday that ever comes along,
 I get up early and sing this little song

Run rabbit – run rabbit – Run! Run! Run!
 Run rabbit – run rabbit – Run! Run! Run!
 Bang! Bang! Bang! Bang!
 Goes the farmer's gun.
 Run, rabbit, run, rabbit, run.
 Run rabbit – run rabbit – Run! Run! Run!

Don't give the farmer his fun! Fun! Fun!
 He'll get by
 Without his rabbit pie
 So run rabbit – run rabbit – Run! Run! Run!

The song's lyrics obviously suggest Jeremy is taunting his victim in some way, daring him to run. Obviously, the song's rabbit is a metaphor for Andre, and from Jeremy's white supremacist outlook, Andre is intellectually inferior and would not succeed if he actually attempted escape. Still, the song retains sociopolitical overtones that suggest a more complex additive meaning.

Eric Bennet writes that "Run Rabbit Run":

Was sung by the [WWII era] comedians Flanagan and Allen. The lyrics were used as a defiant dig at the allegedly ineffectual Luftwaffe. On 13 November 1939, two rabbits were supposedly killed by a bomb drop, although it is suggested that they were in fact procured from a butcher's shop and used for publicity purposes.⁹⁶

While the musical style (1940s Big Band) is contrasted against the late-model Porsche, both appear discursive (St). Peele acknowledges that the whiteness of the car, which appears in from negative

⁹⁶ Eric G. Bennet, *Pull Up The Ladder Jack: Seamen Behaving Badly* (Auckland: Xlibris, 2012), 10.

space surrounded by darkness (the street is barely lit), references Steven Spielberg's *Jaws* (1975), as well as his *Duel* (1971) and John Carpenter's *Christine* (1983). *Duel* is about a terrified motorist being pursued by a largely unseen driver of a tractor-trailer, and in *Christine*, the protagonist buys a car that seems to have a mind of its own that seduces the driver into committing malevolent acts. The Porsche reflects the truck driver's intent through Jeremy's pursuit of Andre (whom he has likely targeted for specific reasons). "Run Rabbit Run" similarly references the mind of the car in *Christine*. As if speaking directly to Andre, the song entreats him to try to run, knowing that the driver will still catch him.

The song seems to have always been allegorical and usually geared towards propaganda. As United States involvement in WWII progressed, Flanagan and Allen began singing a version titled "Run Adolf Run," clearly targeting Hitler as similarly impotent prey. Peele also claims that the Templar helmet was intended to reference the secret society, led by Jeremy's family, that abducts and transforms black people. The conflation of the predator, especially one in religious garb, with the American military who mockingly pursues the German military via "Run Rabbit Run" provides several levels of additive meaning. First, the lyrics are clearly audible, and the jovial nature of the music seems ironic for the setting and what occurs in the scene (MT). No knowledge of the source of the music is necessary to understand its mocking effect (SP), though the sense of irony references cinematic convention (e.g., *A Clockwork Orange*, *Reservoir Dogs*, etc.), which may not affect all viewers. For the viewer aware of the song's political motivations, the meaning is considerably more thorough (Op).

The other preexisting work occurs very late in the film. While Chris escapes the basement, Rose sits on her bed, listening to "The Time of My Life," a song composed by Franke Previte, Jon DeNicola, and Donald Markowitz. It is performed by Jennifer Warnes and Bill Medley on the soundtrack to Emile Ardolino's *Dirty Dancing* (1987). While the song enjoyed notable commercial success, and despite its late-1980s' stylistic anachronism with the setting of *Dirty Dancing* (the early 1960s), its association with Ardolino's film remains. The song won the Academy Award for

Best Original Song, as well as several other film and music awards. A music video version also appeared in 1987, directed by Greg Gold. Several clips from the film appear in the video. The song's consistent appearance in films and television series reinforce its association with teen, often forbidden, romance and adolescent experience (MSP).⁹⁷

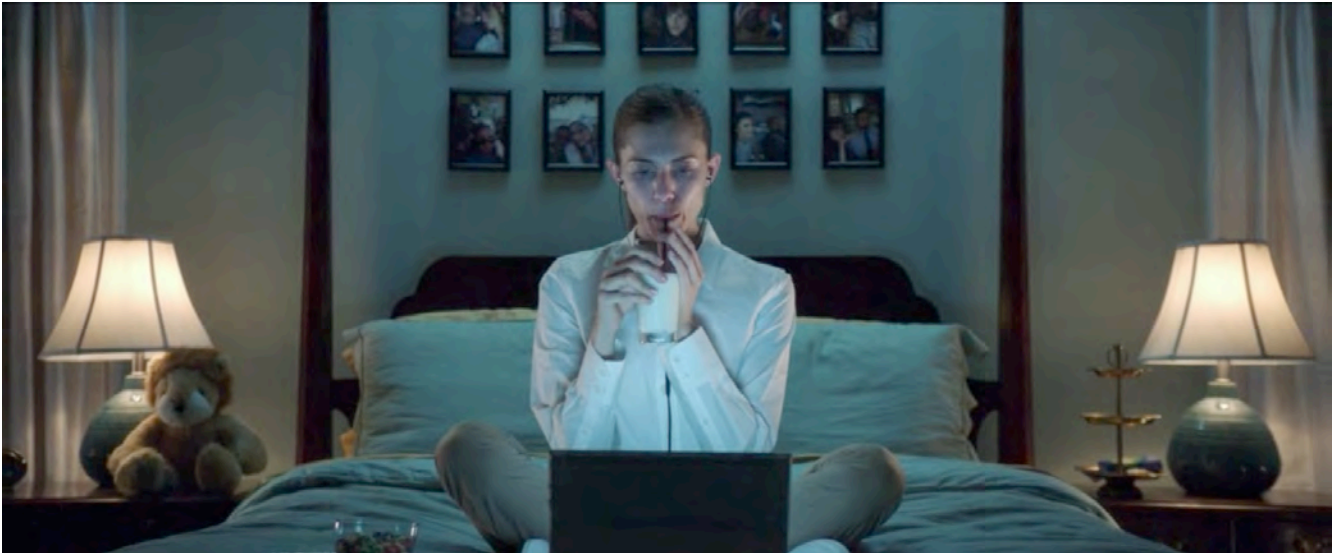
Dirty Dancing features a forbidden romance between the protagonist, Baby Houseman (Jennifer Grey), and dance instructor Johnny Castle (Patrick Swayze). Houseman's privileged and sheltered upbringing is contrasted with Castle's impecuniousness and lack of upper-class moral preferences. Rose listens to the song on headphones (which we see but also observe in the song's low volume), while snacking on Froot Loops cereal and drinking milk through a black-colored straw. The cereal is dry, in its own bowl. The separation of multicolored cereal and white milk signifies Rose's segregationist (or at least white-supremacist) outlook. As she crunches her snack (which is much louder on the soundscape than the music), she types "Top NBA prospects" into an internet search engine and begins going through pictures of muscular black athletes. In this way, she fulfills her white-supremacist duty in supplying black bodies for her secret society's use.

The setting of the scene is equally important. Even without the knowledge that Chris is escaping and has killed members of her family, Rose has concealed herself from the violent circumstances (or surgery) in the basement. Behind her, we see pictures mounted on the wall of her previous conquests—the same photos that Chris discovers in the closet. Clearly, she intended for Chris to find these earlier, and now she wants them in their proper places. Her room is symmetrical, with her in the center, and her quasi-androgynous appearance seems equally fastidious: with hair in a tight ponytail, white button-down shirt, pressed khaki jodhpurs, etc., she appears paradoxically emotionally stunted. While childhood bedrooms are typically cinematically associated with comfort, nostalgia, and/or innocence, this scene provides the opposite: Rose is

⁹⁷ Examples are too numerous to document entirely. Here are a few: Ben Feleo's *Bikini Watch* (1995), Rob Pritts's *Corky Romano* (2001), "The Dundies" episode in Greg Daniels and Ricky Gervais's *The Office* (2005), "The First Time in New York" episode in Carter Bays and Craig Thomas's *How I Met Your Mother* (2007), "Our Mysteries" episode in Bill Lawrence's *Scrubs* (2009), James Bobin's *The Muppets* (2011), and several examples on reality-talent and late-night talk shows, e.g. *The Tonight Show Starring Jimmy Fallon* (episodes "Will Ferrell/Kevin Hart/New England Patriots/Ariana Grande" [2015] and "Alicia Vikander/Céline Dion" [2016]).

calculated, in control, and likely sociopathic. Her Froot Loops and milk (which resemble an afterschool snack), like her musical selection, represents childlike pleasures but only in an austere, decorous environment.

Image 2.9. Rose in bed, with Froot Loops and milk in *Get Out*



“The Time of My Life” extends the scene’s meaning in a few distinct ways. First, in *Dirty Dancing*, the song represents the forbidden romance between Houseman and Castle; in *Get Out*, Rose seduces men while ostensibly telling each that he is the only black man she has dated. By channeling sociopolitical and cinematic themes of interracial romance, her relationships with these men are, from a general white-supremacist perspective, forbidden. However, like the (audible) lyrics “I’ve had the time of my life,” suggest, she enjoys these relationships (or at least her relationship with Chris), which belies her segregationist impulse.

Second, like Shaun in *Shaun of the Dead*, 1980s music suggests an ongoing childhood. In her childhood bedroom, she imagines who her next romantic conquest could be. This references a common (though generally sexist) cinematic cliché: the montage technique in films involving teen/young women protagonists sitting or lying in bed, snacking or drinking, while considering romantic relationships. A good example is the opening credits to Sharon Maguire’s *Bridget Jones’s*

Diary (2001), in which the titular character sits on her couch (which doubles as her bed), drinking wine, and lip-syncing the words to a diegetic cover of Eric Carmen’s “All by Myself” (partially based on the second movement in Rachmaninov’s Piano Concerto no. 2, Op. 18) sung by Jaime O’Neal.⁹⁸ As Houseman’s predicament in *Dirty Dancing* resonates via “The Time of My Life,” this audiovisual cliché usually carries the subtext that a woman binging on a sugary indulgence, she is in a state of emotional turmoil. With Rose, we see the reverse: her demand for austerity likens her more to Baby Houseman’s father, Jake Houseman (Jerry Orbach), who meticulously guides his daughter away from socially aberrant people and groups. This subverts Rose’s would-be subservient role in the cultural context of the song: the patriarchal, 1960s Catskills vacation resort in *Dirty Dancing*.

Finally, “The Time of My Life” gestures towards irony in a similar vein to the torture scenes in *Reservoir Dogs* and *A Clockwork Orange*. In *Reservoir Dogs*, the disc jockey’s description of Stealers Wheel’s music (“[a] Dylanesque, pop, bubblegum favorite from April of 1974”) could be altered to similarly describe this pop, bubblegum dance hit from August of 1987. The jovial character of the music (St), along with its synthetic instrumentation (MT) and obvious dance context (SP) reinforce Rose’s adolescent position and bedroom setting (including a stuffed lion toy), which in turn augments her cavalier disregard for the savage activity in the basement below her. Furthermore, her decision to simultaneously find a new romantic partner (to dupe) while seeming unconcerned with Chris’s predicament likens her sociopathy to *A Clockwork Orange*’s Alex, Hannibal Lecter, or others. While the other two reference the cinematic trope connecting classical music to violent characters, “The Time of My Life” —as-Rose’s-music—functions in a similarly ironic way, simply through aesthetic paradox.

With such infrequent use of preexisting music (and budget constraints), Peele’s use of these two sources seems quite intentional. Furthermore, during the scenes in which Chris is tied to the

⁹⁸ Other examples include Amy Heckerling’s *Clueless* (1995), in which the protagonist, Cher (Alicia Silverstone) lies in bed planning how to seduce Christian (Justin Walker); and Roman White’s music video of Taylor Swift’s “You Belong with Me” (2009), in which Swift sits or lies in bed while singing to an absent love interest.

chair and learns of the forthcoming “transformation,” Peele intended to have him forced to hear James Taylor’s “You’ve Got a Friend” on repeat. He dropped the song only when he realized it would be too expensive.⁹⁹ The song would have served as a means of suggesting Chris should feel comforted; via condescension, it would have reflected Peele’s thesis that white liberals sometimes ignore systematic racism while believing their actions to be noble.

II.3. Conclusions

The purpose of this chapter is to introduce theoretical concepts that will be addressed in the subsequent chapters: cinematic suture and distinct functions of preexisting music in film. Each of the following chapters presents a close reading of a film and its music, with consideration given to the cinematic suture and its various applications interactions with preexisting music. The findings of each chapter will demonstrate the ways in which preexisting music can function alongside the above examinations, as well those idiosyncratic to specific use. My demonstrations of the available behaviors of preexisting music in this chapter is not intended to be exhaustive; still, any of these functions can be found in the innumerable intertexts between music and film. While other functions are likely to be considered elsewhere, I chose examples that would best befit the scope of this project. For example, I will demonstrate the ironic function of preexisting music in my discussion of Rameau’s “Tristes apprêts, pâles flambeaux” (from the opera *Castor et Pollux*) in Sofia Coppola’s *Marie Antoinette* (2006). The function of music as character analysis is relevant in each chapter that follows, though more significant in my discussions of the titular characters in *Marie Antoinette* and Tarantino’s *Django Unchained* (2012); in both films, the music speaks for (and about) these characters in various ways. Social and character expression—both religious and sociopolitical—is an important feature in examining the internally discursive musical fusion in Scorsese’s *Gangs of New York* (2002). Finally, each of the films discussed in the following

⁹⁹ Peele, “Commentary.”

chapters provide social commentary; evaluation of the additive meaning introduced by the films' various preexisting musical sources provides important insight that makes such commentary more vivid. While Stefani's model is particularly useful in deciphering accessibility of preexisting music functionality, many of the evaluations in the subsequent chapters are far too intricate to be available to a viewer in one screening. For this reason, as well as for clarity, I have restricted much of my discussion of Stefani's model (and my addendum) primarily to conclusion sections, though I do acknowledge it separately in special circumstances.

III. Chapter Three: A Feminist Reading of Preexisting Music in Sofia Coppola's *Marie Antoinette*

III.1. Coppola's *Marie Antoinette*

Perhaps the most curious aspect of *Marie Antoinette* is Coppola's choice of music. Instead of the usual classical stuff we might expect (although there is some of that), she employs contemporary numbers by artists like Bow Wow Wow, The Cure, and Adam Ant and the Ants. This results in "Opus 23" being followed by "I Want Candy." To say it creates a disconnect is an understatement.¹⁰⁰

This quote from James Berardinelli, whom Roger Ebert calls the "best of the Web-based critics,"¹⁰¹ exemplifies rather succinctly why Sofia Coppola's 2006 *Marie Antoinette* is an ideal subject for a study in the disruptive effect of preexisting music in film. Though Berardinelli intends to be critical of Coppola's film (in a negative sense), one must consider whether the "most curious aspect" of the film creates an intentional "disconnect." The purpose of this chapter is to uncover how such a disconnect, or what I call disruption, can be useful for understanding meaning in the film. A close examination of *Marie Antoinette* and its miscellany of anachronistic music will indeed demonstrate how this effect is intentional. Specifically, disruptive preexisting music presents a disembodied feminist voice, which in turn represents Coppola's character of Marie Antoinette thus issuing a feminist critique of traditional filmmaking.

¹⁰⁰ James Berardinelli, Review of *Marie Antoinette*, "Reelviews", 19 October 2006.

¹⁰¹ Roger Ebert, Review of *Saving Silverman*, *Chicago Sun Times*, 9 February 2001.

III.1.1. Plot Summary

Coppola's biopic of Marie Antoinette is largely based upon Antonia Fraser's monograph *Marie Antoinette: The Journey*.¹⁰² The film opens in 1770, just before the first meeting of the betrothed Austrian princess Maria Antonia (Kirsten Dunst) to Louis Auguste, the dauphin of France (Jason Schwartzman). She is taken by coach to the French border, where she is stripped of her clothes and her possessions, including her pet pug, are taken from her. She is given French clothing and told she may have as many French dogs as she desires. She meets Louis Auguste, as well as his grandfather King Louis XV (Rip Torn). They travel to Versailles, and Antoinette (her French name) surveys the splendor of the palace, while the court of Versailles is given the opportunity to observe her. The betrothed are married, and at their wedding feast, Louis XV toasts the new couple, saying "to the dauphin and dauphine of France. May you have many healthy children and produce an heir to our throne."

The newly married couple partially undresses and gets into their wedding bed, while members of the Versailles court, clergy, and the king observe. Louis XV says, "good luck, and good work," and signals for curtains to be drawn. In the next scene, the king is told that "nothing happened" between the two. Louis Auguste refrains from sexual contact with Antoinette,¹⁰³ and members of the Versailles court blame Antoinette for not producing an heir to the French throne. Antoinette finds life at Versailles stifling, though her needs are met by countless servants. Louis Auguste spends his days avoiding her, focusing on his hobby making keys and locks.

Louis XV's mistress, Madame du Barry (Asia Argento), is generally shunned by members of the Versailles court, and Antoinette initially does the same. The Austrian ambassador, the Comte de Mercy-Argenteau (Steve Coogan), encourages Antoinette to acknowledge her in order to gain the king's favor. She does so, ingratiating herself to Louis XV but increasing her position as an outcast among other court members.

¹⁰² Antonia Fraser, *Marie Antoinette, The Journey* (New York, Doubleday, 2001).

¹⁰³ For clarity, I will henceforth refer to the Coppola's character of Marie Antoinette, played by Kristen Dunst, as "Antoinette." I will reserve "Marie Antoinette" when describing the film or the actual historical figure.

After several frustrating attempts to have sex with her husband, Antoinette seems to abandon the project and gives herself to indulgence, as she buys exotic clothes, gets expensive hair treatments, enjoys ornate desserts, and spends her days gambling and drinking wine with her ladies. She and her entourage drag Louis Auguste to a masked ball in Paris, where she meets and flirts with the Swedish Count Hans Axel von Fersen (Jamie Dorman).

Louis XV dies in 1774, and Madame du Barry is expelled from the Versailles court. Louis Auguste is crowned Louis XVI, and Antoinette is made Queen. The king's council encourages Louis to invest in the American revolution, and the new king seems to accept whatever advice he receives. Sometime later, the queen's brother, Holy Roman Emperor Joseph II (Danny Huston) visits the royal couple, and during a short walk with Louis, he convinces the king to have sex with Antoinette; he does so by fetishizing the act of copulation by comparing it to Louis's hobby involving locks and keys.

The royal couple finally consummate their marriage, and Antoinette gives birth to Marie Theresa in 1778. The Comtesse de Noailles (Judy Davis) informs Antoinette that Versailles custom forbids her to nurse her child. As a gift for producing an heir, Louis gives Antoinette le Petit Trainon, a private house with its own gardens on Versailles property. Here Antoinette abandons her self-indulgent lifestyle in favor of a more bucolic existence. She and her entourage pick flowers, enjoy fresh fruit and milk, and read in the gardens.

After Antoinette's mother Maria Theresa dies in 1780, Antoinette gives birth to Louis-Joseph, the new dauphin. Though Antoinette's accomplishment is initially celebrated, the Versailles court quickly turns on her, as pamphlets attacking her lifestyle have begun to circulate. In July 1789, as Louis and Antoinette are eating in an outdoor garden, a messenger nervously approaches and announces the news that the Bastille prison has been overthrown by a mob. Soon a mob has reached Versailles, and Louis and Antoinette dismiss their entourages, opting to stay in Versailles with their children and a minimal staff. After being captured the following morning, the royal family is led to a carriage, and the last moving sequence is their carriage ride away from

Versailles (we do not see their trials or executions). Louis asks Antoinette if she is admiring her lime trees, and she replies, “I’m saying goodbye.” The final shot is a still image of the ransacked bedchamber.

III.1.2. Music in *Marie Antoinette*

The film includes three types of music, though all music is preexisting.¹⁰⁴ These include music contemporaneous to the eighteenth-century setting, punk (and similar) music from the late twentieth century, and contemporary piano music composed with both eighteenth and twentieth century features. The following chart demonstrates the musical works, their diegetic usage, genre,¹⁰⁵ and other metadata.

¹⁰⁴ The music was composed before and without knowledge of the film. Still, one could easily argue that some of the recordings of music are not preexisting. Much of the eighteenth-century music and contemporary piano music was manipulated and recorded specifically for the film.

¹⁰⁵ As genre in contemporary popular music can be difficult to define, I have attempted to classify each artist or group as closely as possible to how each has classified themselves.

Figure 3.1. Music Listing¹⁰⁶

Title	Composer(s)	Performers	Genre	Recorded	Timecode
Natural's Not In It	Dave Allen, Hugo Burnham, Andrew Gill, and Jon King	Gang of Four	Punk	1979	0:00-1:50
Opus 17	Dustin O'Halloran	Dustin O'Halloran	Contemporary Piano	2006	3:34-5:10
The Melody of a Fallen Tree	Dan Matz and Jason McNeely	Windsor for the Derby	Post-rock	2004	7:55-11:30
I Don't Like it Like This	Johan Duncanson	The Radio Dept.	Dream Pop	2005	12:19-13:25
Jynweythek Ylow	Richard D. James	Aphex Twin	IDM	2001	14:29:16:40
Minuet, "Les Guerriers et les Amazones" from <i>Les Indes galantes</i>	Jean-Philippe Rameau	Les Arts Florissants, Cond. William Christie	Baroque	1993	19:05-20:30
Concerto for Strings in G Major, RV 151	Antonio Vivaldi	Skywalker Studios Orchestra, Cond. Roger Neill	Baroque	2006	22:30-25:02
Concerto for Strings in G Major, RV 151	Antonio Vivaldi	Skywalker Studios Orchestra, Cond. Roger Neill	Baroque	2006	25:05-27:34
Pulling Our Weight	Johan Duncanson and Martin Larsson	The Radio Dept.	Dream Pop	2003	31:20-32:02
Il secondo giorno	Jean-Benoît Dunckel & Nicolas Godin	Air	Electronica	2003	33:36-:34:59
Concerto for Strings in G Major, RV 151	Antonio Vivaldi	Skywalker Studios, Cond. Roger Neill	Baroque	2006	35:37-36:15

¹⁰⁶ Some of the music in the film is uncredited, but I have included all music with exceptions of brief, diegetic music, each example of which seems entirely appropriate for the eighteenth-century French setting. In each, the volume is low, while the diegetic dialogue is at a much higher volume. Instruments include harpsichord, a small Baroque ensemble including strings and winds, and in one case, a pipe organ. The organ is used as a bridal processional, though as is the case for the rest of these uncredited examples not included in this study, the music is too short to identify the work or for the work to carry with it any externally noteworthy qualities. Other quasi-musical sounds include church bells ringing to celebrate the marriage of Louis August and Marie Antoinette, and the birth of Dauphin Louis-Joseph; diegetic music-box music; and the sounds of characters rubbing wine glasses at a dinner party. All such music and sounds are useful to provide contemporaneity and suitable aural aesthetics in the film but carry no hermeneutic value within this study.

Concerto for Strings in G Major, RV 151	Antonio Vivaldi	Skywalker Studios, Cond. Roger Neill	Baroque	2006	40:03-40:47
Keen On Boys	Johan Duncanson and Martin Larsson	The Radio Dept.	Dream Pop	2003	43:20-44:33
"Aux lagueurs d'Apollon," from the opera <i>Platée</i>	Jean-Philippe Rameau	Carolyn Sampson, Soprano; Ex Cathedra Baroque Ensemble; Cond. Jeffery Skidmore	Baroque	2004	46:47-49:34
Opus 23	Dustin O'Halloran	Dustin O'Halloran	Contemporary Piano	2006	50:15-52:10
I Want Candy	Bert Berns, Bob Feldman, Jerry Goldstein, and Richard Gottehrer	Bow Wow Wow	New Wave	1982	55:18-58:04
Hong Kong Garden Orchestrated Intro	Roger Neil, adapted from music by Siouxsie Sioux, Steven Severin, John McKay, and Kenny Morris	Skywalker Studios, Cond. Roger Neill	Post-punk/Baroque	2006	58:30-59:14
Hong Kong Garden	Siouxsie Sioux, Steven Severin, John McKay, and Kenny Morris	Siouxsie and the Banshees	Post-punk	1978	59:14-1:00:58
Aphrodisiac	Matthew Ashman, Dave Barbarossa, Leigh Gorman, Annabelle Lwine, and Malcolm McLaren	Bow Wow Wow	New Wave	1983	1:01:02-1:03:10
Fools Rush In	Johnny Mercer and Rube Bloom	bow Wow Wow	New Wave	1980	1:03:10-1:04:44
Plainsong	Roger Smith, Simon Gallup, Paul Thompson, Boris Williams, Roger O'Donnel, and Laurence Tolhurst	The Cure	New Wave	1989	1:07:28-1:07:57

Ceremony	Ian Curtis, Peter Hook, Bernard Sumner, and Stephen Morris	New Order	Post-punk	1981	1:07:57-1:11:50
Tommib Help Buss	Tom Jenkinson	Squarepusher	IDM	2004	01:12:00-1:13:20
Ou Boivent Les Loups	Thomas Mars, Deck d'Arcy, Christian Mazzalai and Laurent Brancowitz	Phoenix	Alternative	2005	01:20:57-1:22:08
C'est mon ami	Marie Antoinette	Kirsten Dunst, Skywalker Studios Orchestra	Classical	2006	1:26:54-1:27:41
Les Barricades Mystérieuses	François Couperin	Patricia Mabee	Baroque	2006	1:32:01-1:32:47
Kings of the Wild Frontier	Marco Pirroni and Adam Ant	Adam and the Ants	New Wave	1980	1:33:40-1:34:35
Avril 14th	Richard D. James	Aphex Twin	IDM	2001	1:34:58-1:35:57
Sonata in D minor K. 213	Domenico Scarlatti	Patricia Mabee	Baroque	2006	1:36:00-1:37:43
What Ever Happened	Julian Casablancas	The Strokes	Post-punk	2001	1:37:43-1:38:35
"Tristes apprêts, pâles flambeaux" from <i>Castor et Pollux</i>	Jean-Philippe Rameau	Agnès Mellon, Les Arts Florissants	Baroque	1993	1:41:05-1:43:15
"Tristes apprêts, pâles flambeaux" from <i>Castor et Pollux</i>	Jean-Philippe Rameau	Agnès Mellon, Les Arts Florissants	Baroque	1993	1:43:50-1:46:06
Opus 36	Dustin O'Halloran	Dustin O'Halloran	Contemporary Piano	2006	1:47:09-1:49:03
All Cats are Grey	Robert Smith, Simon Gallup & Laurence Tolhurst	The Cure	New Wave	1981	1:55:17

What I intend to demonstrate here is that the second category is representative of Antoinette's identity, comprising rock, punk, and post punk music. This is her music, and her music is an anti-suture, acknowledged at the forefront, while contemporaneous music provides suture, lulling the viewer into the diegesis of the eighteenth-century, privileged environment of Versailles. These are opposing forces, though interestingly manipulated by the musicians involved with the project to make sense of the distinctions.

In order to demonstrate the view of a feminist message presented by preexisting anachronistic music, we must first consider feminist film readings, or feminist film criticism, vis-à-vis psychoanalysis, suture theories, and musical considerations. The former may seem at first superfluous, but as this study is dependent upon an awareness of various suture theories (to discuss how preexisting music can manipulate or dissolve these), we must examine the foundations of suture theories for feminist film criticism, which for many critics (Teresa de Lauretis, Mary Ann Doane, Kaja Silverman, et al.) are found in psychoanalytic readings of film. The following sections, suture and musical considerations, flow directly from this examination and relate to each other. The same is true of my examinations in other chapters; however, here we must approach musical hermeneutics in relation to suture theories as they pertain directly to feminist readings.

III.1.3. Feminist Film Criticism and Psychoanalysis

As early as the 1970s, feminist film critics became fascinated with Freudian psychoanalysis. For some, this seemed ironic, as Freud is not known for feminist ideas, with the exception of documenting his encounters with feminine sexual drive in his clinical practice, which provided a starting point for feminist analysis of heteropatriarchal designations of female sexuality (or rather a conventional dismissal of female sexuality).¹⁰⁷ Moreover, Freud's descriptions of human sexuality as a physiological desire affected by cultural stimuli, rather than a mere means of procreation, explained how sexuality in humans differed from other animals. Mari Ruti writes that Freud "was good at illustrating how the human infant's disorganized erotic drives over time become organized into a form of adult sexuality that is at once socially intelligible (makes at least some sense to other people) and rooted in highly irrational fixations of desire, fixations that often don't make sense even to the person who suffers from them."¹⁰⁸ Most important, for feminist critics, is the formation and even calcification of normative sexuality, resulting in equally restrictive gender roles, rooted in gender-bifurcated heterosexuality, and assumed by many to be the only such capacities available.

Feminist film critics have routinely borrowed Freudian concepts, and Freud's explanation of normative male and female behavior by children as a result of the Oedipal complex has been particularly helpful, e.g. Teresa de Lauretis's "Oedipus Interruptus"¹⁰⁹ and *Alice Doesn't: Feminism, Semiotics, Cinema*.¹¹⁰ Another essential feature of Freudian thought involves castration, which presupposes the Western distinction of the possessor of the penis as one who "has" while one who does not possess it "lacks."

Of equal importance to feminist film critics is the equally non-feminist Jacques Lacan, who in addition to explaining Freudian psychoanalysis as it relates to structural linguistics, further

¹⁰⁷ The term "heteropatriarchy," meaning the systematic preference for the male and heterosexual perspective and its resulting hegemony, is frequently used in feminist film literature, as well as other branches of feminist criticism. The term may have originated in Francisco Valdes's essay, "Unpacking Hetero-Patriarchy: Tracing the Conflation of Sex, Gender & Sexual Orientation to Its Origins," *Yale Journal of Law & the Humanities* Vol. 8 no. 1 (1996): 161-212.

¹⁰⁸ Mari Ruti, *Feminist Film Theory and Pretty Woman* (New York: Bloomsbury Academic Publishing, 2016), 22.

¹⁰⁹ Teresa de Lauretis, "Oedipus Interruptus," *Wide Angle* 7 (1985): 34-40.

¹¹⁰ Teresa de Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington: Indiana University Press, 1984).

expounded upon the notion of castration, calling it a “symbolic lack of an imaginary object,” though imaginary, castration anxiety is nonetheless rooted in developmental psychology and remains a powerful impulse for self-protection.¹¹¹ Though Lacan supported Freud’s notion that the female member of society “lacks” something essential, he developed his theory of castration anxiety to include male (thus all) members of society, stemming from the time which infants first learn to speak, thus becoming social members and subject to societal conventions, or what Lacan called “the symbolic order.” Whereas an infant feels as if he or she is the center of known existence (in which all needs are met without a linguistic exchange), a child within the symbolic order is able to distinguish himself/herself as a member of a preexisting group over which he or she has no control. Lacan describes human suffering as this originally acquired sense of lacking coming to the surface, or otherwise intensified. Desire, for Lacan, is an attempt to fill the imagined void with any sort of distraction or source of happiness.

For film critics, Lacanian lack is positively linked to suture. Suture theories explain the desire of the subject (film viewer) to become less anxious, thus less aware of the sensation of lacking. From the classical suture model (shot and 180-degree reverse shot) to broader notions (including musical suture), suture(s) presuppose viewer’s acceptance of a given distraction, in order to mollify the viewer’s sense of deficiency.

For feminist scholars (including but in no way limited to feminist film critics), societal insistence upon conventionally accepted gender roles, established historically through heteropatriarchal preferences, contributes the specific, imagined objective of redemption through heterosexual romance. Ruti writes that:

Traditionally, it was thought that women, by remaining in the private domain, soothed away the anxieties that accrued to men in the public domain; woman was to be the caretaker, the redeemer of men who, without her humanizing touch, might become overly callous and selfish... Society’s most fundamental conviction about men and women is that women (as embodiments of lack) need men to complete them (to fill their lack, both literally and figuratively); it also—conveniently, one

¹¹¹ Jacques Lacan, *Seminar IV: La relation d’objet*, ed. Jacques-Alain Miller, 219.

might add—imagines that women possess qualities (say, empathy and emotional intelligence) that help ease men’s burden of competing in the public sphere.¹¹²

Certainly, classical Hollywood film and its musical conventions have depended upon heteropatriarchy’s notion of gender complementarity. Even industry jargon has, for decades, used the term “marrying” to describe a properly assigned sound to a visual presentation. Mary Ann Doane writes that the term is no accident, and that “symptomatic of this repression of the material heterogeneity of the sound film are the practices which ensure effacement of the work involved in the construction of the soundtrack.”¹¹³ The term (including its various implications) has engendered considerable inquiry by feminist film critics and film musicologists. Amy Lawrence writes that “in classical film, sound is conflated with the feminine. Sound itself, as a cinematic register, is ‘feminized,’ assigned the role of the perpetually supportive ‘acoustic mirror’ that reinforces the primacy of the image and of the male gaze.”¹¹⁴ Robynn Stilwell takes this a step further: “sight is a means of exerting control; what we look at is an active choice... sound, on the other hand, forces a surrender of control; we cannot turn away... The equation of sight with masculinity and passive sound with femininity is uncomfortably easy, and reinforced by the domination of sight over sound in culture and especially film.”¹¹⁵

Though the origin of the term (“marriage” / “married”) is not certain, it continues to the present day, and the first film print that includes an optical soundtrack is called a “married print.” Still, the proper “marriage” of film sound to image is significant especially as one considers the development of film technology. In the silent film era, important or primary musical themes were most commonly associated with a female love interest of a male protagonist. In his 1925 *Encyclopedia of Music for Pictures*, Ernő Rapée describes the primacy of a “love theme,” calling it

¹¹² Ruti, 27.

¹¹³ Mary Anne Doane, “Ideology and the Practice of Sound Editing and Mixing,” in *The Cinematic Apparatus*, ed. Teresa de Lauretis and Stephen Heath (London: Pallgrave Macmillan, 1980): 53.

¹¹⁴ Amy Lawrence, *Echo and Narcissus: Women’s Voices in Classical Hollywood Cinema* (Berkeley: University of California Press, 1991), 45.

¹¹⁵ Robynn Stilwell, “Sound and Empathy: Subjectivity, Gender, and the Cinematic Soundscape,” in *Film Music, Critical Approaches*, ed. Kevin J. Donnelly (Edinburgh: Edinburgh University Press, 2001), 171.

a “constantly recurring theme in the average run of pictures and as a rule will impress [the] audience more than any other theme.”¹¹⁶

With the development of the sound film, the treatment of the feminine love theme becomes more complex. James Buhler writes that such a treatment developed “most rudimentarily in the typical doubling of the love theme with the theme for the heroine, suggesting that the heroine existed in the film primarily to be the love object of the hero.”¹¹⁷ Furthermore (and quoting a previous publication Buhler coauthored), “the fact that the love theme doubles the signification in the way reinforces the male-dominated point of view that characterizes most narrative film—at least in classical Hollywood.”¹¹⁸ In fact, in a case in which a male protagonist has his own recognizable theme, the association of the love theme to the feminine character is so rigid that its appearance “suggests that she is essentially identical to her relationship with him, whereas the theme for the hero establishes a musical identity for him that cannot be reduced in the same way.”¹¹⁹

For Lacan, the heteropatriarchal myth of gender complementarity was not only specious, but entirely imagined. Ruti recounts that in a documented lecture from 1957, Lacan attempts to (in his words) “reduce... text [that is] the most highly charged with meaning to insignificant trifles.”¹²⁰ In his example,¹²¹ Lacan draws two images of doors side-by-side, and above them writes the words “GENTLEMEN” and “LADIES.” Here the signified doors create imagined barriers for people who

¹¹⁶ Ernö Rapée, *Encyclopedia of Music for Pictures* (Ann Arbor: Arno Press, 1925), 13.

¹¹⁷ James Buhler, “Gender, Sexuality, and the Soundtrack,” in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (New York: Oxford University Press, 2014), 367.

¹¹⁸ James Buhler, David Neumeyer, and Rob Deemer, *Hearing the Movies: Music and Sound in Film History* (Oxford: Oxford University Press, 2010), 198.

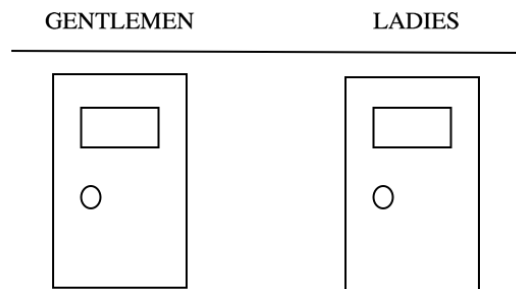
¹¹⁹ *Ibid.*

¹²⁰ Jacques Lacan, “The Instance of the Letter in the Unconscious, or Reason Since Freud” in *Écrits: The First Complete Edition in English*, trans. Bruce Fink (New York: Norton, 2007), 412-44.

¹²¹ This is one of Lacan’s two examples here. The other is a challenge to Saussure’s S/s construction that describes an imagined border between signified (S) and signifier (s), in which the former resists signification. Lacan wrote the word “TREE” on a chalkboard, then drew a line under the word, and finally drew an image of a tree beneath the line. His point was that the direction of signification (signifier to signified) is erroneous; both the word and the image are able to signify concepts independently, thus Saussure’s formula is useful but in some cases lacking. The example of the images of doors and their signifying words is equally helpful to understand Lacan’s challenge to Saussure, but for feminist theorists, is more important as it suggests gender bifurcation as a societally contrived concept. See Lacan, “The Instance of the Letter in the Unconscious, or Reason Since Freud,” 417.

might enter. His illustration¹²² is meant to demonstrate that the doors themselves, being identical, do not signify anything of a gender bifurcation, and it the designation of the doors' signifiers ("GENTLEMEN" and "LADIES") that actually does. For feminist scholars, words of gender demarcation (penis, vagina, etc.) are similarly without meaning, and rather "social assumptions imposed on these characteristics... produce heteropatriarchal meaning."¹²³

Figure 3.2. Lacan's drawing



Lacan's reduction of text enables us to better understand the hegemonic relationship of image/masculine over sound/feminine. Indeed, the gender bifurcation of signifiers is even less real, despite how it is perceived, primarily visually. There may be no music or sound, while examples of film in which the viewing field is absent while sound is present are rare. The visual signifier of a thing to-be-dominant is assumed at the onset. The aural signifier of a thing to-be-supportive is the natural result. We may not see "GENTLEMEN" or "LADIES," but the process of viewing films generates this imagined relationship. Moreover, the fact that this relationship is more imagined than directly signified makes it very powerful.

¹²² Lacan's description is that of a brother and sister riding a train, which stops at a station, and the children see the doors and their signifying words on the station platform. The boy, across from the door on the right, says "Look, we're at LADIES!" His sister replies "Imbecile! Don't you see we're at "GENTLEMEN?" *Ibid.*

¹²³ Ruti, 28.

III.1.4. Film Reviews and Heteropatriarchy

Heteropatriarchal perspective on femininity can be easily observed by consulting film reviews. Regardless of a given critic's gender or the source of the review (scholarly writing, popular periodical, blog, etc.), language in film reviews provides a useful data set for examination and, as we will see, support for the various theoretical claims made by feminist critics mentioned above. For example, in Mari Ruti's examination of *Pretty Woman* (1990, dir. Garry Marshall), she cites several critics' condemnation of the film as an "unrealistic fairytale romance"¹²⁴ that missed the mark of social commentary intended by the screenwriter (J. F. Lawton) while recycling postfeminist and even anti-feminist notions of gender stereotypes and making prostitution seem appealing.¹²⁵ In Ruti's assessment, this is even true of many feminist film scholars, but Ruti questions the basis of film criticism from a gender-bifurcated perspective, arguing that such assessments "[imply] that women's relationship to romcoms¹²⁶ is more naïve than, say, men's relationship to action thrillers, that unlike male viewers, who can tell fantasy from reality, who know that they'll never be Bruce Wayne of the Batman series, women who watch *Pretty Woman* deep down expect to be rescued from the boredom of their lives by a mild-mannered billionaire who looks like Richard Gere."¹²⁷ The double standard that Ruti mentions here, based upon the assumption that the female viewer is uniquely malleable and unable to discern the degree to which she is manipulated, creates two problems. First, it negates the notion that all film is manipulative on some level, and second, it assumes men to be naturally self-aware enough to counteract this type of manipulation *unless* a truly hegemonic relationship is present in filmic procedure.

¹²⁴ Ruti, 107.

¹²⁵ In addition, Ruti cites several sources who criticize the film as a male fantasy in which men can extract what they wish from women at leisure, a callow manipulation that engenders the worship of commercial practice in commodities and sex, and/or a confusing romantic comedy with too much adult content.

¹²⁶ Short for "romantic comedies."

¹²⁷ Ruti, 111.

III.1.4a. Reviews of *Marie Antoinette*

Critics descended upon Coppola's *Marie Antoinette* with similar vigor. Ultimately, the film polarized audiences and critics alike; at the Cannes premiere in 2006, the first screening received simultaneous booing and applause. Like Marshall's *Pretty Woman*, *Marie Antoinette* was celebrated by some and admonished by many.¹²⁸ Roger Ebert defends Coppola's film,¹²⁹ writing (among other positive comments), "every criticism I have read of this film would alter its fragile magic and reduce its romantic and tragic poignancy to the level of an instructional film."¹³⁰ He continues:

Coppola's oblique and anachronistic point of view shifts the balance away from realism and into an act of empathy for a girl swept up by events that leave her without personal choices. Before she was a queen, before she was a pawn, Marie was a 14-year-old girl taken from her home, stripped bare, and examined like so much horseflesh. It is astonishing with what indifference for her feelings the court aristocracy uses her for its pleasure, and in killing her disposes of its guilt.¹³¹

Cole Smithey's review, posted on 23 October 2006, calls the film:

A cotton candy rendering of France's 18th century Austrian-born princess (played fluidly by Kirsten Dunst) after she takes up residence at Versailles at the naïve age of 14 to soon marry the Dauphin Louis Auguste. Jason Schwartzman gives the worst performance of the year as the sexually troubled King Louis XVI. Coppola eschews history in favor of a purely presentational fantasy involving fancy gowns, lavish desserts and post-punk music that gives the effect of one very long music video. French and international critics alike booed and hissed the film into oblivion during its premiere at Cannes.¹³²

Amy Biancolli of the *Houston Chronicle* wrote on 20 October 2006:

¹²⁸ Web-based film review aggregators support this view and demonstrate the similarity between the two films' reception. *Rotten Tomatoes* gives *Pretty Woman* a 61% positive rating, while giving *Marie Antoinette* 55%. On *Metacritic*, *Marie Antoinette* receives 65% positive rating, while *Pretty Woman* only scores 51%.

¹²⁹ Interestingly, Ruti also notes Ebert as the most significant mainstream reviewer of *Pretty Woman* to give the film a positive review. She writes: "Ebert dared to disagree with the general assessment, asserting that *Pretty Woman* 'glows with romance,' and characterizing its leading lady as 'a woman who is as smart as she is attractive, which makes her very smart.' Ebert also correctly predicted that the movie would make Roberts a star, specifying that Roberts 'gives her character an irrepressibly bouncy sense of humor and then lets her spend the movie trying to repress it. Actresses who can do that and look great can have whatever they want in Hollywood.'" Ruti cites Roger Ebert. *Queue It*, 23 March 1990.

¹³⁰ Roger Ebert, Review of *Marie Antoinette*, *RogerEbert.com*, 19 October 2006.

¹³¹ *Ibid.*

¹³² Cole Smithey, Review of *Marie Antoinette*, *Cole Smithey.com*, 23 October 2006.

Sofia Coppola's latest film doesn't much care about the sociopolitical genesis of the French Revolution, choosing to zero in on M.A.'s Imelda Marcos-scale shoe collection and 80-foot hairdos rather than the scruffy masses who overthrew the monarchy. During the course of those 20-plus years she matures convincingly on-screen but never loses her girlish bounce, charming the camera and her court while spending the country into ruin. But there's not much meat at this banquet, only sweets. Coppola's first film as writer-director since 2003's *Lost in Translation* covers some of the same terrain—an alien navigating foreign lands—and it flirts with the same hip attitude of bewildered innocence. But it stops there. Hints of depth and complexity only rarely emerge, and the movie never moves far beyond its ab-fab parade of debauchment.¹³³

Neil Miller of *Film School Rejects* wrote that Coppola missed the intended mark, and that:

The plan was to tell the story of Marie Antoinette from the eyes of the young queen; to show the emotions and turmoil of being thrust into the life of a Queen at a ripe age and having to bear the burden of an entire country. Not only did Coppola want to tell the story this way, but she wanted to add her own flair as well to give the movie life, bright colors, a loud punk rock soundtrack and a cast that doesn't fit the tradition mold for a historical biopic (i.e. their accents don't match everyone else's). The result is a film that comes in like a punk rock video, pounding away at the audience with vivid colors, flashy scenery and of course, very loud music. But after the flash is gone from the pan, you find yourself yawning, checking your watch and searching for the last bits of popcorn from the bottom of the bag. It goes from loud and proud to downright atrocious. The dialog becomes heavy and the need to explain the historical relevance of these events kicks in, giving the film a quality that can only be described as boring.¹³⁴

Time Out's Dave Calhoun curiously asks whether it is possible to make a film that evokes both *Barry Lyndon* and *National Lampoon's European Vacation*, going as far as to claiming this was Coppola's intent with *Marie Antoinette*. He writes, "[Coppola's] schtick in writing and directing this dreamy evocation of the Versailles life of Marie Antoinette is to lean heavily on decor, shoes and various superficial confections and steer clear of chitchat and context. It's the visual detail of the eighteenth-century setting, of course, that offers a slight nod to Kubrick."¹³⁵ One could argue, however, that Coppola's use of preexisting music is certainly more Kubrickian than the filmic setting. Calhoun refers to Kubrick's *Barry Lyndon*, which takes place roughly during the same time as *Marie Antoinette*, though not in France but in Ireland and England.

¹³³ Amy Biancolli. "Marie Antoinette: A Sugar-Coated Antoinette," *Houston Chronicle*, 20 October 2006.

¹³⁴ Neil Miller, Review of *Marie Antoinette*, *Film School Rejects*, 20 October 2006.

¹³⁵ Dave Calhoun, Review of *Marie Antoinette*, *Time Out*, 17 October 2006.

Calhoun's comment is indeed confusing, as no other film made by Stanley Kubrick contains an eighteenth-century setting.¹³⁶

Like many critics, Calhoun sees Coppola's use of preexisting music as a distraction, rather than anything that could contribute to the film in a hermeneutic sense. He continues, "Coppola is evading the issue of biography and indulging instead in the trappings of a social scene. The music might be a hoot (Gang of Four, New Order, Bow Wow Wow), but the soundtrack—like the distracting costumes, cakes and production design—does everything to stress the youthful decadence of the French court and nothing to throw any light on the woman who gives the film its name. All of which is hip—but never history."¹³⁷

Reeltimes critic Mark Pfeiffer's review called Coppola's film "an empty shell of a movie,"¹³⁸ and though his review provides seven paragraphs of text, he does not mention the music in the film. *CinemaBlend's* Brian Holcomb claimed that while watching the film, he "kept thinking that this could be the story of Paris Hilton if she were to be married off to an impotent French Prince instead of dating meatheads armed with camcorders."¹³⁹ Slate's Dana Stevens compared Coppola to Roald Dahl's Veruca Salt in *Charlie and the Chocolate Factory*, calling Coppola a "privileged little girl in *Charlie and the Chocolate Factory* whose father, a nut tycoon, makes sure his daughter wins a golden ticket."¹⁴⁰ Todd Kennedy writes of how reviews that focus on Coppola's economic stability imply that "as a woman, [Coppola] only has the ability to make films because of her economic privilege; [Coppola] only has whatever talent she does possess because of her all-powerful director/father; and because her movies are feminine, [she] can only produce pretty

¹³⁶ One possible exception here is Kubrick's project in making a film about Napoleon Bonaparte. Kubrick had completed the script, cast Jack Nicholson and Audrey Hepburn in principal roles, and pre-production had begun. Kubrick (et al.) decided the cost of the film to be prohibitive, and the project was discontinued. Much of Kubrick's research into filmmaking with an eighteenth-century subject was later useful in *Barry Lyndon*. See Maria Pramaggiore's *Making Time in Stanley Kubrick's Barry Lyndon: Art, History, and Empire* (New York: Bloomsbury, 2014), 44-70.

¹³⁷ Calhoun, 17 October 2006.

¹³⁸ Mark Pfeiffer, Review of *Marie Antoinette*, *Reeltimes*, 23 October 2006.

¹³⁹ Brian Holcomb, Review of *Marie Antoinette*, *Cinema Blend*, October 2006.

¹⁴⁰ Dana Stevens, "Queen Bees: Sofia Coppola and Marie Antoinette Have a Lot in Common," *Slate*, 19 October 2006.

films that lack depth.”¹⁴¹ Steven’s review quotes a review by Agnès Poirier, critic of the French newspaper *Libération*, and both highlight a perspective commonly described by feminist film critics (Tasker, Negra, Brunson et al), that “postfeminist culture continues to problematize the possibility of the female filmmaker as a viable figure.”¹⁴²

Poirier calls Coppola’s film a “scandal” and writes that “there are two things [Coppola] likes: dresses and pudding. That’s all we get to see. *Marie-Antoinette* is a catwalk of a film with models in the background salivating for food they both dread and desire. Cinema is for Coppola a mirror in which she looks at herself, not a mirror she holds to the world. History is merely decor, and Versailles a boutique hotel for the jet set, past and present.”¹⁴³

Like Pfeiffer, Poirier ignores the film’s music, which for many is a striking feature, though many critics do not approve of Coppola’s musical choices. Still, it seems that the harshest criticisms are found in reviews that either reject the role of a female auteur or dismiss the musical choices as mere aesthetic extravagances or caprices. That Poirier both assumes Coppola’s inability to make a film about something more than her own indulgences and ignores Coppola’s musical choices may not be related, but her criticism of Coppola seems not to take into account Coppola’s intention with anachronistic music. Furthermore, like many critics, she expects a biopic on an eighteenth-century French monarch to consist of considerably more historical accounts, rather than the expressions of a film character; it seems rather unacceptable for many critics to allow an historical figure the right of such expression. Coppola’s film, like Fraser’s monograph, directly addresses this very problem, and it is with preexisting music that her message is codified.

Regardless of whether a critic, film theorist, or casual viewer considers the hermeneutic effect(s) of film music vis-à-vis filmic language, the observation of the feminine through the guise of heteropatriarchy seems to be supported by both feminist theory and reviews such as these. Here the feminine subject, be it a French queen or American prostitute, presented by the filmic image, is

¹⁴¹ Todd Kennedy, “Off with Hollywood’s Head: Sofia Coppola as Feminine Auteur,” *Film Criticism* 35, No. 1 (Fall 2010): 57.

¹⁴² Agnès Poirier, “An Empty Hall of Mirrors,” *The Guardian*, 26 May 2006.

¹⁴³ *Ibid.*

not necessarily accepted as an example of femininity, but often as an example of the heteropatriarchal ideal. This is what Ruti means when she writes that “femininity is a heteropatriarchal invention.”¹⁴⁴

III.2. Feminist Criticism and Suture

To better understand feminist perspective on the supposed hegemony of masculine over feminine deeply rooted within filmic language, we must consider how the suture (or various suture theories) impacts independent viewers who may even attempt to view film through a feminist critical perspective. Teresa de Lauretis states that “spectators are not, as it were, either in the film text or simply outside the film text; rather, we might say, they intersect the film as they are intersected by cinema.”¹⁴⁵ Much of de Lauretis’s (and Silverman’s) theory stems from Louis Althusser’s notion of subjectification within ideology.

Althusser departs from the traditional Marxist view of ideology, which is based upon a “false consciousness,” or alternate understanding of reality (e.g. repression of the awareness that the labor force is exploited by the marketplace it supports). Althusser rather argues that “ideology represents the imaginary relationship of individuals to their real conditions of existence.”¹⁴⁶ Where traditional Marxist thought sought to uncover the real world by revealing that ideologies are based on false understanding(s), Althusser’s claim is that a “real world” is ultimately inaccessible, due to our reliance upon a linguistic system to describe it. As we use language to describe reality, we are constantly one step removed (if not more) from the reality we wish to describe. Althusser goes on to describe the primary function of ideology as that which “recruits subjects among the individuals... or transforms the individuals into subjects”¹⁴⁷ by a process he calls interpellation. He

¹⁴⁴ Ruti, 35.

¹⁴⁵ De Lauretis, *Alice Doesn't, Feminism, Semiotics, Cinema*, 44.

¹⁴⁶ Louis Althusser, *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (New York: New York University Press, 2001), 109.

¹⁴⁷ *Ibid*, 118.

describes interpellation as a form of “hailing” in which ideology calls upon individuals through a process of rendering them into subjects.¹⁴⁸

Here we understand Althusserian subjectification as the notion that individuals are constructed as subjects through (and within) ideology, but always within a system that requires language. For de Lauretis, as well as other feminist film critics, this language is filmic representation, involving both image and sound. De Lauretis claims, in several sources,¹⁴⁹ that a tension exists between Woman and filmic representation of women as historical beings that is “sustained by a logical contradiction in our culture and an irreconcilable one: women are both inside and outside gender, at once within and without representation.”¹⁵⁰ Her argument here, again clearly rooted in Althusserian ideology, is that feminists persist in the imaginary notion that they can escape gender in order to isolate and describe it. Rather, they are “historical subjects governed by real social relations, which centrally include gender—such is the contradiction that feminist theory must be built on, and its very condition of possibility.”¹⁵¹ Or as Kaplan writes, “it is impossible to know what the feminine might be.”¹⁵² The crux of the issue here is that femininity has been an invention of suppression conceived and/or developed by male-dominant, or heteropatriarchal, society. Though many feminist critics acknowledge the degree to which males too are constrained, as both genders are relegated to their respective gender-specific designations, the fact remains that femininity has been constructed and developed throughout human history in such a way as to meet male needs (certainly more than masculinity has been constructed or developed in such a way as to meet female needs). For this reason, many feminist critics describe

¹⁴⁸ Althusser’s example here is that of a police officer shouting “Hey, you there!” The hailed individual will likely turn around, due to the assumption that he or she was the intended receiver of the hail, though no external indication could solidify this assumption. With the 180 degree turn, the hailed individual becomes the subject. Althusser links this subjectification with the existence of ideology, as reality, or interaction between individuals and/or subjects within an ideological system.

¹⁴⁹ De Lauretis, *Alice Doesn’t* (1984); *Technologies of Gender* (1987); *Figures of Resistance* (2007), et al.

¹⁵⁰ De Lauretis, *Technologies of Gender*, 11.

¹⁵¹ *Ibid.*

¹⁵² Ann Kaplan, “Is the Gaze Male,” in *Feminism and Film*, ed. Ann Kaplan (Oxford: Oxford University Press, 2000), 131. Here Kaplan cites Julia Kristeva as initially asking the question. Kristeva’s essay “La femme, ce n’est jamais ça” was originally published in 1980 in *New French Feminisms*, ed. E. Marks and I. de Courtviron (Amherst: University of Massachusetts Press, 1980), 37.

femininity as a contradictory attribute that on one hand hypersexualizes women for the benefit of heterosexual male desires but also restrains feminine sexual desire to further allow heteropatriarchal control.¹⁵³

Still, for the female or feminist film viewer, the escape of the language of film is as impossible as the escape of the suture. The problem, for de Lauretis, Silverman, and others, seems to be that as spectators interact with film, neither fully within or without filmic language, they are urged to accept a system that carries with it a male-dominant ideology simply by participating. The role of the suture (shot/reverse shot or otherwise) is particularly suspect. Feminist analyses of suture have been largely critical of the suture effect, especially as it regards the female viewer. Several authors have argued that by depicting fantasies by drawing upon preexisting stereotypes (archetypal gender norms, etc.), films reinforce problematic conventions by supplanting viewer with filmic subject. At least, as Ruti argues, the suture “presupposes [the viewer’s] willingness to accept conventional depictions of gender.”¹⁵⁴ This enables us to better understand Silverman’s claim that “we want suture so badly that we’ll accept it at any price”¹⁵⁵

Here Silverman also echoes Althusserian ideology; Althusser’s famous 1970 essay “Ideology and Ideological State Apparatus” posits the existence of an ideological system that not only forces subjects to participate, but also forces them to actually want to participate.¹⁵⁶ Again using traditional Marxism as point of departure, Althusser describes the Marxist view as one that assumes the state (or what many call the State Apparatus) is conceived as a repressive agent.¹⁵⁷

This repressive agent, which Althusser calls the Repressive State Apparatus (RSA) consists of

¹⁵³ See also Michèle Montrelay, “Inquiry into Femininity,” *m/f* 1 (1978); Judith Barry and Sandy Fletterman, “Textual Strategies: The Politics of Art-Making,” *Screen* 21, no. 2 (1980); Mary Ann Doane, “Film and the Masquerade,” *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (New York: Routledge, 1991); and Larua Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16:3 (1975).

¹⁵⁴ Ruti, 31.

¹⁵⁵ Silverman, *The Subject of Semiotics*, 213.

¹⁵⁶ Originally published in *La Pensée* in 1970; Here cited in Althusser *Lenin and Philosophy and Other Essays*, 1971.

¹⁵⁷ Althusser summarizes traditional Marxist understanding of the state or State Apparatus in these four points: “(1) the state is the repressive state apparatus, (2) state power and state apparatus must be distinguished, (3) the objective of the class struggle concerns state power, and in consequence the use of the state apparatus by the classes (or alliance of classes or of fractions of classes) holding state power as a function of their class objectives, and (4) the proletariat must seize state power in order to destroy the existing bourgeois state apparatus and, in a first phase, replace it with a quite different, proletarian, state apparatus, then in later phases set in motion a radical process, that of the destruction of the state (the end of state power, the end of every state apparatus).” Althusser, *Lenin*, 95.

government, military, police, and other systems that enforce repression in a physical way. Althusser introduces an alternate type of State Apparatus, the Ideological State Apparatus (ISA) which consists of religious, educational, family, and cultural systems that are not forcefully repressive (in all cases) but rather impose ideological demands. The primary contrast, for Althusser, is that unlike the RSA, the ISA (or various ISAs) imposes willing compliance.

Compliance in Althusser's ISA is ultimately guaranteed simply through participation, and for the female (and/or feminist) film spectator, the same is true. But for many, this encourages a cyclical and systematic form of control. In *Alice Doesn't*, De Lauretis states, "if women spectators are to buy their tickets and their popcorn, the work of cinema . . . may be said to require women's consent; and we may well suspect that narrative cinema in particular must be aimed, like desire, toward seducing women into femininity."¹⁵⁸ Ruti describes De Lauretis's claim as one which supposes women "to be cunningly seduced into femininity—constantly "reactivated" as feminine subjects in Silverman's sense—if the heteropatriarchal social order is to survive."¹⁵⁹ Moreover, Ruti's evidence for this claim is decidedly rooted in suture theory: "Suture, particularly the display of glamorous images of femininity on screen, is the cinematic mechanism that accomplishes this reactivation, that ensures that, as de Lauretis puts it, women are 'made again and again' as women."¹⁶⁰

III.2.1. The Ideological State Apparatus and Suture

For Coppola's *Marie Antoinette*, the hegemonic standing of the heteropatriarchy is one such Althusserian ISA. Though much of the way history is taught suggests that the monarch of a

¹⁵⁸ De Lauretis, "Oedipus Interruptus," 85.

¹⁵⁹ Ruti, 32.

¹⁶⁰ *Ibid.*

wealthy nation is given significant power, Coppola's titular character seems entirely without control within the political, ecclesiastic, and social scheme of Versailles.

We see a similar analysis in Silverman's essay on Frank Capra's *It's a Wonderful Life*. Silverman describes the subordination of the male subject, the protagonist George Bailey (James Stewart), as a character who is startlingly rendered as passive (a location which Silverman and others usually reserve for female characters). In Silverman's analysis,¹⁶¹ whereas Bailey may wish to end his life (or otherwise escape), his life is not his own but rather belongs to the culture around him. Silverman's view is that this repression is cinematically intensified with the visual suture pattern (in traditional shot/reverse shot formation) between the roofs of houses in Bailey's community and the heavens above them; this is aurally supported by the sounds of prayers coming from people in the houses and of angels speaking from the heavens. In Silverman's analysis, she describes Bailey's conundrum (a financial burden placed upon him by a relative) as that which can only be resolved with interaction with the divine presence(s) located in and speaking from the latter part of the suture. Thus, for Silverman, Bailey's true crisis stems from a problem with Christian faith. His need for intercession from the angel Clarence (Henry Travers) in order to escape feelings of powerlessness demonstrates his dependency upon the dominant member of the religious system.

Silverman suggests that Bailey is in fact a representative of any repressed person within a given cultural system, and here we easily understand her analysis after Althusser: "Because the dominant discourse of *It's a Wonderful Life* is Christianity, and because that discourse provides us with a symbolic father who radically and indeed openly transcends all human fathers, the phallus/lack opposition tends to be elaborated more in relation to the terms 'divine' and 'mortal' than 'male' and 'female'. Needless to say, the film does not in any way challenge the ultimate authority and potency of the male subject; it merely shows that authority and potency to be invested

¹⁶¹ I use "analysis" here, but I actually refer to two sources by Silverman, each dealing with Capra's *It's a Wonderful Life* and the cinematic "celestial suture."

in certain earthly institutions and agencies which exceed him.”¹⁶² Regardless of the gender of the subject (Bailey in this case, Antoinette in Coppola’s film), both films demonstrate a character assumed to possess considerable power, but due to the nature of the constraining Ideological State Apparatus, the subject is indeed ultimately lacking control even of his/her person. Furthermore, the character in each film is only able to improve his/her station if and when a dominant member in this system intervenes. Clearly, Silverman’s “certain earthly institutions and agencies” are demonstrative of an Althusserian Ideological State Apparatus.

We may see Althusser’s choice of Christianity as a means of exemplifying his ISA theory as ironic, considering that Marxist thinkers in the twentieth century largely reject Christian ideologies, but the crux of an ISA is one that requires intense belief. Althusser writes, “it is a peculiarity of ideology that it imposes (without appearing to do so, since these are ‘obviousness’) obviousnesses as obviousnesses, which we cannot *fail to recognize* and before which we have the inevitable and natural reaction of crying out (aloud or in the ‘sill, small voice of conscience’): ‘That’s obvious! That’s right! That’s true!’”¹⁶³ The manner in which ISAs “interpellate” or “hail” subjects is by identifying them (us, something or someone else, etc.) within a supposed (or believed) system. We understand ourselves as subjects through the experience of ISAs. Althusser argued that we do not create ISAs, but rather they create us (or at least our taxonomy, based upon language). We interpellate subjects daily (“this is my daughter,” “he is an American,” etc.), using ISA-based language in order to understand other subjects and our relationship(s) to them. In film, filmic language is equally (if not even more) dependent upon such a belief system inherent to the diegesis and narrative. The film viewer accepts various subject images rendered by film’s various ISAs in a similar way as that which occurs in life.

For Coppola’s film, the Ideological State Apparatus is built upon Christianity in a similar vein to *It’s a Wonderful Life* as explained by Silverman, but as the film does not demonstrate divine

¹⁶² Kaja Silverman, “Male Subjectivity and the Celestial Suture: *It’s a Wonderful Life*,” in *Feminism and Film*, ed. Ann Kaplan (Oxford: Oxford University Press, 2000), 101.

¹⁶³ Althusser, *Lenin*, 172.

encounters, the dominant figure is that of the male monarch. As Antoinette is relegated to a less-than-true-queen status until her marriage is consummated, the problem-solving (and power-supplying) interaction is Louis having sex with her. Antoinette is warned by Austrian Ambassador Mercy (Steve Coogan) that until her marriage is consummated, annulment is possible. Mercy even says, “you’ll have no influence over the king and dauphin without a pregnancy.”¹⁶⁴ Silverman’s “celestial suture” in *It’s a Wonderful Life* behaves similarly to what I will call a “heteropatriarchal suture”¹⁶⁵ in Coppola’s film. At first, this may seem like an uneasy parallel, but let us consider both the visual and aural components in Silverman’s analysis. First, she argues that the classic suture (shot/reverse shot) between homes and the heavens engenders a subordinating subjectification¹⁶⁶ of the film’s protagonist, George Bailey. Second, the spoken dialogue between the dual setting (homes/heavens) intensifies this; Bailey is rendered powerless without interaction from the dominant member within the ISA.

In *Marie Antoinette*, we see a similar connection through the classic suture, early in the film, so as to establish a theme of subordination within the narrative.¹⁶⁷ After the opening credits, which I will discuss in detail later, the film opens with sparse dialogue. Having been betrothed to the French dauphin, Antoinette travels from Vienna to Versailles. We hear polyphonic piano music by Dustin O’Halloran, suitable to complement the setting, though composed in the late 20th century; it is performed on an eighteenth century instrument with period tuning. The film’s music supervisor,

¹⁶⁴ At this point in the film, Louis XV is still living and king. At the point when the marriage is finally consummated, the dauphin, Louis Auguste has been crowned Louis XVI.

¹⁶⁵ “Patriarchal suture” would also work here; however, I extend the term to “heteropatriarchal” to emphasize male dominance in Versailles as also including a supposition amongst the noble class to engage in solely heterosexual behavior, regardless of the marital status of persons involved. See also D. A. Coward’s “Attitudes to Homosexuality” in *History of Homosexuality in Europe and America*, ed. Wayne R. Dynes. New York: Garland Publishing, 1992: 231-250. See also Olivier Blanc’s “The ‘Italian Taste’ in the Time of Louis XVI, 1774-92” in *Homosexuality in French History and Culture*, ed. Jeffery Merrick and Michael Sibalís (New York: Routledge, 2012), 69-84.

¹⁶⁶ It is not Silverman’s argument, or my own, that the suture actually changes the character (for this reason I do not write “the suture... subordinates the film’s protagonist”). Rather the process of signifying the character as a subordinate better fits Althusser’s notion of “hailing” or calling a subject in a certain way, dependent upon an Ideological State Apparatus.

¹⁶⁷ I do not mean to suggest here that Coppola’s *Marie Antoinette* is in some way unique, simply as the film’s protagonist struggles against systemic opposition from religious, state, political, social, or other forces. The same could be said of countless films. Rather I intend to demonstrate how Silverman’s analysis, which addresses such opposition in relation to cinematic suture theories, enables us to better understand filmic language, and that Coppola’s film presents similar features. Silverman’s analysis does not document musical sources as a primary component, and I also intend to show how preexisting music intensifies meaning in the later film by calling attention to a similar type of systemic opposition within the narrative.

Brian Reitzell, chose this as a way to “connect... the 1780s to the 1980s to today.”¹⁶⁸ Reaching the border, Comtesse de Noailles tells Antoinette that “it is a custom that the bride retain nothing belonging to a foreign court. An etiquette always observed on such an occasion.” The comtesse and others strip Antoinette of her Austrian clothes and take her pet dog, visibly upsetting her; the comtesse’s claim that Antoinette may have French dogs instead does not seem to alleviate her distress.

As I will describe later, femininity and self-awareness for Antoinette in Coppola’s film is expressly tied to fashion; anachronistic twentieth-century fashion, as I will demonstrate, becomes a mode of third-wave feminist expression for Antoinette and Coppola’s film. For the time being, we must consider the symbolic importance to a fashion-conscious third-wave subject of being literally stripped of the clothes of one’s heritage. More important is the cinematographic effect of re-clothing Antoinette in the luxurious blue corset, when her Austrian clothes had been pale and understated:

¹⁶⁸ Brian Reitzell, email to author.

Images 3.1-3.2. Antoinette in pale Austrian dress; Antoinette in blue French dress



Here Coppola cinematographically reminds us that the opulence of Versailles is not of Antoinette's making. Moreover, the scene forces the viewer to acknowledge Antoinette's lack of agency; her powerlessness is grounded upon her inability to make even the most basic personal choices. Furthermore, Antoinette's sexual objectification is established by dialogue. As French carriages approach, Louis XV asks a dignitary "how is her bosom?" The man replies, "I have not looked at the archduchess's bosom, your majesty," to which the king says "Oh, didn't you? It's the first thing I look at." Such a statement, especially considering the limited dialogue at this stage of the film, spotlights a theme of patriarchal dominance, as the symbol of sovereign authority commoditizes the female protagonist. Upon meeting her, he immediately gazes at her chest and

nods his approval. A feminist critique would argue that like an eighteenth-century version of street harassment, Coppola's film reminds us that centuries of heteropatriarchal tradition have given any man, let alone a monarch, the right to appraise a woman's physique at random.

The suture in this case occurs as Antoinette reaches Versailles, her new home and the setting of nearly the entire film. Up to this point, music (again all preexisting) has been anachronistic (unless one considers the contrapuntal music of Dustin O'Halloran as an approximation of eighteenth-century style) and used to aesthetically complement images of Antoinette's travel. As Antoinette's carriage arrives, the music fades and is replaced by the diegetic sounds of church bells, footsteps, horses, etc., but no dialogue is present. A shot/reverse shot formation emerges as we see Antoinette looking towards those who await her arrival, followed by her view of the Versailles court. Alongside the absence of music, the silent gaze from the members of the Versailles court subordinates Antoinette, in a similar vein to that which happens to Bailey in Silverman's analysis of *It's a Wonderful Life*. While Bailey's problem is that of a debt placed upon him, from which he sees no escape outside his own death, Antoinette's powerlessness to secure the French-Austrian alliance can only be escaped by providing male progeny. For Bailey, the impetus is on divine intervention; For Antoinette, the impetus is on Louis.

Images 3.3-3.5: Shot/Reverse Shot Suture, Antoinette appears to the court of Versailles



III.2.2. *Marie Antoinette*: Opening Credits

Coppola's film begins with a cinematic problem. As film critics have noted, the opening credits and anachronistic music are jarring and confusing. In addition to beginning a film containing a well-documented, late eighteenth-century setting with Post-punk music released in the 1970s, the titular character breaks the fourth wall, looking into the camera and thus, in a Lacanian sense, at the viewer. In this way, the opening of Coppola's film, if not an intentional and direct reference to Stanley Kubrick's Alex from *A Clockwork Orange* (1971), doubtless carries a similar hermeneutic and aesthetic function.¹⁶⁹ The credits open with British post-punk band Gang of Four's "Natural's Not in It." Production logo text appears over the black background until one short visual emerges: we see Antoinette, surrounded by pink confections as she lounges on a pale blue chaise, while a maid adorns her foot with a pink pump. She looks into the camera, breaking the fourth wall, and, like Kubrick's Alex, smiles. Seconds later, the black screen returns and opening credits resume.

¹⁶⁹ While other films may include a similar direct address in the opening scene, Kubrick's *A Clockwork Orange* and Coppola's *Marie Antoinette* maintain several commonalities including the same costume designer (Milena Canonero), manipulated anachronistic and preexisting music, and a narrative hinged upon a protagonist maligned by the state (either political or ISA). Furthermore, one could argue that Coppola's use of music from the same decade as the release of Kubrick's film suggests an added similarity.

Image 3.6. Direct Address in Sofia Coppola's *Marie Antoinette*



Image 3.7. Direct Address in Stanley Kubrick's *A Clockwork Orange*



Coppola's choice of Gang of Four's song strikes us as particularly odd for an eighteenth-century piece, though the song's lyrics certainly align with the subject matter of the famed decadent régime of Louis XVI's Versailles. More importantly, however, and as is the case with Kubrick's *Alex*, as Antoinette breaks the fourth wall in direct address to the camera, she presents herself as having agency superior to other characters, if not actual narrational capacity. I will later demonstrate how Antoinette's agency is expressly secured by the chosen preexisting music. Kubrick's character emerges on screen in the credit sequence as well, though actually filling the screen with his eyes at first before a slow pan out.

This is certainly not a new practice or theory, as direct address appears in several film genres, including those of classical Hollywood, e.g. Tony Richardson's 1963 *Tom Jones*, in which the titular character (Albert Finney) suddenly turns to directly address the camera in order to complain about the situation in which he finds himself. Richardson's choice here earned him several accolades including Oscar awards, and though this is not the first example of direct address in film history (as the practice occurred in the silent era as well), it remains a widely accepted classic example.¹⁷⁰

Aside from mainstream Hollywood, Tom Brown argues that specifically within the horror genre, direct address has become something of a cliché, mentioning examples from Richard Donner's *The Omen* (1976) to Taylor Hackford's *The Devil's Advocate* (1997).¹⁷¹ Of particular interest here, and germane to a comparison of Coppola's Antoinette, is Brown's example from Michael Haneke's 1997/2007 *Funny Games* (Haneke released the film in German in 1997, then in English in 2007; both versions are applicable here). In the later film version, Paul (Michael Pitt), an educated psychopath takes a family hostage in a vacation home in order to physically and psychologically torture them. Though Paul has an accomplice, he alone addresses the camera

¹⁷⁰ Moreover, the direct address has become quite common in recent television series, such as *House of Cards* (2013, cr. Beau Willimon), *The Office* (2005, cr. Greg Daniels and Ricky Gervais), *Modern Family* (2009, cr. Christopher Lloyd and Steve Levitan), and others.

¹⁷¹ Tom Brown, *Breaking the Fourth Wall: Direct Address in Cinema* (Edinburgh: Edinburgh University Press, 1992), 14.

directly, prompting *Sight & Sound* reviewer Mark Kermode to point out that “the killers and their victims seem to be in different movies.”¹⁷² Moreover, Haneke’s choice of preexisting music adds credence as well as complexity to Kermode’s comment. In the opening of the film, the traveling vacationers, Ann (Naomi Watts) and George (Tim Roth) quiz each other on opera literature while driving in their station wagon. Each selects a track from a large CD collection and asks the other to name the composer and if possible, the title. Their “game” is suddenly interrupted with John Zorn’s death metal music as the film title emerges in an extremely large font on the screen. Though we have not met Paul, the sense of intrusion is inescapable here. The remainder of the music in the film is either from the death metal genre, or from eighteenth- or nineteenth-century opera or chamber music.

Image 3.8. Direct Address in Michael Haneke’s *Funny Games*



¹⁷² Mark Kermode, “Funny Games,” *Sight & Sound* 8, vol. 12 (December 1998): 45.

We might consider Brown's description of Paul's direct address in *Funny Games* compared to that of Antoinette's in the opening credits of *Marie Antoinette*: "Paul's particular agency within *Funny Games* makes his direct address feel almost natural. The question of agency is, however, complicated by the tension in such 'counter-cinematic' uses of direct address, whereby a character's agency is somewhat negated in favor of a dramatization of authorial presence and 'message.'"¹⁷³ Brown neglects to mention the pastiche of musical selections, however, and as Haneke's choices of preexisting music are so idiosyncratic and varied, we might consider whether a similar practice is at work in Coppola's film. This is not to suggest that a direct address immediately relates a protagonist or other character to accompanying music throughout a film as a whole; but in this case, however, as both films employ preexisting music from starkly different eras of music history, the comparison seems appropriate.

Here, however, is where the character of Antoinette is likened more to that of *A Clockwork Orange*'s Alex than *Funny Games*' Paul (or virtually any from a list of characters noted for direct address). Anachronistic preexisting musical sources abound in the three films, but where Paul is simply instantiated as an intruding aggressor, coupled by the intrusion of death metal amongst opera in the opening credits, both Antoinette and Alex specifically interact with their respective preexisting musics. In short, their acting in view of the camera affects the music to be added in post-production. Like Alex with his Beethoven and Purcell, the intrusive music is Antoinette's own. Though not by her choice, the fourteen-year-old Marie Antoinette is essentially an Austrian intruder, which is especially obvious as we see the reactions of various people in the court at Versailles upon her arrival. She brings her music with her, albeit music of two centuries later (thus obviously unknown to the historical character herself). The effect is a truly anachronistic character: a twenty-first century teenager with feelings of isolation and powerlessness, ironically being given the eighteenth-century French throne. Coppola's music supervisor Brian Reitzell posits, "it would

¹⁷³ Tom Brown, 14.

have been a lot harder to get across [Marie's] *teen angst* with a Masterpiece Theater type of soundtrack."¹⁷⁴

Tim Anderson refers to Gang of Four as "post-punk's most famous neo-Marxist group"¹⁷⁵ and goes on to point out that the direct address scene provides a "kind of 'cool' dialectical critique, a critique that not only summarizes the many contradictions that populate the film, but also the form that the rest of the film will take."¹⁷⁶ More important, however, is the cultural significance of the artists and their music. Gang of Four, formed in Leeds in 1977, was named after the Chinese Communist Party officials who ruled during the last decade of Mao Zedong's chairmanship. Their idiosyncratic music is most often deemed as post-punk, with its left-leaning ideology and somewhat experimental fusion. George Reisch writes that "no one in rock or punk had been so musically inspired by critical social theory. [Gang of Four] doesn't sound like any other because they actually sound like Marxism."¹⁷⁷ Anderson's comment is further supported by examining the lyrics in the scene:

Gang of Four, "Natural's Not in It," 1979

The problem of leisure, what to do for pleasure?
Ideal love, a new purchase, a market of the senses
The problem of leisure, what to do for pleasure?

Here Coppola sets up a theme to which she will return throughout the film, that of upper-class ennui amidst indulgence. Antoinette consistently seeks pleasure through affairs ("ideal love"), extravagant clothing purchases ("a new purchase"), and decadent foods and flowers ("a market for the senses"). After the return to credits, an extract of the song continues. Coppola and/or Reitzell removed several stanzas, leaving only the following:

¹⁷⁴ Reitzell, quoted in Julie Hubbert, "The Compilation Soundtrack from the 1960s to the Present," in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (New York: Oxford University Press, 2014), 312.

¹⁷⁵ Tim Anderson, "Lost in Translation: Popular Music, Adolescence, and the Melodramatic Mode of Sofia Coppola," in *Popular Music and the New Auteur: Visionary Filmmakers After MTV*, ed. Arved Ashby (New York: Oxford University Press, 2013), 79.

¹⁷⁶ *Ibid.*

¹⁷⁷ George Reisch, "The Music Theory That Never Goes Out of Style," *Pop Matters*, 1 March 2011.

Gang of Four, "Natural's Not in It," 1979

Coercion of the senses, we are not so gullible
Our great expectations, a future for the good

Fornication makes you happy, no escape from society
Natural is not in it, your relations are of power
We all have good intentions, but all with strings attached

Repackaged sex, your interest
Repackaged sex, your interest
Repackaged sex, your interest
Repackaged sex, your interest

"Fornication makes you happy, no escape from society" seems to be an odd connection of ideas, but we realize its importance later in the film. When Antoinette endeavors to have sex with men other than her husband, she escapes her social constraints in order to gain personal happiness. But her status as dauphine/queen continues to challenge this happiness by confining her to a well observed chamber. In fact, as I will discuss later, her sexual relationship with her husband becomes a source of visual entertainment for other members of the Versailles court, especially members ironically beneath Antoinette in station. Antoinette's "repackaged sex" for the court is one of self-preservation: the dauphine's role is to produce an heir that will allow them to extend their indulgent lifestyles.

III.3. Contemporaneous Music in *Marie Antoinette*

I return to Alexander Binns' description of the musical suture: "In film, subject-positioning and the creation of subjects are strongly affected by the tenderizing process of the underscore, which smoothly gels subject positions together and connects the audience with the narrative, 'persuading' them to occupy the various fictional positions called forth by the film: thus coercing the spectator into becoming part of the film."¹⁷⁸ Here Binns channels Gorbman's groundbreaking 1987 *Unheard Melodies* by directly applying Gorbman's claims of film music's suggestive powers ("[film music] removes barriers to belief," etc.) to suture theories as explained by Lacan, Miller, and (later) Silverman and Doane.¹⁷⁹

In Coppola's film, a primary manifestation of the suture exists as contemporaneous preexisting music, i.e., music composed recently, before, or around the late eighteenth-century setting of the film events. Three primary types of contemporaneous music accomplish this, each with its own sound-related features (volume, tempo, text, social use, etc.). I will document each type as its own category and describe each category's intricacies; these will enable us to better understand how each contributes to the musical suture effect.¹⁸⁰

The first category consists of music that acts primarily as score. On a rudimentary level, the music emanates, for the most part, off screen (nondiegetic music), and this type has been understood to behave as the film underscore throughout film history.¹⁸¹ On the other hand, in recent years with the rise of preexisting music and new technologies and techniques, nondiegetic

¹⁷⁸ Binns, 726.

¹⁷⁹ Gorbman, *Unheard Melodies*, 55.

¹⁸⁰ These categories are my own; still, the distinctions between them are somewhat obvious to an observant viewer/listener. The primary distinction is volume, but it is important to note that the overall volume is less important than the contextual volume: how loud (and thus how obvious) the music is heard amongst dialogue and other diegetic sounds.

¹⁸¹ In this case, "score" and "underscore" are interchangeable. "Underscore" usually refers to music that is presented at a lower volume than a given scene's dialogue or other diegetic sounds, while "score" can be underscore or a stand-alone type of music when no other sounds are present. Both "score" and "underscore" can be newly composed or preexisting music. Also consider Robynn Stilwell's description of "underscore," which, she writes, "has several interlocking meanings, including the delineation of emotional or narrative content by musical accompaniment, or the more literal meaning of the score running *under* the dialogue and/or action." Robin J. Stilwell, "The fantastical gap between diegetic and non-diegetic," in *Beyond the Soundtrack*. ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert. (Berkeley: University of California Press, 2007), 188.

music is not alone in this. Furthermore, the terms “diegetic” and “nondiegetic” are not quite adequate descriptors for this type of analysis. To clarify them, I will turn to analyses by Jonathan Godsall and Robynn Stilwell.

The second category consists of music that can be perceived as score, but could also be perceived as a mere diegetic complement to the setting. An obvious example is a brief scene in which Antoinette takes a harpsichord lesson; we hear her work through a section from Scarlatti’s Sonata in D minor, K. 213. The brevity of the scene, as well as the functionality of the music vis-a-vis the scene’s narrative, causes it to resemble a mere diegetic complement, much like contemporaneous costuming or furniture in a scene (St). The same could be said of a brief scene in which a harpsichordist plays Couperin’s *Les Barricades Mystérieuses* during a party scene. Both examples, performed by Patricia Mabee and recorded for the film, are presented as diegetic uses of the harpsichord, contemporaneous, though communicating little or no hermeneutic value, unless the selection of music itself seems important.¹⁸²

A third category is unique in that it was composed by the historical figure upon which the protagonist character is based, Marie Antoinette herself. For this reason, it warrants special consideration as an embodied voice of the Antoinette (the character), especially because she performs the work on stage (a diegesis within a diegesis).¹⁸³

¹⁸² Marie Antoinette (the historical figure) was particularly musical and was criticized for her understandable preference for Austrian music. In her operatic efforts, she was encouraged to include non-Austrian composers’ works. According to Elisabeth Cook’s entry, “Marie Antoinette” in Oxford Music Online, “Accused of favouring Austrian interests too overtly, she was obliged to welcome Piccinni to Paris, and later favoured Sacchini until further criticism forced her to support native composers.” Still, the use of Scarlatti’s music could just as easily be seen as coincidental here; a suggestion that the selection is indicative of an attempted Italian influence on the part of Antoinette is tenuous at best.

¹⁸³ If Marie Antoinette’s authorship were not considered here, I would place this work within the second category. As we see with Rameau’s music from *Platée*, the text and aesthetic features contribute to the suggestive role of film music as described by Binns (et al.), however to a lesser degree than those works intended specifically as score; “C’est mon ami” is presented entirely diegetically.

III.3.1. Contemporaneous Music as Score

Godsall's analysis delineates the boundaries of diegetic music and what he calls "source music."¹⁸⁴ In Godsall's description, source music is that which "we understand to emanate from a source somewhere within the diegetic setting depicted, in the real time of that setting."¹⁸⁵ This, of course, sounds merely like a definition of diegetic music. However, Godsall's thesis leaves room for a possible diegetic music in which no source is apparent. Furthermore, Godsall claims that the location of the musical source (whether fully within the visual field) is also relevant. He writes, "source music and diegetic music are not equivalent: source music is, rather, a subcategory of diegetic music. Diegetic music (and, more broadly, diegetic sound) can also be non-source: it can belong to the film's world, but not to the specific scene at hand. In other words, much as diegetic music can be either on-screen or off-screen, it can also be on-scene or off-scene."¹⁸⁶ This gives us three positions: diegetic source music in which the source is visible (on-scene and on-screen); diegetic music that emanates from a source known by the viewer, but not visible (on-scene and off-screen); and music that could reasonably be assumed as diegetic, but that which does not emanate from a known source (off-scene and off-screen). One of Godsall's examples of the latter category (off-scene and off-screen) is Martin Scorsese's use of Derek and the Dominos' "Layla," used to accompany a montage sequence in *Goodfellas*; Godsall quotes Scorsese, who claimed that the music was intended to be something that could have reasonably been heard in the setting. Still, no source is visible or directly implied.

Nondiegetic music exists as score, outside of these categories. I will discuss later how diegetic music, in some cases, can be perceived as score. But for now it is more important to consider what lies between nondiegetic score and diegetic music (regardless of placement within Godsall's classification). Stilwell's article "The Fantastical Gap between Diegetic and Nondiegetic" addresses the in-between realm, which generally (though not exclusively) refers to

¹⁸⁴ Godsall, 51.

¹⁸⁵ *Ibid*, 72.

¹⁸⁶ *Ibid*, 82.

music that alters its state: diegetic becomes nondiegetic, or nondiegetic becomes diegetic. Stilwell calls this shift a “gesture” that unfolds, revealing the alteration. Her use of “fantastical” carries two meanings: its literal meaning referring to fantasy, e.g., a cinematic dream or flashback, or its musical meaning referring to improvisation or free-play. In either case, the fantastical gap resembles a section within the geography of the cinematic soundscape that exists between the resolute definitions of diegetic (including all three of Godsall’s categories) and nondiegetic.¹⁸⁷

Perhaps the most relevant of Stilwell’s examples in the article for my purpose here is her discussion of Alan Rickman’s 1997 *The Winter Guest*. Stilwell describes a scene in which two women are walking home while conversing about future plans. One stops and observes, “Listen. That’s a boy playing that,” referring to the piano music that to this point in the film was assumed to be nondiegetic. The issue then becomes whether the music was always diegetic. We assume this, but as Stilwell points out, “the ability to retroactively classify the entire score of *The Winter Guest* as diegetic... does not defuse the destabilizing effect of *experiencing* the shift of perception. The fullness and pervasiveness of the music in the soundscape of *The Winter Guest* leads us to understand it as nondiegetic.”¹⁸⁸

Stilwell’s notion creates a problem of locality: if the piano music heard in previous scenes were truly diegetic, each of these scenes must have occurred within a similar distance from the musical source. Otherwise, the volume would be ever-changing. The fact that the revelation of the musical source occurs during a scene in which characters are leaving one area and traveling by foot to another exacerbates the problem. But Stilwell resolves the issue by citing the dominance of textual denotation: “the acknowledgement by a character of the music is so powerful that it can override the immediate rational response, particularly as the music seems to rise in a warm, concluding gesture as a benediction on all the stories that have come to peaceful resolutions.”¹⁸⁹ In *Marie Antoinette*, two scenes involve music that bridges the gap between diegetic and nondiegetic

¹⁸⁷ Stilwell, “The fantastical gap between diegetic and non-diegetic,” 187.

¹⁸⁸ *Ibid.*, 190.

¹⁸⁹ *Ibid.*

(one contemporaneous and one anachronistic).¹⁹⁰ While neither use a direct textual demarcation to clarify the position of the given music's diegetic source, both scenes rely upon the hegemony of the visual over the aural. Nonetheless, Stilwell's description of the fantastical gap is useful in discussing the transgressive effect of music that can be perceived as either or both diegetic and nondiegetic.

Regardless of whether the contemporaneous music in Coppola's film is diegetic, nondiegetic, or bridging the fantastical gap, the importance of this category is that the music behaves as score. Actually, the term "as score" is not my own, but was given to me by the music supervisor for *Marie Antoinette*, Brian Reitzell. In describing the choice of Rameau's "Tristes apprêts, pâles flambeaux" from *Castor et Pollux*, Reitzell writes, "The opera pieces were chosen based on the following criteria. 1) The piece had to have been composed before the French Revolution. It needed to be something that Marie Antoinette 'could' have seen. 2) The piece had to be something that was listenable and could be appreciated by people that didn't necessarily listen to opera music. The aria from *Castor and Pollux* also had to work as score so it was doubly important."¹⁹¹

Following Reitzell's suggestion that Rameau's music from *Castor et Pollux* (as opposed to other Rameau opera music heard in the film) is special due to its role "as score," I have constructed the first category of contemporaneous preexisting music with music that functions in this way, while the other Rameau work (from *Platée*) resides in the second category, contemporaneous music that exists for a different purpose.

The first category consists of two works: *Concerto for Strings in G Major*, RV 151, composed by Antonio Vivaldi in the 1720s (published in 1729), and "Tristes apprêts, pâles flambeaux," composed shortly after the Vivaldi work by Jean-Philippe Rameau for the opera *Castor et Pollux*, which premiered in 1737 in Paris; the Versailles premiere of Rameau's opera occurred in

¹⁹⁰ See my discussion on Siouxsie and the Banshees' "Hong Kong Garden" in section III.4.3.

¹⁹¹ Reitzell, Email to Author. Italics added.

May 1770.¹⁹² In both examples, contemporaneous (usually nondiegetic) music as score represents the heteropatriarchal system over which the titular character has the least control. Unlike the anachronistic music heard throughout the film, this is the music of suppression.

III.3.1a. Vivaldi's Concerto "alla rustica"

After the couple's uneventful first night together, Antoinette is awoken by the Comtesse de Noailles (Judy Davis) at timecode 20:47. Throughout the ritualistic morning dressing ceremony, we hear the first movement from Vivaldi's Concerto "alla rustica." The comtesse explains that the highest-ranking blood relative of the French crown is given the honor of dressing the dauphine, and as she is undressed, new relatives begin to emerge, leaving Antoinette naked for several minutes. The third movement to Vivaldi's concerto emerges as the dressing gown is passed between family members. When the gown is finally, yet clumsily, placed on Antoinette, we hear the closing of the concerto.

Similarities among the first and third movements of the concerto enable this segue to a degree. But the music is manipulated towards this fusion. Roger Neill conducted the recording near San Francisco, and he added a kick drum to be played on each beat. Also, the balance of the instruments is different from typical recordings: we can hear the harpsichord particularly well, and all instruments play with an intense *forte*.

Of course, the beat must be maintained between the two movements, while the kick drum behaves a sort of aural interlocutor. We see additional manipulations as we look at the score itself, in which measures and phrases are removed or repeated; these changes solidify the montage effect by unifying musical elements alongside visual cuts. The form of the resulting pastiche is demonstrated in the following diagram.

¹⁹² David Charleton, *Grétry and the Growth of Opéra-comique* (Cambridge: Cambridge University Press, 1986), 64.

Figure 3.3. Vivaldi's Concerto "alla rustica" RV 151, Form (First Montage)

Movement	I (in 9/8)			III (in 2/4)					
Measures	1-50	49-50	11	1-19	1-19	20-29	30-34	27-51	53
Comments			G major pivot measure			Volume lower (underscore)			Second ending (repeat skipped)

The kick drum maintains the 9/8 beat (with ♩=136) from the first movement by connecting with the meter of the third movement in 2/4 (with ♩=136). While the kick drum and tempo keep small-level organization consistent, the hypermeter is clearly manipulated. What would have worked within an oscillating 6 and 4 hypermetric organization (mm. 1-6, 7-10, and so on) is disrupted by the pivot in measure 11. Whether a viewer/listener would perceive the hypermetric shift caused by the extra measure is perhaps unknown, except for the viewer aware of the concerto (Op) or at least the tendencies of Baroque composers (St).

Score 3.1. Pivot between movements I and III in Vivaldi Concerto "alla rustica"

(Vivaldi m. 43)

Violin I

Violin II

Viola

Violoncello

Contrabass

Harpsichord

Percussion

(Vivaldi m. 49) (Repeat of Vivaldi mm. 49-50) M. 11 - pivot measure

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The effect of the conjoined movements is to ensure finality. While the first movement provides the desired aesthetic for much of the scene, the fusion with the third movement provides its closure. Semiotically, the music is sutured (first to third movements), and the ultimate closure enjoyed by the end of the musical work signifies the decidedness of its effect upon the film's protagonist. The score complements the overwhelming effect of Versailles upon Antoinette; the suture is most secure here, as the music is contemporaneous (though intensified) and the scene is fraught with shot/reverse shot patterns that show us Antoinette, what Antoinette sees, back and forth. When Antoinette is finally wearing a first layer of clothing, she tells the Comtesse de Noailles, "this is ridiculous," to which Noailles responds, "this, Madame, is Versailles."

The scene abruptly cuts to one in which the newlywed couple awkwardly dine together. Vivaldi's third movement (*Presto*) reemerges. Peculiarly, a small orchestra is present in the hall, but the instruments are clearly not playing the music we hear. The diegetic group is conducted by one of the violinists, and both his conducting gestures and bow strokes indicate a slower tempo than the Vivaldi recording on the soundtrack. Furthermore, the on-screen musicians, who seem inadequate in number, begin playing well into the movement. In this way, Vivaldi's concerto seems to stubbornly insist upon its nondiegetic role as score—even at the expense of the diegesis. The scene is thus quite lacking in aural fidelity, which David Bordwell and Kristin Thompson define as sound that is "faithful to the [diegetic] source as we conceive it."¹⁹³ For Bordwell and Thompson, aural fidelity relates more to viewer expectation, rather than sound characteristics relating to production. As Jeff Smith writes, "[such] expectations are governed by a larger set of norms and conventions that comprise a sense of aural realism."¹⁹⁴ The fact that aural realism is overlaid upon a jarringly dissimilar musical source speaks to the efficacy of the music as intrusive (even overpowering) upon the film's protagonist, as much as the viewer relates to the character (via suture) and observes the faulty image.

¹⁹³ David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 8th edition (New York: McGraw-Hill Publishing, 2008), 278.

¹⁹⁴ Jeff Smith, "Bridging the Gap: Reconsidering the Border between Diegetic and Nondiegetic Music," *Music and the Moving Image 2* (Spring, 2009): 7.

In fact, the *mise en scène* tells us more here: the dining couple are surrounded by servants and dignitaries. The shot is medium-long, but with a close focus, not on Antoinette and Louis, but rather the those facing them. The onlookers are thus the filmic subject, as if Antoinette and Louis are objects in a painting to be viewed. They are the decor of Versailles, the political system over which they have no control. The dining scene then becomes a montage along with Vivaldi's music; by repeating the dressing and dining scenes along with a scene of daily mass attendance, Coppola shoots the montage as a sort of music video describing Antoinette's ennui and powerlessness. Even during the brief scenes during mass, we only hear Vivaldi.

As the montage continues, we hear sections of each movement of the concerto. The second movement (*Adagio*), is brief but significant regarding the overall form of both film scene and musical work. Again, music is removed or repeated so that the music corresponds to the visual sequence.

Figure 3.4. Vivaldi's Concerto "alla rustica" RV 151, Form

Movement	I (in 9/8)					III (in 2/4)		
Measures	1-9	10-19	20-50	49-54	11	1-18	Altered 19	(Pause)
Comments		Servant dialogue (underscore, see footnote 95)		(mm. 49-50 repeated)	G major pivot measure		Beat one removed, V chord played both beats	Dialogue

Movement	II (in 3/4)	I (in 9/8)		III (in 2/4)				
Measures	1-2	51-53	11	7-13	16-19	42-47	50-51	53
Comments	In E minor: V7 - i, harpsichord improvisation ending on single G (common-tone modulation)	(In G minor)	G major pivot measure					Second ending (repeat skipped)

The dominant harmony (D Major) in altered measure 19 of the third movement provides an audible complement to the feeling of expectation in the scene (MT). The only dialogue in the scene consists of Antoinette asking Louis, "So I've heard you make keys as a hobby?" Louis, barely

acknowledges her, but replies, “Yes.” She asks, “And you enjoy making keys?” to which he responds, “Obviously.”¹⁹⁵

The D-Major chord is heard for the full two beats (the first beat having been removed from the measure). The dialogue, occurring after the dominant chord has faded, is now the only sound (except for distant, undecipherable music one could assume is played in another part of the palace); the voices of Antoinette and Louis are manipulated with a reverb effect, which adds to the viewer’s sense of the characters on display for Versailles. They sit in the middle of the hall with countless servants and onlookers; complementing the *mise en scène*, the aural isolation of the characters’ voices, combined with the chamber-like reverb effect, matches the volume of the music before and after the dialogue. Antoinette and Louis are visually surrounded within the diegesis while aurally surrounded within the film’s soundtrack: textually, by register and tonal space, and formally, by their dialogue occurring between musical structures.

Furthermore, the choice of a two-beat dominant harmony, which we generally perceive as wanting harmonic resolution, further contributes to the feeling of anticipation, which complements the narrative (MT). As Antoinette wishes to get to know her new husband, she is met with disinterest—even in his own hobbies. What may first seem like apathy, we eventually realize, is insecurity on the part of Louis; however, for this scene, either befits the connotative notion of Antoinette’s powerlessness and confinement, now exhibited in musical, visual, and textual terms.

The choice of the two measures from Vivaldi’s second movement is important both temporally and tonally. The slow tempo contributes to the sense of prolongation in both dining ritual and the overall daily repetition in her new life. More importantly, the shift to the relative minor following Louis Auguste’s lackluster reply, “Obviously,” creates for both the viewer and Antoinette, a sense of bleakness. While the dominant-seventh chord (B⁷) is harmonically distant

¹⁹⁵ The one dialogue exception to this is that of a servant, who strikes the ground with his staff and orders the other servants, “Service pour le monsieur le dauphin.” The volume decreases (during I: mm. 10-19), relegating the music to underscore, albeit briefly. The dialogue here is significant, however, as the servant only signals for service for Louis, in the masculine singular (though Antoinette is also served food and drink); this maintains the Versailles-decreed hegemony of the male over the female extended to ceremonial language, at least on the part of the French-speaking viewer. Since the music is underscore here, the effect is intensified. Immediately at measure 20, the original volume returns.

from the D-Major chord that precedes it, a viewer unaware of Vivaldi's work could hear this as a mere tonicization of E-minor, rather than an extract from a separate movement. Still, the cinematographic effect is the same. The harpsichord improvisation returns the tonal center to G, allowing the first movement material to reemerge by common-tone modulation."¹⁹⁶

A brief second montage appears at timecode 33:45, and finally a third at timecode 38:17; the repeated visuals and returns of Vivaldi's music enhance Antoinette's sense of ennui at her quotidian situation, seeing herself stymied by Versailles customs and a distant Louis. As I discuss in the section on anachronistic music, specifically Bow Wow Wow's "I Want Candy," Antoinette's desire becomes manifest in her own (Punk/Post-punk/New Wave) music as a response to the ennui she experiences. The repetitions of Vivaldi's music, and more importantly within Vivaldi's music (e.g. the opening measure accompanying the shot/reverse shot of a waking Antoinette each morning, the use of measure 11 in the first movement as a pivot between movements and modes, etc.) contribute to the viewer's comprehension of Antoinette's repetitive experience.

III.3.1b. Rameau's "Tristes apprêts, pâles flambeaux"

While Vivaldi's music is entirely nondiegetic, and thus easily perceived as score, Rameau's music from *Castor et Pollux* begins nondiegetic, but like Stilwell's example from *The Winter Guest*, its source is revealed to be diegetic later (performed in an opera house). Rameau's music appears in a scene near the end of the film that begins with Antoinette receiving news of her mother's death. Antoinette is now queen, and she and Louis (now Louis XVI) have a daughter. We see Antoinette wearing black clothes, mourning her mother's death, and we hear a voiceover reading a letter of encouragement to Joseph II. The scene fades to an image of the Versailles palace and hear the cry of a newborn; as the scene cuts to an image of Louis approaching a resting Antoinette, Rameau's music begins as underscore. Louis says to Antoinette, "Madame, you have

¹⁹⁶ Even this modulation appears anachronistic, as the practice of conjoining musical elements from distant keys by an extended shared tone did not gain significant use until the latter eighteenth century.

fulfilled our wishes and those of France. You are the mother of a dauphin,” and then, “may I present the dauphin of France.”

In the resulting climactic scene, celebrating Antoinette for giving birth to a son and at last fulfilling her state-imposed duty, the aria “*Tristes apprêts, pâles flambeaux*” provides irony (even dramatic irony), especially as we consider the libretto text, written by Pierre-Joseph Bernard (Op). Antoinette is briefly allowed to meet her new son, and the music remains low in volume, but its text is audible, as Antoinette and the baby make little noise. The scene quickly cuts to a backward-moving, medium-close tracking shot, in which the camera is surrounded by members of the Versailles court celebrating the birth. One dignitary shouts, “A Dauphin! A Dauphin!” Guards carry the child in a bassinet above their heads, and the throng of celebrants passes the camera, as if the celebration cannot be contained even within the tracking shot.

The cinematography and other sounds come together to accurately portray the scene according to Fraser’s book. Louis XVI’s words are directly quoted; then Fraser writes, “Outside the bedchamber, the world went mad. Good intentions of secrecy went for very little. Count Curt Stedingk, a Swedish soldier who was a great favorite with the Queen (like Fersen, he had served bravely on the French side in America), was among those present. He gave an unforgettable picture of his encounter with the Comtesse de Provence, rushing towards the apartment of her sister-in-law ‘at a great gallop.’ Forgetting in his enthusiasm exactly whom he was addressing – a woman whose husband had just been demoted from his position as heir presumptive – he cried out: ‘Madame, a Dauphin! What joy!’”¹⁹⁷

In addition to the unrestrained voices of the celebrants, diegetic sounds of church bells (on-scene/off-screen) overwhelm the soundtrack, pushing the operatic music into the background of the soundscape (even though the musical volume is increased). The verisimilitude of the scene according to Fraser’s depiction is maintained, as the tone of the music would suggest affliction or suffering. The bells ring loudly to suggest Antoinette’s accomplishment were as ecclesiastic as

¹⁹⁷ Fraser, 190.

political; the patriarchy is God-ordained. By enhancing the enthusiasm of the scene, the diegetic church bells further correlate to the scene as depicted by Fraser:

“The scenes at Versailles were indeed almost religious. For they centred on the adoration of a tiny child, arriving as a saviour. As Royal Governess, the Princess de Guéméné took the baby in her arms. Carried in a chair, she paraded him through Versailles on the way to her own apartments. The noise of the acclamation and the sound of clapping penetrated even the Queen’s room. Everyone wanted to touch the baby, or failing that, the Princesse’s chair.”¹⁹⁸

As a competing and much contrasting element, Rameau’s music suggests even more lugubriousness as we consider the text:

Pierre-Joseph Bernard’s “Tristes apprêts, pâles flambeaux”¹⁹⁹

Tristes apprêts, pâles flambeaux, Jour plus affreux que les ténèbres,
Astres lugubres des tombeaux, Non, je ne verrai plus que vos clartés funèbres.
Toi, qui vois mon cœur éperdu, Père du Jour! ô Soleil! ô mon Père!
Je ne veux plus d’un bien que Castor a perdu, Et je renonce à ta lumière.

Mournful apparitions, pale flames, day more frightening than darkness,
Dismal stars within tombs, No, I shall no longer see anything other than your
funereal beams.
You who see my broken heart, Father of daylight! Oh Sun, Oh my father!
I no longer wish the gift that Castor has lost, And I renounce the light.

The increased volume of the music continues as the scene cuts to an otherwise silent image of Antoinette and her two children posing for a portrait. The soprano Téléaire (Agnès Mellon) sings “Non, je ne verrai plus” (“No, I shall no longer see”) at a pivotal musical moment in which the voice is briefly accompanied by the continuo playing a submediant C minor triad. At the same time, other instruments rest (during the word “Non”). This at first does not seem to fit the bucolic imagery of Antoinette and her children posing in the gardens. But like the somber tone of the aria against the visual of celebrants after the dauphin’s birth, the music suggests distress via a sort of musical dramatic irony that is only available if we consider the context of the preexisting music.

¹⁹⁸ *Ibid.*

¹⁹⁹ Pierre-Joseph Bernard, “Castor et Pollux” in *Oeuvres de Bernard* (Paris: Janet et Cotelte, 1823).

The scene cuts to a finished portrait of Antoinette (alone), in which a banner has been painted over it with text that first reads “BEWARE OF DEFICIT!” then “QUEEN OF DEBT!” and finally “SPENDING FRANCE INTO RUIN!”

Images 3.9-3.10. Defaced portraits of Antoinette



Here Coppola is using preexisting music to communicate both the somberness of the situation, in which Antoinette is maligned immediately after being celebrated, as well as the direct blame assigned to her for the nation’s financial troubles. In previous scenes, we see Louis XVI counselled by military officers to spend more to aid the American Revolution, to which Louis always consents. Blame falling upon Antoinette for her husband’s financial irresponsibility harkens the viewer back to her being blamed for a lack of fecundity when Louis refused to sleep with her, while cinematographically analogizing this extract from Fraser’s book: “The infamous Antoinette... was now held responsible by the pamphleteers for [Louis’s] crimes as well as her own.”²⁰⁰

The source texts of these images are found in Fraser’s biography, and the overall scene, along with Rameau’s music, conflates several incidents documented by Fraser, with some obvious artistic liberties for clarity and naturalness (e.g. replacing Gluck’s music with that of Rameau). Fraser writes of the queen’s growing unpopularity in 1793, “Marie Antoinette was now being hissed at the Opéra by the people of Paris. Once Gluck’s line, ‘Let us sing, let us celebrate our Queen’ had

²⁰⁰ Fraser, 425.

been interrupted by popular enthusiasm; it was now the terrible invocation in Racine's *Athalie*—‘Confound this cruel Queen’—that received the wild applause.’²⁰¹

By placing the images of the defaced portraits within the diegetic context of the performance of “Tristes apprêts, pâles flambeaux,” Coppola connects scorn for Antoinette within the narrative backdrop of operatic culture in the late eighteenth century, with blame for France's financial troubles falling upon her. Fraser's term “Opéra” (and not simply “opera”) refers specifically to the *Académie Royale de Musique* in Paris—the sight of the famed *Querelle des Bouffons* in the early 1750s, a nationalistic and artistic rivalry between Italian and French operatic influences. The quarrel, which was mostly argued via pamphlets (a commonly noted vehicle for attacking Marie Antoinette), also dealt with the commingling of high and low culture, as many of the operas in question were perceived as threatening to the noble class. Marie Antoinette herself was involved with operatic performances in Paris and Versailles, and her preference for Austrian influences had been criticized.²⁰²

Regarding French debt, Fraser writes:

“The Assembly of Notables was sent away on 25 May 1787 and 173 posts were eliminated in the Queen's household alone. In terms of public opinion, this curtailment of court extravagance was a useful exercise, although it is noticeable that much of the heavy private royal expenditure on furniture and so forth continued as before. In these years, the King (who greeted reduction in the numbers of horses sulkily) bought the château of Rambouillet to improve his hunting prospects still further, and there were redecorations both at Rambouillet and at Fontainebleau. The blame was generally attached to a single individual, the Queen, who in the summer of 1787 was derisively called Madame Deficit. But it was in fact the sheer number of French royals with the current or future right to their own households that was the real problem.”²⁰³

²⁰¹ Fraser, 254. Fraser seems to be connecting Gluck to Racine's *Athalie*, which is not accurate. Gluck did compose the opera *Iphigénie en Aulide* in 1774, based on Racine's *Iphigénie en Aulide* (as did Scarlatti in 1713 and Cherubini in 1788), as well as *Ippolito*, based on Racine's *Phèdre* in 1745. *Athalie*, however, was originally written and performed in 1691, and its story had become popular in part due to its subject matter in which a presumed evil queen is executed. It was later adapted to the operatic stage by Johann Abraham Peter Schulz in 1785. The quote “Chantons, célébrons notre reine” (“Let us sing, let us celebrate our Queen”) is from Gluck's *Iphigénie en Aulide*, Act II, scene 3, which was performed with Marie Antoinette in attendance at its Parisian premiere in 1774.

²⁰² Elisabeth Cook, “Marie Antoinette,” *Oxford Music Online*.

²⁰³ Fraser, 256.

Clearly, Fraser's claim is that Marie Antoinette became the scapegoat for financial worries; Coppola's reminder of the public's scorn for Antoinette in the context of Rameau's somber aria is made more apparent as the piece ends. The source of the nondiegetic music is revealed to be (and thus to have always been) diegetic. As Smith describes the maneuver, "the director has momentarily withheld information about the music's physical source within the world of the fiction."²⁰⁴ By crossing the fantastical gap, the viewer is further entrenched into subjection along with the protagonist.

A mournful looking Antoinette (in shot/reverse shot pattern) is seen observing the lone soprano on stage; as the aria ends, Antoinette applauds. We saw this in an earlier scene depicting a performance of Rameau's opera (*Platée*). In the previous scene, Antoinette applauds at the end of a number, and the hesitant crowd relaxes and joins her; she is greeted with warmth and approval. Here, the opposite occurs: the emotionally moved Antoinette claps alone, and the collective Versailles gaze meets her with scorn and silence. After a brief silence in which Antoinette is literally looked-down upon by opera-goers (the camera angle is high, suggesting Antoinette's subjugation, whereas in the celebratory opera scene it was low, suggesting she was an authority to be revered), the scene changes to another portrait, and the music begins again, repeating the text "Astres lugubres des tombeaux, Non, je ne verrai plus que vos clartés funèbres" ("Dismal stars within tombs, No, I shall no longer see anything other than your funereal beams"). The new portrait shows Antoinette flanked by her three children, Marie Thérèse-Charlotte, the Dauphin Louis-Joseph, and newly born Princess Sophie Hélène Béatrix. The portrait is then removed by servants and replaced with another, in which Princess Sophie is now absent. The visual suggestion of the loss of a child now befits the melancholic tone of the aria that began with the birth of a child. Having crossed the fantastical gap, from nondiegetic to diegetic and back, the viewer understands the initial placement of Rameau's music (birth scene) as a prediction.

²⁰⁴ Jeff Smith, 23.

In reality, either painting can be seen as a cinematic impostor. The actual painting these reference was completed in 1787 by Vigée Le Brun; it shows three children and the bassinette, which was meant for, but never actually contained, the image of Princess Sophie. The three children in the real painting are Marie Thérèse-Charlotte, the Dauphin Louis-Joseph, and Dauphin Louis-Charles (who would succeed to the French throne as Louis XVII). Sophie had died while Le Brun was painting the portrait, but in the film version(s), we only see one living boy alongside the oldest child, Marie Thérèse. Following the images of the paintings, we see a child's coffin, and the viewer is unaware which child has died at this point. The cinematic impostor painting provides ambiguity here and also allows Coppola to skip over the loss of the first son, Louis-Joseph, and the birth of Louis-Charles. For the purpose of the filmic narrative, Antoinette lost a daughter but had a surviving daughter and dauphin. In reality, Marie Antoinette lost two children, but was left with the same.

Image 3.11: Vigée Le Brun's *Marie Antoinette and Her Children*²⁰⁵



²⁰⁵ Vigée Le Brun, *Marie Antoinette and Her Children*, 1787, Musée National des Châteaux de Versailles et de Trianon.

The impostor portrait is *musically* significant as well. Not only did Coppola cut some film time by conflating the two dauphins into one, but she furthered the retroactive classification of Rameau's music (beyond the fantastical gap) as a minatory prediction: while Versailles celebrated the birth of a dauphin, the ominous tone of Rameau's music predicts the same child's demise.²⁰⁶ That dauphin, Louis-Joseph, died in real life, and this is only communicated to the viewer through music. As the child's coffin is taken by carriage away from the mourning royal family, the da capo aria continues. We see several tracking shots of a sullen and silent Antoinette. Coppola allows the aria to finish, and in the silence that immediately follows, we see Antoinette and Louis sitting at a table in the gardens having tea. A messenger arrives with news that the Bastille has been stormed.

With Rameau's music as score, Coppola thus connects the important events of Marie Antoinette's troubled family life, the scorn aimed at her from revolutionaries and nobles alike, and the nation's monetary problems being blamed on her. In the space of a Baroque aria about a woman's desperation after the loss of love, with limited dialogue, the montage echoes what Fraser writes in this passage:

Political pamphlets were being sold in shops in the Duc d'Orléans'²⁰⁷ private garden. The coffee houses were crowded; the mood was high, in spite of the terrible want of bread. The contrast between the royal mourning and the national exhilaration was something that Marie Antoinette never got over. Eighteen months later she commented to her brother Archduke Leopold on how the French had been in "a delirium" while she struggled to control her sobs. In short, "At the death of my poor little Dauphin, the nation hardly seemed to notice."²⁰⁸

"Tristes apprêts, pâles flambeaux" is ideal to communicate this level of dramatic irony (Op). First, the context of the aria within the opera provides yet another foretoken. In Act I, scene 3, the aria immediately precedes the warlike, musical celebration of the fallen enemy king Lynceus; Charles

²⁰⁶ I discuss the potential for preexisting music to function as predictor in section II.2.4b.

²⁰⁷ The Duc d'Orléans was of noble birth, but critical of the royal family and noble class; he consistently encouraged revolutionary activities. Though a prominent figure in Fraser's book, d'Orleans is not part of Coppola's film. Still, ample members of nobility and the Versailles court are part of the film and suggest animosity toward Antoinette from the upper classes.

²⁰⁸ Fraser, 277.

Dill writes that the celebration “[juxtaposes] the conflicting ideals of *amitié* and *gloire*,”²⁰⁹ an ironic coupling that could easily describe French Revolutionary efforts. Thus, in the film, “Tristes apprêts” is a harbinger for the death of Antoinette, enemy of Versailles and the revolutionaries. More importantly, as Tellaire sings of the loss of her dearest love, Castor, claiming that she renounces the light of day because Castor cannot experience it, we connect Tellaire’s loss to Antoinette’s loss of a child. Whether she truly loves her husband is not evident in the film, but the impact of her loss of Sophie is clear.

Musically, the viewer’s empathy for Antoinette is secured by the aria’s clarity. Graham Sadler writes that “Rameau eschews chromatic extremes and the minor mode, capturing the dignity of Tellaire’s sorrow by means of simple but telling harmony and a somber bassoon obbligato.”²¹⁰ While the submediant of C minor is a focal point (on the word “Non”), its tonicization is so brief that the aria seems to be always in transition, between keys without ever ultimately resolving. While the tonic of E-flat is secure, the aria seems nevertheless fleeting in its comfort. As Sadler writes of Rameau’s intent to capture Tellaire’s dignity, for Reitzell and Coppola, the scene seems to champion Antoinette’s dignity in a similar vein, especially as she is surrounded by derision at this point in the film.

Claudia Gorbman writes that the goal of film music is to “[remove] barriers to belief... it bonds spectator to spectacle, it envelops spectator and spectacle in a harmonious space. Like hypnosis, it silences the spectator’s censor. It is suggestive; if it’s working right, it makes us a little less critical and a little more prone to dream. [It] is a signifier of internal depth and emotion as well as a provider of emphasis on visual movement and spectacle.”²¹¹ Rameau’s aria secures the suture by creating such a tonal space that, even during a section of the film in which much information is communicated without dialogue, the music remains suggestive, enticing the viewer to participate. Gorbman’s use of the phrase, “if it’s working right” both suggests a potential for film music to be

²⁰⁹ Charles Dill, “The Reception of Rameau’s ‘Castor et Pollux’ in 1737 and 1754” (Ph.D. Diss., Princeton University, 1989), 119.

²¹⁰ Graham Sadler, “Castor et Pollux.” *Grove Music Online*.

²¹¹ Gorbman, *Unheard Melodies*, 55.

working wrongly and a case for whether it can work better or worse, by degree. In this case, the use of contemporaneous music is ideal to portray the weight of Antoinette's surroundings upon her.

Equally important is the diegetic (though specious) portrayal of Vigée Le Brun's painting. Joseph Baillio writes that the instructions and intent of the painting were precise: "the painting would be monumental and would represent Marie Antoinette at Versailles in the company of her children, the guarantors of dynastic continuity. It was intended to restore the queen's image, lending respectability by extolling her maternal role... [Le Brun] conceived of a triangular composition, inspired by Renaissance depictions of the Holy Family, to confer the sacredness on her subjects."²¹² Coppola's montage, combining Antoinette's narrative with the sadness of Bernard's monologue for Télétaire, the pathos of Rameau's starkly orchestrated music, and the quasi-sacred image of Le Brun's painting, results in a type of *Gesamtkunstwerk* rarely seen in classical Hollywood films. Each element contributes to Antoinette's demise. Bernard's text during the birth of the dauphin signals the child's death, Rameau's music suggests a subjective admiration for Antoinette, while she is objectively maligned by other opera goers, and the failure of Le Brun's painting to persuade Antoinette's detractors of her virtue all point to the expected repudiation of the queen, in the very scene in which she performs her state-imposed duty. Indeed the music is "working right," to restate Gorbman, as while we see Antoinette as less to blame for the country's financial trouble, we rightly understand that message is not being effectively delivered to the Revolutionaries.

²¹² Joseph Baillio, Katherine Betjer, and Paul Lang. *Vigée Le Brun*. New York: The Metropolitan Museum of Art, 2016.

III.3.2. Other Contemporaneous Music

While the first category of contemporaneous music focuses on music as score, this section describes music that primarily provides diegetic complement to the setting. Overall, this section is less significant in describing the role of contemporaneous music as suggestive of Antoinette's subjugation, yet much of the music still contributes to this. Also, neither category is divided into primarily diegetic or nondiegetic music. Examples contained in both categories may be seen as somewhat in-between or alternating between diegetic and nondiegetic, crossing the fantastical gap as described by Stilwell. Rather, I have delineated categories by considering a combination of musical features and other sound information in addition to the given diegetic/nondiegetic situation. While other diegetic contemporaneous music is heard in the film, examples not included here tend to be short in duration, at a low volume within the soundscape, and more importantly not a source of interaction with the protagonist. What remains are two operatic works by Rameau.

III.3.2a. Rameau's "Les Guerriers et les Amazones" from *Les Indes galantes*

Two minuets are heard in one scene, early in the film, in which the newly married Antoinette and Louis Auguste dance at their wedding reception. It is taken from Rameau's opéra-ballet *Les Indes galantes*, which was originally composed in 1735; this minuet is taken from the fourth and final entrée "Les sauvages," which Rameau composed in 1736. While interest in mythological themes had been growing at the Opéra in the 1730s, *Les Indes galantes* involved rather more realistic, though exotic characters; Sadler writes that "Indes" was "a generic term at that time for any exotic land."²¹³ The narrative of Rameau's work is not relevant to Coppola's film, but the choice of this pair of minuets makes sense for two reasons. First, purely for aesthetics, the minuets are orchestrated with both stately and jubilant instruments, including trumpets, oboe, strings, and timpani ([MT], though the *Deuxième Menuet* omits the timpani). In the scene, we hear

²¹³ Graham Sadler, "Les Indes galantes," *Oxford Music Online*.

them in compound ternary form (Premier, Deuxième in the parallel minor, and Premier repeated). This orchestration complements the setting of a Versailles celebration as well as the nobility of those dancing.

Second, the contextual use of music composed to describe the exotic (St), and specifically native American symbolism, connects this work to Adam and the Ants' "Kings of the Wild Frontier" (Op), which I discuss in the section on anachronistic music. With this connection, Coppola establishes a contextual rivalry between Louis Auguste and Count Fersen (Jamie Dornan).

Score 3.2. Rameau's "Les Guerriers et les Amazones" Minuets

The image displays a musical score for the "Premier Menuet" from Rameau's "Les Guerriers et les Amazones". The score is arranged for five parts: Trompette, Hautbois, P^{rs} Violons, 2^{ds} Violons, and Parties. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into two systems. The first system covers measures 1 through 4. The second system, starting at measure 5, includes a first ending bracket and a repeat sign. The 2^{ds} Violons part is marked with "[Violons]". The Parties part includes the instruction "h.c a 2." above the staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

11

[violons]

Deuxième Menuet

Hautbois
Petits Violons

2^{de} Violons

Parties

Basses

doux *fort*

doux *fort*

doux *fort*

doux *fort*

8

doux
à 2 cordes

doux
h.c.

doux
tailles

doux

16

fort *doux* *fort*

fort *doux* *fort*

fort *doux* *fort*

fort *doux* *fort*

fort *doux* *fort*

Basses

Bassons

On reprend le premier menuet

III.3.2b. Rameau's "Aux lagueurs d'Apollon"

Similarly important to complement the filmic setting is Rameau's "Aux lagueurs d'Apollon," from the Opera *Platée*,²¹⁴ in which Antoinette attends a diegetic performance. The small stage production was filmed on location at the Opéra royal de Versailles. We hear an excerpt from an aria sung by *la Folie* (Madness). The only text heard in the excerpt is as follows, though due to several melismas and repeats, the music lasts almost two minutes.

*Aux lagueurs d'Apollon, Daphné se refusa:
L'Amour sur son tombeau,
Eteignit son flambeau,
La métamorphosa*

Apollo was smitten with love, yet Daphné refused:
And Love, upon her tomb
Extinguished the flame
transforming her.

The scene carries several cinematic functions. First, it introduces Antoinette's fascination with opera, which is well documented in Fraser's biography as well as musicological sources. Second, the scene introduces an important character, the Duchesse de Polignac (Rose Byrne). Third, we see Antoinette's entrance into the culture of gossip that surrounds Versailles; in this situation, the gossip is not aimed at Antoinette herself. Lastly, and perhaps most importantly, Antoinette also enters here into a culture of sexual excess, surrounding her, but not created by her. During the performance, Antoinette, sitting in her royal box alongside Louis Auguste and her confidante, the Princesse Lamballe (Mary Nighy), is interrupted by the entrance of the Duchesse de Polignac. The dialogue, with music underscored, is as follows.

Polignac: Hello?

Lamballe: Hello, Yolande.

²¹⁴ *Platée* was also composed as a comédie-ballet. In the film, we only see the opera.

Polignac: How lovely to see you.

Lamballe Yes. (to Antoinette): This is the Duchesse de Polignac.

Antoinette: Hello.

Polignac: Your Majesty.

Lamballe We haven't seen you for a while.

Polignac: I know. I've been in St. Petersburg, where I met Dimitri. Isn't he divine?
Have you ever been with a Russian?

Lamballe: No, I...

Polignac: They're so bossy. Look how fat the marquis's gotten. Hope he doesn't break
the chair. Is he still sleeping with Camille? Ugh! Anyway, I must be off. It
was lovely to meet you. Adieux, cherries, au revoir!

While the lyrics of the aria seem to have little importance, the musical quality befits the mood of the group in the scene. Antoinette, new to such performances, is visibly stimulated by the music. As the singer finishes the vocal part, Antoinette turns to the seemingly bored Louis, smiling as if to encourage him to enjoy the performance. The last phrase of the vocal part is adapted here. The original vocal part ends a full two octaves below the film version. This more virtuosic phrase contributes to our appreciation of Antoinette's statement that the singer's performance was "wonderful" (see score 3.3 below). Also, the recording uses a contemporaneous tuning (A=415), so the high D sung by Carolyn Sampson is a modern high C-sharp.²¹⁵

²¹⁵ See Appendix 2 for Rameau's score from the scene extract "Aux lagueurs d'Apollon."

Score 3.3. Final vocal phrase in “Aux lagueurs d'Apollon”

The image displays two musical staves for the vocal phrase 'la Folie'. The top staff is labeled 'Original' and the bottom staff is labeled 'Film Version'. Both staves are in G major (one sharp) and 6/8 time. The lyrics are 'La me-ta - mor - pho - sa, La me-ta - mor - pho - sa.' The 'Original' version features a more complex melodic line with a double bar line and repeat sign after the first phrase. The 'Film Version' is a simplified, more direct melodic line.

As the orchestral music concludes, Antoinette begins to applaud, which garners smirks and contemptuous looks from other opera goers, one of whom blurts out “Quiet!” Lamballe leans toward Antoinette, saying “Applause is not usually permitted at court performances,” to which Antoinette loudly replies, “Why not? It was wonderful.” She then stands and encourages others, saying, “Clap, clap!” The hesitant crowd stands and applauds with her, and in many cases, toward her. Here we see a staunch distinction between this scene and the later diegetic performance of Rameau’s “Tristes apprêts, pâles flambeaux” (see section III.3.1b).

Furthermore, with Antoinette’s defiance of courtly decorum at the Opera Royal, we are reminded that Antoinette’s identity is primarily delivered by filmic use of music (and specifically preexisting music). Whether the music is diegetic, nondiegetic, or crossing Stilwell’s fantastical gap, Coppola uses musical interactions to demonstrate the development of her titular character. What scenes such as this one, comprising diegetic contemporaneous music, seem unable to fully accomplish is the cinematic ability to speak for Antoinette; Coppola uses anachronistic music to accomplish this. The choice of this music seems unimportant and only contributes to the tone of the scene ([St]; were this a lament, for example, the viewer would interpret the gossipy dialogue quite differently); however, the scene presents a foundational event.

Furthermore, the context of the scene within the film is equally important. The diegetic opera begins after a cut from a scene in which Antoinette and Louis Auguste are being questioned by a physician, Doctor Lassonne (Jean-Marc Stehlé). King Louis XV had sent for the doctor to

determine why Antoinette was not yet pregnant. The operatic music is introduced early, or rather counted-off, by a diegetic clock in the scene with Lassonne. The doctor asks Louis if he finds his body “responsive,” to which Louis vaguely shakes his head; Lassonne then asks what Louis routinely eats for breakfast. Louis responds, “hot chocolate,” and the camera pans away from the characters, resting its gaze on the wedding bed. The tick-tock sound emanates from somewhere, and though it is not visible, we assume a diegetic clock is present, though it is not a true “source sound.” Initially, the clock’s sound seems merely suggestive: time is passing, and the marriage has not been consummated. We become aware of this reminder, since the only other scenes in which we hear the clock occur in the bedchamber with Antoinette and Louis alone *before* they first have sex (and scenes after they do contain no clock). The scene abruptly changes, and the tempo initiated by the diegetic clock (120 bpm) is maintained by the Rameau’s music.

The clock is certainly not music, nor is it even visible, but it can still be understood to be a diegetically important sound (on-scenen/off-screen). Gorbman’s definition of diegesis as “the narratively implied spatiotemporal world of the actions and characters” is useful to understand and interpret filmic boundaries. The clock is not visible, but an assumption then that it is nondiegetic is implausible (and even superfluous), as a clock being found within a royal bedchamber in Versailles is a reasonable inference. In this way, the clock sound is diegetic, but not a “source sound.” The clock’s use to set the tempo for Rameau’s music is a cinematic move to aurally conjoin ideas: the two scenes work together to highlight Antoinette’s sexual inexperience, as well as her inability to solve this problem.

As the following dialogue is about sexual excesses enjoyed by Polignac and others, we understand Antoinette’s situation to be particularly unusual. By sending the doctor to attest to whether Antoinette’s lacking fecundity was in some way due to a physical malady, we understand that the king is unaware of his grandson’s unwillingness to have sex with her. The use of “hot

chocolate” also indicates a rather childlike experience of Louis Auguste,²¹⁶ emphasizing her unique situation: her nonsexual relationship with her husband is as unusual as her lack of experience in sex and promiscuous behavior amongst her new friends and acquaintances at the Versailles court.

III.3.3. Marie Antoinette as Composer, Antoinette as Performer

Marie Antoinette kept up with the Viennese music scene and interacted with Gluck and Salieri, mostly via her brother, Holy Roman Emperor Joseph II. In February 1784, she instructed Ambassador Mercy to have Salieri copy sections of his opera *Les Danaïdes* for Salieri to perform along with her. The queen’s enthusiasm as an amateur performer extended to some small attempts at composition on her own, though she was likely advised by musicians in her court. One surviving work is a Provençal ballade for voice and keyboard, titled “C’est mon ami” (“He is my friend”), based on the poem of the same name by Jean-Pierre Claris de Florian.

Returning to the film, the scene depicting Antoinette’s performance is quite short; Antoinette only sings an extract, diegetically, on the stage of Le Petit Théâtre de la Reine, a small theater Marie Antoinette had ordered to be built near Petit Trainon in 1780. That Coppola shot the scene in this 100-seat theater adds verisimilitude, as well as the sense of intimacy; Antoinette sings for those close to her. The lyrics in the extract are as follows.

Extract from Jean-Pierre Claris de Florian’s *C’est mon ami*²¹⁷

*Si passant près de sa chaumière
Le pauvre en voyant son troupeau*

Oh! C’est bien lui,

²¹⁶ This was a cinematic invention; Fraser’s biography contains no mention of Louis Auguste preferring hot chocolate (or what he routinely ate or drank for breakfast).

²¹⁷ Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000), 221. Other versions of Florian’s poem adapted for song use the title “Chanson d’Estelle” (“Estelle’s Song”), most notably that of Benjamin Godard (1849-1895).

*Rendez-le moi
J'ai son amour
Il a ma foi*

While passing by his cottage,
a poor man, and seeing his flock,

Oh! Indeed, it is him
Restore him to me
I have his love
He has my faith

The extract seems to communicate little. It is taken from the third stanza, but half is missing: When the poor man sees the flock, he asks the shepherd for a lamb, and the shepherd gives him a ewe as well. The other stanzas in the poem tell of a tender and charming shepherd (“berger, sensible et charmant”), loved by all for his kindness and music (“son hautbois rendent la bergère pensive”). The poem’s speaker cherishes the shepherd and wishes to be reunited with him. In the film scene, we hear Antoinette sing of her desire to have a love restored, but this seems to carry no direct meaning. The song, however, is still important in that it highlights a departure for Antoinette.

As I discuss in section III.4.2, Bow Wow Wow’s “I Want Candy” is heard in its entirety in a sort of music video that exhibits Antoinette’s turn to self-indulgence after repeated sexual rejections by her husband. This occurs earlier in the film, and her embracing femininity in fashion, hairstyles, and other comforts is not an effort to gain sexual confidence or to self-objectify, but more of an escape from patriarchal demands. It is important to note that Louis Auguste’s impotence is clearly due to his own insecurities, and though the French court blames Antoinette, it is actually a pep talk between Louis and Emperor Joseph II that encourages him to finally consummate the marriage. Having become pregnant by the king and ensuring her place at Versailles, as well as the previously tenuous alliance between France and Austria, she gives birth to a daughter. She quickly dismisses indulgences, opting to retreat to *le Petit Trainon*, where she takes on a rather nature-loving, bucolic life.

Images 3.12-3.15. Antoinette at *le Petit Trainon*



In this section of the film, low handheld shots with vibrant yellows and greens have replaced Baroque Versailles imagery. In her rejection of hyperfemininity, we see its role for Antoinette as performative and based upon her own desires, regardless of the gaze of Versailles. Without the pressure of ensuring her position, Antoinette attempts to limit her social circle.

Ambassador Mercy approaches Antoinette and tells her that certain members of the Versailles court are angry with what they perceive as aloofness; he tells her that the Duchesse de Char (Aurore Clément) and Raumont (Tom Hardy) are particularly angry. Antoinette responds that *le Petit Trainon* is her “escape from all the protocol,” but compromises by letting them attend her performance. With the brief performance of “C’est mon ami,” we see Antoinette in a peasant’s uniform, highlighting her new naturalistic interests, and the text, though limited, also supports her desire for a less indulgent, pastoral life with her new daughter. The significance of this section of the film is two-fold. First, it presents a new defense of Marie Antoinette against her infamous reputation in history. Unlike the rationalization of her as too young and unaware to be held

culpable, which I address later, here we see Antoinette choosing to live simply. Any viewer aware of mere fundamentals of French history will know that Marie Antoinette was denounced for causing financial burdens on the state; here we see nothing of the queen's self-indulgence. Second, this section in the film provides a sense of relaxation between the turbulent sections that precede and follow it. For the rest of the film, Antoinette is at odds with those around her.

By using Marie Antoinette's own music, Coppola adds credence to both. While critics of the film disparaged Coppola's choice of Punk and other, similar music and her characterizing Marie Antoinette as a petulant teenager, the verisimilitude of Antoinette singing her own music counteracts this assessment. This category of contemporaneous music, consisting only of this brief scene, is an exception to my statement that contemporaneous music represents Antoinette's subjugation. Here, like Bow Wow Wow's "I Want Candy" (section III.4.2) and Souxsie and the Banshees' "Hong Kong Garden" (section III.4.3), we hear Antoinette's own music. Only embodied in this example, her music represents her desire to escape the gaze of Versailles, literally in this case. At first it would seem contradictory to claim her performance is a type of escape, especially of such a gaze, but I would offer two considerations to clarify the issue. First and simply, her performance was always intended to be private. Her invitation (via Mercy) to Char and Raumont was at best an acquiescence, and the scene shows only a select group of dignitaries alongside Louis and Polignac. Second and more importantly, her rejection of hyperfemininity via rustic costume and straightforward music negates her erstwhile flamboyance, which though it occurs earlier in the film, I discuss in more detail in section III.4.2 ("I Want Candy" and Masquerade").

In fact, Marie Antoinette's music is manipulated in the scene in such a way as to emphasize its simplicity. The short piece is strophic, and in simple ABCD form. The A section is a piano introduction that ends with a perfect authentic cadence. B, C, and D are vocal; B ends in a diatonically-approached half cadence, while C extends the half cadence further via simple chromaticism (secondary dominants). In section D, the closing melody is first harmonized with an interrupted/deceptive cadence, after which it is restated over an authentic cadence to secure the

tonic. In the film, section C is omitted altogether. Not only do we not hear chromatic material, but the vocal trill (B-natural in m. 23) is absent. What is left is not only undemanding on the singer, but it stresses Antoinette's overall move away from frippery.

Score 3.4. Marie Antoinette's "C'est mon ami" (Film inclusions in red)

A

9 **B**

Ah s'il est dans vo - tre vil - la - ge,
 Si, par se voix douce et plain - ti - ve,
 Si, pas - sant près de sa chau miè - re,

13

un ber - ger sen - si - ble et char - mant,
 Il char - me l'é - cho de vos bois; Si
 Le pau - vre en vo - yant son trou - peau O -

17 C

Qu'on che' - risse au pre - mier mo - ment, Qu'on
les ac - cents de son haut - bois et
se de - man - der un ag neau,

21

ai - me en - suite da - van - ta - ge;
Ren - dent la ber - gè - re pen - si - ve;
qu'il ob - ti - enne en - cor la mère;

25 D

C'est mon a - mi, ren - dez - le moi;
C'est en - cor lui,
Oh! c'est bein lui,

29

J'ai son a mour, il a ma foi; J'ai son a - mour, il a ma foi.

III.4. Anachronistic Music in *Marie Antoinette*

Christine Lee Gengaro writes that film, “from its invention, has offered a unique opportunity for directors who want to tell stories that rely on music as part of the narrative or stories that have music as an essential part of the setting.”²¹⁸ Gengaro’s comment refers to Kubrick’s *A Clockwork Orange*, and specifically its protagonist, Alex, who admires Beethoven and interacts with music in various ways, e.g., whistling along with the nondiegetic soundtrack, creating an effect of character omniscience, as if he, unlike other characters in the film, is uniquely aware of the film itself. Similarly, Coppola’s film, written by the director as a stylized and postmodern rendering of historical events on which Coppola admits taking several liberties, presents a protagonist with a musical voice that connects nondiegetically with the viewer. Catherine Wheatley writes of Kubrick’s Alex that “[his] asides harmonize with the film’s surreal aesthetic and stylized mise-en-scène.”²¹⁹ Alex’s superiority in musical understanding is twofold: he alone possesses sufficient knowledge to understand Beethoven’s music and its own superiority to the kitsch pop music that seems to limit other characters, and Alex uses music (Beethoven and otherwise) to express his identity and ambitions. Likewise for Coppola’s *Antoinette*, her unique presentation as it coincides with the vast array of preexisting music throughout the film demonstrates her narrational capacity within the film. This is first established in the opening credits alongside Gang of Four’s “Natural’s Not In It” and the direct address from *Antoinette* to the camera/viewer.

Antoinette’s nontextual yet narrational role, having been established by the visual device of the direct address alongside anachronistic Post-punk music, continues throughout the film, as most of the soundtrack is similarly anachronistic and from the late twentieth century. I will document

²¹⁸ Gengaro, *Listening to Stanley Kubrick*, 103.

²¹⁹ Catherine Wheatley, *Michael Haneke’s Cinema: The Ethic of the Image* (New York: Berghahn Book, 2009), 95.

much of this music in the following sections in detail, after an introductory section describing features of shorter, less important examples.²²⁰

III.4.1. General use of Anachronistic Music in *Marie Antoinette*

Though I claim that anachronistic music is used throughout the film to disrupt the cinematic suture, its potential varies. First, a critical distinction between the music I discuss in this section and the more important examples is that this music is used as underscore. Underscore usually refers to music that is presented at a lower volume than a given scene's dialogue or other diegetic sounds. Stillwell writes that "underscore has several interlocking meanings, including the delineation of emotional or narrative content by musical accompaniment, or the more literal meaning of the score running *under* the dialogue and/or action."²²¹ As underscore, the role of anachronistic music in this case is subtle; the result is a less conspicuous music that, though it may disrupt the cinematic suture, certainly will not do so to the extent resulting from more obvious examples. Second, much of the music I discuss here is significantly shorter than other anachronistic musical sources in the film.²²²

The first two works, Windsor for the Derby's "The Melody of a Fallen Tree," and The Radio Dept.'s "I Don't Like It Like This" accompany travel scenes in which Antoinette relocates from Austria to France, meets Louis XV and Louis Auguste, and first sees Versailles. Windsor for the Derby, whose music is described by the artists as Post-rock, and The Radio Dept.'s Dream-pop sounds serve as ambient, though clearly anachronistic, music to correspond to Antoinette's transition in station and locale.

²²⁰ As an exception, I cover Dustin O'Halloran's music in a separate section altogether (III.5). Though anachronistic, it was recorded for the film specifically and is near to being music scored specifically for the film, thus not necessarily preexisting.

²²¹ Stillwell, "The Fantastical Gap Between Diegetic and Non-Diegetic," 188. Emphasis in original.

²²² There are two exceptions: New Order's "Ceremony" and Windsor for the Derby's "The Melody of a Fallen Tree" are each heard for over three minutes.

We hear “The Melody of a Fallen Tree” as Antoinette leaves the Austrian border by carriage. It continues to underscore the dialogue of Louis Auguste, Louis XV, and others that travel with them. During this time, Louis XV asks about Antoinette’s “bosom,” which wrests the disruptive quality of the music’s anachronism further from the soundscape by calling attention to a heteropatriarchal gaze (and thus reestablishes the patriarchal suture, which I will describe in more detail later). The slow harmonic rhythm, with chord changes as infrequent as every ten measures, along with the steadiness of the synthesizer, with virtually no rests, push the music further from the viewer’s attention within the soundscape. Furthermore, we do not hear the song lyrics, but rather the music loops back towards the song’s initial instrumental section. Windsor for the Derby’s music fades as Antoinette is introduced to Louis XV, marking the end of the protagonist’s transition.

“I Don’t Like It Like This” functions similarly, as the final travelling music for Antoinette. It begins after she first meets Louis Auguste, and her carriage travels to Versailles, her home for the remainder of the film. The song is more rhythmic than “The Melody of a Fallen Tree,” and even includes some shorter, lyrical guitar melodies, but we hear little more than a minute. Most importantly, the departure of the music serves as a more disruptive element than its inclusion. The music fades as her carriage stops. Antoinette arrives at Versailles, during a critical filmic moment at which point the shot/reverse shot suture between Antoinette’s visual and her own image, couples with the diegetic sound of church bells. This sound will become emblematic of the ecclesiastical hegemony that subjugates Antoinette throughout the film. As Antoinette walks among the seemingly unimpressed Versailles court members, the soundscape is minimal, emphasizing the awkwardness of the situation for the protagonist.²²³

In the next scene, Antoinette walks between rooms in the mansion, greeting a few people but mostly admiring her surroundings. She reaches her new bedchamber and boudoir, finally

²²³ The Radio Dept.’s final track heard in the film underscores a moment in which Antoinette bathes and chooses clothing. The Dream-pop ambient sounds (with intense reverb) of “Keen On Boys” has little significance other than its use to suggest time passing.

looking out a window towards the gardens. Aphex Twin's electronic track "Jynweythek Ylow" accompanies all of this, as a minimalist underscore. Its anachronism is obvious, simply by instrumentation, but its effect is entirely subordinate to the image. The quick and disjointed melodies, gravitating around E-flat²²⁴ as a sort of reciting tone, complement the overabundance of decorative items in her new surroundings (which enjoy considerably more ambient light than those of her Austrian home). Clearly, the scene is about Antoinette's sense of fascination with her new surroundings. The music's ambiguous tonal center adds to this effect; whether it is conceived in A-flat Major or the E-flat Lydian mode is uncertain.

After Antoinette and Louis Auguste have spent several uneventful nights together, and the first two montage scenes using Vivaldi's Concerto "alla rustica," we see Antoinette's first clear attempt to eschew established etiquette with the return of music by The Radio Dept. As we hear "Pulling Our Weight," we see a picturesque scene in which Antoinette visits Louis Auguste's hunting party. She serves the hunters during a picnic, to seemingly break up the pattern of repetition at Versailles (emphasized by Vivaldi's contemporaneous music), and her actions are immediately taken as indecorous; in the scene immediately following, Ambassador Mercy admonishes Antoinette, saying, "handing out cold meats to a hunting party is not the most becoming conduct for the future Queen of France." The Radio Dept.'s music, similarly atmospheric to that of "I Don't Like It Like This" contributes to the scene primarily as a restatement of Antoinette's agency. At this point in the film, we understandably perceive late twentieth-century music as indicative of Antoinette's perspective. Her rejection of quotidian life, as well as Versailles-decreed conventions, seems rather innocuous against the backdrop underscore of "Pulling Our Weight," with its atmospheric and neo-psychedelic texture, in which harmonies blend together as the fade out well into the sounds of subsequent chords, similar to pandiatonicism.

In a scene moments later, Mercy reappears and chastises Antoinette, saying:

²²⁴ All anachronistic music, except that of Dustin O'Holloran, is assumed to reference A=440 Hz. This is not true of contemporaneous music, most of which maintains a proper, Baroque A=415 tuning.

Do you realize the consequences of an unconsummated royal marriage? That it could be annulled? Your mother has asked that you take this matter very seriously and do everything in your power to inspire the dauphin... You will have no influence over the king and dauphin without a pregnancy. Madame, you have the alliance to consider.

Even though the lecture from Mercy is quite to the point, he leaves her a letter from her mother.

She reads the letter, and while we see Antoinette, looking into a mirror, we hear the voice of Maria Theresa. The voiceover intensifies the authoritative relationship, which is more often a role cinematically given to masculine authority figures,²²⁵ and in this way, Maria Theresa speaks for the patriarchal system that subordinates Antoinette. The voiceover says:

Dearest Antoinette,

It is clear that the heart of your problems in your new home is your inability to inspire sexual passion in your household. There is no reason a girl with so many charms as you should be in this situation. Remember, you represent the future, and nothing is certain about your place there until the final physical act to crown the Franco-Austrian alliance is performed.

As the voiceover concludes, the image of Antoinette's reflection in the mirror, intensified by gradual close-up, is joined by the Air's instrumental track "Il secondo giorno." Both aurally and semiotically, the music takes place where the voiceover takes off. "Il secondo giorno" seems to follow Antoinette through the next few brief scenes, in which we see her dressing for bed, applying perfume, and unsuccessfully trying to inspire her husband as instructed. While the two are in bed together, the diegetic clock (also heard in the scene with Dr. Lassone) mimetically signals to Antoinette that her time is running out. The slow, atmospheric, and tonally ambiguous music thus has two functions: to extend Antoinette's preoccupation with Maria Theresa's words as Antoinette prepares to again attempt to have sex with Louis, and to connect the diegetic letter to the diegetic clock, both of which act as aural, though nonmusical, supplements to Antoinette's predicament and

²²⁵ See section II.1.1 (Alfred Hitchcock's *Psycho* [1960]). In Silverman's discussion of George Lowry's voiceover in Alfred Hitchcock's *Psycho*, she claims that Marion Crane is followed by her employer's voice, which acts as a perpetual authoritative role. As voiceovers are most commonly male in classical Hollywood cinema, the voiceover in this scene carries more weight—as far as the principal authority over Antoinette is the patriarchy. Though it is her mother, we still perceive it to speak for the patriarchal authoritative system.

incapacity.²²⁶ This is made even more apparent as another dressing scene/Vivaldi montage immediately follows.²²⁷

After Louis XV dies and Louis Auguste and Antoinette are crowned, we hear The Cure's "Plainsong," and its dystopic lyrics could be seen to foreshadow the later events of Marie Antoinette's life. But the short duration of its inclusion in the film makes any such connection tenuous at best. Regardless, the bombastic texture of the music, along with its brevity, emphasize the fleeting celebration of Louis XVI and Marie Antoinette's coronation. We see them celebrating alongside a throng of people at Versailles, replete with festoons and fireworks, but the music lasts a mere 29 seconds. Cinematically, its duration is as significant as its aesthetic complement: the titular character is named queen, amidst triumphant music and visual celebration, but the effect is minimal and quickly passing. The Cure, like Souxise and the Banshees and Gang of Four, is a Post-punk group associated with the New Wave, a music movement that favored synthetic sounds and experimentation, along with a pastiche-type fashion trends. The irony of the title, "Plainsong," along with its high-energy and percussive qualities, is typical of New Wave music's postmodern amalgamations, and certainly a fitting choice to emphasize hybridization of music and fashion throughout the film.

The next three appearances of anachronistic music, though still less significant than those discussed in their own sections in this chapter, seem to work together to suggest a turning point for Antoinette. The first, New Order's "Ceremony," occurs during an infamous (and historically accurate) celebration scene in Marie Antoinette's life; the second, Squarepusher's "Tommib Help Bus," provides a brief respite in which Antoinette seems to regret, or at least reconsider, her actions; and Phoenix's "Où Boivent Les Loups" establishes a new outlook for Antoinette, in which she adopts a less indulgent lifestyle.

²²⁶ Though Maria Theresa's voice is off-screen, the letter in Antoinette's hand contains its words, and thus its impact is clearly diegetic (like the clock, it is on-scene/off-screen), as no viewer would assume the voiceover contained anything but the contents of the letter.

²²⁷ See section III.3.1: Contemporaneous Music as Score.

We hear the longer, but underscored “Ceremony” in a montage that begins right after the coronation of Louis XVI and Antoinette and follows through a birthday celebration that lasts, for Antoinette and a few remaining partygoers, until the following sunrise. With this montage, Coppola has confronted an incident in Marie Antoinette’s life, in which the young queen seems to have been unfairly maligned—a central theme of the film overall. Having recently been crowned queen, the nineteen-year-old Marie Antoinette requested permission from the king to view a sunrise, having never done so before. Louis consented but did not wish to participate. To avoid any notions of impropriety, Marie Antoinette was accompanied by several others, having ordered her ladies to be there. Jeanne Louise Henriette Campan writes:

All precautions were ineffectual to prevent the effects of calumny, which thenceforward sought to diminish the general attachment that she had inspired. A few days afterwards, the most wicked libel that appeared during the earlier years of her reign was circulated in Paris. The blackest colours were employed to paint an enjoyment so harmless that there is scarcely a young woman living in the country who has not endeavoured to procure it for herself. The verses which appeared on this occasion were entitled “Sunrise.”²²⁸

By allegorizing the event in the montage, underscored by New Order’s music, Coppola entreats the viewer to understand that Antoinette’s identity and personal desires are both subject to interpretation and likely to be deemed scandalous, even though her actions seem innocuous. The coronation occurs immediately after scenes scored by Bow Wow Wow’s music, which as I argue later, speaks to the adverse result, in the public eye, of Antoinette’s desire to express herself. The youthful, energetic sound of “Ceremony” emphasizes both the innocence and naiveté of the new queen. Two-and-three-note guitar ostinatos, changing along with the harmonies, pervade the soundscape but are overshadowed by the drum set at the forefront. A loose hi-hat adds to the overall improvised feel of the music—an ideal complement to the impromptu tenor of the gathering.

²²⁸ Jeanne Louise Henriette Campan, *The Private Life of Marie Antoinette* (London: Bentley and Son, 1814), 123. The “verses” Campan mentions here likely describe one or more contrafacta, in which lyrics were disseminated via periodicals, and readers were invited to learn the new text. Campan cites a previous version of the song, also composed to defame the new queen, the lyrics of which claim she was twenty at the time. If the incident at Mary indeed happened after the queen’s birthday in 1774, as we see in the film, she would have been twenty then.

Still, it is underscore, and the music loops to avoid lyrics (which are actually subdued against the percussion and other instruments anyway). Again, the title here is ironic, but it speaks to the manner in which the gathering was perceived by the queen's detractors—as a planned, decadent event.

In a brief scene the day after the sunrise-viewing excursion, a seemingly hungover Antoinette wakes, looks around at the remnants of the party in the room, and observes two servants cleaning up dishes and uneaten pastries. Squarepusher's IDM track "Tommib Help Buss" emerges, with its slow, virtually monophonic synthesized melody.²²⁹ As we see Antoinette bathing, and appearing deep in thought, the music seems to signify a desire to reevaluate her priorities.

After Antoinette seems to have gravitated away from self-indulgence, most apparent during the quasi-music video scene in which we hear Bow Wow Wow's "I Want Candy" in its entirety, Antoinette retreats to *le Petit Trainon*. In a brief scene, we see Antoinette lounging on a chair, beside four musicians as they play a quasi-diegetic rendering of Phoenix's "Où Boivent Les Loups." The musicians are actually the members of the Versailles-based New Wave²³⁰ group, though the instruments in the scene are meant to appear period-specific, while the group records with modern, electric instruments. The scene is meant to demonstrate Antoinette's more relaxed outlook, having given birth to the king's daughter and securing her station. Phoenix's instrumental work is a contrapuntal guitar duet, stylized after the eighteenth-century setting, and in this way similar to Dustin O'Halloran's music and not preexisting the film. The scene contributes little to the film but does provide an approximately one-minute respite.²³¹ Many of the following scenes, in which we see Antoinette enjoying the farm and stream, smelling flowers, and reading in the grass, contain no music.

²²⁹ Squarepusher is an IDM (Intelligence Dance Music) artist; however, this particular track is not typical of IDM. The music is monophonic with brief harmonic dyads that emphasize the tonic chord (a faint minor sixth is heard under the first scale degree ("Do" with "Mi), and a perfect fifth under the fifth ("Sol" with "Do"). A delay effect is present, so some notes ring out while others sound, but harmonic effects are minimal.

²³⁰ Phoenix refers to themselves as New Wave in style, but as a twenty-first century group, their music is not within the 1970s and 1980s New Wave scene I describe in other sections of this chapter, especially how the music scene relates to postmodern fashion trends, such as the New Romantic.

²³¹ The scene presents an "Easter egg," as Phoenix's vocalist is married to Sofia Coppola.

After Antoinette's affair with Count Fersen, Aphex Twin's "Avril 14th" begins, and we see Antoinette walking near *le Petit Trainon*, and finally climbing the steps to the Versailles palace. The electronic piano work uses a sampled piano sound, but like Squarepusher's "Tommib Help Bus," the sound is manipulated with delay and reverb effects, adding to its broad, ambient texture. In both examples, Antoinette does not speak, and Coppola seems to use music with simple, manipulated melodies to highlight a pensive moment in Antoinette's life.²³² The same seems to be the case for Antoinette's silent reaction to her mother's letter, accompanied by Air's "Il secondo giorno." Whether Antoinette regrets her affair is not clear, though the long-shot image of her climbing the rear steps of the palace seem to suggest a sense of resignation (and even maturity) on Antoinette's part, in which she must return to her role as the French Queen, while her desire is to leave with her new lover. Such an interpretation is validated by the use of The Strokes' "What Ever Happened." After returning to the palace, Antoinette wanders around a room in which several members of court are playing card games and gossiping. Louis XVI, Polignac, and Lamballe are present, and Antoinette asks Louis if they can go to Paris to perhaps see an opera, but the king says "I'm more comfortable just to stay here." While those around her seem content with their Versailles lifestyles, we see Antoinette pick at a food table and decide against eating anything. She stares out a window and sees Fersen, on a battlefield (presumably in America), looking back at her.

Antoinette's imagined image of Fersen in this shot resembles Jacques-Louis David's famous equestrian portrait of Napoleon Bonaparte, *Napoleon Crossing the Alps* (1800), and most especially the versions of the painting in which Napoleon wears a red cloak. The image of Napoleon, though obviously anachronistic, could simply foreshadow the coming revolution that will take Antoinette's life; however, Antoinette's sexuality later in the film tends to favor images of Fersen as an untamed warrior, which I will discuss in more detail in section III.4.5, titled "'Kings of the Wild Frontier' and Sexual Freedom."

²³² We see the same effect in an early scene in Coppola's *Lost In Translation*, in which a pensive Charlotte (Scarlett Johansson) stares out of a skyscraper window, accompanied by Squarepusher's "Tommib." A later scene, in which Charlotte travels by train, again without dialogue, is accompanied by Air's "Alone in Kyoto."

Images 3.16. and 3.17. Fersen in *Marie Antoinette* and David's *Napoleon Crossing the Alps*²³³



²³³ Jacques-Louis David, *Napoleon Crossing the Alps*, 1801, Château de Malmaison, Rueil-Malmaison.

The shot/reverse shot (yet false) image of Fersen as warrior intimates Antoinette's desire to be with Fersen and her inability to escape Versailles, which is musically sutured with Scarlatti's contemporaneous Sonata in D Minor (K. 213). Visible tension in the scene is intensified with the chromatic build towards the dominant minor (A minor) in measures 15-19.

Score 3.5. Scarlatti's Sonata in D minor, K. 213, mm. 13-19

The musical score consists of four systems of grand staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a chromatic ascent in the right hand and a steady eighth-note accompaniment in the left hand, culminating in a cadence in A minor.

Once the dominant minor is reached, Antoinette returns her gaze to the real world and asks her husband if she may be excused. As she leaves the room and runs to her bedchamber, collapsing on her bed, the 1990's rock sound of "What Ever Happened" immediately surfaces, considerably louder than Scarlatti's music. The lyrics are now on the forefront of the soundscape:

The Strokes, "What Ever Happened" (first two stanzas), 2001

I want to be forgotten,
and I don't want to be reminded.
You say "please don't make this harder."
No, I won't yet.

I wanna be beside her.
She wanna be admired.
You say "please don't make this harder."
No, I won't yet.

This clear disruption of the cinematic suture demonstrates Antoinette's view of herself as separate from Versailles. She cannot escape, but she no longer even finds pleasure in its amenities that once provided a distraction for her. The lyrics regarding a departed love interest clearly refer to Fersen, but the opening line "I want to be forgotten" seems to speak for Antoinette. Here Coppola tells us that her protagonist never had control; Antoinette's desires cannot relieve her of her station.

III.4.2. "I Want Candy" and Masquerade

The problem with "I Want Candy" is not that it parades femininity or suggests extravagant consumption as a distraction that is/was ultimately Antoinette's downfall. Rather, critics and other viewers come from a society that is largely at odds with how to understand female-centered film (and television) that offers a confusing amalgam of both feminist and antifeminist messages. The same was true for Marshall's *Pretty Woman*, which even feminist critics struggle to disentangle. Perhaps this is an even more difficult conundrum for a 2006 audience (Marshall's film was released in 1990), which has seen a marked increase in feminist and postfeminist media and social media. In *The Rise of Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild*, Susan J. Douglas argues that young women in the latter decade of the 2000s "were not supposed to identify with feminism; instead, they were supposed to actively *dis-identify* with it."²³⁴ Her

²³⁴ Susan J. Douglas, *The Rise of Enlightened Sexism: How Pop Culture Took Us from Girl Power to Girls Gone Wild* (New York: St. Martin's Press, 2010), 103.

argument is that feminism (second or even third-wave) has been replaced by postfeminism, which disguises freedom but actually finds more commonalities with heteropatriarchal restrictions: Young women, having embraced media-fueled images of femininity, have also “learned to be ‘enforcers of their own oppression,’ calling each other sluts and whores, imposing even more ridiculous rules on themselves than the beauty-industrial complex does, and mocking girls whose clothes, hair, figures, or social status just aren’t right.”²³⁵ Postfeminism, for Douglas, buys into the assumption that “through women’s calculated deployment of their faces, bodies, attire, and sexuality they gain and enjoy true power—power that is fun, that men will not resent, and indeed will embrace.”²³⁶

What makes *Marie Antoinette* strikingly different here is that Antoinette’s femininity is decidedly unsexual. Occurring at the time of her deepest depression over the state of her unconsummated marriage, “I Want Candy” becomes ironic: Bow Wow Wow’s Annabella Lwin sings of “candy” as a romantic and/or sexual encounter, while Coppola’s use of the New Wave track is quite the opposite, taking the word “candy” in a nearly literal sense. Femininity, expressed in Antoinette’s penchant for fashion and self-indulgence, provides relief from her Versailles-decreed duty to procreate. We clearly see this in the cut from the weeping and isolated Antoinette to the tracking shot of Monolo Blahniks as Bow Wow Wow’s music begins. Moreover, virtually every component of filmmaking contributes to the presentation of Antoinette’s femininity as a form of escape. Consider first the birth of the Duc d’Angoulme, son of Antoinette’s sister-in-law, the Comtesse de Provence (Clémentine Poidatz). As Louis Auguste and Antoinette dine, they are informed by the Comtesse de Noailles that the birth has taken place.

The camera follows Louis Auguste and Antoinette as they appear in the room, surrounded by onlookers, to congratulate the couple. Church bells are heard at a high volume, though no other music is present. Antoinette excuses herself and hurries down a hallway. The camera tracks in front of her (moving in reverse), and we hear her footsteps; the church bells, still loud but lowering in volume, as if Antoinette is attempting to escape the ecclesiastically celebrated event; and jeers

²³⁵ *Ibid*, 237.

²³⁶ *Ibid*, 10.

from members of the court saying, "It's barren. What do you expect?... [towards Antoinette] When will you give us an heir?... I hear she's frigid." Antoinette finally reaches a room where she can be alone and the church bells are inaudible. As she weeps, the handheld camera is held above her, suggesting her powerlessness. The abrupt cut to the tracking shot, along with nondiegetic music and no diegetic sounds, is a startlingly distinct. Bow Wow Wow's music is the only work in the film to be played in its entirety, creating a sort of music video effect, also suggestive of a new approach or new attitude taken on by Antoinette.

The notion of a music video is lessened to a degree by diegetic dialogue, but though it is audible, the dialogue is lower in volume than Bow Wow Wow's music. The recording for the film was actually remastered to bolster this effect. Producer Kevin Shields was hired to remix the track from the original recordings, digitizing them, adding compression, and reducing signal noise; the result thus sounds and looks like a music video in the digital era. Antoinette seems to have dismissed the challenge to seduce her husband; we better understand why she now embraces the luxury of her post and its opulence through Bow Wow Wow's music and its cinematic effect.

The music itself, with its bright, major key and fuzz-tone guitar riffs, evokes a celebratory tone that acts as an anachronistic complement to the contemporaneous (and music-less) celebration that just occurred at the birth of the Duc d'Angoulme. The lyrics of "I Want Candy" seem less significant, with the obvious exception of the chorus, which repeats "I want candy. I want candy." The rest of the lyrics describe a male love interest, and in this scene of the film, Antoinette is surrounded by female friends and servants, seemingly disinterested in anything romantic at this stage. The implication is obvious that for Antoinette (et al.), "candy" refers to cakes, pastries, and expensive clothing, jewelry, and shoes. The lyrics of Bow Wow Wow's "I Want Candy" are as follows.

Bow Wow Wow, "I Want Candy," 1982

I know a guy who's tough but sweet
 He's so fine, he can't be beat
 He's got everything that I desire
 Sets the summer sun on fire

I want candy, I want candy

Go to see him when the sun goes down
 Ain't no finer boy in town
 You're my guy, just what the doctor ordered
 So sweet, you make my mouth water

I want candy, I want candy

Candy on the beach, there's nothing better
 But I like candy when it's wrapped in a sweater
 Some day soon I'll make you mine,
 Then I'll have candy all the time

I want candy, I want candy
 I want candy, I want candy

From the feminist psychoanalytic perspective, "candy" in its various guises serve not only to distract Antoinette from her powerlessness but to actually usurp phallic (patriarchal/heteropatriarchal) power. In her discussion of *das ewig Weibliche* (the eternal feminine), Freudian scholar and psychoanalyst Joan Riviere writes (as early as 1929) that woman can display femininity as a type of mask that allows such a transfer:

Womanliness... could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it—much as a thief will turn out his pockets and ask to be searched to prove that he has not the stolen goods. The reader may now ask how I define womanliness or where I draw the line between genuine womanliness and the 'masquerade.' My suggestion is not, however, that there is any such difference; whether radical or superficial; they are the same thing.²³⁷

²³⁷ Joan Riviere, "Womanliness as a Masquerade," in *Formations of Fantasy*, ed. Victor Burgin, James Donald, and Cora Kaplan (London: Methuen Press, 1986), 38. Originally published in *The International Journal of Psychoanalysis* 10 (1929): 303-313.

Riviere's masquerading patient exemplifies a discovered façade of femininity, with which she can remain relevant and gain approval and even control in a patriarchal environment. Riviere writes that her patient, like Riviere herself, was admired for her intellect and professionalism, but found it necessary to compensate for these supposed masculine traits (per heteropatriarchal hegemony) by parading exaggerated feminine traits. As Michele Montrelay explains it, with the masquerade, "the woman uses her own body as a disguise."²³⁸

Regarding cinema, feminist film scholars have returned to Riviere's patient in the past few decades to better understand the effects of exaggerated femininity on screen. Mary Ann Doane points out that Riviere's initial concept of the masquerade, as a means of counteracting the possession of the phallus (or masculinity), causes femininity to be dependent upon masculinity for its definition. Thus, Doane writes:

"although it may not secure a feminine 'essence,' [the masquerade] does presuppose a system and a logic dictated by a masculine position, once again subordinating femininity. [Also,] masquerade is not theorized by Riviere as a joyful or affirmative play but as an anxiety-ridden compensatory gesture, as a position which is potentially disturbing, uncomfortable, and inconsistent, as well as psychically painful for the woman. It is socially 'inappropriate.'"²³⁹

Here Doane demonstrates a Freudian alignment of femininity with criminality, similar to Riviere's analogy of the masquerading woman as a thief, who steals phallic power.²⁴⁰ Furthermore, for Doane (et al.), the filmic masquerade involves physical transformation on screen, typically reverting to cinematic tropes (removing glasses, putting hair down, receiving a makeover, etc.) heavily relied upon by filmmakers.

In *Marie Antoinette*, Coppola's ersatz Bow Wow Wow music video presents such a masquerade. We can imagine a decidedly different reading of the scene with contemporaneous

²³⁸ Michèle Montrelay, "Inquiry into Femininity," *m/f* 1 (1978): 93.

²³⁹ Mary Ann Doane, "Masquerade Reconsidered: Further Thoughts on the Female Spectator," *Discourse* 11, vol. 1 (Fall-Winter, 1988-89): 47.

²⁴⁰ See Sigmund Freud, "On Narcissism: An Introduction," in *General Psychological Theory*, trans. Joan Riviere and ed. Phillip Rieff (New York: Macmillan, 1963), 42-70.

music, or no music at all. However, differences would not be limited to musical aesthetics. “I Want Candy” disrupts cinematic progress by calling attention to Antoinette’s masquerade. On one hand, panning shots and abrupt cuts revealing delicacies and extravagant accoutrements, along with overflowing champagne and poker chips, do not easily connect with the rockabilly rhythms; still, as music in cinema tends to generate an aesthetic complement on its own, the viewer is encouraged to buy in to the fantasy. The disconnect is indeed rhythmic, as the quick cuts in no way align themselves with musical patterns. But this is nothing new for film music. We see a classic example of misaligned music to image working perfectly well in Gorbman’s analysis of François Truffaut’s *Jules et Jim* (1961), in which she describes a scene in which three characters are seen riding bicycles, and repetition in George Delerue’s music emphasizes the pedaling patterns of the riders. Gorbman notes, however, that the fact that the pedaling and melodic oscillations in the music *do not* coincide is crucial. She writes, “if each musical downbeat coincided exactly with each turn of the pedal shaft by each character, we would be affected strangely indeed, made conscious of a perversely manipulative narrator.”²⁴¹ It may seem that by citing Gorbman here, and pointing out that Coppola’s montage is equally as unaligned with the music as Truffaut’s scene, I have weakened my case for a disruptive effect. On the other hand, Gorbman herself suggests the possibility of a musically derived “perversely manipulative narrator.” Having established narrational capacity in the opening sequence, Antoinette’s anachronistic music serves that exact purpose here.

Also, in addition to its assumed connection with Antoinette, the disruption created by Bow Wow Wow’s music is not due to its rhythmic connection with the image, but rather the cultural implications of New Wave music, its detailed connection with twentieth-century fashion trends, and intensely anachronistic imagery. Bow Wow Wow was a headlining group for fashion shows in London’s New Romantic movement in the 1980s. In a chapter on Synthpop and New Wave

²⁴¹ Gorbman, *Unheard Melodies*, 16.

Musical styles in *Popular Music Genres: An Introduction*, Stuart Borthwick describes the New Romantic fashion movement as one of fragmentation:

While the clothing industry clearly made a profit from the sale of clothes to young people in the late 1970s and early 1980s, it was no longer able to dictate (or even follow) rapid changes in youth style. This was because the linear (diachronic) progress of youth fashion had been so resolutely disrupted by punk (which was, in many ways, a form of ‘anti-fashion’ designed to disrupt conventional notions of fashionability).²⁴²

Borthwick also describes the movement as postmodern in the sense that though it eroded erstwhile fashion paradigms with a new “mix-and-match” aesthetic, in which any article of clothing could be paired with any other(s); he claims “[the] New Romantic fashion can... be seen as both an extension of this aesthetic (in that it ‘mixed and matched’ a variety of different items of clothing) and a reaction to it (whereas the jumble sale habit is inherently democratic, New Romantic clothing styles were elitist).”²⁴³

Coppola’s insistence upon early 1980s music associated with the New Romantic fashion industry during the music video is thus no coincidence:²⁴⁴ the lavish (and likely priceless) Monolo Blahnik shoes are oddly accompanied by a pair of the common, inexpensive Converse “Chuck Taylor All-Star” shoes, which carry specific cultural connotations in the late twentieth-century music scene. Though invented in 1917, this basketball shoe became a staple of the late post punk movement. Alongside Monolo Blahniks, we see the visual correspondence of Borthwick’s statement: New Romantic fashion is both democratic, as Chuck Taylors are a typical “jumble sale” item, and elitist, as any Monolo Blahniks would be costly. The latter were designed specifically for the film; the final credits read “Special Shoes Designed By Monolo Blahnik.”

²⁴² Stewart Borthwick and Ron Moy, “Synthpop,” in *Popular Music Genres: An Introduction* (New York: Routledge, 2004), 132.

²⁴³ *Ibid.*

²⁴⁴ I will discuss this connection in more detail as it pertains to the use of Bow Wow Wow’s “Aphrodisiac” later in the film.

Image 3.18. Monolo Blahnik panning shot



Image 3.19. Chuck Taylor shoes



Coppola's use of anachronistic fashion in the "I Want Candy" masquerade, though particularly troubling for many critics, is defended by film scholar Pam Cook, who describes the

New Romantic style hybridization as “travesty,” which she calls “a common device in theatre and literature [that] irreverently wrests its source material from its historical context, producing blatantly fake fabrications that challenge accepted notions of authenticity and value. It brazenly mixes high and low culture, and does not disguise its impulse to sweep away tradition.”²⁴⁵ Cook adds that the use of travesty is particularly relevant when applied to historical fictions. She writes, “travesty collapses boundaries of time and place through pastiche, [emphasizing] that history is in the eye of the beholder, whether group or individual. Travesty is playful, but it can have a serious purpose: to demonstrate that the past is always viewed through the filter of the present, and represents the vested interests of those who reinvent it.”²⁴⁶

Cook’s observation, that the past is “viewed through the filter of the present” complements the notion (and my argument here) that Coppola’s deployment of anachronism seeks to reevaluate eighteenth-century Versailles through contemporary feminist historiography. This is not to say that simply by making a film about a well-known, female historical figure, one engages with feminist historiography or even feminist scholarship. For centuries, histories of women have been written without consulting feminist perspectives. For example, in William O’Neill’s 1969 *Feminism in America: A History*, he argued: “I have avoided the question of whether or not women *ought* to have full parity with men... since we do not know what genuine equality would mean in practice, its desirability cannot fairly be assessed.”²⁴⁷ On the other hand, feminist historiography in scholarly writings has burgeoned since the 1990s,²⁴⁸ as has filmmaking about female historical figures in general.²⁴⁹ Still, Coppola’s film is unique among these with its use of anachronism to proffer a distinctly feminist message. Antoinette’s “candy” exemplified in masquerade serves to provide not

²⁴⁵ Pam Cook, “Portrait of a Lady: Sofia Coppola,” *Sight & Sound* 16 (November, 2006): 38.

²⁴⁶ *Ibid.*

²⁴⁷ William O’Neill, *Feminism in America: A History* (New Brunswick: Transaction Publishers, 1969). See also Helen Jewell’s *Women in Medieval England* (Manchester: Manchester University Press, 1996) in which she claims that considering the Middle Ages from a feminist perspective would be a mistake, as feminist ideas are not “transferrable” to that time.

²⁴⁸ See also Julie Des Jardins’ *Women and the Historical Enterprise in America: Gender, Race, and the Politics of Memory* (Chapel Hill: University of North Carolina Press, 2013); Bonnie G. Smith’s *The Gender of History: Men, Women, and Historical Practice* (Cambridge, Mass: Harvard University Press, 2000).

²⁴⁹ Prominent examples are Martin Ritt’s *Norma Rae* (1979), Shekhar Kapur’s *Elizabeth* (1998), Katja von Garnier’s *Iron Jawed Angels* (2004), Jean-Marc Vallée’s *The Young Victoria* (2009), and Mira Nair’s *Amelia* (2009).

only an escape from Versailles' heteropatriarchal demands, but emboldens Antoinette to establish a new identity, now able to control her environment. This concept is musically presented in the following scene, in which Antoinette's Post-punk music manipulates the eighteenth-century setting in both a genre-mixing and diegetic way.

III.4.3. "Hong Kong Garden" and Anachronistic Orchestration

Antoinette and her entourage from the "I Want Candy" montage seem to collapse after the events in the music video, lounging and eating fruit. The Duchesse de Polignac (Rose Byrne) says "we should all go to Paris for the masked ball," to which Antoinette replies, "we're not allowed to go without a formal reception." Polignac then says, "well if it's a masked ball, no one would have to know, would they?" And the scene cuts to a dark alley as Antoinette, her entourage, and Louis Auguste clandestinely get in a carriage. An orchestrated introduction to Siouxsie and the Banshees' "Hong Kong Garden" begins with pizzicato violins. Arco string instruments enter, and as the scene cuts to that of the masked ball, a harpsichord enters, playing held chords underneath and creating a figured bass effect. As Antoinette and her entourage emerge, the music becomes more rhythmic, as the harmonies played by the harpsichord are now arpeggiated. After several measures, this eighteenth-century orchestrated version of a 1978 Post-punk song is replaced by the original, in what seems like an impossibly diegetic situation. Those attending the ball dance along with the beat of Souxsie and the Banshees' song, and though we do not see a rock band or twentieth-century stereo equipment, we hear the music as if one of these were present.

Coppola describes the combination of the orchestrated version of "Hong Kong Garden" along with the original work as, "a collage of different kinds of music... a post-punk-pre-new-

romantic-rock-opera-odyssey with some eighteenth-century music and some very new contemporary music.”²⁵⁰ The hermeneutic results of this cross-genre orchestration are complex.

First, if “I Want Candy” enables us to see Antoinette’s search for new identity and control, “Hong Kong Garden” (in both versions) demonstrates how Antoinette has begun to change the culture that surrounds her. As Reitzell states it, the New Romantic/Punk music reveals Antoinette’s “rebellious streak.”²⁵¹ Still in lavish clothing, Antoinette drags the hesitant Louis Auguste to the ball; he strays from the group, entrenched in the etiquette of his Versailles court and pleading with Antoinette to leave early. The orchestrated intro, composed by Roger Neill (who is unfortunately not credited with it), includes a harpsichord and pseudo-periodized eighteenth-century orchestra.

The significance of the periodized orchestration should not be understated here. More than a mere pastiche, the musical language of Post-punk (or other twentieth- or twenty-first-century) music reverting to eighteenth-century (or similar) instrumentation is a virtually unprecedented move in film music. There have been a few (also special) cases of the reverse. In Kubrick’s *A Clockwork Orange*, for example, Henry Purcell’s *Music for the Funeral of Queen Mary* is adapted for 1970s electronic synthesizer by Wendy Carlos (née Walter Carlos²⁵²); Carlos adapted sections of Sir Edward Elgar’s *Pomp and Circumstance March no. 1* and the second and fourth movements of Beethoven’s Ninth Symphony. Roger Hillman writes that this hybridization “estranges” the music in a Brechtian sense, while simultaneously conjoining high and low cultural forces, a common narrative theme in the film.²⁵³ The same may easily be said of the preexisting (especially the anachronistic preexisting) music in *Marie Antoinette*.

While Alex (Malcolm McDowell) in *A Clockwork Orange* diegetically performs alongside nondiegetic music by whistling the synthesized melody originally composed by Purcell, his narrational agency is without question. Gengaro writes, “[Alex] whistles the theme to himself as

²⁵⁰ Hubbert, 312.

²⁵¹ Reitzell, Email to author.

²⁵² Wendy Carlos was born Walter Carlos, but transitioned in the 1970s, sometime after working with Kubrick.

²⁵³ Roger Hillman, *Unsettling Scores: German Film, Music, and Ideology* (Bloomington: Indiana University Press, 2005), 17.

the march continues playing on the soundtrack. The music is not sourced at that point—it doesn't appear to be coming from anywhere on-screen—but the synchronicity of Alex's whistling along with the piece shows that either Kubrick shot the scene to that piece or made sure it fit after the fact."²⁵⁴ Alex does maintain one added component of agency that Antoinette lacks—the voiceover—which is established at the onset of *A Clockwork Orange* during his direct address (thus the only real difference between Kubrick's opening sequence and Coppola's is voiceover dialogue). Still, the manner in which Antoinette's Post-punk music has fused itself with eighteenth-century musical aesthetics (instruments, orchestrational conventions) demonstrates her agency in quite a similar vein. From a hermeneutic standpoint, both protagonists enjoy a type of acoustic access to the nondiegetic realm.

Not to suggest Kubrick's Alex is the archetype for narrational agency, but in a comparison between the two film characters, I would suggest that the lack of voiceover on Antoinette's part is, in the Lacanian sense, an imagined or false lack. First, as Silverman points out, female voiceovers are atypical altogether; while they occur on occasion, Silverman argues that the male voice "speaks from a position of superior knowledge... which superimposes itself 'on top' of the diegesis."²⁵⁵ The female voice, for Silverman, is restricted to the diegesis. Her voice remains embodied, while the male voice is free to observe even from the vicinity of the apparatus. This is not to suggest that Coppola would be forbidden in some way to allow Antoinette a voiceover, but rather that the auteur's method of granting similar agency to her protagonist exists elsewhere—namely through music associated with Antoinette. Functioning as a disembodied voice, the opening credits' "Natural's Not In It" and the masked ball scene's "Hong Kong Garden" are both deployed as aural communication outside (or as Silverman says "on top") of the diegesis. Again, we return to the Lacanian sense of hegemony involving image/masculine over sound/feminine and Amy Lawrence's

²⁵⁴ Gengaro, 111.

²⁵⁵ Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988), 48.

claim that “sound is conflated with the feminine.”²⁵⁶ It would seem that Coppola rightly granted Antoinette access to the most conventionally available discursive avenue—her music—and then let the musical selections speak for her as narrational device. In short, we learn about Antoinette as much through music as her dialogue and actions.

As Stillwell writes, “the alliance of empathy with the underscore and an empathy with source music is certainly prevalent in the classical Hollywood aesthetic, and it is still a dominant mode of scoring.”²⁵⁷ The use of “Hong Kong Garden,” having crossed the fantastical gap in Coppola’s film, clearly challenges this dichotomy. By disabusing Hollywood formula, Coppola (via Antoinette) strips its canonical underpinnings. The result is an empathetic source music (on-screen/off-scene) that re-sutures the visual field. While Antoinette’s music (Punk, Post-punk, etc.) had been to this point entirely disruptive, the manipulation of the image by forcing anachronism via musical tempo (the dancers follow the beat) allows a new type of suture in which Antoinette reevaluates realistic objectivity with her own subjective intent.

²⁵⁶ Lawrence, *Echo and Narcissus: Women’s Voices in Classical Hollywood Cinema*, 111.

²⁵⁷ Stillwell, “The Fantastical Gap Between Diegetic and Non-Diegetic,” 190.

Image 3.20: Parisian ball, accompanied by Siouxsie and the Banshees' "Hong Kong Garden"



The choice of “Hong Kong Garden” is equally important. Siouxsie and the Banshees’ front-woman Siouxsie Sioux (née Susan Dallion) became a controversial figure in the public eye during the famous (or infamous) Sex Pistols interview with Bill Grundy on the UK early primetime news show *Today*. Sioux, though not a member of the Sex Pistols, was included in the interview as a member of their entourage. When Grundy spoke to her, the band took his comments as a sexual advance, and they began insulting him with profanity not permissible on UK television at that hour. Grundy, who admitted to being drunk during the interview, was fired, and after considerable public backlash, the show was cancelled. Siouxsie Sioux, who was frequently seen adorned with a swastika arm band, gained both popularity and infamy among the punk scene. In this way, the inclusion of—and periodized orchestration of—Siouxsie and the Banshees’ “Hong Kong Garden” carries with it anti-social connotations with even more complexity than Bow Wow Wow’s proposed self-indulgence.

Image 3.21: Siouxsie Sue / Susan Dallion



Furthermore, if Gang of Four brings Marxist ideas to the hermeneutic forefront, consider even more the impact of Coppola's choice in channeling Siouxsie Sioux as indicative of Antoinette's response to her surroundings. The message of "Hong Kong Garden" is that of social imbalance. In a 1978 interview with biographer Paul Mathur, Sioux claimed:

[Hong Kong Garden] was a song I'd mentally dedicated to my local Chinese takeaway in Chislehurst High Street, which opened when I was 12 or so and at a time when there were loads of skinheads around. I was so sorry for the racist abuse that the people who worked there used to get. I always wished I was Emma Peel and that I could beat the shit out of the skinheads.²⁵⁸

Siouxsie Sioux's celebrity became a cultural association with social nonconformity, otherness, and sexual objectification. The same is true for Coppola's Antoinette, who invades the masquerade ball as if crashing a 1980s high school dance, with similar energy and foolhardiness, knowing she must hide her identity. The Post-punk sound of "Hong Kong Garden," the political weight of the person

²⁵⁸ Paul Mather and Mark Paytress, *Siouxsie and the Banshees: The Authorised Biography* (London: Sanctuary Publishing, 2003), 67.

of Siouxsie Sioux, as well as the aforementioned impetus behind the song bring considerably more to the film than the lyrics. Though these are heard on the film soundtrack, they are lower in volume than those of most stylistically similar music in the film. The lyrics of “Hong Kong Garden” are as follows.

Siouxsie and the Banshees, “Hong Kong Garden,” 1978²⁵⁹

Harmful elements in the air
 Symbols clashing everywhere
 Reaps the fields of rice and reeds
 While the population feeds

Junk floats on polluted water
 An old custom to sell your daughter
 Would you like number twenty three?
 Leave your yens on the counter please

Hong Kong Garden

Tourists swarm to see your face
 Confucius has a puzzling grace
 Disoriented you enter in
 Unleashing scent of wild jasmine
 Slanted eyes meet a new sunrise

A race of bodies small in size
 Chicken Chow Mein and Chop Suey
 Hong Kong Garden takeaway
 Hong Kong Garden

Finally, Siouxsie and the Banshees’ “Hong Kong Garden” allows us to consider the Marxist implications first established in the opening credits alongside Gang of Four’s “Natural’s Not In It.” Gang of Four, bringing with it understood and documented Marxist ideology,²⁶⁰ coupled with the

²⁵⁹ Were the cultural associations of Siouxsie Sioux, Siouxsie and the Banshees, and the “Hong Kong Garden” not considered, the song would have virtually no place in the film; the lyrics describe experiences at a Chinese take-out restaurant in London. One could attempt to connect the line “an old custom to sell your daughter” to the plight of Antoinette having been given over to the French to secure the French-Austrian military alliance, but this seems tenuous at best.

²⁶⁰ See also Rolling Stone’s review of the 1979 album containing “Natural’s Not In It,” titled *Entertainment!*: “Fusing James Brown and early hip-hop with the bullet-point minimalism of the Ramones, Gang of Four were a genuine revolutionary force in their pursuit of working-class justice. The Leeds foursome bound their Marxist critique in tightly wound knots of enraged funk and avenging-disco syncopation, slashed by guitarist Andy Gill’s blues-free swordplay.” David Fricke, Jason Fine, Jon Dolan, Elisabeth Garber-Paul, Douglas Wolk, Andy Greene, Will Hermes, and Rob Sheffield. “40 Greatest Punk Albums of All Time,” *Rolling Stone*. 6 April 2016.

cultural resonances associated with Siouxsie Sioux seems to challenge the neoliberal, capitalist indulgences that we see in the Bow Wow Wow “I Want Candy” ersatz music video. While Antoinette’s “candy,” appears on its face to demonstrate impetuous indulgence likened to commercialism and extreme consumption, when we consider the music video’s masquerade of femininity (incorporating Antoinette’s escape from Versailles-decreed duties and nascent independence) along with its New Romantic pastiche, it serves to both stem from and undermine self-indulgent consumption, precisely because Antoinette’s femininity is not sexual. Third-wave feminism that embraces femininity (even the hyperfeminine masquerade) while simultaneously rejecting its position vis-à-vis the male gaze is analogous to a Marxist rejection of the autocratic state (or Althusserian ISA).

Coppola, obviously fully aware of the infamy of Marie Antoinette’s reputation for excessive self-indulgence, pulls no punches in showing Antoinette thoroughly enjoying various amenities, knowing full-well that critics would judge such a move harshly. Indeed they did, but by emphasizing Antoinette’s self-indulgence with Bow Wow Wow’s disruptive music at the forefront (and in music video format), Coppola confronts Marie Antoinette’s mythology rather than dismissing it or glossing over it by showing limited extravagances. Coppola’s inclusion of Marxist-driven music at other stages in the film, equally associated with Antoinette, serves to strip the mythology of its influence: Marxism, though not directly channeled by Coppola’s film, hints towards two ideological schemes. First, it challenges the ISA established by Versailles, simply by advocating an anti-autocratic state. Second, and more important for *Marie Antoinette*, it suggests consideration for Marxist historiography, or at least that which challenges traditional pedagogy of history in favor of more equitable considerations. That Coppola’s film invites the viewer to reconsider the traditionally taught history of Marie Antoinette is obvious; here the cultural context of chosen preexisting music supports this view.

III.4.4. “Aphrodisiac,” “Fools Rush In,” and the Female Gaze

The following two selections of anachronistic music, both taken from early 1980s recordings by Bow Wow Wow, further exemplify Antoinette’s nascent new identity and self-cultivation. As a group, these songs, along with “Hong Kong Garden,” present a sequence in which music accompanies all images; the songs are each conjoined to intensify the effect of Antoinette’s moving in a new emotional direction.

As Siouxsie and the Banshees’ inexplicably diegetic music fades, a crash symbol indicates for the dancers that the song is over. They bow to each other, while onlookers cheer loudly (as one hears in a rock concert), commingling eighteenth-century custom with Post-punk musical aesthetics. The scene cuts to Antoinette and Duchesse de Polignac drinking champagne beside a staircase. The cheers continue while Bow Wow Wow’s 1983 track “Aphrodisiac” fades in. Obviously in mid-conversation, Polignac says “it doesn’t interest me.” Just as the two clink glasses and Polignac says “cheers,” the camera reverses position to show an opulently dressed soldier (Jamie Dornan) looking at them. The camera reverses again, and Polignac, having noticed the man’s gaze, says “ooh,” at which point Antoinette turns to face him. Antoinette and the man exchange glances as the camera reverts positions, and Polignac remarks, via innuendo, “Look at that sword... I’d like to see what he could do with that!”

The two ladies giggle, and Polignac asks “Who is he talking to?... Hideous dress she’s wearing.” Here Coppola emphasizes Antoinette’s adolescence, as the two disparage and laugh at another woman with a similar infatuation. The soldier excuses himself from his conversation with the other woman, and as he approaches Antoinette, Polignac encourages her to “have fun” and exits. The gazes between the soldier and Antoinette are now fused, but both retain their original framing. The resulting *mise-en-scène*, in which the two gazing characters now fill the screen, exhibits an intimacy not yet seen in the film. The soldier asks if he knows Antoinette, and she replies that she does not think so. Antoinette flirtatiously asks if the soldier is “making progress”

with the other woman. He replies “possibly,” but presses forward with Antoinette (the two never break eye contact in most of the scene), asking “are you going to tell me who you are?” She replies, “are you?” And the soldier introduces himself as Count Fersen of the Swedish Army. Antoinette repeats the name, finally breaks eye contact, and starts to walk away. Fersen grabs her arms; she turns, then continues to move away. A female voice-off remarks to Fersen: “That’s the dauphine!”

Several components are at play with “Aphrodisiac.” First, it behaves similarly to Bow Wow Wow’s “I Want Candy” as the lyrics, though relevant, are less so than the mere title of the work in terms of relating meaning to the viewer (“Candy” refers to various indulgences, rather than a male love interest as declared in the song lyrics). The lyrics of “Aphrodisiac” describe the singer’s desire to take a libido-stimulating drug to enjoy a sexual encounter with a new person. While Antoinette and Fersen’s relationship is not sexual (yet), the assumed effect upon the viewer is not that he/she will follow the lyrics to glean such information, but rather that she will rely upon the repeated word “a-a-aphrodisiac.”²⁶¹ In this way, the semiotic effect is shared among “candy” in “I Want Candy” and “aphrodisiac” in “Aphrodisiac.” This assumes Saussure’s description of signification as conventionally driven: no actual bond exists between signifier and signified; both are subject to the agreed-upon linguistic system.²⁶² In the context of filmic language (and specifically that of Coppola’s *Marie Antoinette*), signification refers to Antoinette’s own appropriation of the signifier (in this case song title and/or repeated word), precisely because it occurs within the context of *her* music.²⁶³ Adopting Saussurian convention in which signifier is the “sound-image” and signified is the resulting meaning, we are invited by filmic language to interpret the signified as Antoinette would. This serves to dislocate the subject/viewer relationship (extending even back to the opening credits’ direct address) and establishing Antoinette’s primacy as the one-who-controls-the-

²⁶¹ This functions similarly to the repeated use of the word “moon” in various songs within the soundtrack of John Landis’s *An American Werewolf in London* (1981). See section II.2.2. In neither case, the Opus code is not required; rather, the repeated lyrical word is all that is necessary.

²⁶² Silverman, *The Subject of Semiotics*, 6.

²⁶³ Were this not Antoinette’s music, but merely music to aesthetically complement the narrative, these signifiers (“candy” and “aphrodisiac”) would be too serendipitous to be believed as accidental.

gaze. As a third-wave feminist subject, Antoinette is free to return the male gaze back towards the looking (and even approaching) soldier, objectifying his features, physique, and more importantly, dress. To the point, the disruptive function of preexisting music is the same among Bow Wow Wow songs: “Candy” refers to Antoinette’s pleasure, while “Aphrodisiac” refers to Antoinette’s sexual desire, and these are driven by her rather than stemming from the culture of Versailles, which uses its own (contemporaneous) music to stifle Antoinette.

The lyrics to Bow Wow Wow’s “Aphrodisiac” are as follows.

Bow Wow Wow, “Aphrodisiac,” 1983

Take an a-a-aphrodisiac, don't do no-no-nothing, just relax
 Your ha-ha-heart goes piddle-pat, take an a-a-aphrodisiac
 If you want to fall in love with somebody
 Somebody that you're not in love with at all
 With an a-a-a-aphrodisiac, your ha-ha-heart goes piddle-pat
 Don't do nothing, just relax with an a-a-aphrodisiac
 If you want to fall in love with somebody - hey
 Somebody that you're not in love with at all
 Exciting you, just make you love me too
 Somebody that you're not in love with at all
 I'm your a-a-a-aphrodisiac, don't do nothing, just relax
 Gives you a a a heart attack, just take your clothes off, this is over, Jack
 If you want to fall in love with somebody
 Somebody that you're not in love with at all
 Don't do nothing, just relax, I'll be your aphrodisiac
 Don't do nothing, just relax, with an a-a-aphrodisiac

The crucial matter here is not simply that Antoinette is given license to appropriate the gaze conventionally afforded to the male perspective (character, camera, viewer), but what she sees. Dornan’s costume for Count Axel von Fersen, designed by Milena Canonero (who won an Academy Award for her work on *Marie Antoinette*), is intentionally conceived to mimic album-cover and public appearances of Adam Ant (nee Stuart Leslie Goddard). Canonero’s challenge was to imbed New Romantic/New Wave fashion within eighteenth-century context in much the same way as Reitzell’s challenge was to interpolate New Wave music amongst contemporaneous works.

Antoinette's female gaze thus manifests nondiegetic knowledge (of late twentieth-century fashion), which further establishes her narrational capacity. Antoinette's identity is emboldened by both New Wave music and New Wave fashion, and the power of these lies in their anachronism. Borthwick describes New Wave fashion, and specifically that adorning Adam Ant, as "gender-bending,"²⁶⁴ in that it involved cross-dressing and male make-up.²⁶⁵ Coppola's choice of a quasi-gender-bending subject to gaze upon further exemplifies her feminist agency in breaking through heteropatriarchal gender-bifurcated conventions.

Bow Wow Wow's music continues throughout the flirting scene. Antoinette rejoins Louis, who insists that they return to Versailles (claiming it to be half-past-three in the morning); as the group exits the ball, Antoinette asks Polignac if she knows about Count Fersen. Polignac begins to describe one of his previous affairs (to which Antoinette replies, "ew!"), but the dialogue fades as does the scene. "Aphrodisiac" fades alongside the scene and is replaced by elision (fade out/fade in) with Bow Wow Wow's "Fools Rush In." The latter song accompanies Antoinette's morning carriage ride back to Versailles. Reitzell tacks brief organ music during the elision of the two songs over the soundtrack; the result is a blending effect, doubtless used to seemingly transfer music between dissimilar keys.²⁶⁶ Bow Wow Wow's "Aphrodisiac" is in G# minor, while "Fools Rush In" the enharmonic parallel A-flat Major. The transitioning organ music begins with the shared dyad G# and D# (enharmonically A-flat and E-flat in the previous key) but introduces the B# (C Natural) at the moment in which the "Fools Rush In" establishes the new key.

Through the musical elision (including its modulatory organ music), we can easily perceive the carriage ride, accompanied by Bow Wow Wow's "Fools Rush In," as a narrative result of

²⁶⁴ Borthwick, 132.

²⁶⁵ This is not to say that the New Romantic music and fashion scenes in the 1970s and 1980s maintain any exclusivity in gender-bending or cross-dressing activities among popular and punk-derived music groups. For example, Glam-rock artists (Marc Bolan, David Bowie, et al.) already dominated this scene. However, it remains a distinctive stylistic feature of Adam Ant and Adam and the Ants.

²⁶⁶ Consisting of about four seconds, perhaps only one or two measures if transcribed, the music here is monophonic, and not identifiable as a preexisting music. Thus, it carries with it no additive meaning outside of its blending effect between the two Bow Wow Wow recordings; essentially, it appears to avoid a "blue-note," which would create an unintended jarring effect on the listener.

Antoinette's encounter with Count Fersen.²⁶⁷ No dialogue accompanies image and music. We see Antoinette, seemingly alone in the carriage; we only find out, as the music fades, that Louis Auguste had been in the carriage with her, as the two disembark together. Looking retrospectively from this moment, we see the carriage ride as entirely an expression of Antoinette's emotional reaction to meeting Count Fersen, even to the point of ignoring (or forgetting about) her husband. The message of "Fools Rush In," though it carries a similar title-driven signification to that of "I Want Candy" and "Aphrodisiac," provides the viewer an opportunity to consult the song lyrics, due to the lack of dialogue, longer visual sequences, and lack of other visual stimuli (confections, costumes, dancing, etc.) that occurred in the previous scenes. The lyrics of "Fools Rush In" are as follows.

Bow Wow Wow's "Fools Rush In," 1980

Fools rush in where angels fear to tread
 And so I come to you, my love
 My heart above my head
 Though I see the danger there
 If there's a chance for me
 Then I don't care

Fools rush in where wise men never go
 But wise men never fall in love
 So how are they to know
 When we met I felt my life begin
 So open up your heart
 And let this fool rush in

The brightly delivered melody sung by Annabella Lwin, along with the fast-paced guitar ostinato and equally melodious bassline, seems incongruous with the visual imagery of dark carriage ride before dawn. The visual field is dominated for much of the sequence with negative space, and we see Antoinette only dimly lit from outside the carriage window. However, as Lwin

²⁶⁷ Though original instrumentation and vocals are taken from the 1980 source, Kevin Shield's remix of the track for the film includes faint electronically delivered harmonies (identical to those in the original) that contemporize the song for mid-2000s digital stylistic conventions. This modification, along with added reverb and delay effects, which are similar to those heard in "I Want Candy," does not affect meaning or signification beyond aesthetical commonalities.

sings “when we met, I felt my life begin,” the scene cuts to that of a sunrise, and overall luminance increases. Here we can surmise both the signifying element in the lyric and cinematographic effect of Antoinette’s world literally becoming brighter and more colorful around her to demonstrate Bow Wow Wow’s music as indicative of her perspective. Were it not for the severe and life-changing subject matter immediately to follow, the viewer may well presume that Antoinette desires a affair with Count Fersen, and that unlike her marriage, this romantic encounter caused her “life to begin.” When the carriage arrives at Versailles, however, Ambassador Mercy informs Antoinette and Louis Auguste that Louis XV is deathly ill with smallpox. The music immediately stops, and now the soundtrack is dominated solely by dialogue and the aforementioned ticking clock sound, which signals the ubiquitous passage of time.

III.4.5. “Kings of the Wild Frontier” and Sexual Freedom

As New Wave music has throughout the film been associated with Antoinette’s newly developed feminist agency, we see in the last 25 minutes of the 123-minute film that the New Wave music most associated with Antoinette’s primary love interest, Count Fersen (instantiated in an eighteenth-century rendering of Adam and the Ant’s front-man Adam Ant), finally becomes attainable for the French queen. Here the iconography of New Romantic fashion, the anti-establishment message of New Wave and Post-punk music, and the imagery of the sexually uninhibited Antoinette come together for a brief sex scene, in which the only sound is Adam and the Ant’s 1980 “Kings of the Wild Frontier.” We see Antoinette, naked except for garter leggings and a plume-headress, shielding her breast with an Asian fan, gazing upon Fersen as he enters the room. When he approaches, she kisses him and begins to undress him. That such extramarital physicality is initiated by Antoinette and not Fersen, along with the clearly audible lyrics in “Kings

of the Wild Frontier,” speaks to a degree of sexual freedom previously unavailable to the film’s protagonist.

Visually, the scene harkens back to the opening credits, as if to reinvent or even expound upon Antoinette’s initially established gaze. Here, absent (but near) a direct address, we see Antoinette in a similar physical position, and her cinematic “look” exemplifies her agency. As we saw (and heard) with the Gang of Four’s opening music, Antoinette’s disembodied voice speaks through the music, as a complement to the male-centered voiceover. Now her music speaks of oppression. Though the full-format song includes significantly more text, the only stanza we hear in *Marie Antoinette* (though it repeats once) is as follows.

From Adam and the Ants, “Kings of the Wild Frontier,” 1980

I feel beneath the white
There is a redskin suffering
From centuries of taming

Obviously, at its most direct level, Adam and the Ant’s text here is about race and not gender in a specific way. As Coppola has restricted the song to only including this stanza, its appearance seems largely poetic, as if each word could be examined in light of its filmic context. For now, I will merely point out that the imagery is one in which the speaker, Adam Ant, who was frequently seen dressed in rustic clothing while wearing Native American style face paint, likens himself to the “redskin” being oppressed “beneath the white,” denoting white-supremacist hegemony.

Even accepting Adam and the Ants’ lyrics as merely suggestive of anti-establishment ideology and not connected with any real political movement, the appropriation of these specific lyrics generates—at the very least—a nonconformist stance. From the perspective of anachronistic music as emblematic of her voice, Antoinette identifies with a similarly oppressed group. I do not mean similarly oppressed in the literal sense; I am not arguing that the genocide Native Americans have and continue to experience colonialist and postcolonial America is directly analogous to

women's subjugation in Western culture. Still, for feminist scholars, "suffering... from centuries of taming" appears a quite suitable description of feminine experience amidst heteropatriarchal demands. Additionally, by removing the bulk of the lyrics from the song extract (which Coppola did not do to other New Wave selections), the importance of this text is amplified. The missing lyrics, which describe such nonconformity less directly, if at all, are as follows.

Adam and the Ants, "Kings of the Wild Frontier," 1980

A new Royal Family, a wild nobility, we are the family
A new Royal Family, a wild nobility, we are the family

...

No method in our madness
Just pride about our manner
Antpeople are the warriors
Antmusic is the banner!

A new Royal Family, a wild nobility, we are the family
A new Royal Family, a wild nobility, we are the family

And even when you're healthy
And your colour schemes delight
Down below those dandy clothes
You're just a shade too white
Shade too white!
Shade too white!

Concerning the music itself, the beginning of the track, which occurs several measures into the original song, is important: by beginning with the recurrent snare beat, the music remains stable. This allows the text to be more clearly audible, as it doubles the guitar melody (essentially nothing changes during the 29-second musical track). This added limitation on the music allows Reitzell and Coppola to channel the music's message: Antoinette has freed herself from marital and social constraints as a means of counteracting the Versailles-imposed restrictions over which she has no control otherwise. Her infamy among the populace would thus be rightly directed towards

Versailles and the monarchical system; by finding fault in Antoinette's sexual excesses, both the revolutionaries and members of the Versailles court find a scapegoat in Antoinette. We see this idea played out considerably more in the contemporaneous music section on Rameau's "Triste apprêts, pâles flambeaux" from *Castor et Pollux*.

Finally, the use of exotic imagery, and specifically that which concerns Native American symbolism, harkens back to Rameau's minuets (from *Les Indes galantes*) used in the wedding reception scene in which the newly married Antoinette dances with Louis Auguste. By replacing the romantic partner who was forced upon her (Louis) with that of her own choice (Fersen), we see the cinematic rivalry supported by musical contexts; no other music in the film relates to Native American imagery.

Fraser writes:

Marie Antoinette was beginning to feel ill-fated, even doomed. She could no longer maintain that elegant studied indifference to the insults dealt out to her both in print and when she appeared in public. The Queen was forced to appreciate the horrible malign power of such things. The contrast between the wicked Messalina of the public imagination and the benevolent mother-figure of her own was becoming too painful to be ignored. Under the circumstances, the friendship of Count Fersen—both romantic and supportive—was more important to the Queen than ever... The same common sense which suggested that the Queen and Fersen had an affair starting in 1783, now suggests that their relationship, if far from over, was nevertheless being gradually transformed into something more romantic than carnal.²⁶⁸

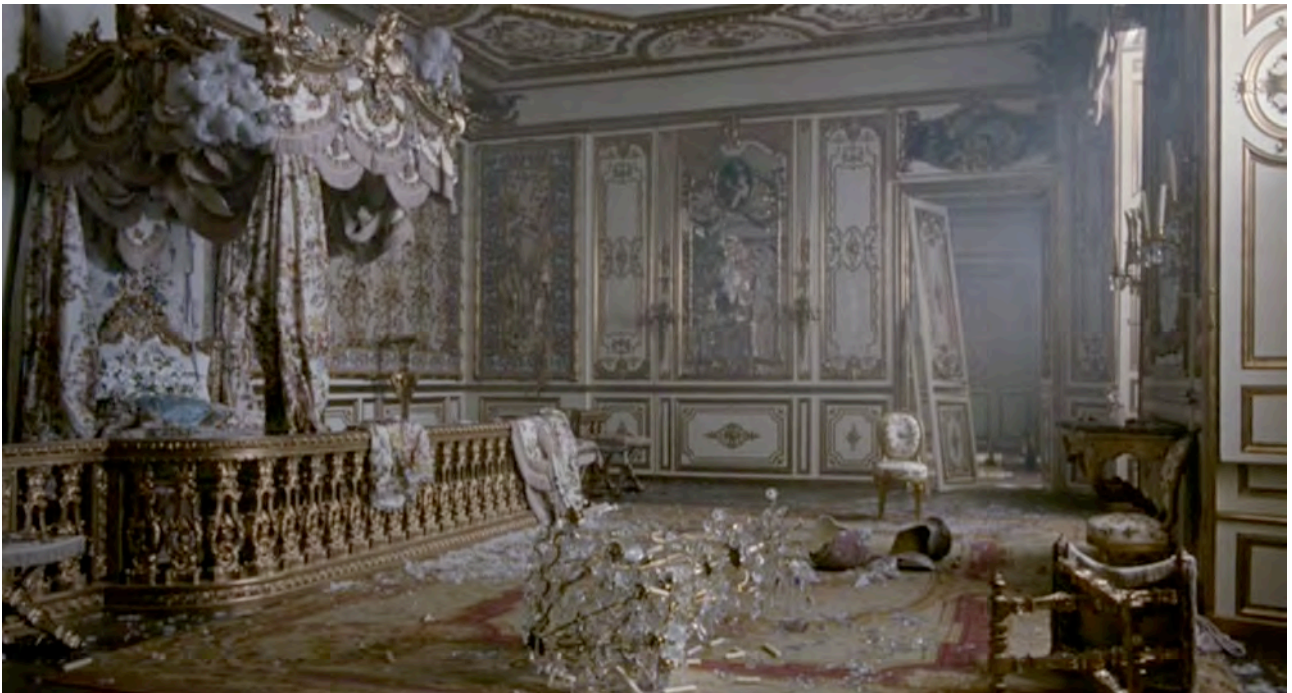
Fersen is cinematically presented as a release for Antoinette, in terms of sexual frustration, but more importantly as a departure from Versailles-imposed conventions. The percussive and sexually charged New Wave music here complements our understanding of Fersen as an understandable escape from her vitriolic surroundings.

²⁶⁸ Fraser, 266.

III.4.6: “All Cats are Grey” and Concealed Sexuality

The final musical work to appear in Coppola’s *Marie Antoinette* is the 1981 New Wave track “All Cats are Grey” by The Cure. It is the only music that accompanies a still image; the final image in the film is that of the empty bedchamber where Antoinette was expected to conceive a male heir, securing the military alliance between France and Austria, and extend the life of the French monarchy. After a few seconds of the still, the song continues during the closing film credits. Much of the music in the song is without lyrics (these begin a full 150 seconds into the track); the importance of the track, is rather The Cure’s cultural association with the New Wave and other Post-punk music scenes.

Image 3.22: Final shot



The lyrics do describe something of loss of life or self. The title, however, functions similarly to those of the Bow Wow Wow songs used in the film: especially coupled with the absence of lyrics

for so long, the title alone allows the viewer to ponder its own signification. This is especially true as it occurs with a still image, a black screen, and scrolling credits.

The phrase “all cats are grey” carries with it several cultural associations. Some attribute it to Benjamin Franklin’s brief 1745 satirical treatise *Old Mistresses Apologue*. Franklin details why marriage to an older woman, rather than one to whom he may be attracted, is a proper solution to man’s sexual desires, supposedly after being asked if a medical or chemical solution could quell sexual urges. In the fifth reason, Franklin writes, “Regarding what is below the Girdle, it is impossible of two Women to know an old from a young one. And as in the dark all Cats are grey, the Pleasure of corporal Enjoyment with an old Woman is at least equal, and frequently superior, every Knack being by Practice capable of improvement.”²⁶⁹

Another earlier usage occurs in Cervantes’s *Don Quixote*: “It may be that Sancho the squire will get to heaven sooner than Sancho the governor. ‘They make as good bread here as in France,’ and ‘by night all cats are grey’ ... for when we go to our graves we all pack ourselves up and make ourselves small, or rather they pack us up and make us small in spite of us, and then — good night to us.”²⁷⁰ But what seems to be the original English version is John Heywood’s 1546 collection of proverbs on marital relations, which says “To take lacke of beautie but as an eye sore, the fayre and the foule by dark are like store; when all candles be out all cats be grey, all things are then of one colour, as who sey.”²⁷¹ Heywood seems to refer to Erasmus, whose own book of proverbs, now called *Adagia*, originally published in 1500 in Paris, contains the proverb: “Ego certe antequam Plutarchi locum, huiusce Graecii adagio sensum a Gallico edoctus eram adagio: De nuit touts chats sont gris.”²⁷²

²⁶⁹ Benjamin Franklin, “Old Mistresses Apologue,” in *The Papers of Benjamin Franklin*, Vol. 3 (1 January 1745-30 June 1750), ed. Leonard W. Labaree (New Haven: Yale University Press, 1961), 27-31.

²⁷⁰ Miguel de Cervantes, *Don Quixote*, Vol 2 (London: Joseph Thomas Publishers, 1840), 530.

²⁷¹ John Heywood, *The Proverbs and Epigrams of John Heywood (1562)* (Manchester: Spencer Society, 1867), 10.

²⁷² Desiderius Erasmus, “Adagia,” in *Opera Omnia*, Vol. 2, ed. Jan Hendrick Waszink (Leiden: Brill Publishing, 1996). The latin section reads “I certainly follow Plutarch who attests this Greek adage was informed by the French adage.” Then in French: “At night, all cats are gray.”

Each usage (perhaps exempting Erasmus) refers to an unlit space as a preferred sexual environment. Even Beaumarchais echoes this sentiment in Act III, scene 5 of *Le Barbier de Séville* (the original play, rather than the libretto):

*Veux-tu, ma Rosinette, Faire emplette; Du roi des maris?
Je ne suis point Tircis. Mais la nuit, dans l'ombre, Je vauz encor
mon prix.
Et quand il fait sombre. Le plus beaux chats sont gris.*²⁷³

Do you wish, Rosinette, to acquire from the king of the husbands?
I may not be Tircis, but at night, in the shadows, I am still worthy.
And when it's dark, even the most beautiful cats are gray.

Beaumarchais's play is more than coincidental, not only as it was roughly contemporaneous to the filmic setting: Marie Antoinette actually performed the role of Rosinette on 15 August 1777 at the Théâtre de la Reine (her own theater at *le Petit Trainon*).²⁷⁴ Due to the infamy of the “Diamond Necklace Affair,” which I will describe in more detail later, this was the queen's last stage performance.²⁷⁵

Taking into account the various innuendos stemming from the title, the song can be interpreted in several ways, but the most conservative route may be simply to present that which all agree upon: the implication is one of concealed sexuality. For Coppola's *Marie Antoinette*, this concept fits perfectly within a feminist reading, especially as we consider the two images that effectively “bookend” the film: the direct address and the still bedchamber.

The Cure, “All Cats are Grey,” 1981

I never thought that I would find myself
In bed amongst the stones
The columns are all men
Begging to crush me
No shapes sail on the dark deep lakes

²⁷³ Pierre Augustine Caron de Beaumarchais, *Le Barbier de Séville* (Paris: Edouard Pelletan Éditeurs, 1903).

²⁷⁴ Rosinette is a diminutive or term of endearment here. The role in Beaumarchais's play is called “Rosine,” analogous to “Rosina” in Rossini's famous opera. Also, in a later scene, Polignac discusses a performance of Mozart's *The Marriage of Figaro*.

²⁷⁵ Pierre Girould de Nolhac, *The Trainon of Marie-Antoinette* (London: T.F. Unwin Publishers Ltd., 1925), 216.

And no flags wave me home
 In the caves
 All cats are gray
 In the caves
 The textures coat my skin
 In the death cell
 A single note
 Rings on and on and on

The gaze of Versailles is not only the male gaze, but the social collective gaze, a diegetic rendering of the patriarchal unconscious. Modern heteropatriarchy is Versailles, and in Coppola's film, we see our collective, voyeuristic unconscious, stylized and anthropomorphized, but nonetheless accurate. The Cure's lyrics here, which are similarly ambiguous to the title, could be said to represent either death, depression, or a nonreligious view of the afterlife. Regardless, the notion of the speaker/singer as a person trapped ("amongst the stones") with no clear escape ("no flags wave me home") seems obvious and befits an interpretation of Antoinette's perspective throughout the film. Antoinette's entrapment occurs both socially (alongside the lyrics) and sexually (alongside the title).

With the final shot, we understand the operation of the opening credits. Antoinette's silence solidifies the alignment between herself and Gang of Four's music. They speak for her, not simply as an aesthetic complement. Moreover, Antoinette's physical gaze negates, or rather neutralizes, the subject/object determination of the opening shot. No shot/reverse shot is supplied to properly suture the visual field, and by looking back, Antoinette insists upon being a subject herself. The suture is dissolved, and the viewer is rendered to object status, dependent upon and subject to the diegetic act of looking. As Teresa de Lauretis would say, "castration is in the air."²⁷⁶

Perhaps more important is that after two centuries of examination of Marie Antoinette, this much-maligned historical figure is provided an opportunity to look back. The film is not merely a biopic of Marie Antoinette, but an account of Antoinette confronting historiography (or history

²⁷⁶ de Lauretis, *Oedipus Interruptus*, 84.

telling). In the opposing gaze, we see a demand to, this time, consider her while taking patriarchal hegemony into account.

III.5. Dustin O'Halloran's music and Filmic *Gestalt*

For Reitzell, Dustin O'Halloran's music is used in Coppola's *Marie Antoinette* primarily as a connecting device. He writes:

I discovered Dustin's first solo piano record and liked the simple mellow quality of it. A friend worked with Dustin and gave me a copy during an unrelated meeting. It was a bit like Satie's minimal solo piano music but more childlike and earthy. I love Satie and Debussy but their music didn't fit with my time criteria nor did it fit quite right sonically. I put one of Dustin's tracks on the first mix CD I made for Sofia. For the film, I took it one step further and had Dustin play on a 150-year-old Piano Forte which I recorded in Paris. The Piano Forte was tuned to [A=415], a more 'period' tuning than our current standard of A=440. This was a way to connect everything for me: Aphex Twin's "Avril 14th," which is solo piano to something like Scarlatti's harpsichord music, the period orchestral music, and beyond, from the 1780's to the 1980's to today.²⁷⁷

Opus 17 is the first piece of music to accompany the film, exempting the title sequence (which to any viewer would appear anomalous). Along with Windsor for the Derby's "The Melody of a Fallen Tree" and The Radio Dept.'s "I Don't Like It Like This," O'Halloran's music accompanies a travel sequence—the first of the group of three in this case—in which Antoinette travels from her Austrian home to Versailles. Opus 17 is polyphonic, and its contrapuntal texture befits the eighteenth-century diegesis, while many of O'Halloran's harmonic and metric choices are contemporary. For example, mm. 10-14 seem to abandon the three-note motive established at m. 1. The motive is inverted and manipulated (by sequential modulation and metrically shifted on and off the beat), but remains constant until m. 9, at which point it is replaced with a two-note figure for the half cadence at A Major. Where a Baroque composer would more likely reintroduce the three-note motive at m. 10, in D Major, O'Halloran begins an eight-note descending scale pattern in B minor,

²⁷⁷ Reitzell, Email to author.

which eventually resolves to an authentic cadence in B minor in m. 14. In measure 10, O'Halloran includes parallel octaves across beats 1 and 2 (B to A), which a Baroque composer would seldom use, though he seemingly “corrects” these to more fitting parallel tenths in measure 11.

Score 3.6. Extract from Dustin O'Halloran's Opus 17

Andante

Three-note motives

Sequential repetition

rit. **A tempo**

Two-note motives

Sequential repetition

V

Parallel octaves

Parallel tenths

12

The effect of contrapuntal and vaguely eighteenth-century styled music seems ideal vis-à-vis Reitzell's claim that O'Halloran's music is included to connect the "1780's to the 1980's to today." At first, it would seem that the melding effect of O'Halloran's music, bridging the temporal-sonorous gaps between Baroque diegesis and anachronistic intrusion, would weaken my claim that anachronism disrupts the cinematic suture. A more pronounced disruption would be made manifest without O'Halloran's dissolving effect. I have two responses to this.

First, the fact that Reitzell and Coppola desired a connecting device between diegetic and anachronistic musical sources speaks to the degree to which anachronism (and threat to cinematic suture) is perceptible. A drastic cinematic disruption is clearly not Coppola's intent here; rather, it is important to maintain verisimilitude by allowing the disruptive anachronistic music to be buffered by similarity. Of course, there are exceptions, the most obvious being the shift from Scarlatti's D minor sonata to The Strokes' "What Ever Happened." Still, even in this drastic shift, Scarlatti's music is underscore, and could easily be taken as diegetic (though its source is unclear—if diegetic it is on-scene/off-screen), while The Strokes' much louder music is clearly nondiegetic score. O'Halloran's music is not used to take away from drastic shifts like this one, in which we see Antoinette clearly connected to the anachronistic source, as both she and her music escape Versailles' culture (and its contemporaneous music). O'Halloran's music is rather a type of *Gestalt* connection. The impression of the entire film demands cohesion; individual scenes can portray disruption. Furthermore, the disruptions caused by anachronistic music would be less palpable if such overarching cohesion were absent.

Second, the use of O'Halloran's music is strategic, and within the *Gestalt* of the film, it provides sectional cohesion that intensifies the disruptive effect of anachronism upon the cinematic suture. Consider the first examples, O'Halloran's Opus 17, followed by Windsor for the Derby's "The Melody of a Fallen Tree" and The Radio Dept.'s "I Don't Like It Like This." In Antoinette's travel sequences, which set up the premise of the narrative, O'Halloran's music softens the anachronistic effect of the music that follows with its neutral sound; for many, Opus 17 could

appear either anachronistic or contemporary. More likely, a viewer will not consider either, but rather relax his/her suspicion (or as Gorbman would say “silence [his/her] censor”²⁷⁸) after having seen the opening credits alongside the startlingly anachronistic Gang of Four track “Natural’s Not In It.”

O’Halloran’s Opus 23 accompanies another voiceover letter-reading sequence, in which we observe Antoinette as she reacts to a letter from her mother, Maria Theresa. This occurs after the opera scene (Rameau’s *Platée*), and Coppola uses the music to score the diegetic shift of setting from the Opéra royal de Versailles back to Antoinette’s residence. The music continues as we see Antoinette dropping the letter and the voiceover begins. The same authoritarian voiceover impression occurs (during a similar gradual closeup), but this is cinematographically enhanced by the scene’s movement, costuming, and décor. As the camera approaches Antoinette, whose gaze is toward the camera but not in direct address, she sinks towards the floor. Her dress mimics the wallpaper behind her, both in color and floral pattern, as if to visually suggest her immersion in both Versailles and her predicament.

²⁷⁸ Gorbman, *Unheard Melodies*, 55.

Image 3.23: Versailles Dress



The words of the voiceover complement this reading:

Dearest Antoinette:

I'm pleased to tell you how wonderful your brothers and sisters are doing in their marriages. Maria Carolina is pregnant expecting her first child in June. And Ferdinand is enchanted with Beatrice having made her his wife at once. All this news, which should fill me with contentment is diminished by reflections on your dangerous situation. Everything depends on the wife if she is willing and sweet. I can't repeat enough the importance for you to employ charm and patience never ill humor, to remedy this unfortunate situation. Remember, nothing is certain about your place there until an heir is produced.

Opus 23 is perhaps the most demonstrative of Reitzell's statement that O'Halloran's music resembles Eric Satie's "minimal solo piano music [while] more childlike and earthy." The first four measures, in F Major, consist of only the tonic chord in the bass, repeated in the same textural organization as in Satie's famous works (e.g., the first three *Gymnopédie*).

is here with my husband,” and Opus 36 begins. The music accompanies images of Antoinette embracing her ladies as they depart. With the music’s minimalist form, anachronistic for the film setting, the score entreats the viewer to see Antoinette simply, as she was in the opening of the film. The register and form of Opus 36 even corresponds to Opus 17: both hands are scored in the treble clef, and the second period of each presents eight-note descending, diatonic phrases, in sequential repetition.

Score 3.9. O’Halloran’s Opus 17, mm. 10-11 (key sig. is B minor)

Score 3.10. O’Halloran’s Opus 36, mm. 9-10

With the humanizing effect of Opus 36, along with her selfless behavior in this scene, the viewer is invited to reinterpret Antoinette’s past transgressions (affair(s), self-indulgence, etc.). More important is the placement of the three O’Halloran pieces among the film’s musical *Gestalt*; all seem to contribute to the notion of a consistent Antoinette. We see the same Antoinette throughout the film, powerless to change the decadent culture for which she was blamed. The only remaining music in the film (after Opus 36), The Cure’s “All Cats Are Grey,” emphasizes this statement alongside the visual of the ransacked bedchamber. With the latter’s challenge to historiography, O’Halloran’s music ultimately asks how a young Austrian girl could have been asked to solve France’s financial difficulties.

III.6. Conclusions

A critical point in my thesis that non-contemporaneous music is detrimental to—or disruptive of—the filmic suture²⁷⁹ is hinged upon the Binns' description of coercion, in which music invites the viewer to psychologically participate with the narrative; this is aesthetically and contextually challenged by the audacity of the intruding anachronistic music. To the point: the more obvious the anachronism becomes to the viewer, the less viable coercive elements are to maintain the viewer's persuasion. A continuum perhaps exists in which musical sources pull toward or away from this coercion; opposites could be measured by such means as whether the source is contemporaneous or anachronistic, textural relationships within the overall soundtrack (e.g., whether the music is at the forefront or merely underscoring dialogue), and musical duration. Such a continuum, for the music in Coppola's *Marie Antoinette*, might look as follows.

²⁷⁹ And here one must consider not only the musical or other aural suture, but anachronistic music's effect upon visual sutures as well.

Figure 3.5: Musical Continuum and Viewer Coercion

Title	Performer/Composer	Duration	Function	Disruptive	
All Cats are Grey	The Cure	4:42	Score		
I Want Candy	Bow Wow Wow	2:46	Score		
Hong Kong Garden (with Intro)	Souxsie and the Banshees	2:31	Score		
Aphrodisiac	Bow Wow Wow	2:08	Score		
Opus 23	Dustin O'Halloran	1:55	Score		
Opus 36	Dustin O'Halloran	1:54	Score		
Natural's Not In It	Gang of Four	1:50	Score		
Opus 17	Dustin O'Halloran	1:36	Score		
Fools Rush In	Bow Wow Wow	1:34	Score		
Kings of the Wild Frontier	Adam and the Ants	0:55	Score		
What Ever Happened	The Strokes	0:52	Score		
Plainsong	The Cure	0:29	Score		
Ceremony	New Order	3:53	Underscore		
The Melody of a Fallen Tree	Windsor for the Derby	3:35	Underscore		
Jynweythek Ylow	Aphex Twin	2:11	Underscore		
Ou Boivent Les Loups	Phoenix	2:03	Underscore		
Il secondo giorno	Air	1:23	Underscore		
Tommib Help Buss	Squarepusher	1:20	Underscore		
Keen On Boys	The Radio Dept.	1:13	Underscore		
I Don't Like it Like This	The Radio Dept.	1:06	Underscore		
Avril 14th	Aphex Twin	0:59	Underscore		
Pulling Our Weight	The Radio Dept.	0:42	Underscore		
Les Barricades Mystérieuses	Couperin	0:46	Underscore		
Sonata in D minor K. 213	Scarlatti	1:43	Underscore		
"Aux lagueurs d'Apollon," from <i>Platée</i>	Rameau	2:47	Underscore		
C'est mon ami	Marie Antoinette	0:47	Score		
Minuets from <i>Les Indes galantes</i>	Rameau	1:25	Score		
"Tristes apprêts, pâles flambeaux" from <i>Castor et Pollux</i>	Rameau	4:26	Score		
Concerto for Strings in G Major, RV 151	Vivaldi	6:23	Score		Sutured

III.6.1: A Final Disruption

Popular discussions of Marie Antoinette concern her marital difficulties, excess in spending, infamous quotation, and overall unpopularity amongst revolutionary thinkers, and Coppola's film stands to deal with each of these. First, concerning the filmic representation of Marie Antoinette's documented social difficulties stemming from her unconsummated marriage, consider Ruti's statement regarding feminist film theory:

Cultural authorities such as popular scientists and self-help authors try to convince us that most of our relationship problems arise from our inability to cross the gender divide. They leave little room for the possibility that couples might run into problems for the simple reason that romantic partners bring their unique personal experiences, unconscious motivations, existential struggles, histories of suffering, and points of vulnerability to the intimate encounter. Gender—and gender alone—is thought to be the cause of relationship troubles.²⁸⁰

As we see in Coppola's film, blame is aimed at Antoinette alone; this is a common technique in historical fiction, whether scientific discovery has persuaded us of the complexity of sexuality and reproductive processes or not. In a pivotal, though nonmusical scene, Coppola conjoins various unpopular histories of Marie Antoinette, while cinematically addressing their credulity. As the Revolution has grown, we briefly see Louis XVI in consultation with military advisers, some of whom warn him that financial assistance to the American Revolution is too costly, while others encourage more spending. Louis agrees to continue aid in order to defeat England. The scene cuts to a long shot of Versailles, with the sound of an unseen, though diegetic, mob ostensibly rioting (on-scene/off-screen). A prominent voice is heard shouting, "...And when they went to the queen, to tell her her subjects had no bread, do you know what she said?" The long shot quickly cuts to a close-up, the sound of the mob absent, and we see Antoinette bathing, wearing a lavish necklace, earrings, and black lipstick. She smiles to the camera and in direct address says, "let them eat cake."

In the brief scene, Coppola draws attention to the infamous quote, as well as the "Diamond Necklace Affair," both of which severely damaged Marie Antoinette's reputation amongst Revolutionaries, and for some time, even historians. By cinematically presenting Antoinette in direct address, the film confronts both legends, while calling their validity into question and connecting the image of direct address with that of the opening credits, scored by Gang of Four's "Natural's Not In It."

²⁸⁰ Ruti, 75.

The incident commonly referred to as the “Diamond Necklace Affair” (or similar title) was built upon several layers of chicanery, involving Cardinal de Rohan, Jeanne de Valois-Saint-Rémy (also known as the Comtesse de Lamotte Valois and/or Jeanne de Lamotte), a prostitute named Nicole d’Olivia, and several others, many of whom believed Marie Antoinette intended to purchase an expensive necklace from the jewelers Boehmer and Bassenge. In fact, the queen had refused the necklace on at least two occasions. The necklace had originally been commissioned (but not purchased) for a sum of 1,800,000 francs by Louis XV, who intended to present it to du Barry; Louis XV died before the necklace was completed and Madame du Barry had already been banished from Versailles by the time it arrived.²⁸¹ Jeanne de Lamotte forged the queen’s signature, while her husband Nicolas de Lamotte took the necklace to London to have it broken up and resold, and Cardinal de Rohan accepted the transactional document. The cardinal was later ridiculed in court by Louis XVI for being unaware of how royalty sign such documents. Fraser writes, “How could a prince of the House of Rohan, the Grand Almoner himself, ever think that the Queen would sign ‘Marie Antoinette de France?’ All the world knew that queens signed only their baptismal names... On all her formal correspondence, the Queen of France was loftily ‘Marie Antoinette’ with no need of qualification.”²⁸²

While the king believed the cardinal to be the forger, historians believe that Rohan was entirely duped by Lamotte; this is likely but ultimately uncertain, because the cardinal ordered a servant to burn all correspondence between Lamotte and himself. Regardless, Marie Antoinette had no involvement with the necklace, but much of the public blamed her for several reasons. Some believed the queen had contrived the entire incident to ruin Cardinal de Rohan; others believed she tried to acquire the necklace but denied it once the public became aware of its cost. Cardinal de Rohan was acquitted of the forgery by the Parlement de Paris, who only found him guilty of “criminal temerity” in believing he had met the queen in a night-time rendezvous to secure the sale of the necklace. He had actually met the prostitute Nicole d’Olivia, whom Lamotte had paid to

²⁸¹ Fraser, 238.

²⁸² *Ibid*, 232.

impersonate the queen. His assumption that the queen would have been involved in such a rendezvous was seen by many as a “damning denunciation of the Queen’s way of life.”²⁸³

Furthermore, Rohan’s acquittal served to increase suspicion of Marie Antoinette’s guilt in the public eye.

Public scorn over the incident, mostly directed at Marie Antoinette, took several forms.

Cinematically, Antoinette’s nakedness addresses contemporaneous caricatures, while alluding to the French word for “jewels” (“bijoux”), which pornographers used as code for female genitalia.²⁸⁴

Sarah Maza writes:

The licentious connotations of the famous necklace as *bijou* were made most explicit in a well-known revolutionary caricature, *Enjambée de la Sainte-Famille des Thuilleries à Montmidy* (c. 1791). The print shows Marie-Antoinette stepping from the roof of the Tuileries palace to the émigré outpost of Montmidy on the northeastern frontier, carrying the royal family on her back. Mme de La Motte, Rohan, and one of the queen’s alleged lovers, the duc de Coigny, stand directly below the queen’s open legs and stare up as La Motte holds the necklace aloft.²⁸⁵

²⁸³ *Ibid*, 243.

²⁸⁴ A famous example is Denis Diderot’s *Les bijoux indiscrets*, a mid-eighteenth-century allegory that casts Louis XV as a sultan with a magic ring that allows him access to various women’s bedchambers. The ring also caused women’s genitals to speak of former lovers.

²⁸⁵ Sarah Maza, *Private Lives and Public Affairs: The Causes Célèbres of Prerevolutionary France* (Berkeley: University of California Press, 1993), 205, note 110.

Image 3.24: *Enjambée de la Sainte-Famille des Thuilleries à Montmidy*²⁸⁶



Image 3.25: Antoinette saying “Let them eat cake.”



²⁸⁶ Anonymous, *Enjambée de la sainte famille des Thuilleries à Montmidy*, 1791, Musée du Louvre, Paris.

Immediately after this direct address, the scene cuts to one in which we see Antoinette dismissing the “let them eat cake” rumor, saying “that’s such nonsense! I would never say that.” Polignac, clearly reading from a pamphlet or other gossip-themed text, describes some other rumors, mostly regarding Antoinette’s promiscuity. Lemballe asks Antoinette whether she can do anything about the gossip, and Antoinette responds that she will not acknowledge it. This corresponds to much of what Fraser and historians have documented—that Marie Antoinette believed that becoming involved would exacerbate the situation.

But the direct address scene is clearly specious, another cinematic impostor, though perhaps more so for a knowledgeable viewer, since Marie Antoinette never received the infamous necklace. Rather, the scene effectively demonstrates the culture with which Antoinette is at odds. At the same time, by adorning Antoinette with anachronistic black lipstick, typical of New Wave, Post-punk, and other twentieth-century musical scenes, we are reminded that this version of Marie Antoinette is crafted to encourage the viewer to reconsider the queen’s reputation, as well as historiographical methods.

By keeping certain music contemporaneous, and by connecting contemporaneous and anachronistic musical sources through the intermediary of Dustin O’Halloran’s music, Coppola, while accepting the patriarchal suture and hegemonic relationship of image over sound, uses Antoinette’s female reverse gaze and preexisting music to combat the status quo of historiography. That her challenge to the filmic suture and Althusserian Ideological State Apparatus is aurally conceived demonstrates a clearly feminist perspective.

Ultimately, Coppola’s prompt to reevaluate Marie Antoinette, and certainly other maligned women in history, is tied to anachronism via preexisting music. Had Coppola chosen only contemporaneous music, the film could defend Marie Antoinette to a degree, but the disruptive cinematic move of tapping into the context of the Post-punk and New Wave music scenes further invites the viewer to question the historical account. To virtually any viewer, the music appears unsuitable for merely recounting an assumed (and agreed upon) history of the French queen. By

disrupting the suture, anachronism in preexisting music and fashion further extends Antoinette's invitation to question historiographical models. By providing a feminist account of Marie Antoinette, Coppola suggests feminist historiography is useful in examining the queen. In this way, Coppola's film that criticizes patriarchal historiography reminds us that history is taught with agenda, a message uniquely reinforced by preexisting music, composed by musicians who knew nothing of the film.

IV. Chapter Four: Intertextuality and Metacinema: Preexisting Music in Quentin Tarantino's *Django Unchained*

Jamie Foxx's Django becomes a hero only after a German-born white man, Christoph Waltz's King Schultz, frees him and enables him. This would seem to fit Hollywood's longstanding white-in-shining-armor approach to black heroism. However, as Tarantino showed in *Jackie Brown*, he knows his way around the theme of cooperation and collaboration between black and white. In *Django*, he gives us a character who learns to see life through the eyes of the Other. Schultz's evolution, from pragmatic mercenary to principled, violent, and self-sacrificing slavery opponent, is the movie's most emotionally resonant element.²⁸⁷

IV.1. *Django Unchained*: The Film and its Music

This chapter examines the impact of preexisting music on Quentin Tarantino's *Django Unchained* (2012). The film contains music from several sources and eras, but as I will demonstrate, it contains intensely deliberate selections that engage the viewer via the vacillation of suture and disruptive elements. The musical framework borrowed from Spaghetti Westerns is challenged by other music; in each example, suture is disrupted or manipulated by the stylistic shift. In short, the viewer likely focuses attention elsewhere. The degree to which preexisting music contributes an additive, extra-diegetic meaning largely depends upon the viewer's knowledge of the musical source (Op). At the same time, the intertextuality between musical sources and visual allusions contributes to an examination of filmic historiography. Through this examination, we see how Tarantino's film seeks to give voice to those disenfranchised by both social inequality and a biased pedagogy of history.

Quentin Tarantino is regarded by many critics and scholars as a quintessential designer of metacinema. Metacinema essentially refers to filmmaking that is so informed by previous cinematic works that the resulting film is equally important as commentary upon cinematic culture as it is in representing a specific narrative. We see something of a different approach in earlier

²⁸⁷ Chris Vognar, "He Can't Say That, Can He?" *Transition: The Magazine of Africa and the Diaspora* 112 (2013): 36.

metacinematic films, such as Jean-Luc Godard's *Le Mépris* (1963) or Giuseppe Tornatore's *Cinema Paradiso* (1988). In Godard's film, film director Fritz Lang plays himself while directing a diegetic production of Homer's *Odyssey*, and the result is an exploration on the filmic medium as well as its intertextuality with other dramatic forms (e.g., *Canto XXIV* from Dante Alighieri's *Divine Comedy*). In Tornatore's film, the development of the filmic medium becomes a central theme, as the film's protagonist, a famous director, recalls cherished interactions with a projectionist who introduced him to the art.

While Tarantino does not specifically address filmmaking as a metacinematic subject, many of his recent films explore film genre as a palimpsest.²⁸⁸ His explicitly stylized films tend to explore the boundaries of genres while amalgamating them. The duology *Kill Bill Volume 1* (2003) and *Kill Bill Volume 2* (2004) simultaneously evoke Blaxploitation, Hitchcockian psychological thrillers, and Asian martial arts cinema.²⁸⁹ Tarantino continued this process through *Inglourious Basterds* (2009), which like *Django Unchained*, uses Spaghetti Westerns as a backdrop for an allohistorical fiction. *Inglourious Basterds*, perhaps more than previous projects, explores cinematic self-reflectiveness, as its climactic (and most allohistoric) scene occurs in a Nazi-occupied movie theater in World War II France; Hitler, Goebbels, and others are gunned down while watching a propagandist film.²⁹⁰ In *Django Unchained*, Tarantino combines elements of Spaghetti Western and Blaxploitation films, as well as the German cultural subtext of the medieval *Nibelungenlied*, fusing these into a narrative hinged upon slavery culture in the antebellum American South.

²⁸⁸ It could be argued that his initial films, *Reservoir Dogs* (1992) and *Pulp Fiction* (1994), explore the boundaries of genre, while not necessarily exploring genre itself. *Reservoir Dogs* typifies crime/heist film noir, while *Pulp Fiction* plays on conventions of pulp crime novels amongst a noir backdrop. Tarantino's third film, *Jackie Brown* (1997) functions as a revivalist Blaxploitation film, though in a less deconstructive way as more recent works, which address issues of genre as they relate to each other.

²⁸⁹ See Eric M. Blake, "Genre, Justice and Quentin Tarantino" (M.A. thesis, University of South Florida, 2015), 33-41.

²⁹⁰ In addition to some smaller projects, Tarantino also directed collaborative films, such as *Four Rooms* (1995), codirected along with Robert Rodriguez, Allison Anders, and Alexandre Rockwell; *Sin City* (2005), codirected along with Robert Rodriguez and Frank Miller; and *Grindhouse* (2007) codirected along with Robert Rodriguez, Eli Roth, Rob Zombie, Edgar Wright, and Jason Eisener.

The chapter is organized as follows. First, I examine the cultural context of *Django Unchained* and its critical and scholarly reception. Second, I observe Tarantino's statements about the role of cinema and specifically music in his own films. After a plot summary, I demonstrate how preexisting music in critical scenes disrupts the cinematic suture and thus enables metacinematic social commentary to be more accessible. Next, I discuss the importance of Beethoven's music to the viewer's understanding of the supplemental hero character, Dr. King Schultz (Christoph Waltz). Finally, I discuss how intertextual musical sources demonstrate the character development of the titular hero, Django (Jamie Foxx).

IV.1.1. Critical and Scholarly Reception

Quentin Tarantino's films tend to be controversial. Critics of the *Django Unchained* (2012) object to several elements, the most frequent being its seemingly indulgent 165-minute running time, extreme and gruesome violent sequences, racial slurs (including the "N-word"), and what many feel is a revisionist historical perspective.²⁹¹ While some were less censorious, like Roger Ebert, who wrote that the film challenges societal taboos by confronting them directly, others were particularly condemnatory.²⁹² The *New York Observer's* Rex Reed writes that *Django Unchained* is "overlong, raunchy, shocking, grim, exaggerated, self-indulgently over-the-top and so politically incorrect it demands a new definition of the term."²⁹³ He even claims the film offers viewers a "massive overdose of brutal sex, bloodshed, carnage, torture and man's inhumanity to man," which is odd, as there is no sex at all in the film, let alone an "overdose of brutal sex."

Many critics, such as *The New York Times's* A. O. Scott, acknowledge the film's problematic moral and ethical parameters, but still find it enjoyable and even important. Scott writes, "like

²⁹¹ I feel that I should point out here that the "N-word" appears several times in this chapter. I only use the word while quoting directly from the film, for clarity, as this is the direct dialogue the viewer hears in the film. All other mentions of the word are abbreviated as "N-word."

²⁹² Roger Ebert, "Faster, Quentin, Thrill! Thrill!" in *Roger Ebert's Journal*, 7 January 2013.

²⁹³ Rex Reed, Rex, "The Chain Gang: *Django Unchained*" in *The New York Observer*, 18 December 2012.

Inglourious Basterds, *Django Unchained* is crazily entertaining, brazenly irresponsible and also ethically serious in a way that is entirely consistent with its playfulness.”²⁹⁴ Scott continues:

In addition to Mr. Tarantino’s trademark dialogue-heavy, suspense-filled set pieces, there are moments of pure silliness, like a gathering of hooded night riders (led by Don Johnson), and a late escapade (featuring Mr. Tarantino speaking in an Australian accent) that perhaps owes more to Bugs Bunny than to any other cultural archetype. Of course, the realm of the archetypal is where popular culture lives, and Mr. Tarantino does not hesitate to train his revisionist energies on some deep and ancient national legends. Like many westerns, “*Django Unchained*” latches onto a simple, stark picture of good and evil, and takes homicidal vengeance as the highest — if not the only — form of justice.

But in placing his story of righteous payback in the Old South rather than the Wild West, and in making its agent a black former slave, Mr. Tarantino exposes and defies an ancient taboo. With the brief and fascinating exception of the blaxploitation movies and a few other works of radical or renegade art, vengeance in the American imagination has been the virtually exclusive prerogative of white men. More than that, the sanctification and romanticization of revenge have been central to the ideology of white supremacy.²⁹⁵

The most famous interaction with the film is that of Spike Lee, who refused to screen it. In a December 2012 interview with *Vibe*, Lee said, “I can’t speak on it ‘cause I’m not gonna see it. All I’m going to say is that it’s disrespectful to my ancestors. That’s just me ... I’m not speaking on behalf of a holocaust. My ancestors are slaves. Stolen from Africa. I will honor them.”²⁹⁶ Lee also took issue with Tarantino’s use of the “N-word,” which appears over 100 times in *Django Unchained*. The use of the word is nothing new for Tarantino, who insists that its use in the film is commensurate with the term’s ubiquitous usage in the nineteenth century Deep South; still, its extreme frequency in this film is noteworthy and problematic for many critics and scholars.

Another problematic element, discussed more frequently by film scholars than critics, is the ontological situation of *Django Unchained*, a so-called “black film” made by a white auteur. This criticism harkens back even to D. W. Griffith’s famous (and equally infamous) *The Birth of a Nation* (1915), which I will discuss in more detail later in the chapter (as well as in Chapter Five). Some scholars feel that by setting the film in the antebellum South and situating the narrative on the

²⁹⁴ A. O. Scott, “The Black, the White, and the Angry,” in *The New York Times*, 24 December 2012.

²⁹⁵ *Ibid.*

²⁹⁶ Jordan Zakarin, “Spike Lee: *Django Unchained* is Disrespectful,” in *Hollywood Reporter*, 24 December 2012.

perspective of slaves, a director who lacks the experience observed by people of color cannot adequately represent issues associated with people of color. This criticism, however, is hinged upon an essentialist assumption that racial identities are firmly and universally linked to the sociopolitical, aesthetic, and cultural idiosyncrasies of a given work of art.

Still, the criticism about historical perspective does not suffer such an essentialist problem. While Tarantino's previous films engendered some similar types of criticism, with *Inglourious Basterds* and *Django Unchained* many scholars see a new element, in which historiography has now become an issue. Kate E. Temoney clarifies this point:

Django Unchained is an unabashed display of Tarantino's all-too familiar cinephilic tendencies, preoccupation with the macabre, ad nauseam use of the "N-word," and masterful use of droll dialogue and hip music. However, *Inglourious Basterds*, a World War II film, and *Django Unchained*, his most commercially successful film to date, exemplify Tarantino's foray into new territory—historical storytelling—which runs the risk of offending those who deem treating dark periods of history as sacrosanct, and thereby their solemnity diminished by embellishment or blithe handling.²⁹⁷

Temoney argues that while for many, the film simply provides a provocative source of amusement, it can also work as a conduit for conversation about race and even allohistory. While *Inglourious Basterds* is similarly allohistorical, *Django Unchained* is also personal. *Inglourious Basterds* is about a group of Jewish guerilla fighters during World War II, and thus concerns itself with issues of collective reaction; Tarantino uses the narrative of *Django Unchained* to unveil the effects of slavery upon the person of Django. This is musically reinforced by Luis Enríquez Bacalov's (b. 1933) music, as I will mention later.

By hinging the narrative upon the personal scope of the titular character, Tarantino's film considers both the historical perspective of those who would not be allowed to write their own "official" histories while also signaling the experience of more recent types of racial inequality.

Temoney continues:

²⁹⁷ Kate E. Temoney, "The 'D' Is Silent, but Human Rights Are Not: *Django Unchained* as Human Rights Discourse," in *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 131.

In many ways, *Django Unchained* is an exemplar of the artistry that epitomizes Tarantino's directorial signature style, but the film also differs from his earlier endeavors. Commensurate with his previous films, *Django Unchained* is punctuated by moments of shockingly barbarous violence, inappropriate humorous interjections, and craftily devised, if not at times ridiculously amusing, confabulations. Yet, the film departs from his earlier works in squarely fixing a human rights atrocity in the middle of a narrative (here, one must recall that the backdrop of *Inglourious Basterds* is World War II and not the Holocaust, *per se*), unfolding the action in a largely linear fashion—which lends a “historical” quality to the film—and a more conventional manipulation of music that is asynchronous with the action.

[...]

Tarantino's aesthetic, in tandem with the film's text, gesture [*sic*] toward contemporary issues in human rights discourse by treating a controversial subject matter and by providing an imaginative and bearable space for grappling with the complex, incongruous, and seemingly inscrutable phenomena of atrocities in unorthodox ways.²⁹⁸

As I have stated in previous chapters, the bulk of most scholarship on films and filmmakers mentions music only superficially. Discussion on Tarantino seems to present no exception. Nearly all critics and film scholars discuss his films' intense violence, metacinematic intertexts, and postmodern disregard of metanarrative impulses. Some mention his musical choices, but only inasmuch as it relates to these components.

For example, in his examination of Wagnerian *Leitmotif* in contemporary cinema, Stan Link keenly points out that Tarantino's films do not (and *should* not) use *Leitmotifs*, as these present musical parameters inappropriate for Tarantino's vacillating temporality. Link writes, “The *Leitmotif* is a means to registering the passage of time... While the *Leitmotif* serves as a memory, it may also evoke the future and related concepts like anticipation, projection, and prediction.”²⁹⁹ Link then claims that the compilation score, frequently heard in films by Tarantino and Martin Scorsese, eschews the *Leitmotif* strategy, “[resulting] in an unmooring that allows the film to navigate its dramatic waters without being anchored by musical interpretations and judgements.”³⁰⁰

²⁹⁸ *Ibid.*, 132.

²⁹⁹ Stan Link, “*Leitmotif*” in *Sound and Music in Film and Visual Media.*, ed. Graeme Harper (New York: Bloomsbury, 2009), 188.

³⁰⁰ *Ibid.*

Link's claim, for the most part, is correct. Though one could certainly argue that Surf music in *Pulp Fiction* behaves as a sort of collective *Leitmotif* for Vincent Vega (John Travolta), or the use of music from Spaghetti Western films in *Inglourious Basterds* signifies European-American synthesis in a similarly overarching way, distinct *Leitmotifs* are not present. The problem with Link's assessment, however, is that *Leitmotifs* are not the only means by which we can "interpret or judge" the intertextuality of music and cinema. Preexisting music, especially that which is taken from earlier films, begets intertextual analysis. For Tarantino, whose allusions to earlier films and genres is so well documented, this is even more the case.

Django Unchained, which similarly quotes music from earlier films, contains an even more hybridized soundtrack. In total, the film uses 33 musical selections: 28 preexisting works and five composed specifically for the film, though those composed for the film behave similarly to much of the preexisting works. Three works are considerably older than the film (composed by Martini, Beethoven, and Verdi), and the remaining 25 preexisting works are taken from older cinema, generally from Spaghetti Western films in the 1960s and 1970s.

While examination of every piece of music in the film could yield interesting results, my concentration in this chapter is on the function of music in specific scenes, chosen both for their narrative importance and the musical selections. Most of the chosen scenes occur towards the end of the film, where the film contains several critical and dramatic events.

Perhaps the most suggestive musical selection is the diegetic use of Beethoven's A-minor bagatelle, *Für Elise*, as this occurs at the film's (arguable) climax, and the composer's name is even mentioned in the dialogue. With Beethoven's music, we are invited to interpret a principal character, Dr. King Schultz (Christoph Waltz). Vognar's notion that Schultz represents the most "emotionally resonant element" is thus musically reinforced, which I will describe in more detail in section IV.2.4, titled "Dr. King Schultz and German Idealism: Beethoven, Schurz, and Herder."³⁰¹

³⁰¹ This is not to say that the film's ultimate focus is the white character. Quite the opposite is true, but Vognar's claim is relevant in unpacking meaning for both Schultz and his relationship to the titular protagonist.

IV.1.2. Tarantino, Music, and Cinematic Suture

Of course, this is but one example. Many of Tarantino's musical selections for the *Django Unchained* soundtrack are significant beyond aesthetic complement. By referencing other films via their music (e.g. Sergio Corbucci's 1966 *Django* or Giancarlo Romitelli's 1971 *Lo chiamavano King/His Name Was King*, hereafter, *Lo chiamavano*), Tarantino embeds cinematic connections that behave beyond mere allusion. This was the case for his previous film, *Inglourious Basterds*, and Tarantino detailed some of his musical selections, and more importantly their supplemental meanings, in an interview with film critic Elvis Mitchell. Below is a brief transcription of the interview:

MITCHELL: Talking about *White Lightning*, how did you go about picking that piece of music for [*Inglourious Basterds*]?³⁰²

TARANTINO: Well.. Charles Bernstein just wrote a couple of particularly fantastic stings in *White Lightning*, and one of them I used in the movie *Inglourious Basterds* and another one I also used it in *Kill Bill*.³⁰³ And I just always loved those stings, but then there's the opening theme song to *White Lightning*, which if you've seen the movie is where they take two hippie boys out on the canoe, and actually one of the more horrifying, haunting, openings...

MITCHELL: It's really chilling because it's so reminiscent of the Civil Rights murders.

TARANTINO: Oh, completely.

MITCHELL: You can't see that and not think about that, and it's only a little more than ten years after that happened.

TARANTINO: And I mean, the casting of both Ned Beatty and that other, old hillbilly guy, who, I mean, he doesn't even have a line, right, but he just looks so correct. And same thing with the struggling hippies in the canoe, they just, everyone's doing a fantastic job. I remember seeing that in a drive-in in Tennessee. I was in Tennessee when *White Lightning* opened. And I went with my... we couldn't wait to see *White Lightning* when it came out. And so we went to the drive-in, me and my friend, and we were too young to have cars, but in the South, you could actually just go to a drive in just as kids, and just sit on the gravel with the speakers, and just watch the movie that way. You know, they didn't mind stuff like that. So that's why I saw *White Lightning*, and I just remember that opening, with just very, very, very haunting, I thought it was terrific. And they never did a

³⁰² *White Lightning*, dir. Joseph Sargent, 1973.

³⁰³ *Kill Bill Volume 1* and *Kill Bill Volume 2*, dir. Quentin Tarantino, 2003 and 2004.

soundtrack album to *White Lightning*, so Charles Bernstein, after I used the one track from *White Lightning*, he sent me all the tracks from it, and so I've just had them for a couple of years, and as I was going through my music, looking for different pieces, I came across the opening title theme, and I go, "hey that could be - not a theme for the "Basterds" per-se, but something that would be really interesting to show them doing their thing... them doing their Apache resistance against the Nazis." And to play this twangy, Country, haunting theme in the middle of a WWII movie that takes place in France, I thought was a neat thing that brings the Americanness that kind of almost acts as a echoing theme for Aldo, because he's from the South, and there's also because of from the movie it's from, there's also a sinister... there's a sinister quality to that theme from *White Lightning*, and I liked the fact that there's a sinister quality underscoring the "Basterds" and what they do.

MITCHELL: So a lot of the music you chose comes from movies, where there are real sort of underdog characters, you know, guys - a band of guys - one guy fighting a bunch of guys, and I just wondered when you put the movie together, that was something that was a conscious thing for you, or if it just came out that way?

TARANTINO: I think it just came out that way, you know because it's like you know, I'm rarely trying to... I almost never use, if I'm using a piece of music from another movie, I'm almost never using it for the same effect that it was used in the movie that I'm using it from. In fact, usually it's to an opposite effect or an opposite look...

MITCHELL: Can't be more opposite than using *Slaughter*...³⁰⁴

TARANTINO: Yeah! Exactly. So part of the fun of it is the dichotomy of what it was and now what it is. And that's one of the great things about...

MITCHELL: But still, even in *Slaughter*, that's certainly discordant and commenting on action movies, but you know it's one guy taking on the mob, so it still lends itself...

TARANTINO: You know, it actually does. And I actually, oddly enough I hadn't thought about it until you just said it but you're 100% right. And also, very specifically, I didn't use the Billy Preston single version; I used the opening credit version, which by the way, when it comes to Blaxploitation movies, that's one of the funnest opening credits sequences, I mean, talk about stoking your audience and getting them ready for what you're about to see. *Slaughter* really does it better than almost any of the other Blaxploitation movies; you're writing for an action-packed thing.³⁰⁵

In this interview, Tarantino reveals something of his process in musical selections, but more significantly, we understand his choices as intentional and serving to provide the given film with additive meaning(s) by connotation and allusion to previous situations in which preexisting music

³⁰⁴ *Slaughter*, dir. Jack Starrett, 1972.

³⁰⁵ Elvis Michell, "Quentin Tarantino on *Inglourious Basterds* Soundtrack," YouTube video, 9 October 2009. For the complete transcription of this interview, see Appendix 1.

can be found. Furthermore, though neither Tarantino nor Mitchell mention the term “suture,” they clearly discuss the effect in this extract from the interview.³⁰⁶ The transcript continues:

MITCHELL: Are you ever worried about that, about the associations, I mean, a lot of these pieces you play are not pieces that people really know but somehow or another, there's the odd guy like me who does know a lot of this music, and does know where it comes from. Do you concern yourself with that, that people will hear that music and be pulled out of the movie a little bit?

TARANTINO: Why should it pull you out? I mean, you know, if I was watching a romantic comedy and all of the sudden they start playing Neil Sedaka's... I don't know, some Neil Sedaka romantic song that I've heard of before... "Breaking Up is Hard to Do"... Just because I know, just because I've heard that song before wouldn't break me... wouldn't take me out of the movie. It's just a familiarity. Now, there are exceptions. If you use “Ride of the Valkyries,” you're going to think of *Apocalypse Now*. If you are going to evoke *Apocalypse Now*, you're going to have to make me do a sequence that works as good as that sequence, which is a pretty tall order, so, you know, don't throw yourself into that bullpen unless you're prepared to take the comparison. But then again, that can also be part of the challenge.

MITCHELL: At a certain point, you must hear something that triggers a scene or a film or a character that you want to write.

TARANTINO: There's all kinds of times where, "oh this would be a good theme for a character, this would be a good theme for a suspense piece..." My material and my characters have to come first. When I find a great piece of music I'd like to use, it's waiting to find the perfect marriage. It's more like, "this would be a great piece of music for a rape scene" or "this would be a great piece of music for a this or for a that" so if one of these days I ever do that, I have this in my back pocket. It's one of the reasons why I don't want to just throw it over there to make the movie easier going down. It's like, my job as a storyteller [is] to make the movie exciting without just putting innocuous music to make the pace a little better. So when I put music in, it has an effect. You hear it. It's not just "tink, tink, tink, tink, tink" kind of music that just supposed to be suspenseful. It is about the beat. Again, it's never just, I'm throwing something over it. It's supposed to be exciting. It's supposed to rev you up. So it's to get you going.

³⁰⁶ *Ibid.*

IV.1.3. Plot Summary

Due to the specificity of musical connections and additive meanings in the film, I feel a detailed plot summary is necessary here. The film opens in 1858, “somewhere in Texas.” We see a group of slaves, secured in chains and leg irons, walking as they are led by a pair of white men on horseback. Another rider (Christoph Waltz) approaches, pulling a wagon with a giant tooth attached to its top. The slavers call out for the rider to identify himself. The rider introduces himself as Dr. King Schultz, a German immigrant and traveling dentist. He asks the slaves if any of them had previously lived at the Carrucan Plantation. One responds, “I’m from the Carrucan Plantation,” and Schultz asks him for his name and whether he knows a set of brothers named “Brittle.” The man says his name is Django and confirms he knows the brothers. After Schultz confirms that Django can identify them, he attempts to buy Django from the slavers. They draw guns on him. Schultz kills one and injures the other, whom he pays for Django. Schultz then releases the other slaves from their chains and encourages them to head north to find a more “enlightened area.”

Schultz and Django make their way to Daughtrey, Texas. Django rides one of the slavers’ horses, which is noticed by the residents of the town. As they pass a seemingly permanent scaffold, we see Django’s head pass behind the noose, as if to suggest the residents find his riding a horse to be a death-worthy offense. Schultz seems puzzled by the townspeople’s reaction, while Django does not. The two enter a saloon, and Schultz asks for two beers. The bartender is aghast that Schultz would bring a black man into his establishment. The scene cuts to the bartender running from the saloon. Schultz yells after him, “Innkeeper, remember, get the Sherriff, not the Marshal.” While the bartender is away, Schultz pours a beer for himself and for Django, and the two discuss slavery. Schultz claims to abhor the institution but feels guilty that he insists upon using Django to find the Brittle brothers. He proffers an agreement to pay Django part of the bounty he will receive in killing them, as they are felons and he is no longer a dentist, but a bounty hunter.

The bartender and Sheriff return. Schultz shoots the Sheriff and commands the bartender to fetch the Marshal. When the Marshall appears, along with several gunmen, Schultz informs him that the Sheriff was a felon and an imposter; Schultz shows him the warrant and claims that he is now owed a bounty for killing him. Django and Shultz continue on their journey towards Gatlinburg, Tennessee, where Schultz believes the Brittle brothers are working as overseers in another plantation.

While stopping to camp for the night, Schultz asks what Django intends to do with his freedom after they conclude their mission to track down and kill the Brittles. Django replies that he would like to find his wife. Schultz, surprised, asks about her. In a flashback sequence, we see Django being interrogated by his former owner, Old Man Carrucan (Bruce Dern), who, having found out that the two were married, choses to sell them separately. Django informs Schultz that his wife's name is Broomhilda (Kerry Washington), who was previously owned by a family named Schaft, who taught her to speak German. Schultz, clearly shocked, replies, "Let me get this straight. Your slave wife speaks German and her name is Broomhilda von Schaft?"

The next morning, now in Tennessee, the two visit a haberdashery where Schultz informs Django that they will be "putting on an act" in order to conceal their intention to locate the Brittles. Schultz claims that Django is to play the character of a valet and that Django should choose his valet costume. Django is surprised at what seems to be his first opportunity to choose his own attire. They ride to a plantation owned by Big Daddy Bennett (Don Johnson), who upon seeing them, accosts them for the impropriety of allowing a black man to ride a horse. Schultz tells Big Daddy that he wishes to purchase one of his slave girls. After Big Daddy refuses, Schultz offers an inordinate sum, and Big Daddy invites Schultz to enter his home. Schultz asks if Django could be escorted around the plantation grounds. Big Daddy commands a slave named Betina (Miriam F. Glover) to show Django around.

Django and Betina walk away from the main house, where a young girl plays a Baroque gavotte in the parlor. Django asks Betina if she knows three white brothers working as overseers.

She tells him about the Shafer brothers, and Django deduces that the brothers are working with a different last name to conceal their criminal behavior. Django looks through a telescope and sees Ellis Brittle (Doc Duhamel) overseeing slaves as they pick cotton. A flashback sequence begins, accompanied by Elayna Boynton and Anthony Hamilton's "Freedom," in which we see the Brittle brothers whipping Broomhilda while she lived at the Carrucan Plantation. After the flashback, Django asks Betina where the other two brothers are. She directs them to a place where Big John Brittle (M. C. Gainey) and Lil Raj Brittle (Cooper Huckabee) are preparing to whip a slave named Little Jody (Sharon Pierre-Louis). Django approaches the scene, and shoots Big John Brittle before the torture begins. He then whips Lil Raj Brittle with the whip Big John was going to use, and as nearby slaves watch, Django shoots and kills Lil Raj.

Schultz quickly rides to the scene and asks what happened. Django identifies the two dead men, then tells Schultz that Ellis Brittle is escaping from the cotton field. Schultz shoots and kills Ellis. Big Daddy approaches, accompanied by several others. Schultz informs Big Daddy that he and Django killed the brothers for the purpose of satisfying a court-issued warrant. Big Daddy reads the warrant and tells them to "get off [his] land."

The scene cuts to one in which Schultz places several sticks of dynamite in the tooth on top of his wagon.³⁰⁷ From a nearby hill, Big Daddy and two others overlook Schultz's wagon next to a campsite. A mob of hooded figures approaches, and it becomes clear that Big Daddy has enlisted them to help him torture and kill Schultz and Django. The group then argues amongst themselves as to whether their hoods with cutout eyeholes are more problematic than useful, as they cannot see well while riding, but still want to appear menacing and anonymous. The mob rides towards the campsite, and just as they realize Django and Schultz are not present, Schultz shoots the tooth with his rifle. The dynamite explodes and the mob scatters. Schultz offers his rifle to Django, who uses it to kill Big Daddy.

³⁰⁷ This is likely an unintentional, albeit slight, anachronism. Dynamite was invented in 1867 in Sweden. It appears in this scene, set in 1858, as well as others later in the film.

We return to a campfire scene in which Django asks Schultz about the origin of Broomhilda's name. Schultz replies that her name is that of a character in "the most popular of all the German legends." Django sets his dinner plate down and sits close to the fire. Schultz tells Django a paraphrase from the *Nibelungenlied*:

SCHULTZ: Well, Brünnhilde was a princess. She was a daughter of Wotan, god of all gods. Anyway, her father is really mad at her.

DJANGO: What'd she do?

SCHULTZ: I can't exactly remember. She disobeys him in some way. So he puts her on top of a mountain.

DJANGO: Broomhilda's on a mountain?

SCHULTZ: It's a German legend; there's always going to be a mountain in there somewhere. And he puts a fire-breathing dragon there to guard the mountain. And he surrounds her in a circle of hellfire. And there, Brünnhilde shall remain unless a hero arises, brave enough to save her.

DJANGO: Does the fella arise?

SCHULTZ: Yes, Django, as a matter of fact he does. A fellow named Siegfried.

DJANGO: Does Siegfried save her?

SCHULTZ: Quite spectacularly so. He scales the mountain, because he's not afraid of it. He slays the dragon, because he's not afraid of him. And he walks through hellfire, because Brünnhilde is worth it.

Schultz tells Django that he is worried about Django attempting to rescue Broomhilda on his own. He proposes that the two spend the winter working together as bounty hunters, so that Schultz can train Django in gun-fighting, and then offers to help Django find and rescue Broomhilda. Django asks why Schultz cares whether he finds her. Schultz replies that he feels responsible for Django's wellbeing, since he gave him freedom. He then claims that "when a German meets a real life Siegfried, that's kind of a big deal." The two shake hands.

The scene cuts to a montage that shows the passage of time. Django improves his gun-fighting and horseback riding skills. They kill felons and collect bounties. After the montage, the two travel to Mississippi, where Schultz locates a record of sale that reveals Broomhilda's current home, a plantation called Candyland, owned by the infamous Calvin Candie (Leonardo DiCaprio). Schultz devises a plan that the two masquerade as buyers of "mandingo" fighters, which are slaves forced to fight to the death while their owners gamble the outcome.³⁰⁸

They go to one of Candie's establishments, "The Cleopatra Club" where they meet Candie's attorney, Leonide Moguy (Dennis Christopher), who has set up a meeting for them with Candie. Moguy informs them that Candie is a Francophile who prefers to be called Monsieur Candie. Schultz replies, "Si c'est ce qu'il préfère" (If that is what he prefers), and Moguy stops him, saying "He doesn't speak French. Don't speak French to him. It will embarrass him."

They enter the "Julius Caesar Room," where Candie and an Italian mandingo owner named Amerigo Vesepi (Franco Nero) watch their slaves fighting on the floor. Moguy and Django walk to the bar on the opposite side of the room, while Schultz introduces himself to Candie. The fight continues, and Candie's slave wins, brutally killing the other man. Vesepi walks to the bar, orders a tequila, and asks Django for his name. Django answers and points out that the "D" is silent. Vesepi replies, "I know."³⁰⁹ Candie asks Django and Schultz about their intentions in purchasing a mandingo fighter. They offer to pay \$12,000 for the right fighter, and Candie agrees to take them to Candyland.

They travel the following morning, and we see a flashback to the previous night's dinner, in which Candie discusses his knowledge of phrenology and his ability to identify "exceptional

³⁰⁸ The practice is not historically documented and likely never occurred, as it would be economically foolish. Tarantino's specific use of the word "mandingo" is rather a connection to the 1975 film *Mandingo*, directed by Richard Fleischer. *Mandingo*, like *Django Unchained*, takes place in the antebellum South. Fleischer's film is about a slave used for prize fighting by a plantation owner. The word "mandingo" is an Anglified term referring to a West African ethnic group.

³⁰⁸ Here we find another connection to Fleischer's *Mandingo*, as the film opens with a pair of slave owners being given "comfort girls." One of the men rapes his victim in front of others, foreshadowing both Broomhilda's fate and the diegetic mandingo fights in *Django Unchained*, as these occur for the amusement of onlookers

³⁰⁹ This is an obvious Easter egg, as Franco Nero played Django in Corbucci's film.

niggers.” While traveling, Django provokes the overseers, but Candie defends them, ostensibly to ensure his forthcoming sale. Schultz encourages Django to calm down

The travelers reach a clearing where a group of trackers led by Mr. Stonesipher (David Steen) have cornered a slave mandingo fighter named D’Artagnan (Ato Essandoh), who had attempted to escape the plantation. Candie addresses D’Artagnan, who claims he is physically unable to continue fighting. Candie claims that he is running a business, and that D’Artagnan owes him two more fights. He asks whether D’Artagnan will reimburse him for his \$500 purchase of D’Artagnan. Schultz offers to reimburse Candie, but Django interrupts the discussion and claims that Schultz will not be paying for D’Artagnan. Candie instructs Stonesipher to release his dogs, and the trackers watch as the dogs dismember and kill D’Artagnan.

The travelers reach the main plantation house at Candyland, and the senior house slave, Stephen (Samuel L. Jackson), approaches them. Stephen asks about the horse-riding Django, saying “who dis nigger up on that nag?” Candie calms Stephen down and claims that Django will be staying in the main house. Stephen strongly objects, but Candie insists and commands Stephen to get Django’s and Schultz’s rooms prepared. Candie then introduces Schultz to his widowed sister, Lara Lee Candie-Fitzwilly (Laura Cayouette). Schultz asks Candie if he can meet Broomhilda, claiming that he would love to meet a German-speaking slave. Stephen informs them that Broomhilda recently attempted escape and is being punished “in the hotbox,” a metallic prison cell located in the yard. Candie insists that Stephen remove Broomhilda from the cell, so that Schultz can enjoy her company. Django watches as Candie’s employees splash the naked Broomhilda with water and remove her from the cell; Broomhilda does not notice Django.

As evening approaches, Broomhilda is washed and neatly dressed. Lara Lee presents her to Schultz, and the two speak German. Schultz invites Broomhilda into his room, and Schultz dismisses Lara Lee. In German, Schultz then informs Broomhilda that he and a mutual friend have traveled quite a distance to rescue her. He instructs her to turn around but not to scream. Django opens the door she now faces, and Broomhilda faints.

The dinner scene follows, and Schultz, Django, and Candie discuss the potential sale of mandingo fighters. While Broomhilda serves Schultz, Candie points out that the two are getting along well. Lara Lee replies that Broomhilda seems more interested in Django, causing Stephen to suspect that Broomhilda and Django already know each other. He confronts her, and she denies it. Schultz and Candie barter over the sale of a mandingo fighter named Eskimo Joe. Once they reach an agreement, Schultz claims he should return in a few days with his lawyer to finalize the paperwork. Candie summons Broomhilda and asks Schultz if he would like to see her naked back. Stephen undresses her, and they show off her scars from being whipped. Candie observes Django's reaction, deducting that the two indeed know each other. He confronts her in the kitchen.

Schultz begins to offer money for Broomhilda as well. Stephen returns to the dinner table and interrupts the discussion. When dismissed, he whispers to Candie, "meet me in the library." Candie finds Stephen in the library, drinking brandy. Stephen claims that Schultz and Django have no interest in buying a mandingo fighter, and that Broomhilda is likely Django's wife. Finally convinced, the incensed Candie calmly returns to the table, carrying a black case, and asks Lara Lee to leave. As Schultz attempts to resume the discussion of the sale of Broomhilda, Candie then removes a human skull from the case. Candie explains that this is the skull of Ben, a long-time servant of the Candie family. He saws the skull open, and demonstrates to Schultz and Django, with his knowledge of phrenology, that the skull of an African person demonstrates submissiveness. He then threatens Django, saying that if he killed him and examined his skull, his skull would look similar to Ben's. At this moment, Candie's henchman Mr. Pooch (James Remar) bursts through the door behind Schultz and Django with a shotgun. Candie instructs them to put their hands on the table. He calls for Broomhilda, and while forcefully grabbing her, he uncovers their plot, claiming that they must pay the \$12,000 price for her, rather than Eskimo Joe. He threatens to kill Broomhilda, and Schultz agrees to the terms, handing Stephen his wallet.

The scene moves to the parlor, where a harpist diegetically plays a transcription of Beethoven's bagatelle, *Für Elise*. Candie signs the paperwork for the sale of Broomhilda. Schultz,

deep in thought, remembers via flashback the death of the slave and mandingo fighter D'Artagnan. He instructs the harpist to stop playing Beethoven and forcibly removes her hands from the harp. Candie follows Schultz into the library, where Schultz asks what Alexandre Dumas would think of the fate of the slave D'Artagnan. The confused Candie asks, "you doubt he'd approve?" Schultz points out that Dumas is black. Schultz signs Broomhilda's bill of sale and attempts to take his leave. Candie insists that the two shake hands. Schultz refuses, and when Candie claims that the sale is thus voided, Schultz shoots Candie, killing him. Pooch shoots and kills Schultz, and Django kills Moguy. As Broomhilda and Django run from the room, several of Candie's armed employees emerge, and an intense shootout occurs. Stephen forces Django to surrender, claiming that they have Broomhilda and will kill her. Django surrenders.

The scene cuts to the following morning, in which we see Django, naked except for shackles and an iron mask, suspended upside-down. One of Candie's chief henchmen, Billy Crush (Walton Goggins), approaches Django with a red-hot knife, and is about to castrate him. Stephen enters and stops the mutilation. Crash leaves, and Stephen explains to Django that he will be sold to a mining company, where he will spend the remainder of his life performing harsh manual labor.

En route to the mining company, Django informs the mining company employees that he has warrants for the arrest or slaughter of a group of felons, for which they could receive a substantial reward. He convinces them to free him so that he can assist them in finding the documents. Once freed, he kills the three employees, mounts a horse, and rides back to Candyland. He enters the cabin where the Stonesipher trackers stay, calls himself D'Artagnan, and kills everyone there. He rides on to where Broomhilda is being held and frees her.

In the final scene, Lara Lee, Stephen, and some others return from Calvin Candie's funeral. We see Django waiting for them in the upper floor of the house. He shoots Billy Crash and says, "Now all you black folks, I suggest you get away from all these white folks," but insists that Stephen remain. He kills Lara Lee and Stephen, then lights a fuse connected to a stockpile of

dynamite he took from the mining company employees. He leaves the Candyland plantation house and rejoins Broomhilda. The house explodes, and Django and Broomhilda ride away.

IV.2. Functions of Preexisting Music in *Django Unchained*

IV.2.1. Tarantino after Corbucci: Title Credits

In a practically unprecedented cinematic move, *Django Unchained* begins with identical music and title credits as Corbucci's *Django*. Even the font and font color is the same. Franco Nero, the titular character in Corbucci's film is credited in the final character billing with "and with the Friendly Participation of Franco Nero," as if to solidify the homage. By using Bacalov's score, a texted work that frequently mentions the name "Django," while we see images of Django walking with other slaves through a rocky desert, Tarantino's character supersedes Corbucci's. The lyrics heard in the title credits are as follows (choral part is parenthetical):

Luis Enríquez Bacalov, Title track from *Django*, 1966

(Django) Django, have you always been alone
 (Django) Django, have you never loved again
 Love will live on, oh, oh
 Life must go on, oh, oh
 For you cannot spend your life regretting

(Django) Django, you must face another day
 (Django) Django, now your love has gone away
 Once you loved her, whoa, oh
 Now you've lost her, whoa, oh
 But you've lost her forever, Django

When there are clouds in the skies and they are grey
 You may be sad but remember they'll all soon pass away
 Oh Django, after the showers
 The sun will be shining

The initial question in Bacalov's lyrics, "Django, have you always been alone?" suggests that the opposite may be true, as is the case in Tarantino's film: Django is married to Broomhilda prior to the film opening, but is currently separated from her. The remainder of the lyrics concentrate on Django's perspective: as a slave, he has no reason to think he could be reunited with Broomhilda. In this way, Tarantino appropriates Bacalov's work, which was intended for Corbucci's film about a rogue fighter who is not a slave. This usage corresponds to Tarantino's claim that in many cases, "Using a piece of music from another movie, [he's] almost never using it for the same effect that it was used in the movie that [he took] it from. In fact, usually it's to an opposite effect."³¹⁰

IV.2.2. Enlightenment Iconography, Bacalov, and the Rebirth of Django as Hero

The pivotal scene (or series of scenes) in which Django locates the Brittle brothers and legally kills his first two white men presents several components of Enlightenment ideology, similar to those noted by Margaret Ozierski and Robert van Dassenowsky. While these, and many other, scholars concentrate their analyses primarily with regard to imagery, the music throughout the scene should not be ignored. In fact, it would seem that analysis of the music here bolsters the claims made by previous scholars to a significant degree. The music is taken from Luis Bacalov film scores originally heard in Sergio Corbucci's 1966 *Django* and Giancarlo Romitelli's 1971 *Lo chiamavano*, as well as a twenty-first-century song performed by Elayna Boynton and Anthony Hamilton.

Immediately after Schultz learns that Django's wife is named Broomhilda and speaks German, he takes Django to a clothing shop in Chattanooga, where he tells Django that in order to gain access to plantations, he will have to "[put] on an act" and play the specific character of a valet. Ozieriski points out that the French (and eventually adopted English) work used here serves

³¹⁰ *Ibid.*

to remove the master/slave relationship from the American context of mid-nineteenth-century slavery and replace it with the context of the contemporaneous French theatre. Ozierski's example is that of French playwright Pierre de Marivaux, known throughout the Comédie-Française (as well as the Comédie-Italienne) for *The Game of Love and Chance* and *The Triumph of Love*, both written in the 1730s.³¹¹ In these and similar plays, writes Ozierski, “the figure of the valet is a savvy character who often shows more spirit and wit than his master, and who woos the *soubrette*, or lady's attendant, on the side while saving the day in the end.”³¹²

The figure of Django as valet can certainly be said to engage in a sort of marivaudage³¹³: by his very act of speaking back to townspeople, figures of authority, or plantation hands, he is making two worlds collide—that of the silent black slave and the outspoken white master—which in the view of most of the figures he addresses should never coincide. Indeed, he is derided for his outfit, for riding a horse, and for speaking because in partaking of all of these things, the valet becomes a mirror of his master, in appearance no different from him, dangerously close to being in essence no different from him.

Django's choice of his valet costume is also meaningful, both in terms of metacinematic allegory and in its connection to the two musical selections heard in the scene. While in the shop, Schultz informs Django that he should simply pick out his own valet costume, to which the surprised Django replies, “You's gon' let me pick out my own clothes?” With Schultz's reply, “but of course,” the timpani and drum set intro of the title music to Romitelli's *Lo chiamavano* emerges, and the scene cuts to an image of Django in his newly selected costume, riding a horse now in front of Schultz's wagon. Here we see the visual complement to Ozierski's claim of a shared social class between Schultz and Django, but the music enhances the connection in two ways.

³¹¹ Coincidentally, Clare Peploe adapted *A Triumph of Love* for the film *A Triumph of Love* (2001). The film soundtrack includes operas by Mozart and Rameau.

³¹² Margaret Ozierski, “Franco-faux-ne: Django's Jive” in *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 50.

³¹³ Playwriting in the style of Marivaux. The term was originally coined as a pejorative, likely by the playwright's contemporary critics to describe his works' affected and sensationalist expressions. Ozierski's usage here denotes a mixing of metaphor among high and low, or a sort of class crossing ambiguity.

First, we hear Bacalov's main title music from *Lo chiamavano*. Right after shooting the sheriff in Daughtry, Texas and declaring himself a bounty hunter who was then owed \$200 by the federal marshal, Django says "damn," and the music begins. The focus of the music in the earlier scene is clearly Schultz, as the scene immediately cuts to an image of Schultz alone (Django is with him but not in the frame), riding on his wagon and guiding the team of horses. By realigning the musical association from Schultz in the earlier scene to Django in this one, Tarantino proffers a similarity between the two that surpasses class and racial distinctions. This realignment is furthered by the music's stylistic qualities; with its funk-rock percussion, slap bass, and intense syncopations, the track appears more reminiscent of 70s funk, and thus gestures towards Blaxploitation films more than Westerns (St, see score 4.1).

Second, Bacalov's music is texted (in English). The lyrics to the final verse (the song is truncated in the film and we only hear this verse) are as follows:

Luis Bacalov, "His Name was King," 1971

His name was King.
 He had a horse
 Along the countryside
 I saw him ride.
 He had a gun
 Oh, I knew him well
 And when he shot,
 Oh that man he never missed
 Ride on King, ride
 You get your man.

Score 4.1. Extract from Bacalov's title track from *Lo chiamavano*

Full rock band, unison

5

His name was King, he had a horse a long the coun-try side I saw him ride.

Other instruments, reduction

Am⁷ Dm⁷ Am⁷

Slap bass

9

He had a gun — Oh, I knew him well — and when he shot

G C G⁷

12

— that man he nev-er missed —

Fmaj⁷ E⁵

In the first example, “King” seems to be moniker for Schultz, which is supported by his singularity in the image as well as the lyrics reflecting his situation and actions. Such an association is clear, simply through audible lyrics; thus no Opus code (et al.) is necessary for viewer comprehension. The horses are also in the frame, he is indeed riding “in the countryside,” and he just used his gun to kill the sheriff in the previous scene. When the music reemerges in the later scene, the moniker “King” seems to have shifted to Django, now riding a horse through the countryside. More significantly, however, is the following line “I saw him ride,” as this will soon become an issue for Big Daddy, who joins the diegesis in classic shot/reverse shot suture pattern just as we hear this line sung. Both Django and Big Daddy look into the camera (though not in direct address) between shot and reverse shot. Thus Django (the new “King”) accomplishes the very action described in the song while threatening Big Daddy’s sense of cultural propriety.

When they arrive, Big Daddy begins the conversation saying, “It’s against the law for niggers to ride horses in this territory.” He speaks this from the upper balcony of the plantation house, and the *mise-en-scène* suggests he does so from a position of power (or at least self-aggrandizement), since the high angle camera looks down on Django and Schultz, then reverses to a low angle shot towards Big Daddy. Schultz’s response, “this is my valet; my valet does not walk,” speaks to challenge Big Daddy’s claim while simultaneously using the French term to sardonically educate him. Schultz convinces Big Daddy to allow them on the plantation under the guise of spending \$5,000 to purchase a slave girl.

While they discuss the sale, Django is allowed to look around the grounds. A girl, most likely a daughter of Big Daddy, diegetically plays a gavotte by Giovanni Battista Martini on a violin, which contributes to the faux-gentility of both the mid-nineteenth-century American South and specifically plantation culture, a social backdrop for Tarantino to ridicule. Here, Baroque music provides an aesthetic commentary similar to that seen in Coppola’s *Marie Antoinette*: it represents a social system that protects itself by relegating others to lower statuses, all the while

presenting itself as genteel and elegant. The cultural cachet of learned music of the era, especially performed by a young girl, defends the notion of a white ruling class.

Django asks a slave girl named Betina (Miriam F. Glover) if she knows the Brittle brothers, but indicates they may be using a different name from Brittle. She tells him there are three brothers working on Big Daddy's plantation with the name Shafer, and Bacalov's music returns, but now taken from Corbucci's *Django*. The girl points out one of the brothers, and as Django observes him through a small telescope, the previous film's music is interpolated by Elayna Boynton's "Freedom," a song composed specifically for the film (though it has enjoyed some commercial success subsequently);³¹⁴ the visual component is interpolated as well, by a sepia-tinted flashback sequence that shows Broomhilda being brutally whipped as Django begs the Brittle brothers for mercy: an obvious flashback that also includes an escape attempt ostensibly before the whipping scene.³¹⁵ Here Tarantino establishes anachronistic music as associated with the mind-space of Django. Much like an aria in an opera, this music speaks for Django, and we better understand his thoughts and motivations. Perhaps ironically, the image of Broomhilda being whipped appears more restrained than one would expect from a Tarantino torture scene, perhaps as there would be no need to doubt the viewers' acceptance of Broomhilda's (and by entention, Django's) victim status. Dara Waldron writes, the flashback sequences "are masterfully orchestrated scenes by a somewhat restrained Tarantino, and are, in addition, some of the most captivating in the film: the impeccably dressed Django filmed against the sparse, almost truculent landscape around which the slaves labor."³¹⁶ Still, Broomhilda's screams are audibly louder than the music track.

³¹⁴ "Freedom" is the first example of contemporary music in the film. Its use increases throughout the film and African-American performed contemporary song (and later, specifically Hip-Hop) provides commentary on Django's desire for revenge and redemptive spaces; the anachronism serves to disrupt the suture and thus highlight its commentary. I will discuss this in more detail later in the chapter.

³¹⁵ Tarantino's original screenplay calls this a "Django Spaghetti Western Flashback," though the scene is somewhat different. The original showed Broomhilda being branded with the letter "r" for "runaway", we see this, but Tarantino obviously enhanced the scene.

³¹⁶ Dara Waldron, "Hark, Hark, the (Dis)Enchanted Kantian, or Tarantino's 'Evil' and Its Anti-Cathartic Resonance," in *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 155.

Django asks Betina where the remaining brothers are, and she directs them to where they are preparing to whip another slave girl named Little Jody (Sharon Pierre-Louis) for breaking eggs. Django opts to challenge these brothers and stop the torture, rather than to confront the closer brother or wait for Schultz. He says “point me in that direction,” and when the girl complies, he begins walking and instructs her to “get that white man I came here with.” The scene cuts to Lil Raj Brittle (Cooper Huckabee) tying Little Jody to a tree, while Big John Brittle (M.C. Gainey) practicing whiplashes and audibly quoting scripture, specifically Genesis 9:2, in a modified King James Version.³¹⁷ Pages of biblical text are affixed to the Big John Brittle’s shirt. Here Tarantino reminds us of the antebellum cultural acceptance of slavery (and brutal punishment of slaves) as ecclesiastically sanctioned. Genesis 9:2 occurs in the story of Genesis immediately after Noah and his family have left the ark. The context of the spoken verse is as follows.

Genesis 9:1-3 (film quote underlined)

And God blessed Noah and his sons, and said unto them “Be fruitful, and multiply, and replenish the earth.”

And the fear of you and the dread of you shall be upon every beast of the earth, and upon every fowl of the air, upon all that moveth upon the earth, and upon all the fishes of the sea; into your hand are they delivered.

Every moving thing that liveth shall be meat for you; even as the green herb have I given you all things.

Doubtless, Big John Brittle’s self-exhortation using scripture seems to bolster his aggression, and Tarantino’s use of this particular verse emphasizes the character’s notion that human slaves from Africa are equal to “beasts” who have been God-ordained to fear him. Furthermore, the use of verbally quoting scripture before violent acts is something of a Tarantino Easter egg, harkening back to the famous scene in *Pulp Fiction* (1994) in which Jules Winnfield

³¹⁷ Big John Brittle replaces the word “you” with “ye.”

(Samuel L. Jackson) erroneously quotes Ezekiel 25:17 before repeatedly shooting a defenseless man.³¹⁸ Little Jody begs for mercy, and Lil Raj Brittle finishes tying her to the tree.

Django appears, and Bacalov's music from Corbucci's *Django* begins. The combination of Bacalov's music and images in the frame better explain Django's sartorial choice: the bright blue valet costume is no accident, but rather an intentional choice on the part of Tarantino to allegorize Enlightenment ideology by dressing Django as the titular figure in Thomas Gainsborough's 1770 *The Blue Boy*. Better yet, we may look at the Django/Blue Boy connection as a metacinematic commentary on Enlightenment, or what Dassanowsky calls a "form of enlightenment found in the vulgarized cinema of exploitation in the 1970s."³¹⁹ The fact that this is Django's choice of dress—which is noted even diegetically by Betina who asks whether Django actually wants to wear it—signals, for Dassanowsky, "a verbose fascination with the beginnings of education and self-realization, which is later discarded for more adult, contemporary, and rational clothing. It is also a comment on the emerging African American culture of the 1960s and 1970s, which surfaces in an anti-establishment, counterculture embrace of romanticized ethnic clothing."³²⁰ Of course, the merchant's son depicted in Gainsborough's painting would likely not be described as "ethnic" in any way, but here Dassanowsky refers to the images of Blaxploitation films, which regularly depict characters in embellished, colorful clothing and accessories.

³¹⁸ The quote in *Pulp Fiction* has been augmented with added, non-scriptural material. The end of the quote is accurate.

³¹⁹ Robert von Dassanowsky, "Dr. 'King' Schultz as Ideologue and Emblem: The German Enlightenment and the Legacy of the 1848 Revolutions in *Django Unchained*," in *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 32.

³²⁰ *Ibid.*

Images 4.1 and 4.2: Gainsborough's *Blue Boy* and Django as Valet



Tarantino's choice of the *Blue Boy* reference occurred after the script-writing phase. The original script describes Django's choice as a "powder blue" suit, clearly a Blaxploitation vibrancy, but costume designer Sharen Davis suggested that this color would appear too anachronistic by appearing to be polyester. She showed Tarantino a photo of Gainsborough's painting, and the auteur approved of the change.³²¹ Even though it was Davis that suggested the change, we can still interpret Tarantino's desire to appropriate Enlightenment iconography in the original screenplay:

Django is dressed in a powder blue satin little Lord Fauntleroy outfit, that wouldn't be out of place in the court of Marie Antoinette at Versailles.

³²¹ Marnie Hanel, "From Sketch to Still: The Spaghetti-Western Wit of Sharen Davis's *Django Unchained* Costumes," in *Vanity Fair Online*. 4 January 2013.

In addition to the eighteenth-century European costume, the scene includes a reference to the famed painting *The Swing* by Jean-Honoré Fragonard. As Django approaches the two Brittle brothers to stop them from whipping Little Jody, he passes an unnamed slave girl on a swing, taking what Ozeriski calls a “forbidden pleasure,” corresponding to the context of the painting, which shows a young girl ostensibly involved in a love triangle with an older man and an unknown younger suitor.³²² The allegory seems at first to be ironic, considering Fragonard’s work as quintessentially what enlightenment thinkers railed against. However, in both *Blue Boy* and *The Swing*, we see Django as taking the place of the wealthy ruling class.

Bacalov’s music intensifies the scene, though not purely from an aesthetic mode. Still, the post-tonal harmonies and intensely high register of the string instruments certainly complement the tenseness of the cinematic moment. Rather, by calling upon the music of the titular protagonist’s erstwhile counterpart (Corbucci’s Django for Tarantino’s Django), we see the latter character as more closely related to the former than a mere similarity in name. On one hand, this contributes to our acceptance of Django as equal in status to his white captors, but more importantly, we see Django as the emergent hero, or what Schultz later calls a “real life Siegfried.”

As Django reaches the shed where the torture is about to begin, he shouts, “John Brittle,” and the man turns. The monophonic, string-dominated orchestration gives way to a homophonic texture in which a solo trumpet theme is accompanied by strings and timpani. The camera cuts in shot/reverse shot pattern between John Brittle and Django, who is standing in center frame, with his whole body in the shot. Django is standing with stretched arms, and the low angle shot presents him as the (new) controller of the action. The now still John Brittle watches as Django approaches him, and the back-and-forth shot/reverse shot pattern replicates that which we saw earlier between Django and Big Daddy. Django asks, “remember me?” and he immediately shoots John Brittle, killing him. Little Jody does not see the shot, but just before the encounter with John Brittle, she sees Django in a mirror, conveniently placed amongst some furniture nearby. As the trumpet theme

³²² Ozeriski, 51.

continues, we see Django, in full view of Little Jody via the mirror, turn on Lil Raj Brittle, who says “goddamn son of a bitch,” while fumbling for his gun. Django picks up the whip and turns it on Lil Raj, lashing him several times. Here the trumpet in Bacalov’s score is at its highest register, likely to provide an aesthetic effect of intensifying the viewer’s (sutured) experience of enjoyment at seeing Django’s revenge. Nearby slaves, shocked to see a black man punishing a white man in slave culture, watch as Django whips the overseer. He turns to them and asks, “y’all wanna see somethin’?” He then shoots Lil Raj to death in full sight of all present.

The mirror through which Little Jody sees Django frames him in a similar stance to that of Gainsborough’s painting. The mirror shows Little Jody a savior from humble origins (the unknown merchant’s son) vis-à-vis Django (a previous slave). From Little Jody’s perspective, with her back to John Brittle and Django, the only available image is one of Enlightenment iconography: a faux-painting resembling Gainsborough’s *Blue Boy*. Even the dirty tinge on the mirror supplies a sepia quality that removes the mirror’s gloss and mimics canvas.

Bacalov’s music begins, in the string-dominated section, as an aesthetic complement to the tense scene as Little Jody is about to be tortured. The trumpet theme then emerges and becomes a theme of revenge for Django, who says to John Brittle “I like the way you die boy,” which is a reference to the flashback sequence in which John Brittle had said to Django, “I like the way you beg boy,” while Django begged for mercy for Broomhilda. More important, however, is the context of the borrowed preexisting music from the previous “Django” film.

Bacalov’s *Django* score calls attention to similarities in the two filmic narratives. Corbucci’s film, essentially a remake of Kurosawa’s *Yojimbo* (1961), itself a filmic adaptation of Dashiell Hammett’s 1929 novel *Red Harvest*, is an account of a nameless antihero who pits rival gangs against each other. In Corbucci’s film, Django (Franco Nero) is a similar drifter, though in this case a former Union soldier. As a mixed-race prostitute named Maria (Lordana Nusciak) is tied up and whipped by a group of Mexican men, a rival gang of Klansman intervene, and after killing the Mexicans, they opt to kill her for her sexual involvement with Hispanics. Django, witnessing

the incident, rescues her. As the narrative unfolds, Django and Maria play both sides of the Klansmen/Mexican Revolutionary gang warfare, and after being betrayed, the pair escape having stolen money from the Revolutionaries.

The music Tarantino borrows from Bacalov's score occurs early in Corbucci's *Django* as the character of Major Jackson (Eduardo Fejardo) is introduced. For sport, the Klansmen,³²³ led by Jackson, are releasing Mexicans from captivity, only to compete by gunning them down at various ranges. As one captive is running from the group, Bacalov's music begins, and as Jackson kills him, the entrance of the trumpet occurs as the camera focuses a high-angle shot on the face of the dying man. The use of alternate-raced captives for sport easily connects to the practice of "mandingo fighting" in *Django Unchained*, and through the borrowed music, we see the character of Django in the latter film as a usurper and disruptor of racial hegemony, literally clothed in Enlightenment allegory in the process, and effectively replacing Schultz as primary hero. Bacalov's music, clearly meant now for Django alone, fades out immediately as Schultz arrives on the scene.

Furthermore, the entrance of Bacalov's music during the scene containing the intended whipping of Little Jody cannot be seen as accidental. Corbucci's *Django*, having rescued the mixed-race prostitute Maria, parallels Tarantino's *Django*, who rescues Little Jody. By extension, we see Maria as connected in filmic context to both Little Jody and Broomhilda, as the scene also includes the flashback to Broomhilda's torture, and the notion of Django's wife as a "comfort girl," who is present at Candyland in order to provide sexual favors for her overseers.³²⁴ That Maria had been enslaved by the Mexican Revolutionaries for similar purposes secures this connection.

³²³ The appearance of Klansmen is also significant, as I discuss in the following section on Verdi's music in *Django Unchained*. Regardless, the narrative connection between *Django* and *Django Unchained* is further secured by the appearance of quasi-Klan characters. In Corbucci's film, the characters wear red cloth bags on their heads, but the setting of the film negates any suitable association with the Ku Klux Klan. In Tarantino's film, the characters are dressed similarly (though the bags are white), but they appear as anachronism, since the Klan began in the mid 1860s. However, the Tennessee setting of this section of *Django Unchained* is fitting, as this is where the Klan began.

³²⁴ Here we find another connection to Fleischer's *Mandingo*, as the film opens with a pair of slave owners being given "comfort girls." One of the men rapes his victim in front of others, foreshadowing both Broomhilda's fate and the diegetic mandingo fights in *Django Unchained*, as these occur for the amusement of onlookers.

The ultimate link between Tarantino's film, Spaghetti Westerns, and Blaxploitation films, however, is not found in extravagant costuming or filming techniques, as important as these are. Rather, we find genre mashup specifically linked through music and narratives. Oliver C. Speck sees genre as a palimpsest in which we can understand *Django Unchained* to stem from several sources:

The generic roots of *Django Unchained*, which have been mentioned in nearly every review of the film, but never analyzed in depth, are worth considering. The lack of critical interest is due to these genres' status as not being serious. Here, the commonly used monikers for these popular genres, "Spaghetti Western" and "Blaxploitation," already hint at cheap entertainment without any artistic value. Certainly, Tarantino's overabundant use of reference to generic tropes, for example, in *Kill Bill, Vols. 1 & 2* (2003 and 2004), has resulted in considering all allusions to prior films as mere postmodern in-jokes. However, if we treat the many references in *Django Unchained* not as a simple nod to fan expectations but as real intertexts, a political dimension is opened. The European Spaghetti Western understands that the American Western was never about the creation myth of a new nation or even the dialectics of nature versus culture. As in many American Sur-Westerns of the 1950s, such as *Rancho Notorious* (Fritz Lang, 1952), *Shane* (George Stevens, 1953) *Johnny Guitar* (Nicholas Ray, 1954), and *The Searchers* (John Ford, 1956), most Spaghetti Westerns feature a barren landscape, a veritable existentialist hell, in which the dust-covered characters engage in their life or death struggles. Men and women are reduced to the base motives that drive them—lust, greed, revenge. Often, the hero, or, rather, antihero, is a bounty hunter as in Sergio Leone's famous "Man with No Name—Trilogy," *Per un pugno di dollari/A Fistful of Dollars* (1964), *Per qualche dollaro in più/For a Few Dollars More* (1965), and *Il buono, il brutto, il cattivo/The Good, the Bad and the Ugly* (1966).³²⁵

Such intertexts between *Django Unchained* and *Django* are clearly solidified by borrowing music, which Speck does not mention. Tarantino's use of preexisting music from specific Spaghetti Western films, a practice he began with *Kill Bill Volume 1* (2003) and continued with *Kill Bill Volume 2* (2004) and *Inglourious Basterds* (2009), moves beyond mere aesthetic complement, and though Tarantino somewhat famously refuses to acknowledge specific meaning in his choices, he does acknowledge intertextuality between films sharing identical music in an interview about *Inglourious Basterds* with film critic Elvis Mitchell:

³²⁵ Oliver C. Speck, "Introduction: A Southern State of Exception," in *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 13.

Tarantino: As I was going through my music, looking for different pieces, I came across the opening title theme [from *White Lightning*], and I go, "hey that could be - not a theme for the Basterds per-se, but something that would be really interesting to show them doing their thing... them doing their Apache resistance against the Nazis." And to play this twangy, Country, haunting theme in the middle of a WWII movie that takes place in France, I thought was a neat thing that brings the Americanness that kind of almost acts as a echoing theme for Aldo, because he's from the South, and there's also because of from the movie it's from, there's also a sinister... there's a sinister quality to that theme from *White Lightning*, and I liked the fact that there's a sinister quality underscoring the Basterds and what they do.³²⁶

In an interview with Charles McGrath, in this case about metacinema and not specifically music, Tarantino says, "I think my movies are more about something... more than people give them credit for. You don't have to deal with the subtext of what they're about if you don't want to. But there is a lot of [it] there if you go digging."³²⁷ Earlier in the interview, Tarantino says of *Django Unchained* specifically, "the closest to what I'm trying to do are those movies about the renegade Indian who's had enough and fights back against the white oppressors. Particularly in the '50s people started dealing with the Indian-white conflict in westerns as a way to have a social conscience. They couldn't deal with the black situation in the '50s in cinema, so they did it *de facto* by dealing with Indians."³²⁸

That Tarantino intentionally subjugates the historic white power hegemony in this way enables us to better understand the metacinematic move of stock Blaxploitation idiosyncrasies as triggers of subversion: the camerawork that follows Django in his bright blue suit, the increasing volume of Bacalov's music, and the extradiegetic references to Enlightenment ideology all speak to the director's penchant for rewriting history. In an interview with Krishnan Guru-Murthy, Tarantino claims "My real reason [for making the film]... I've always wanted to explore slavery, but I guess the reason that actually made me put pen to paper was to give black American males a Western hero. Give them a cool, folkloric hero that could actually be empowering and actually pay

³²⁶ Michell, "Quentin Tarantino on *Inglourious Basterds* Soundtrack."

³²⁷ Charles McGrath, "Quentin's World," in *The New York Times*, 19 December 2012.

³²⁸ *Ibid.*

back blood for blood.”³²⁹ While not purely allohistoric, as is his previous film *Inglourious Basterds*, *Django Unchained* (and specifically this scene), displays fictional personal history designed to examine how personal histories are lost amongst the “official” histories passed down by ruling classes.

Freedom song-style music,³³⁰ which harkens back (or in this case forward) to the Civil Rights era in the twentieth-century,³³¹ acts as the interrupter of preexisting film music (from previous films). The notion of the black American character (Django) being socially equal to a European immigrant (Schultz) is audibly and musically defended, since Freedom song is ontologically African-American, and the preexisting film music it interrupts refers to European cinema. In effect, Django is both the new King and the new Django (Foxy, having replaced Franco Nero), and Tarantino’s metacinematic judgment of history is musically complemented.

IV.2.3. Verdi and an Allohistory of the Proto-Klan

In the scene that follows the one in which Django and Schultz kill the Brittle Brothers, taking the bodies with them as they leave Big Daddy’s plantation, we hear two pieces of preexisting music, though the first is very brief and ultimately must be classified as an Easter egg. As Schultz loads dynamite into the hollowed-out tooth designed to advertise his dental practice (and seemingly functioning as a safe of sorts), he whistles the title theme from Corbucci’s *Django*—the same music

³²⁹ Krishnan Guru-Murthy, “Quentin Tarantino Interview: ‘I’m Shutting Your Butt Down!’,” YouTube video, 10 January 2013.

³³⁰ The mere fact that the song is titled “Freedom,” and this word is repeated throughout, renders this connection inescapable. Though Tarantino could have easily used a preexisting music source, such as the famous “We Shall Overcome,” the use of stark anachronism (music composed for a twenty-first-century film) separates it further from the 1970s film music it interpolates.

³³¹ According to Grove Music Online, “African American music has contained an undercurrent of resistance and transcendence from its beginnings, [and] most associate these ideals with the manner in which black song traditions were used during the Civil Rights Movement, c1954–76. Freedom songs, or civil rights songs, were drawn from different genres and were used in myriad ways as movement activities diversified and spread.” See also Karren Sanger, “*When the Spirit Says Sing*: The Role of Freedom Songs in the Civil Rights Movement, (New York: Routledge, 1995). See also, Guy Caraway and Candie Caraway, *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs* (Montgomery: New South Books, 2007).

that we heard in the opening credits of this film (Op). The scene is very brief, and carries little hermeneutic weight outside the obvious peculiarity of a character diegetically performing music from another film. As an Easter egg, we can take this simply as a joke or as an indicator that Schultz is a type of omniscient narrator, able to interact outside the diegesis.³³²

The other music, certainly more meaningful, is *Dies irae* from Verdi's 1874 Requiem.³³³ Verdi's music is clearly anachronistic, as this part of the film takes place in the late 1850s, but contextually less so, as the bulk of the preexisting music in *Django Unchained* was composed in the mid-twentieth or early twenty-first-centuries. Of course, Tarantino's inclusion of Verdi's music is not an attempt at contemporaneousness (as he used Martini's music before and will use Beethoven's music later), but rather as score.

For Tarantino, who considers Spaghetti Westerns dramaturgically operatic, Verdi's music at least behaves in an operatic fashion here, especially as it is the only nondiegetic, symphonic, and vocal music heard in the film.³³⁴ For a music scholar to refer to Verdi's *Requiem* as operatic would be irresponsible;³³⁵ that said, music critics (and even authors of concert program notes) have mentioned the work's operatic tendencies.³³⁶

³³² This is not entirely new in cinema history. As I mention elsewhere, Alex in Kubrick's *A Clockwork Orange* interacts with the nondiegetic score by whistling along to Wendy Carlos' synthesized version of Purcell's March from "Funeral Music for Queen Mary." The same occurs in Joe Wright's *Hanna*: the character of Isaacs (Tom Holander) whistles along with the nondiegetic score composed by The Chemical Brothers. The only case to be made for the latter understanding of this music (Schultz as omniscient narrator) could be that of a reference via *Hanna* to Fritz Lang's 1931 *M*. Isaacs, a bounty hunter in pursuit of the titular protagonist (Saoirse Ronan), is thus similar to Hans Beckert (Peter Lorre), also a Kindermörder, in Lang's film. Beckert similarly whistles a preexisting tune (Grieg's "In the Hall of the Mountain King"), which is played diegetically in Wright's soundtrack (on a record player). For Schultz in *Django Unchained* to have specific knowledge outside the diegetic setting, which he must in order to recite a musical theme from a film that will not be made (from his perspective) for over a century, he must be similarly extradiegetically aware of cinema history (as is Isaacs in *Hanna*). The anachronism, the fact that Corbucci's film is not yet created, suggests Schultz is telling the story from the present.

³³³ Though Verdi composed his full Requiem mass in 1874 in honor of Alessandro Manzoni, he had already composed the *Libera me* movement as early as 1868, when he proposed a composite Requiem be created by an array of Italian composers in honor of Gioachino Rossini. He proposed this to Tito Ricordi, his Milan publisher, four days after Rossini's death. The mass to commemorate Rossini never came to fruition, and later Verdi decided to complete a Requiem setting around his already completed *Libera me*. As the *Libera me* contains a *Dies irae* section, this music could have been conceived as early as the late 1860s, slightly lessening the anachronism. See also Rosen, David. *Verdi: Requiem*. Cambridge: Cambridge University Press, 1995.

³³⁴ See Michell, "Quentin Tarantino on *Inglourious Basterds* Soundtrack." Tarantino describes the first two scenes of *Inglourious Basterds* as a way to "cement" the intertextuality of the film to the Spaghetti Western tradition and remarks that Morricone's music adds an operatic quality.

³³⁵ Some scholars have raised this question. In his Ph.D. dissertation, David Rosen describes the way in which Verdi used a withdrawn duet from his opera *Don Carlos* in the *Lacrymosa* movement of the *Requiem*. See David Rosen, "The Genesis of Verdi's Requiem" (Ph.D. diss., The University of California, Berkeley, 1976). See also David Rosen, "The

While Dissanowsky argues that Tarantino has abandoned the allohistoric mode of *Inglourious Basterds* in favor of a personal quest on the part of Django to free himself and his wife from culturally derived subordination, the scene that includes Verdi's music presents an allohistorical joke about what appears to be a proto-Ku Klux Klan. The real Klan, having been founded in Pulaski, Tennessee in December 1865, is thus only a slight anachronism, but considering that the few years in between the setting of *Django Unchained* and the birth of the Klan contained the entirety of the American Civil War, the band of terrorists seen in the film cannot be perceived as true Klan members, since the organization was founded in reaction to the South losing the war. Still, this proto-Klan carries an obvious visual connection: the attackers ride on horseback, wearing flour sacks with eyeholes cut out of them, foreshadowing the hooded costumes of the actual first-wave Klan.³³⁷

In the scene, just after Schultz hides the dynamite in into the hollowed-out tooth, we see Big Daddy, flanked by two other men, spying on Schultz's wagon from a hilltop. In the screenplay, Big Daddy is joined by six other men at this stage, doubtless a reference to the six original members of the Ku Klux Klan, but this was reduced to two, likely for cinematographic reasons.³³⁸ The ambiguous location of the scene, which the screenplay calls simply "a Tennessee lake," could easily be understood to be near Pulaski, Tennessee, where the Ku Klux Klan began, as the haberdashery where Django had selected his "Blue Boy" costume is in Chattanooga, a central point between Pulaski and Gatlinburg.³³⁹

Operatic Origins of Verdi's 'Lacrymosa,'" *Studi verdiani* 5 (1988-89): 65-84; Luca Zoppelli, "Eine Erzählung im Kirchengewande?" Liturgische Struktur und narratologische Perspektive in Verdi's *Messa da Requiem*," *Musiktheorie* 18 (2003): 21-38; and David Rosen, *Verdi: Requiem* (Cambridge: Cambridge University Press, 1995), 93-94.

³³⁶ Even Hans von Bülow called the Verdi's work "an opera in ecclesiastical clothes." See Kenneth Birkin, *Hans von Bülow: A Life for Music* (Cambridge: Cambridge University Press, 2011), 222. See also Marin Alsop, "Verdi's Requiem: An Opera in Disguise," *NPR.org*, 3 June 2011.

³³⁷ When the Klan did emerge in 1865, its members would terrorize people of color while wearing white sheets; this would later become the more ornate costumes seen as the organization gained popularity.

³³⁸ A longer distance shot would have been necessary here, and the close up on Big Daddy, as he leads the violent gang, would be diminished.

³³⁹ Big Daddy's plantation, which Schultz claims to be near Gatlinburg, Tennessee (near Knoxville, Tarantino's birthplace), is a deliberate error. Gatlinburg is in the Smoky Mountains of East Tennessee, where plantations never existed (though some could be found in nearby Sevierville). Furthermore, the amount of Spanish moss in the "Blue Boy" scene reveals the inaccuracy: Spanish moss does not grow so far north or at such a high elevation. He needed a mountainous region for landscape cinematography in the following scenes, and to connect to Schultz's comparison of

Big Daddy says, “Yeah, that’s them sonsabitches.” As the three men descend the hill, away from Schultz and Django’s camp, Verdi’s music appears along with the image of a mob of proto-Klansmen (the script calls them “regulators”), all hooded, all on horseback, all armed, some with torches. The sudden entrance of Verdi’s music mimics that of its original source: the segment in the scene is taken from measures 1-25, and as the previous movement in Verdi’s *Requiem* ends with a perfect authentic cadence to A Major and a long final tonic chord marked *pianissimo*, the entrance of the pulsing G minor chords in all instruments, marked *fortissimo*, at the onset of the *Dies irae* is clearly meant to be both dynamically and harmonically shocking. As no music precedes the *Dies irae*’s entrance in the film, and several seconds have passed since Big Daddy spoke, the effect is similar, as Verdi’s music seems to intrude upon a silent soundscape. The mob rides, some yelling racial slurs, but the music is louder than both the horse galloping noises and shouts; they ride over the hill and begin to (literally) circle the wagon.³⁴⁰

The scene then abruptly cuts, right at Verdi’s measure 25, to a conversation (which we realize must have occurred a few minutes prior) that begins with Big Daddy’s instruction: “Now unless they start shooting first, nobody shoot ‘em. That’s way too simple for these jokers. We’re gonna whoop that nigger lover to death. And I’m gonna personally strip and clip that garboon myself.” Other members of the mob nod in approval. As the mob prepares for their ride, Big Daddy stops, saying “Damn, I can’t see fuckin’ shit outta this thing!” He tears at the eyeholes in his bag, ripping one of them, and this begins a conversation about the usefulness of the flour sacks. Many of the mob members begin to complain that they cannot see properly, especially while riding. One asks who made the bags, to which another replies, “Willard’s wife.” Willard, another regulator replies, “Well make you own goddamn shit!” Big Daddy tries to pacify Willard, but as others

Django to Siegfried (he says, “It’s a German legend, there’s always going to be a mountain in there somewhere”), but the scene was filmed at the Evergreen Plantation in Edgard, Louisiana (nowhere near mountains). The sense of artificial geography is a metacinematic joke targeting mainstream cinema (and perhaps especially Westerns), as filmmakers often do inadequate research in shooting proper film locations based on actual topography.

³⁴⁰ See Appendix 3 for Verdi’s score.

complain, the exasperated Willard rides off, saying, “from now on, don’t ask me or mine for nothin’!”

After this, they argue about whether they can attack the camp at all with the deficient disguises, and one regulator tries to end the discussion with this compromise: “I think we all think the bags was a nice idea. But, not pointing any fingers, they could’a been done better. So how ‘bout, no bags this time, but next time we do the bags right, and then we go—full regalia.” Big Daddy replies, “I didn’t say no bags.” One the men flanking him (Jonah Hill) says, “but nobody can see.” Big Daddy asks, “so?” and the man replies, “So, it would be nice to see.” Big Daddy then ends the matter, saying: “Goddammit! This is a raid. I can’t see, you can’t see, so what? All that matters is can the fuckin’ horse see? That’s a raid!” And the scene cuts back to the regulators clumsily circling Schultz’s wagon. The riders try to retrieve Schultz and Django from the wagon, but with their limited vision, they cannot see that the two had placed pillows in and under that wagon to look like sleeping bodies.

Image 4.3: Proto-Klan, hooded



The scene cuts to Schultz in a tree, aiming a rifle. He says “Auf wiedersehen” and shoots the dynamite, which explodes, killing several riders. A few survive, and as they ride off, Schultz says “cowards tend to do that.” He then offers his rifle to Django, who shoots the escaping Big Daddy. Schultz replies, “the kid’s a natural,” and the scene ends.

While many scholars mention the importance of the comical interchange between Big Daddy and the other regulators in the proto-Klan mob,³⁴¹ none discuss the equal importance of Verdi’s music to complement the scene’s implications. The importance of the eyehole fiasco is easily understood: racists (of any era) are blinkered and unwilling to look beyond their limited viewpoint. William Brown takes this a step further:

Vision is markedly embodied for these characters precisely because the bags prevent them from seeing; they cannot distance their eyes from their bodies in such a way that they see from a detached perspective; instead that their eyes are attached to their heads, which are also on their shoulders is palpable to them. Nonetheless, one of the intended upshots of wearing bags with eyeholes is to create anonymity while also preserving vision—to become eyes without bodies that look upon and judge those whom these would-be Klan members deem to condemn. In other words, the Klan gives itself authority by appealing not to an embodied vision, but to an “objective” or detached vision that sees “accurately” the world and which therefore is justified in its racism.³⁴²

During the fiasco, one regulator casually inserts the term “full regalia,” while the group attempts to compromise, implying a sense of pride for their mission. While the term foreshadows the ornamented garb of the later Ku Klux Klan groups, we understand the regulators’ belief that their mission to dominate African slaves is a God-ordained prerogative. Here we see the importance of Verdi’s music, aside from the obvious aesthetic complement: the *Dies irae* itself, in full Verdiesque fervor, acts for the regulators as the intended “Day of Wrath” in which Schultz and

³⁴¹ Brown, “Value and Violence in *Django Unchained*,” in *Quentin Tarantino’s Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 176; David Leonard, “Django Blues: Whiteness and Hollywood’s Continued Failures,” in *Quentin Tarantino’s Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury, 2014), 280; Glenda Carpio, “I Like the Way You Die, Boy,” *Transition: The Magazine of Africa and the Diaspora* 112 (2013): 16.

³⁴² Brown, 176.

Django are to be punished for upsetting the culturally derived balance between Caucasian/master and African/slave. As nondiegetic score, the uproarious and eruptive *Dies irae*, which begins with *fortissimo* G-minor harmonies in all instruments, followed by a cataclysmic contrary motion between descending strings and rising vocals, aligns itself with the proto-Klan fervor in sentiment while symbolically mimicking their descent towards Django and Schultz. As if to suggest the music itself (strings primarily) are storming down towards the camp to punish the evildoers, Verdi's music acts as stylistic (St) and mimetic (SP) agent (see full score in Appendix 3). The text of the choral portion of the sequence is as follows (portion in film scene underlined):

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Day of wrath, that day
the world will be dissolved into ashes
As David prophesied with Sibyl.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

How great will be the terror
when the Judge comes
Who will shatter every grave!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

The trumpet sounding a marvelous sound
through the toms of each land,
all will gather before the throne.

The way in which the self-blinded proto-Klan riders are thwarted by their own clumsiness in deploying what Brown calls “detached vision” is thus an allohistorical joke, similar to that seen in *Inglourious Basterds*, which asks the viewer to consider what if a band of Jewish American guerilla fighters successfully gunned Hitler down in a crowded, Nazi-filled movie theater. In *Django Unchained*, Tarantino asks what it would look like if the Klan had been thwarted by their own stupidity, and thus turns their “Day of Wrath” against them.

To some scholars, the scene is still problematic. As much fun is generated for the presumably nonracist viewer, by suggesting white supremacy to be solely a product of ignorance and shortsightedness could be perceived as ignoring systematic racism in mainstream society. While Tarantino's mockery seems suitable when directed at the first-wave Ku Klux Klan (late

1860s), it possibly misses the mark if directed towards the second wave (1915-1940s). Sara Bullard writes that this “peak” of Klan power dominated American, mainstream white society even within the public electorate. Bullard writes, “Klan efforts were credited with helping to elect governors in 12 states in the early 1920s,” with at least two million members.³⁴³ By 1925, a parade of over 40,000 Klan members marched on Washington.

The *Dies irae*, however, sheds light on this point, and when we consider its text, we better understand that the scene is intended to highlight problems specifically resulting from the second-wave Klan. The notion that a misbehaving African (slave or freed man) deserves a “Day of Wrath,” as indicated by Big Daddy’s declared intent to torture and mutilate Django himself, speaks to ecclesiastically supported white hegemony. As John Brittle quotes Genesis 9 in anticipation of whipping Little Jody (and thus assuming her to be a mere “beast”), the proto-Klan regulators feel they are within their rights (or even encouraged) to punish those who threatened white supremacy. Associations between the Ku Klux Klan and white, Protestant Christianity in America are clear throughout Klan history (though the reverse association cannot be assumed). Kelly Baker writes that although the Ku Klux Klan is depicted in popular film, television, and other media as “backward, rural, uneducated, and fundamentalist,” in reality it primarily comprised educated, middle-class professionals from the most popular church denominations, including Quakers, Baptists, Methodists, and Pentecostals.³⁴⁴ Moreover, it is this very concept that Tarantino endeavors to challenge by metacinematically referencing the way(s) in which slave culture has been depicted throughout film history, specifically in D.W. Griffith’s 1915 *The Birth of a Nation*,³⁴⁵ a silent film released at the nascent stages of the art form.

³⁴³ Sara Bullard, *The Ku Klux Klan: A History of Racism and Violence* (Montgomery: The Southern Poverty Law Center, 1997). 20.

³⁴⁴ Kelly J. Baker, *Gospel According to the Klan*, (Lawrence: University of Kansas Press, 2011), 9. See also Stetson Kennedy, *The Klan Unmasked* (Boca Raton: Florida Atlantic University Press, 1990); George M. Marsden, *Religion and American Culture* (Orlando: Harcour Brace Jovanovich Publishers, 1990).

³⁴⁵ D.W. Griffith’s most well-known film is celebrated for new techniques in cinematography and narrative structure. On several occasions, the NAACP and other civil rights organizations have boycotted or protested screenings of the film. The film is set in two parts: the American Civil War and the Reconstruction Era to follow. The story, taken from Thomas Dixon’s *The Clansman: A Historical Romance of the Ku Klux Klan* involves two white families: the Stonemans, Northern abolitionists, and the Camerons, Southerners who support the Confederacy. In the first part, Ben

In an interview with Henry Louis Gates, Jr., Tarantino claims to be “obsessed” with Griffith’s controversial film.³⁴⁶ Gates comments that he views *Django Unchained* as an opposite extreme to *The Birth of a Nation* and asks Tarantino if this was a conscious decision—to reverse the depiction of slavery registered by the previous film. Tarantino agrees and claims that *The Birth of a Nation* “gave rebirth to the Klan and all the blood that that was spilled throughout—until the early 1960s, practically.”³⁴⁷ He continues, “I think that both Rev. Thomas Dixon Jr. and D.W. Griffith, if they were held by Nuremberg Laws, they would be guilty of war crimes for making that movie because of what they created there.”³⁴⁸

We find Tarantino’s specific connection between Griffith’s film and his own in this scene. At first the comedic discourse between the regulators, unable to see through the eyeholes in their homemade costumes, is just that, a comedic moment. However, it registers as an attack on John Ford’s role in Griffith’s film. John Ford wore a Klan costume for an uncredited role in *The Birth of a Nation*; in a brief scene, the Klansman played by Ford partially lifts his hood in order to see clearly. Tarantino remarked, “Director John Ford was one of the Klansmen in *The Birth of a Nation*, so I even speculate in the piece: Well, John Ford put on a Klan uniform for D.W. Griffith... He put on the Klan uniform. He got on the horse. He rode hard to black subjugation. As I’m writing this [scene], he rode hard, and I’m sure the Klan hood was moving all over his head as he was riding and he was riding blind.”³⁴⁹

By targeting Ford’s role in Griffith’s film as an impetus for writing the ostensibly comedic scene, Tarantino thus criticizes the second-wave Klan specifically, as Griffith’s film coincided with

Cameron, a Confederate soldier is wounded in battle, and is taken to a Union hospital, where his betrothed, Elsie Stoneman, persuades Abraham Lincoln to pardon him. The second part, set in South Carolina, shows an election being rigged by black voters, and the newly elected (mostly black) legislature is seen misbehaving and shirking their civil responsibilities. Ben Cameron forms the Ku Klux Klan, and after his sister is killed by a black man, his Klan group lynches her assailant. After Lynch, a black Lt. Governor, declares the Klan illegal and tries to force Elsie Stoneman to marry him, the Cameron family is chased by a mob of Lynch’s militia. Just before they are all killed, the Klan rides in and saves the family. The Klan and white families rejoice in the streets. The final moments show a new election in which the Klan stops black citizens from voting, and a double wedding between Stonemans and Camerons.

³⁴⁶ Henry Louis Gates, Jr., “An Unfathomable Place,” *Transition: The Magazine of Africa and the Diaspora* 112 (2013): 56.

³⁴⁷ *Ibid.*

³⁴⁸ *Ibid.*

³⁴⁹ *Ibid.*, 57.

the organization's rebirth at Stone Mountain, Georgia the same year. William J. Simmons, who began the second wave, later claimed, "There was a good reason, as I have said, for making Thanksgiving Day [1915] the occasion for burning the fiery cross. Something was going to happen in [Atlanta] the next week that would give the new order a tremendous popular boost."³⁵⁰ Of course, the "something" that was going to occur was the Atlanta premiere of *The Birth of a Nation*, and Simmons had to have known the Ku Klux Klan would be cast in an heroic light.

More significantly than merely celebrating the Klan is the final message of the Griffith film, and with this, we see a clearer connection to Tarantino's use of sacred music in the *Django Unchained* scene. In *The Birth of a Nation*, after the Klan rescues the abused white residents of Piedmont, South Carolina, and stops black citizens from voting in the subsequent election, the final moments symbolize the Biblical end times as a result of removing people of color from society.

The penultimate title in the film reads, "Dare we dream of a golden day when the bestial War shall rule no more. But instead—the gentle Prince in the Hall of Brotherly Love in the City of Peace." After this, the film ends in a brief montage that first shows a throng of people being threatened by a centaur-like creature, wielding a sword. The creature fades out and the scene is replaced with a throng of celebrants under an image of a white Jesus Christ. This allegory to the second coming of Jesus, a central belief in Protestant Christianity, depicts only white people remaining, as if to suggest that the golden age to come will be one of peace and happiness due to racial homogeneity.

By reversing the depiction, Tarantino shows the proto-Klan to be demonic, and Verdi's *Dies irae* becomes their own fate. For a viewer aware of the role of the *Dies irae* in the history of sacred Western music, Verdi's music is modified from a mere aesthetic complement to a disruptive element (Op). Tamara Lomax notes that subverting the filmic suture in the scene actually redeems it. Lomax writes, "regardless of what we may think of [Tarantino's] racial politics, his parodies of

³⁵⁰ William Sheppard, "How I Put Over the Klan," *Collier's: The National Weekly* (14 July 1928): 34. See also Maxim Simcovitch, "The Impact of Griffith's *Birth of a Nation* on the Modern Ku Klux Klan," *Journal of Popular Film* 1 (1972): 45-54.

whiteness, the Klan, master-class incest, white brilliance, etc., are disruptive. They provide a different kind of narrative, further revealing the human-made character of racism, thus allowing us to find humor in the demonic. The presence of the comedic in no way diminishes the cruelty of history.”³⁵¹

Melvyn Stokes writes that while Griffith’s film “broke new ground in cinematic terms... it helped disseminate Southern white views of race and the Civil War and propagated negative stereotypes of African Americans that had never disappeared.”³⁵² Attempts to screen the film, which many film historians champion as a groundbreaking work, simply referring to artistry, have throughout the late twentieth and early twenty-first-centuries been protested and often aborted. Tarantino’s admission to being “obsessed” with the film plays directly into his decision to create an allohistorical mockery of the mainstream Klan that goes beyond a simple joke about racism and ignorance. With Verdi’s *Dies irae*, the sacredness of Klanism is confronted through metacinematic means.

IV.2.4. Dr. King Schultz and German Idealism: Beethoven, Schurz, and Herder

Christoph Waltz’s character in *Django Unchained* sparked considerable discussion amongst film critics, scholars, and other viewers, largely in response to the actor’s role in Tarantino’s previous film, *Inglourious Basterds*. Dassanowsky remarks that Tarantino creates a degree of intertextuality between *Inglourious Basterds* and *Django Unchained* via the distinct roles played by Waltz, thus establishing a “Tarantinian dialectic” among the German speaking world and the United

³⁵¹ David J. Leonard and Tamara A. Lomax, “*Django Unchained*: A Critical Conversation Between Two Friends,” in *Feminist Wire*, 31 December 2012.

³⁵² Melvyn Stokes, *D. W. Griffith’s The Birth of a Nation: A History of the Most Controversial Motion Picture of All Time* (Oxford: Oxford University Press, 2007), 278.

States in the past two centuries.³⁵³ As Waltz's character in the former film presented a pseudo-antagonist (rather, an antagonist who eventually defects but only for personal gain) who, according to Dassanowsky, "[embodies] a negative take on Austria's troubled postimperial identity and relationship with Nazism,"³⁵⁴ Waltz's character in *Django Unchained* appears somewhere between hero, sidekick, and *Übermensch*. At first glance, the two characters appear quite dissimilar: while SS Colonel Landa (of *Inglourious Basterds*) is famous for his ability to hunt and murder Jews during WWII, the unknown Dr. King Schultz outwardly detests slavery and takes the slave Django's mission upon himself in mid-nineteenth-century America. On the other hand, the two characters enjoy similarities that give credence to Dassanowsky's claim: both men demonstrate impressive intellect, both are polyglots, and both seem determined to turn any given scenario to his own advantage.³⁵⁵

This is not to suggest that Tarantino considers Landa and Schultz to be related or associated in any real sense (though a common pastime of Tarantino film aficionados is to find hidden connections between films), but rather that Schultz is a metacinematic response to Landa. Michael Anderson notes that "*Django Unchained* responds to and revises *Inglourious Basterds*' negative Germanic archetype, with former film Nazi Waltz recast as the 'good guy.'"³⁵⁶ This may seem insignificant, but looking at the two films' allohistories, we understand Anderson's comment in context. He also writes:

Django Unchained's theatrical discourse serves additionally to translate *Inglourious Basterds*' Occupation-era cinematic intertext into a self-referential form more appropriate to the film's mid-nineteenth century moment. The incontrovertibly major *Inglourious Basterds* indeed provides a point of departure in almost every sense, beginning with its ontological status as an object of psychic historical revision:

³⁵³ Dassanowsky, 24.

³⁵⁴ *Ibid.*

³⁵⁵ *Huffington Post*'s Mike Ryan interviewed Tarantino about various plot situations in *Django Unchained*, and the director described Schultz as "[needing] to be in the driver's seat," and "[unable] to let Candie be in the driver's seat," and also that "Schultz is *so* egotistical and is *such* a control freak, he cannot allow himself to be put in the non-power position of every situation. It's why he ends up getting killed in the first place." See Mike Ryan, "Quentin Tarantino, 'Django Unchained' Director, Challenged Us To A Debate On A 'Harebrained' Plot Point," in *Huffington Post*, 26 December 2012.

³⁵⁶ Michael J. Anderson, "New Film: *Django Unchained*" in *Tataville: A Place for Cinema and the Visual Arts*, 25 January 2013.

where *Inglourious Basterds* provides a fantastic, contingent counter-reality in which Jews and members of the cinematic colony bring about the destruction of the Third Reich, in an orgiastic final act explosion of extreme cartoon violence, *Django Unchained* gives agency to the victims of the Trans-Atlantic slave trade, whether it is the unshackled slaves in the opening set-piece, Django in his role as homicidal bounty-hunter, or the latter in his final, ruthless, John Woo-coded devastation of Candyland (which will include slavers and complicit whites and blacks alike).³⁵⁷

That *Django Unchained* not only references Blaxploitation and Spaghetti Western films but also serves to metacinematically respond to *Inglourious Basterds* (and criticisms it received) is useful for our understanding of a climactic moment in the film: the deaths of Schultz and Calvin Candie. The only music in the scene is a diegetically performed harp adaptation of Beethoven's bagatelle *Für Elise*. Before describing the scene, however, I return to the identity of Dr. King Schultz, who seems to bear a resemblance in both name and visage to Carl Christian Schurz (1829-1906, pictured in Image 4.4 below), a German revolutionary from Erfstadt-Liblar who emigrated to America in 1852, after which he served in the Union Army and later as United States Ambassador (to Spain), Senator (of Missouri), and Secretary of the Interior. Erfstadt-Liblar is not mentioned in Tarantino's film, nor is Schultz's birthplace, although Schultz does tell Calvin Candie that he is from Düsseldorf (a mere 40 miles from Erfstadt-Liblar), while feigning interest in mandingo fighting. Appointed to his ambassadorship by President Lincoln just prior to the Civil War, Schurz worked with the Spanish government to ensure Spain's lack of participation with the cause of the Confederacy. Having joined the liberal Republican party, Schurz, the first German-born U.S. Senator, spent the bulk of his political career in America spreading German Idealist ideology.

³⁵⁷ *Ibid.*

Images 4.4 and 4.5: Carl Schurz³⁵⁸ and Dr. King Shultz



Many of the 500,000 Germans who emigrated to America at the end of the 1840s and early 1850s are part of a group we now call the “Forty-Eighters,” in relation to the 1848 revolutions as

³⁵⁸ Carl Schurz, *Reminiscences*, Volume One (New York: McClure Publishing, 1907): frontispiece.

well as the year in which immigration intensified. Many in the unofficial group brought Marxist and French Revolutionary ideas with them, involving centralized, non-aristocratic, non-ecclesiastical government. Deanna Spingola writes, “[While] German immigrants prior to 1848 were mainly composed of farmers, a mixture of Lutherans and various small sects, most of whom were pious Christians..., the radical Forty-Eighters came to the U.S. for its socialist promises, such as free land as was represented by the Homestead movement.”³⁵⁹

At first, Schurz’s emigration had been instigated by a commission from his former professor at the University of Bonn, Gottfried Kinkel. While studying politics at the university during the outbreak of the 1848 revolutions (having begun initially in France), Schurz became the secretary of the Democratic club, of which Kinkel was president. The two began publishing a newspaper titled *Bonner Zeitung*, advocating progressive ideologies and specifically challenging the university’s Constitutional Society, which favored the conservative aristocracy. Having fled Bonn during the *Schleswig-Holsteinischer War*, and as an émigré in Switzerland, Schurz met Richard Wagner.³⁶⁰ At the same time Kinkel was captured by the Prussian army and later forced to stand trial for his role in the Baden rebellion. Trefousse writes, “Schurz was greatly affected by Kinkel’s imprisonment. The injustice of the whole proceeding, the cruelty of the sentence, and the thought of his friend spinning wool in his cell gave him no peace.”³⁶¹

Schurz was so impassioned about Kinkel’s incarceration that he spearheaded a plot to rescue Kinkel from prison. The complex plan, involving several people who sympathized with Kinkel and Schurz’s democratic cause, even involved Schurz impersonating what Trefousse calls a “dandy.” Essentially, Schurz played the part of a well-dressed theater-goer who seemingly cared little for political upheaval in order to disguise his identity while staying in Spandau, near the prison that held Kinkel. Trefousse writes, “At that time of abundance in democratic poseurs, no disguise could have kept him more certainly from the observation of the police than that role of a harmless

³⁵⁹ Deanna Spingola, *The Ruling Class: A Study in Imperialism, Genocide and Emancipation* (Victoria; Trafford Publishing, 2011).

³⁶⁰ Hans L. Trefousse, *Carl Schurz, A Biography* (New York: Fordham University Press, 1989), 29.

³⁶¹ Trefousse, 30.

character which he played with such artlessness.”³⁶² The plan worked, as Schurz raised enough money to bribe one of the jailers where Kinkel had been imprisoned to assist them. Schurz and Kinkel, with the help of several democratic sympathizers, escaped to Scotland and eventually to London, where the story of the dramatic escape became known to the outside world.

While one would be hard pressed to find a Kinkel-equivalent in Tarantino’s film, Dr. King Schultz’s sympathies for those he feels are wrongly imprisoned is doubtlessly apparent. Furthermore, the use of the “Blue Boy” costume, with which Schultz argues that Django will be “putting on an act” and “playing a character” and specifically a valet, allows Django to hide in plain sight, as Schurz did; the flamboyance of his costume attracts so much attention that he is able to hide his true intentions to rescue Broomhilda. The same could be said for Schurz, whose “dandy” outfit fooled Spandau residents into thinking he was no real threat.

IV.2.4a. Schurz and the Question of Marxism

Dassanowsky, possibly giving Tarantino too much credit, continues that “Tarantino avoids giving Schultz articulated Marxist leanings despite the strong influence of Marxism among the ‘Forty-Eighters’ like Carl Schurz, for the obvious reason that both the concept of nationalism in the nineteenth century as a popular anti-dynastic unification movement and Marxism, which was not tied to the evolution of ‘communisms’ in the twentieth century, would have been confusing to a general audience.”³⁶³ Dassanowsky makes a fair point on the part of audience reception; indeed one must ask what “articulated Marxist leanings” would even look like.

Trefousse’s claim about Schurz’s interaction with Marxism (and Marx himself) seems to complement Dassanowsky’s reaction to Schultz:

³⁶² Trefousse, 32.

³⁶³ Dassanowsky, 27.

[Members of Kinkel's Democratic Club], themselves, were divided on the question of socialism. Karl Marx was publishing his *Neue Rheinische Zeitung* at Cologne, and Kinkel too sought to appeal to the underprivileged. Publishing a special paper for them, he also advocated social changes. But neither Marx's radical ideas or his personality convinced Schurz. He met the famous communist in August when, as the representative of the Bonn society, Schurz attended a democratic congress at Cologne. All of Marx's utterances impressed him as intelligent, logical, and clear; nevertheless, the communist leader was so contemptuous of all who differed with him that every one of his propositions was voted down. Although he himself had attracted attention because of his inflammatory speeches, Schurz determined to treat his opponents differently... It was evident that in many ways Schurz overshadowed Kinkel, whose talents for leadership were questionable.³⁶⁴

On the other hand, John Dwyer indicates that revolutionaries like Schurz, and especially those from German speaking parts of Europe, held especially Marxist leanings and became active in antebellum and Civil War era American society precisely to encourage socialist ideology worldwide. Dwyer writes about European, and especially German, influence:

Just as European theology, fashions, and culture influenced 19th century America, particularly in the North, so did European political theory. The tens of thousands of Europeans who participated in the 1848 revolutions and then immigrated to America (again, especially in the North) accelerated this influence... The revolutionaries of 1848 faced an America with three different cultures, economies, and religious bases. They determined to remove these differences by a series of political maneuvers... Many of these men believed the [Civil] War was a continuation, in a different venue, of the Central European revolutions of 1848 that had sought to usher in a new world order by reconstructing the existing social order. Their vision for the American contest's aims, their prosecution of it, and their perpetuation of it all attested to an Enlightenment-oriented worldview very different from that of old Christendom.³⁶⁵

So while we cannot attach Schultz's dialogue or actions to specific Marxist influences, his mere connection with the Forty-Eighters, via Schurz, speaks to his interest in not only German folkore and European Enlightenment ideologies and/or responses to the Enlightenment (e.g., German Idealism), but an intent to bring such ideologies to the New World. Tarantino's typical move of dropping the viewer into a situation involving a character who clearly has a backstory, while revealing little or nothing of the backstory allows us only conjecture, but it would seem that

³⁶⁴ Trefousse, 16.

³⁶⁵ John J. Dwyer, *The War Between the States: America's Uncivil War* (Houston: Bluebonnet Press, 2005), 608-09.

the similarities between Schultz and Schurz in name and image offer too much associative material to ignore.

IV.2.4b. Herder: Humanism and Expressivism

Perhaps we find the closest approximation of Schultz's identification with German Idealism in the writings of Johann Gottfried Herder (1744-1803), a student of Kant who later rejected Kantian critical philosophy. In 1800, Herder published *Kalligone*, in which he claims that Kant had no basis for arguments regarding aesthetics. Due to Kant's popularity among Prussian and German philosophers, this and other similar works earned him a degree of disrepute. Before this, Herder had been involved with Goethe, who called him to Weimar in 1776, during the period that many literary historians call Weimar Classicism.³⁶⁶ In Weimar, Herder and Goethe had a turbulent relationship, which ended in a parting of ways over philosophical and financial disagreements. Still, as Simon Richter writes, "we must recognize that Herder's contributions during the 1770s and 1780s towards notions of humanity and *Bildung* were taken up by Goethe and Schiller and became components of the classical project."³⁶⁷

Two of Herder's contributions seem germane in considering Schultz's outlook. First, let's look at Herder's interaction with Kant's (et al.) notions of race. Whereas Kant and other Enlightenment thinkers tend to favor the separation and categorization of races amongst the species of human beings, Herder claims that races, visually distinct in skin color, are merely "forms" of an identical species. In Kant's "Of the Different Human Races," which is widely recognized as the first philosophical writing geared towards defining race by distinguishing it from species, Kant writes:

³⁶⁶ Despite the widespread use of the term "Weimar Classicism," many scholars acknowledge that the idea has problems. First, literary periodization, like that of any of the fine arts, is often arbitrary at best. Second, while the small group at Weimar did indeed seem to possess similarities in ideology and artistic ambitions, the distinction between the group and European Romanticism outside Weimar is vague. Still, the term is useful here, even if we restrict its use to indicate a group of intellectuals in Weimar at the end of the eighteenth century.

³⁶⁷ Simon Richter, *The Literature of Weimar Classicism* (Rochester: Camden House, 2005), 23.

I believe that we only need to assume four races in order to be able to derive all of the enduring distinctions immediately recognizable within the human genus. They are: (1) the white race; (2) the Negro race; (3) the Hun race (Mongol or Kalmuck); and (4) the Hindu or Hindustani race.³⁶⁸

Kant continues by claiming that the third and fourth races (Hun and Hindustani) are derivatives of the two “base” races: white and Negro. He then classifies all races according to environment: people in warmer climates have darker skin, etc. After this, Kant presumes the *function* of the races. For example, he writes, “red slaves (native-Americans) are used only for domestic work in Surinam, because they are too weak to work in the fields. Negroes are thus needed for fieldwork. The difficulties in this case are not the result of a lack of coercive measures, but the natives in this part of the world lack ability and durability.”³⁶⁹

Such language seems offensive to modern readers, but Kant’s intent is purely scientific and not atypical of the era. While debate about abolishing the slave trade swept through Western Europe in the latter half of the eighteenth century, philosophers and scientists were called upon to examine issues of race; however, many studies, of which this is a good example, seems to have been motivated more by the desire to explain the existence of differences in skin coloration, rather than to justify racially organized slavery. Regardless, the notion that the white race is the superior, or standard, race in the world was common enough for such language to be used frequently.

Robert Bernasconi writes:

To be sure, slavery as an institution played a part in determining how blacks were characterized. The leading theorists of race of the late eighteenth century, like Kant and Blumenbach, were dependent on the information available to them, which was mainly supplied by travelers involved in missionary activity, colonial enterprises, and trade, including, of course, the slave trade. As the debate about abolishing the slave trade became more intense at the end of the eighteenth century, natural historians sitting in their studies in Europe were fed information that not merely reflected existing prejudices but that was designed to reinforce and depend those prejudices against blacks.³⁷⁰

³⁶⁸ Immanuel Kant, *Von der serschiedenen Rassen der Menschen*, trans. Jon Mark Mikkelsen (New York: Hackett Publishing, 1999), 8.

³⁶⁹ Kant, 17.

³⁷⁰ Robert Bernasconi, *The Idea of Race* (Indianapolis: Hacket Publishing Co., 2000), vii.

My intent here is not to accuse or condone Kant, but to put his ideas in perspective. Bernasconi's claim enables us to understand the zeitgeist of both Europe and the United States in the eighteenth and nineteenth centuries and thus the setting of Tarantino's film. More importantly, we can distinguish how Herder's ideas differ from both the ideas of Kant and many of the dominant thinkers of the era. In 1784, he titled the first chapter of his Book VII of *Natural Genius and the Environment*, "Notwithstanding the Varieties of the Human Form, There is but One and the Same Species of Man Throughout the Whole of our Earth." Herder's rejection of the popular (and Kantian) concept of race is not his only criticism of Kant's ideas, but it certainly contributed to his unpopularity amongst other philosophers, both in and outside of Weimar.

Herder argues that every person is incalculably, biologically differentiated to the degree that race is irrelevant. He writes:

Nature has provided for each kind and given each one its own inheritance. She has distributed the apes in as many species and varieties and spread them out as far as she could spread them; you human, however, should honor yourself. Neither the pongo nor the gibbon is your brother, whereas the American and the Negro certainly are. You should not oppress him, nor murder him, nor steal from him: for he is a human being just as you are; you may not enter into fraternity with the apes. Finally, I would not like the distinctions that have been interjected into humankind out of a laudable zeal for a comprehensive science, to be extended beyond their legitimate boundaries. Some have for example ventured to call four or five divisions among humans, which were originally constructed according to regions or even according to colors, races; I see no reason for this name. Race derives from a difference in ancestry that either does not occur here or that includes the most diverse races within each of these regions in each of these colors. For each people is a people: it has its national culture and its language; the zone in which each of them is placed has sometimes put its stamp, sometimes only a thin veil, on each of them, but it has not destroyed the original ancestral core construction of the nation.³⁷¹

Second, we must consider Herder's relationship to German folklore and nationalism, which is clearly shared by Schutz, as evidenced by his recounting of the Siegfried myth, admitted longing to hear his native tongue spoken, and most importantly, his reaction to Beethoven's *Für Elise* in his final scene. Herder has long been observed as a founding figure in German nationalist thought;

³⁷¹ Johann Gottfried von Herder, *Ideen zur Philosophie der Geschichte der Menschheit*, Third edition (Riga: Johann Friedrich Hartknoch, 1828).

paradoxically, his ideas were celebrated by groups such as the Third Reich. Herder's extensive writing on national identity, for many scholars, foreshadowed and contributed to the Nazi ideology that, as Vivian Curran writes, "fetishized national pride and degraded and excluded the outsider, the *Other*."³⁷² Curran continues, though, that "To blame Herder for Hitler is to take the deterministic view of history that, because Hitler or various of his adherents distorted Herder in order to justify Nazism, events could not have played themselves out differently and Herder's perspective inexorably led to National Socialism."³⁷³ The features of Herderian ideology that so attracted Hitler and others is Herder's sense of national identity, or *Volksgeist*, which is somewhat erroneously attributed to him. Though Herder's writings are filled with furtherance of a national German identity, he never used the term. *Volksgeist* was possibly first used by Hegel in 1801, who endeavored to capture the essential relatedness of the German people, after Enlightenment ideology, which favored analytical abstraction, eschewed any such idea as a "spirit of the people."³⁷⁴ Still, Herder's writings about the *Volk* certainly contribute to the notion of embracing the proto-Romantic ideals of *Bildung* and the championing of folkloric ritual, song, and myth.

While at first it seems that Herder's celebration of different races and cultures would counteract his acceptance of a *Volksgeist*, this reaction represents an insufficient view of nationalism during Herder's time. As an essential part of modern humanism, Romantic nationalism strove to manifest the ideal within the actual, to reinforce modern culture with beneficial folklore. Herder celebrated this, but not in such a way as to interpret his own culture as a hegemon. Herder's critique of culture, or what Clark calls "Herder's attack on his own century" is not one of the dismissal of other cultures from importance, but merely the freedom for cultural autonomy.³⁷⁵ The appropriation of celebrated nationalist identity by the Third Reich (et al.) stems from an inclination against autonomy in favor of domination.

³⁷² Vivian Grosswald Curran, "Herder and the Holocaust: A Debate About Difference and Determinism in the Context of Comparative Law," in *The Holocaust's Ghost: Writings on Art, Politics, Law, and Education*, ed. F.C. Decoste and Bernard Schwartz (Edmonton: University of Alberta Press, 2000), 400.

³⁷³ *Ibid*, 403.

³⁷⁴ Steven B. Smith, *Hegel's Context of Liberalism: Rights in Context* (Chicago: University of Chicago Press, 1989), 41.

³⁷⁵ Robert T. Clark, Jr., *Herder: His Life and Thought* (Berkeley: University of California Press, 1955), 196.

By understanding Beethoven as emblematic of a *Volksgeist* attitude, rather than a mere nationalist one, we see Schultz as distinct from German nationalists who view Germanic primacy as goal (such as Landa in *Inglourious Basterds*), but rather as a follower of Herder's ideas, which favor national identity over exclusion, and interaction over isolation. The Herderian concept of nationalism, before tainted by early twentieth-century fascists, is both contemporaneous with, and reflected in, Schultz's behavior. Herder favored inclusion of others within a society inasmuch as they share language, which for Herder is a unifying force.³⁷⁶ Furthermore, Herder claimed that no language was superior to another, a notion that fell apart during the turbulent 1848 revolutions. Schultz's interest in languages (speaking three in the film) befits Herder's idea in this way. Returning to Michael Anderson's claim that Christoph Waltz's character in *Django Unchained* upends Waltz's character in *Inglourious Basterds*, we see the curious parallel between the two polyglots; while Landa, a Nazi officer who speaks four languages in the earlier film, appropriates the manipulated Herderian idea of nationalism as fetishized national pride, demonstrating his linguistic superiority over other characters, Schultz uses language simply to communicate. With one critical exception, in which Waltz unveils Candie's illiteracy and cultural ignorance by mocking his American accent (to be discussed later), Schultz's use of language is as democratic as Herder's would have ostensibly been a half century before.

This is not to suggest that Herder (or Schultz) would perceive all cultures or nations as equal; the behavior of those within a given culture contributes to its cultural heritage. For example, Herder criticized the Francophilic penchant for aristocratic elegance, which seemed to him undemocratic, but not necessarily the French people or language. Similarly, in his essay "*Alte und neue Kirchenmusik*," E.T.A. Hoffman attacks Francophiles and French musical sensibilities, in a section about sacred music:

³⁷⁶ Johann Gottfried von Herder, *Briefe zur Beförderung der Humanität. Erste Sammlung* (Riga: Johann Kartknoch, 1793). See also Johann Gottfried von Herder, *Abhandlung über den Ursprung der Sprache* (Berlin: C. F. Voss, 1789).

It is clear that this frivolity, this criminal denial of the Power ruling over us which alone gives health and strength to our works and deeds, this mocking contempt for wholesome piety originated in that nation which, incredibly, stood for so long before a bedazzled world as a model of art and science. As a consequence of blindly aping her products, which with brazen insolence she set up as eternal models, science became contaminated by her loathsome affectation, and art by her frippery and foppery which took opium-induced vapourings for artistic inspiration. The unspeakable sacrilege of that nation finally brought about a violent revolution that swept across the earth like a devastating storm.³⁷⁷

Stephen Rumph notes that Hoffmann's censure of French influence relates directly to Herder:

[Hoffmann's statement] resonates richly with a whole tradition of German nationalist literary polemics. The slap at French "frivolity" dates back to Herder and the *Sturm und Drang*. In their efforts to define a national literature in opposition to the Francophilic culture of the aristocracy, German writers of the late eighteenth century had championed the values of profundity, spirituality, and intuition against French elegance and sensualism.³⁷⁸

In Rumph's analysis, we see two matters of importance relating to Schultz. First, consider the influence of Herder upon other thinkers of the German Enlightenment age. Herder's involvement with Goethe, Schiller, and other members of the Weimar Classicists, and perhaps more importantly his influence on German Romanticism, championed both *Bildung* and folkloric influences, while viewing cultural heritage as a redemptive space. Second, we see an analogy between Herder's perception of faux-Francophilic aristocracy and Schultz's perception of Calvin Candie, a self-proclaimed Francophile who insists on being called "Monsieur" but speaks no French, and who likely could not have even read Dumas' *Les Trois Mousquetaires*, which was not translated into English until the mid-1840s. I will discuss the importance of the novel in more detail later. But Candie's ignorance of the French language and the race of Dumas precisely exemplifies Schultz's contempt vis-à-vis Herderian expressivist understanding of humanity, which Charles Taylor relates to *Bildung*:

³⁷⁷ David Charlton, ed., *E.T.A. Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, trans. Martyn Clarke (Cambridge: Cambridge University Press, 1989), 354.

³⁷⁸ Rumph, "A Kingdom Not of This World: The Political Context of E. T. A. Hoffmann's Beethoven Criticism," *19th-Century Music* 19, No. 1 (Summer, 1995): 57.

The Herderian idea that my humanity is something unique, not equivalent to yours, and this unique quality can only be revealed in my life itself... The idea is not just that men are different; this was hardly new; it was rather that the differences define the unique form that each of us is called on to realize. The differences take on moral import; so that the question could arise for the first time whether a given form of life was an authentic expression of certain individuals or people. This is the new dimension added by a theory of *self-realization*.³⁷⁹

Self-realization, like *Bildung*, represents for Herder (and later the fictional Schultz) the ability to champion both the realization of an individual's purpose(s) but also the clarification of these: Schultz struggles with his role as Django's "master," having purchased him from the Speck brothers, while still claiming he "detests" slavery. Schultz's own expressivist purpose, to support Django/Siegfried in his quest to rescue Broomhilda/Brünnhilde, is clarified within his relationship to Django, Broomhilda, and other members of society in the antebellum South. Schultz's reaction to Beethoven's music played in this context is that it betrays Herderian expressivism.³⁸⁰

IV.2.4c. Beethoven's effect on Schultz/Schurz

What Dassanowsky and others leave out is the critical role of Beethoven's music as an indicator of Schultz's backstory and outlook. Beethoven's relationship to German Enlightenment and German Idealist ideologies, though difficult to unpack, is brought to the forefront of filmic implication when Schultz demands the harpist stop playing *Für Elise*. This occurs in the climactic parlor scene, in which both Schultz and Calvin Candie are killed.

After Stephen uncovers Schultz and Django's ruse, he summons Candie to the library, where he convinces his owner that the Schultz and Django are tricking him, have no intention of purchasing the mandingo Eskimo Joe, and are attempting to purchase Broomhilda for a small price and then leave, promising to return to purchase Eskimo Joe, which they will not do. Convinced, the incensed Candie returns to the dining table, and finding an excuse to have his sister leave, resumes

³⁷⁹ Charles Taylor. *Hegel* (Cambridge: Cambridge University Press, 1975), 16-17.

³⁸⁰ Taylor initially uses "expressivist" as a descriptor for Hegel's understanding of the human person; however, in this case it works equally well regarding Herder, whom Taylor also mentions. See Charles Taylor, *Philosophical Arguments* (Cambridge, MA: Harvard University Press, 1995), 79. See also Taylor, *Hegel*.

business dealings with Schultz. But instead of discussing the sale of Broomhilda, Candie retrieves a human skull from a velvet bag. He claims that the skull belonged to Ben, a longtime servant of the Candie family. He then posits the question, why did Ben, who had countless opportunities, never rise up and kill his owners. Candie then demonstrates his knowledge of phrenology, and by sawing the top off the skull, shows that three distinct indentations revealed in the bone structure demonstrates a fundamental difference, “[In] the skull of the African here, the area associated with submissiveness is larger than [with] any human or any sub-human species on planet Earth.”

Candie argues, “The science of phrenology is crucial to understand the separation of our two species.” And with this, Candie argues alongside Kant: the human race is indeed separated into different species (for Candie, only two exist, while Kant discusses four), and distinctions between species are *scientifically* demonstrable. Candie continues: “Now, if I was holding the skull of an Isaac Newton or Galileo, these three dimples would be found in the area of the skull most associated with creativity, but this is the skull of old Ben, and the skull of old Ben, unburdened by genius, these three dimples exist in the area of the skull most associated with civility.”

Candie then threatens Django, arguing that if he killed Django and removed his skull, it would look that that of “old Ben.” Candie slams his own hand on the table, accidentally striking a glass and cutting it; while Candie yells at Django and Schultz, Mr. Pooch (James Remar) emerges from behind Django and Schultz, holding a shotgun.³⁸¹ Candie instructs them to lay their hands flat on the table. He then reveals that he is aware of their ruse. Moguy takes Django and Schultz’s weapons, and Candie calls for Stephen to bring Broomhilda. While Stephen and Candie manhandle Broomhilda, Candie claims that he will indeed sell her, but for the agreed-upon price of Eskimo Joe, \$12,000. Candie says, “You see under the laws of Chickasaw County, Broomhilda here is my property, and I can choose to do with my property whatever I so desire.” He grabs Broomhilda’s face, wiping his blood on her. He continues, “And if y’all think my price for this nigger here is too

³⁸¹ Incidentally, DiCaprio’s wound was an accident. The script does not mention Candie injuring himself during the confrontation. While filming, the actors simply continued, and Tarantino chose to keep the take with the injured DiCaprio (and real blood) in the film.

steep, what I'm gonna desire to do is..." He grabs Broomhilda's hair and continues, "To take this hammer and beat her ass to death with it. Right in front of both y'all. Then we can examine the three dimples inside Broomhilda's skull!"

Schultz agrees to pay the full amount for Broomhilda. He hands his billfold to Stephen, who removes \$12,000 cash, and Candie yells, "Sold! To the man with the exceptional beard, and his unexceptional nigger!" He throws the hammer on the table, causing Schultz to recoil. Immediately, Candie regains his composure, and after directing Moguy to prepare a receipt for the sale of Broomhilda, he calmly says, "Pleasure doing business with y'all. Now gentlemen, if you care to join me in the parlor, we will be serving white cake." With this, Beethoven's music begins, played at first nondiegetically, but as the scene changes, we see Candie, Moguy, and Stephen hovering over a desk as Candie signs the newly prepared receipt.

Much of the image is dark at this point, and only a few items and faces are visible by candlelight, which complements the intimacy of the solo harp transcription. Django and Broomhilda watch as Candie finalizes the paperwork that secures her freedom. While all other characters are watching this, we see Schultz in the chair away from the activity. First we see a close-up of Schultz, deep in thought, and the scene abruptly cuts to a series of interpolating image of the slave D'Artagnan being torn apart by Candie's team of dogs. The volume in the very brief flashback sequences is considerably louder than that of the quiet parlor, and the implication is obvious, that Schultz cannot seem to engage in post-sale pleasantries, having witnessed D'Artagnan's torture. The only sounds in the sequence are Beethoven's music and D'Artagnan's screams; Schultz's thoughts are exclusively of these, and we witness his reaction to them.

After the close shot of Schultz's eyes (doubtless a cinematic representation of Herderian *Innigkeit*), the image cuts to that of a harpist, playing Beethoven's music diegetically. We then see a pair of image groups (in shot/reverse shot pattern): Schultz's attention directed at the harp and Broomhilda's attention directed at the signed document that provides her new freedom. As if being prompted by D'Artagnan, Schultz rises and confronts the harpists saying, "Can you please stop

playing Beethoven?" When she does not immediately comply, he grabs her wrist and in a voice approaching a shout says, "Take your hands off the harp!" The harpist stops playing, and as the others in the room turn their attention upon him, Schultz quietly opens the sliding doors to Candie's library. Stephen objects, saying, "Doctor, you can't go in there!" Candie passifies Stephen, remarking that Schultz is merely upset, presumably that his plot was discovered and that he spent more money than he wished.

Here several layers of dramatic irony seem present, and Beethoven's music acts as intermediary between viewer and subject, thus dissolving (at least partially) the cinematic suture. First, it is clear that Beethoven's music is meaningful to Schultz. By naming the composer directly, he signifies the importance of this music within and outside of the diegesis. Other music is played diegetically in the film, but no other composer or musician is mentioned within the dialogue. Because of Beethoven's place of importance within Schultz's national identity, which stems from a nationalist attitude resembling that of Herder (et al), Schultz cannot allow the music of Beethoven in such a place.

Second, the setting is an issue. Beethoven's music seemingly befits the parlor of the house, a place of relaxation and entertainment among guests. But Schultz cannot escape the ontological disingenuousness of the parlor, which was built by, and supported with, slave labor. We see this complication in the flashback sequences. D'Artagnan stands in as exemplar of all Candyland slaves, whose fate is reasonably understood to be similar. With this dichotomy, the gentility of the parlor against the brutality of the slavery that enables it, Tarantino's scene represents extra-diegetic commentary about American history. To the point, by establishing a culture based upon the enslavement of a certain group, the resulting culture is only valuable as far as it acknowledges this. The parlor is ill-equipped, from Schultz's (and likely the viewer's) perspective, to enjoy the enlightened music of Beethoven, for whom many attribute both humanist and German idealist principles.

Third, as Schultz exemplifies the erudite and genuinely cultured, Candie's ignorance vis-à-vis European identity is further uncovered. Candie, calling himself a Francophile, speaks no French and lacks awareness of French or other European customs. In an earlier scene, when Schultz and Candie initially discuss the purchase of a mandingo fighter, Candie offers Schultz a drink. Schultz asks for a beer, which Candie directs his slave bartender to get for Schultz and orders himself a Polynesian Pearl Diver.³⁸² Describing the earlier scene, Catherine Keyser writes:

[The scene] not only emphasizes the pleasures of watching, of 'eating' the image of black bodies violated; it also suggests the orality of Candie's sadism. Candie sucks on a peppermint candy after the fight and then sips a decadent cocktail—'a Polynesian pearl diver, do not spare the rum'—through a straw. This coconut drink suggests Candie's pleasure in the exotic, his implication in global colonial logics... In this film, speaking a foreign language suggests a creative and egalitarian access to other people that Candie quite simply lacks.³⁸³

The exchange to follow is equally telling: after receiving his drink, Schultz raises his glass to Candie and says "*Prost!*" to which Candie, thoroughly unfamiliar with the custom, sheepishly replies, "German." This exchange also alludes to the previous scene in which Schultz and Django share a beer; Schultz similarly salutes Django, saying "*Prost!*" and Django remains silent, but clinks his glass with Schultz's. The dichotomy between Schultz and Django sharing a beer compared with Schultz and Candie sharing a beer thus resembles that of the handshake issue, which I will discuss in more detail later; it involves Schultz's enthusiasm for shaking Django's hand and his defiance when asked to shake Candie's.

³⁸² The drink name, too, is an anachronism, though perhaps an unintentional one. The Polynesian Pearl Diver was likely invented in the 1930s during the "Tiki-bar" craze usually attributed to the Polynesian-themed restaurants of Ernest Raymond Beaumont Gantt, known as "Donn Beach." See Jonathan Miles, "I'll Have Some Rum, Hold the Umbrella," in *The New York Times*, 23 March 2008. The drink name could also be an allusion to Fritz Lang's 1953 *The Blue Gardenia*. In a key scene that takes place in an exotic, Polynesian-themed bar, Harry Prebble (Raymond Burr) attempts to get the protagonist Norah Larkin (Anne Baxter) drunk with a Polynesian Pearl Diver.

³⁸³ Catherine Keyser, "The Sweet Tooth of Slavery," *Transition: The Magazine of Africa and the Diaspora* 115 (2014): 147. Keyser's article finds associations between Tarantino's film and Kara Walker's installment art piece, *A Subtlety*, a sugarcoated anthropomorphic sphinx with African features displayed at the defunct Domino Sugar Factory in Brooklyn. Her article notes how metaphors of sweetness interact with notions of consumption in the white hegemony of the sugar trade, especially in the American South. While Walker's work has been criticized for flippancy and the use of stereotypes, Keyser draws a parallel to Tarantino's film, which is criticized similarly. If the allusion between Candie's drink order and Lang's *The Blue Gardenia* is indeed intentional, it corresponds to Keyser's claim that Candie's taste for the exotic references an implied penchant for taking women of color as sex objects.

To Schultz, Candie's cultural illiteracy, especially as it is so unsuccessfully concealed by accoutrements, exacerbates the impropriety of Beethoven's music. The sacrosanctity of Beethoven, for the informed German Idealist, must be properly understood. In the dinner scene, Schultz remarks to Candie (who insists to be called "monsieur"), "Monsieur Candie, you can't imagine what it's like not to hear your native tongue in four years," to which Candie jokingly replies, "Well, hell, I can't imagine two weeks in Boston." This exchange implies two things: Candie's cultural sphere is so limited that Boston seems foreign to him, even humorously so, and Schultz emigrated in the early 1850s, which further validates his identity as a variant of Carl Schurz. In the same scene, Schultz is forced to define the French/English (not German) term "panache" for Candie in order to conceal the latter's ignorance from others at the table.

Fourth, we understand Schultz's motivations to favor the ethical over the monetary, the inverse of Candie's ideology. When Schultz insists that the harpist stop playing Beethoven and enters the library, causing Stephen to object, Candie calms Stephen, saying "Stephen, let it be, he's a little upset, that's all." His assumption is that Schultz is embarrassed, having been unable to obtain Broomhilda for the small price he had intended. He picks up two pieces of white cake, and approaches Schultz, who has his back turned from Candie as he observes the titles in Candie's library. Candie offers a piece to Schultz, who replies, "I don't go in for sweets, thank you," and continues to scan the library. Candie claims, "you're brewing about me getting the best of you, huh?" Schultz replies, "Actually I was thinking of that poor devil you fed to the dogs today, D'Artagnan." Schultz pronounces the slave's name in a French accent, contrasting its earlier pronunciation by Candie and others. He continues, "And I was wondering what Dumas would make of all this." Candie replies, "Come again?" Schultz replies (again with a French accent), "Alexandre Dumas," and continues, "He wrote *The Three Musketeers*." Candie, laughing, says, "Yes, of course, doctor," and Schultz replies, "I figured you must be an admirer; you named your slave after his novel's lead character. If Alexandre Dumas had been there today, I wonder what he would have made of it." Candie asks, "You doubt he'd approve?" Schultz turns to face Candie and

replies, “Yes, his approval would be a dubious proposition at best.” Candie replies, “Soft-hearted Frenchie,” and Schultz finally reveals Candie’s ignorance, saying, “Alexandre Dumas is black.”

With this interchange, we perceive that Candie’s assessment of Schultz is hinged upon pecuniary interests, as are his own, but Schultz’s visible discomfort (as seen by the viewer as well as the other characters) rests upon the ethical problems of slavery. Whereas in previous scenes, Schultz graciously disguised Candie’s cultural ignorance, he finally confronts him with it by pointing out the race of Dumas. The fact that this exchange occurs in the darkly toned library, which Stephen claims is forbidden, is not accidental: the library acts as a false church for Candie, who collects books in this dim inner sanctum to appear scholarly. The dichotomy is clear: for Schultz, such a place would be meaningful and properly revered. By representing the very Herderian humanist ideals we associate with Beethoven’s music, Schultz relates to Candie that his discomfort is moral. Candie’s assumption that Schultz’s distress relates to money, which is entirely ignored by Schultz, speaks to the socialist perspective of Schurz and other Forty-Eighters.

Furthermore, we must consider the importance of Dumas as signifier. In addition to Django’s association with Dumas’s novel *Le Vicomte de Bragelonne ou Dix ans plus tard*, which I detail in another section, the biographic information of Dumas is germane in understanding this interchange between Candie and Schultz. While we receive no account regarding how the slave D’Artagnan received his name, we surmise it was simply another of Candie’s many attempts to appear cultured, particularly according to French customs. The fact that Candie did not initially remember Dumas’s name is a revealing similarity to his unawareness of Beethoven’s importance to a German immigrant. More importantly, the fact that Candie is unaware of Dumas’s race is *de facto* evidence that Candie knows nothing of Dumas’s parentage, from a French marquis and an Afro-Caribbean slave.

While demonstrating to Candie that his social status is based upon a fictitious understanding of European culture, Schultz embodies Schurz, who like Dumas was involved in anti-monarchist revolutions. *The Three Musketeers* was serialized in the newspaper *Le Siècle* before the 1848

revolutions, which began in France and resulted in mass emigration by Schurz and others who sought to instill anti-aristocratic ideology to other nations.³⁸⁴

Schultz's statement "I don't go in for sweets" is also coded; Keyser notes that with this, he lies, as his "conspicuously rotten teeth" suggest otherwise, and that Schultz's actual claim is that he "has no appetite for the fruits of slavery."³⁸⁵ This notion is both direct, as slaves clearly prepared the white cake, and allegorical, as the black bodies seen throughout *Candyland* are images of sweets to be consumed. Keyser writes:

If Schultz is the dentist who will remove the decay of racial violence, then Calvin Candie, the master of *Candyland* and an aficionado of "Mandingo" slave fighting, is the sugar junkie. In spite of the Calvinist abstemiousness implied by his first name, Candie is a man obsessed with the sweets of black flesh. Tarantino introduces our heroes to Candie at the Cleopatra Club, where we see older white men dining with young black women. The assembled company sings a rousing chorus of a children's rhyme:

A peanut sat on a railroad track
His heart was all aflutter.
Along came the 2:19
Toot, toot, peanut butter!

The first line of the song is inaudible in this scene, but by the final line, the words "peanut butter" are loud and clear. This verse connects the infantilism of the Southern white man with violence (crushing the peanut) and a creamy brown consumable (famously invented by a black man).³⁸⁶

Here we better understand the name of Candie's plantation, "*Candyland*," which anachronistically alludes to the popular children's board game created in 1949, and with this, Tarantino creates a *locum tenens* for "Dixieland": a territory defined by white Southerners' infantile and rapacious appetites, both edible and sexual. It is in this false place of luxury, with the library parlor and library as its inner sanctum, that Schultz cannot allow Beethoven's music to be enjoyed.

³⁸⁴ While the initial 1836 *Le Siècle* originally supported the French monarchy, its allegiance shifted towards republicanism during this time and eventually altogether during the 1848 revolutions.

³⁸⁵ Keyser, 148.

³⁸⁶ Keyser, 146.

IV.2.4d. The Presence of the Harp

As opposed to its original instrumentation, *Für Elise* is performed diegetically on a harp. Not only does the presence of the harp imply Candie's ostentatiousness, as most homeowners in the antebellum South would likely be content with a more practical keyboard instrument, but the presence of the instrument also contributes a sense of intimacy within the setting.³⁸⁷ The delicate sound of the harp, combined with the simple melody and basic arpeggios within Beethoven's homophonic work, seems to diegetically soothe many of the characters, who just witnessed the dramatic and violent encounter at the dinner table. The parlor's function is to reintroduce civility after the outburst; this is conceived cinematically, as characters are seen arranging legal documents and eating dessert.

While cinematically functional in providing such intimacy, the harp's presence also suggests extra-diegetic ideas regarding the instrument's history. First, for many, the harp is representative of antiquity, as the instrument was developed well before the Common Era. Schultz's command to the harpist, "Take your hands off the harp," could be reactive of the harp itself, as a signifier of antiquity would be treasured amongst humanists (e.g., Herder). Thus both the instrument and the music it provides within the parlor engender Schultz's disdain.

More significant, though, is the specific function of the harp vis-à-vis German folklore, clearly cherished by Schultz (and Herder). Lars Lönnroth notes the harp has long been associated with epic recitations in Norse and German-speaking regions, though its use may not have been accompanimental. Rather, writes Lönnroth, harp music often acts as an "overture" as well as a

³⁸⁷ While harps were present in mid-nineteenth century America, they were mostly seen in urban areas with frequent public (or private) concerts. A primary exception to this would be the use of single-rank and chromatic harps throughout Spanish colonized areas in Latin America, which clearly does not apply here. The presence of a piano in a Mississippi plantation house would have been far more likely, as this was a common feature of antebellum life for the white residents. See Roslyn Rensch, "The Colonies and the United States," in *Harps and Harpists*, Revised edition (Bloomington: Indiana University Press, 2017), 183-205. See also Anne Sinkler Whaley LeClercq, *An Antebellum Plantation Household, Including the South Carolina Low Country Receipts and Remedies of Emily Wharton Sinkler* (Columbia: University of South Carolina Press, 2006).

“reminiscence from more archaic times.”³⁸⁸ While the harp is not usually included in stories associated with the Nibelungen, the origin of Schultz’s Siegfried tale recounted in the film, the use of harp is tangentially associated with Wagner’s ring cycle, the orchestration of which calls for several harpists.³⁸⁹ As the third opera in the cycle is titled *Siegfried* and its narrative is summarized by Schultz, who refers to Django as a “real life Siegfried” on a quest to rescue his beloved Brünnhilde, we understand the instrumentation of this climactic scene to be both diegetically channeling Beethoven, while extra-diegetically referencing Wagner’s operas (MSP). Of course, this is a clear anachronism, as Wagner’s *Siegfried* did not premiere until 1876. This makes sense, as Schultz’s discomfort does not relate to Wagner, but rather Beethoven, and we understand the harp association to be outside the filmic discourse. Still, both Wagner and Beethoven’s music have been celebrated in the post-Civil War, and Schultz’s reaction to Beethoven synthesizes both Schurz’s socialism with Herder’s nationalism.

Tarantino’s interpolation of images depicting D’Artagnan’s torture disrupts the cinematic suture, in this case by literally separating one filmic sequence and inserting another, and that disruption is overlaid by the harp music. Both the lyrical music itself and the delicate timbre of the harp contribute to the sense of irony typical of Tarantino, and thus work to intensify the viewer’s reaction to the brutal imagery.³⁹⁰

³⁸⁸ Lars Lönnroth, “The Old Norse Analogue: Eddic Poetry and Fornaldarsaaga” in *Religion, Myth, and Folklore in the World’s Epics: The Kalavala and Its Predecessors*, ed. Lauri Honko (Berlin: Mouton De Gruyter, 1990), 79-80.

³⁸⁹ Some figures in the Nibelungen myth play the harp, e.g. Gunnar, who uses the instrument to soothe snakes. The Rhinemaidens in Wagner’s cycle were likely taken from the Nibelungenlied, and thus their source is German and not Norse. The presence of Rhinemaidens also indicates an association with the Lorelei myth, which tells of a siren who lures victims using music. Lorelei is often, though not always, depicted in artistic renderings holding a harp.

³⁹⁰ Scholars often cite the torture scene in *Reservoir Dogs* as a prime example of this. See section II.4.4a (Music as Irony: *A Clockwork Orange* [1971] and *Reservoir Dogs* [1992], pp. 51-53).

IV.2.4e. Siegfried and Schultz's Martyrdom

During the split close up (Broomhilda watching her freedom-securing paperwork being signed and Schultz remembering D'Artagnan's fate), we see Broomhilda's full name, Broomhilda von Schaft, at the top of the document. Her last name had been given to her by her first American owners, a German family of which we know nothing beyond this fact. The importance of "von Schaft" lies in the metacinematic reference to the 1970s Blaxploitation cinema hero "Shaft" from Gordon Parks's 1971 *Shaft*. Similar to Tarantino's 1997 *Jackie Brown*, *Django Unchained* explores Blaxploitation films' premise that laws provide inadequate justice for people of color. In Parks's film, the titular ethical hero is needed to provide such justice by playing one faction against another. Shaft drives the Italian mafia out of Harlem, but he does not find solidarity amongst those he protects, regardless of their shared race. Speck argues that "the best Blaxploitation films are neo-noir, in which the ethical hero disregards prevalent morality and, in the absence of a functioning legal framework, only follows his professional duty. In this context, it is telling that Django does not free the other slaves (living at Candyland) or become the leader of a slave revolt."³⁹¹ Rather Django's role, as Schultz (and presumably the viewer) sees it, is to escape the slavery-based State of Exception and rescue Broomhilda from it, allegorically the ring of fire Wotan uses to enslave Brünnhilde, rather than destroy or otherwise end the State.

Schultz's perspective, the State of Exception, which opposes Herder's concept of racial universality by deeming people of color as the Other to be dominated, becomes so abhorrent that he is willing to sacrifice himself. In his final scene, we see that Schultz, like Schurz, is willing to set aside his own prosperity in favor of an egalitarian society within his adopted nations. As if entreated by Dumas and Beethoven's memory, Schultz allows himself to be killed in order to destroy the leader of Candyland, fulfilling on this limited scale Schurz's mission to defeat the Confederacy and racist legislations.

³⁹¹ Speck, 15.

Schurz's own history gives us a few examples. First, in 1862, Schurz left Spain, where he functioned as ambassador, in favor of returning to America to seek a commission in the Union army. He informed President Lincoln that he found the luxurious life of a diplomat "intolerable" while his adopted nation "was fighting for its life."³⁹² Lincoln acquiesced, though not without pointing out that Schurz was giving up prestige, comfort, and a "large salary" for a position that paid "little" and would bring "plenty of work," "discomfort," and "danger."³⁹³ We see in Schultz's actions a similar disregard for comfort, as he could easily have maintained a successful dentistry practice in the North, which he refers to as a "more enlightened area of the country." Instead, traveling on an *ad hoc* dentistry wagon between slave towns in the south, Schultz fashions himself as a bounty hunter on a quest to dispense justice wherever he can find a need for it.

Schultz's alignment with the plight of slaves, whom he considers the worst case of injustice (he tells Django he "despises slavery"), is also indicative of association with Schurz, who vehemently opposed the Kansas-Nebraska Act in 1854. Schurz claimed that Southern slave owners reminded him of the European aristocrats against whom he had struggled for so long. Slavery, Schurz predicted, would corrupt the American republic and undermine the potential of democracy.³⁹⁴

Emboldened by the offense of Beethoven's music and Dumas's books being enjoyed by such a person, Schultz continues to insult Candie and eventually outright refuses to shake Candie's hand. After refusing the cake and pointing out Candie's illiteracy and ignorance, Schultz signs the documents and says to Broomhilda, "Broomhilda von Schaft, consider yourself a free woman," as if to extend his shaming of Candie by pointing out his more enlightened ideology. Standing above Candie, who is seated, we see a low angle shot of Schultz, as he literally and figuratively looks down upon him. He says, "Mr. Candie, normally, I would say *auf Wiedersehen*, but since what *auf*

³⁹² Andre M. Fleche, "The Wars of Carl Schurz," in *The New York Times*, 2 June 2012. See also Frederic Bancroft, ed. *Speeches, Correspondence, and Political Papers of Carl Schurz* (New York: G.P. Putnam, 1913).

³⁹³ Fleche, "The Wars of Carl Schurz."

³⁹⁴ *Ibid.*

Wiedersehen actually means is ‘till I see you again,’ and since I never wish to see you again, to you, sir, I say goodbye,” and he turns to leave.

Candie, visibly offended by Schultz’s public besmirching, objects, claiming that Southern custom requires a handshake. At the suggestion of a handshake, Schultz merely claims, “I’m not from the South” as he continues to leave with Django and Broomhilda. Candie claims that because Schultz is in Candie’s house, he must insist upon the handshake, to which Schultz replies that he must “insist in the opposite direction.” The two share insults, and Candie finally says, “here in Chickasaw County, a deal ain’t done until the two parties have shook hands. Even after all that paper signing, don’t mean shit, you don’t shake my hand.”

Candie’s dialogue here betrays his faux-culture, as he slips into Southern slang and grammatical errors. Schultz picks up on this and mocks Candie with an American accent, saying “If I don’t shake your hand,” and then continuing in his natural voice, “You’re going to throw away \$12,000? I don’t think so.” Candie instructs Mr. Pooch, saying, “If [Broomhilda] tries to leave here before this nigger-lovin’ German shakes my hand, you cut her ass down.” Django moves in front of Broomhilda, to protect her from Pooch’s gun. Stephen and Moguy back away, as the scene becomes more tense.

Schultz looks at Django then back to Candie and says, “You really want me to shake your hand,” and Candie replies, “I insist.” Schultz shrugs, says, “If you insist,” and approaches Candie. At the last moment, instead of offering his hand, he brings it up with a pistol and shoots Candie in the chest, directly through Candie’s boutonnière.

As Candie falls, stunned, Stephen yells “No! Calvin!” and runs to his owner. Schultz turns to Django and calmly says, “I’m sorry. I couldn’t resist.” Pooch shoots Schultz with a shotgun, and Schultz is flung from the frame. It seems that for Schultz, the existence of slavery, the legal State of Exception, on this small, personal scale has become as meaningful as that of the entire cultural system. By claiming he is unable to resist, he allows the intimacy of the situation to stand in for his personal mission, shared with Schurz, to change the culture of white hegemony.

IV.2.4f. Blood on White Surfaces

Throughout the film, we see three distinct images depicting a field of white that is later colored red with blood during a violent act. In the first, Big John Brittle faces Django (accompanied by Bacalov's score from Corbucci's *Django*); Django quickly draws his pistol and shoots Brittle in the chest. The bullet strikes Brittle near the heart, passing through the middle of a page Brittle has torn from a bible and affixed to his chest. Brittle's blood runs down the white page. The second such image occurs shortly after, when Ellis Brittle (Doc Duhamel) rides across a cotton field having realized that someone has just killed his brothers, and he is likely a target as well. Schultz shoots Ellis Brittle from across the field, and Brittle's blood is splattered against a cotton plant. Finally, in the climactic "Beethoven" scene, when Calvin Candie insists upon shaking Schultz's hand, Schultz draws a pistol on Candie (just as Django did upon Big John Brittle), shooting him in the chest. Candie's blood, like Big John Brittle's, runs out and discolors the white carnation Candie had affixed to his dinner jacket. The symbolism of these events, culminating in and connected by the climactic "Beethoven" scene, is crucial: Blood-splattered white reminds us that white hegemony, with an ecclesiastically derived officialdom, is only initially achieved through bloodshed. The blood itself represents the challenge to both white hegemony and the unevenly designed capitalist system that protects it.

The three surfaces are important here. The meaning of the page of scripture is obvious: for Brittle and others involved in slave overseeing, their role is God-ordained, which corresponds to Brittle's quote of Genesis 9:2. The cotton in the second image is a long understood cinematic symbol. One should not mistake the economic reality of cotton, which is to this day labeled a "soft" commodity, or that which is simply grown and not forcibly extracted or excavated. The reality, however, is that though cotton is grown, it is a particularly hard crop to deal with and has

long been noted for the harsh conditions surrounding its cultivation.³⁹⁵ The cotton in Tarantino's film represents slave labor, as this has long been a cinematic code for the brutal conditions endured by African slaves in the antebellum (and even post-War) South.³⁹⁶ And finally, though one could presume Candie's accidental cutting of his own hand in the dinner scene an additional example that presages the stain upon his white boutonnière, we see the bloodstained flower as a purely decorative element, corresponding to Candie's sense of European style and self-aggrandizement. No other character in the film wears a boutonnière. The French origin of the custom accentuates Candie's faux-Francophilia, and by using for the traditional white carnation, thought to ameliorate odors (and possibly ward off diseases and keep evil spirits at bay), Candie deigns to set himself apart as a pinnacle of gentile society.³⁹⁷ This increases the dramatic irony, as the viewer is distinctly aware of the contrast between Candie's false ostentatiousness and Schultz's erudite polyglotism.

It is clear to the viewer that Schultz has no escape and will immediately be killed by Pooch or another of Candie's men. In Schultz's final act of killing Candie, accompanied by the blood-on-carnation image, and having been spawned by Beethoven's music, we see the culmination of Schurz's ascetic idealism and Herder's anti-racist humanism.

³⁹⁵ Even the slang term, "cotton-picking" usually refers to a particularly difficult task or situation, while "cotton picker" was a racist term during the era of American slavery. See Adam Syned, "The World Cotton (Dis)Order" in *Cotton* (Cambridge: Polity Press, 2016), 30-34.

³⁹⁶ Throughout film history, even films that in no way sympathize with the plight of slaves use cotton imagery to suggest difficult living conditions for those who deal with the crop (e.g. Griffith's *The Birth of a Nation*). Later, films began to use cotton as a signifier for reaction against racism (e.g. Peele's *Get Out*, as noted in section II.2.4d).

³⁹⁷ See Stephen Buchman, *The Reason for Flowers: Their History, Culture, Biology, and How They Change Our Lives*. (New York: Scribner, 2015), 215-218. See also Beverly Seaton, *The Language of Flowers: A History* (Charlottesville: University Press of Virginia, 1995), 9-13.

IV.2.4g. The Double Quotation of *Für Elise*

Returning to Michael Anderson's claim that "*Django Unchained* responds to and revises *Inglourious Basterds*' negative Germanic archetype, with former film Nazi Waltz recast as the 'good guy,'" we must consider the Beethovenian connection of SS Colonel Landa in *Inglourious Basterds* to Dr. King Schultz in *Django Unchained*. Both characters interact not only with Beethoven, but with the bagatelle *Für Elise*.

In the previous film, Landa is cinematically introduced via Morricone's score that quotes the opening A-minor theme in Beethoven's work. The allosonic quotation within Morricone's Spaghetti Western score (originally composed for Sergio Sollima's 1966 *La resa dei conti*) musically implies a sort of German intrusion within an otherwise Italian score for a film that takes place in Mexico. Allosonic quotation in music refers to a limited quotation from another source, rather than a more comprehensive reproduction, or an autosonic quotation. Serge Lacasse's concept of the two types of quotation is helpful here:

Allosonic quotation can be illustrated by the following example. It is quite common in jazz that a musician performing a solo decides to 'quote' a snatch from another tune. Here, the melodic line he is quoting is of an abstract nature and could have been performed in any number of ways, by any musician and with any (melodic) instrument. In other words, what is shared between the original text and the [quoting text] consists of an abstract structure.

[...]

Conversely, autosonic quotation is intimately linked with recording techniques. Its nature can be illustrated by a practice commonly used nowadays: sampling. When we import a sample taken directly from a recording into another (for example, a drum loop), what is common to both recordings is of a physical nature.³⁹⁸

By allosonically quoting Beethoven, Morricone provides a sense of intrusion alongside the narrative in Sollimas's film. *La resa dei conti* (the American title of which is *The Big Gundown*) is about a manhunt for an alleged rapist, said to target young girls. During the film's climax, the hero is forced to fight a famed Austrian Baron who prides himself as a ruthless gunslinger. The Baron's

³⁹⁸ Serge Lacasse, "Intertextuality and Hypertextuality in Recorded Popular Music" in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 38-39. See also Godall, 137-139.

presence in the Mexican desert is never explained in the film, and thus we see a similar type of Germanic intrusion; both musically and narratively a German-speaker is intertextually present without explanation.

By bringing Morricone's score to the opening sequence of *Inglourious Basterds*, the Beethovenian signal of the *Für Elise* melody signals the arrival of Waltz's character, SS officer Landa, who like the allosonic quotation has intruded via intertext. Colonel Landa has arrived in France, where he intends to target Jewish families hiding to escape Nazi incarceration. His eventual pursuit of the 17-year old Shosanna Dreyfus (Mélanie Laurent) mimics the premise of Sollima's film about a rapist who targets teenage girls.

We find peculiar relevance in the use of Beethoven's same melodic material in *Django Unchained*: for a viewer specifically familiar with Tarantino films, Beethoven's music is *doubly* preexisting (MSP). Morricone's allosonic quotation is re-manipulated into its original (though transcribed) setting. For this viewer, a doubled disruptive effect occurs: by remembering the presence of Beethoven's *Für Elise* as representative of Waltz's previous character (Landa), we see the musical correspondence to Anderson's claim that *Django Unchained* upends the German archetype established by his character in *Inglourious Basterds* (MSP).

IV.2.5. Django as Intertextual Hero

IV.2.5a. Havens's "Freedom," Dumas's *L'Homme au Masque der Fer*, and Cash's "Ain't no grave"

After Django kills several of Calvin Candie's overseers and other employees, we see him pinned down behind a desk, as several men continue shooting at him. Stephen insists that the men hold fire, and he calls to Django, saying "we got your woman! Billy Crash here got his pistol upside her head. You don't stop all that carrying on, he gone blow her goddamn brains out." After the two argue for a while, regarding what will happen to Broomhilda if Django surrenders, Django resigns and throws his pistols away. As he walks to the center of the foyer, surrounded by rifles aimed towards him, the rhythmic strumming of Richie Havens' "Freedom" begins.

Dialogue ceases, and as Django removes his coat and raises his hands in surrender, the lyrics of the song emerge, and the camera moves away from Django and then tilts to become a Bird's-eye view that shows Django surrounded by corpses, armed attackers on two levels of the house, and an intensely bloody scene. As the *mise-en-scène* suggests Django's ultimate lack of freedom, in which the finality of his capture is cinematically assured, Havens's lyrics come to the end of the verse:

Richie Havens, "Freedom," 1969

Freedom
Freedom
Freedom
Freedom
Freedom
Freedom
Freedom
Freedom

Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
A long way from my home

Havens's music brings with it considerable context. "Freedom" was essentially an improvised work at the famed 1969 Woodstock concert, where Havens was the opening act.³⁹⁹ While strumming in his distinctly rhythmic pattern, Havens claims that he merely began singing the word Freedom, and then the traditional Negro spiritual "Sometimes I Feel Like a Motherless Child" just seemed to emerge. Havens claims, "I just went with [it]... all of the sudden, 'Motherless Child' came out. I hadn't sung that song in fourteen or fifteen years. I used to sing it early on in [Greenwich] Village."⁴⁰⁰

For many, Woodstock, a.k.a. The Aquarian Exposition, emphasized a "colorblind" attitude, as the United States reacted to the Civil Rights Era in the 1950s and 1960s.⁴⁰¹ More importantly, by channeling the Negro spiritual, Havens's performance connected the sense of abandonment and homelessness implied by the earlier song to its current (Civil Rights Era) usage. The "motherless child" in the spiritual can be literally interpreted as a child taken from his/her parents (a common practice in the time of slavery), or metaphorically, as the slave trade removed indigenous peoples from their African homeland. The latter reading is additionally supported by the final line of the first stanza (in both the original spiritual and Havens's versions, though the latter is slightly adapted): "A long ways from home." Havens's combining the two ideas, "freedom" and "motherless child" thus carries the implications of isolation and confinement from the time of slavery to the 1960s. For a viewer aware of Haven's involvement at Woodstock, the music challenges the suture be recalling the extra-diegetic event (MSP).

The brief entry of Havens's song in *Django Unchained* can be read two ways: first, the repeated word "freedom" connects it to the culture of Freedom Songs and specifically the previously heard (though contemporaneous) song "Freedom," composed by Elayna Boynton and Anthony Hamilton, which highlighted the sepia-clad flashback scene of Broomhilda being whipped

³⁹⁹ Denise Sullivan, *Keep on Pushing: Black Power Music from Blues to Hip-hop* (Chicago: Lawrence Hill Books, 2011), 102.

⁴⁰⁰ *Ibid.*

⁴⁰¹ *Ibid.* See also Gary Peller, *Critical Race Consciousness: Reconsidering American Ideologies of Racial Justice* (New York: Routledge, 2012), 51-70; John Anthony Moretta, *The Hippies: A 1960s History* (Jefferson: McFarland and Co., 2017), 285-302.

by Big John Brittle; second, as “Sometimes I Feel Like a Motherless Child” was a Civil War Era tune sung by slaves, its use here connects contemporaneously to the filmic setting.⁴⁰² Essentially, Havens’s song implanted into the context of *Django Unchained* provides a similar intertextuality to Havens’s initial (extemporized) performance at Woodstock: the combination of an improvised chant of the word “freedom” with the well-known Negro spiritual is akin to the combination of Havens’s (now) well known Freedom Song with Boynton and Hamilton’s “Freedom.”

Once Havens sings “a long way from home,” the scene abruptly cuts to another Bird’s-eye view of Django, this time suspended from the ceiling by his feet, naked and inverted. We then see his face, inches above the stone floor, wearing a metal mask with crossbeams over the eyes and a muzzle-like covering over his mouth. Billy Crash enters, and we see, from the camera perspective low to the ground, Crash lightly kick Django in the mask. Crash says, “cock-a-doodle-doo, nigga,” implying that Django spent the remainder of the night suspended in this way.

Crash taunts Django about his and Schultz’s bounty hunting business, then takes a large knife from a coal burning stove, and we see the bright orange glow of the knife tip. He approaches Django, grabs his bare genitals, and begins to count to three, ostensibly at which point, he intends to mutilate Django. Just before he cuts Django, Stephen interrupts and stops Billy Crash. Stephen then explains to Django that instead of being killed in such a brutal fashion, which would give Django a quick death, they intend to sell him to a particularly brutal slave labor business called the LeQuint Dickie Mining Company. Stephen explains that the mining company will strip Django of his name, give him a number instead, and make him spend the remainder of his life “swinging a sledgehammer, turning big rocks into little rocks.” He continues, “One word of sass, they cuts out your tongue. They good at it too. You won’t bleed out... they gone work ya, all day, every day, till your back give out. Then they’re gonna hit you in the head with a hammer, and throw your ass down the nigger hole. And *that* will be the story of you, Django.”

⁴⁰² Like many Negro spirituals, the origin(s) of “Sometimes I Feel Like a Motherless Child” are unknown. The song was passed orally, likely even long before the Civil War era, until it began to be published in the 1920s.

This short scene not only works to upend the narrative implications of the hero-driven Spaghetti Western; Stephen's reference to "the story" of Django directly opposes that of Schultz's intent to allow Django to allegorize Siegfried. More importantly, however, is the symbolism of the mask itself—a clear allusion to Alexandre Dumas's *Le Vicomte de Bragelonne ou Dix ans plus tard* (The Vicount of Bragelonne: Ten Years Later), the final installment of the *D'Artagnan Romances*. The novel presents an historical fictional account of a still unidentified prisoner in seventeenth-century France, frequently referred to as *l'homme au masque der fer* (the man in the iron mask).⁴⁰³ Dumas's novel theorizes, after Voltaire, that the prisoner was a brother of Louis XIV, who concealed his brother's existence from the public in order to protect his claim to the French throne.

In Tarantino's film, Dumas's character of D'Artagnan is frequently referenced; Schultz even tells Calvin Candie he assumes Dumas would disapprove of Candie's treatment of his slave, D'Artagnan. Oziarski writes, "the viewer is invited to take by Tarantino's own auteurial borrowing from Dumas."⁴⁰⁴ More than a visual allegory of Dumas's "man in the iron mask," the viewer is encouraged to consider the physical pain and sense of confinement felt by Django in his own "iron mask." In Dumas's novel, one of the Musketeers (a group including D'Artagnan) named Aramis plots to replace Louis XIV with the prisoner, as in Dumas's version the two are twin brothers. In Tarantino's film, we see Django as a rival to Calvin Candie's role as plantation master, and by allegorically subsuming power rivalry amongst the aristocratic French monarchy by the capitalist hegemony of the antebellum South, we see Django as a usurper similar to Dumas's masked prisoner.⁴⁰⁵

After Stephen informs Django of his new fate, the scene cuts to a traveling shot with the subtitle, "En route to The LeQuint Dickie Mining Co.," and we hear a brief clip from Johnny Cash's version of "Ain't No Grave," a song attributed to Claude Ely. This American gospel track

⁴⁰³ Coincidentally, among several film adaptations of *The Man in the Iron Mask*, Randall Wallace's 1998 version stars DiCaprio in the titular role.

⁴⁰⁴ Ozeierski, 56.

⁴⁰⁵ I explain the notion of Django as a direct rival for Calvin Candie in the final section, "The Showdown, A Hymn of Mourning, and the New Siegfried."

has been covered by several artists since its original composition, possibly in the early 1930s.⁴⁰⁶ The song contributes two features: it references Stephen's line that Django's ultimate fate will be "[thrown] down the nigger hole," but in doing so in the form of contradiction ("ain't no grave gonna hold my body down"), it imparts to the viewer that the situation is less dire than it seems. In this way, the music directly impacts the filmic suture, as the image and narrative seemingly indicate the opposite of a victorious end for Django. During the short passage of music, we see three white employees of the Dickey Mining Company riding horses, and the one in front pulling a wheeled, metal cage holding three black slaves. The white rider in the rear (Quentin Tarantino) is pulling Django, who is bound by the wrists and forced to walk (almost run). If the song's prediction is true, that Django will escape the "grave," the protagonist's solution is likely unknown to the viewer.

By playing to the riders' greed, Django convinces them that he can lead them to a fortune via a bounty hunting reward. When they entrust Django with a revolver, he shoots all three, frees the slaves from the cage, and takes some dynamite and a horse, which he rides bareback back to Candyland. The importance of using their capitalist interests against the riders is not coincidental here. Django, "the man in the iron mask," rival to Calvin Candie, and former object to-be-sold, assuming the riders' sense of rapaciousness towards money as a given, demonstrates his ability to use the very system which enslaved him against them. Furthermore, by allegorizing Dumas's character, we see Django as an identical twin of Calvin Candie. This notion not only upends culturally driven white dominance over people of color, but ensures both equal status.

When Django shoots the final rider (Tarantino), who explodes as he was holding a bag of dynamite, John Legend's song "Who Did That to You?" begins.⁴⁰⁷ Clearly, the function of the song vis-à-vis its location in the soundtrack is to expound upon the idea of Cash's "Ain't No Grave." With the former song, the viewer is pulled away from the narrative, which looks entirely grim for

⁴⁰⁶ Some sources indicate Ely composed the song during his teenage years in the 1930s, but it could have existed prior to this, possibly in a different version. The song's first use in American film was in Stuart Rosenberg's 1967 *Cool Hand Luke*, performed by Harry Dean Stanton. Johnny Cash recorded his version in 2002, shortly before his death in 2003, and it was released as part of a posthumous album in 2010.

⁴⁰⁷ Legend's "Who Did That to You?" is technically not preexisting, as it was composed with the film in mind.

the titular hero. “Who Did That to You?” reestablishes the filmic suture: as we see Django outsmart his captors, we understand both his primary impetus, to rescue Broomhilda, as well as the manner in which Schultz’s prediction that Django will become a “real life Siegfried” will come about. The lyrics of Legend’s song are as follows (filmic use underlined):

John Legend, “Who Did That To You,” 2012

Now, I'm not afraid to do the Lord's work,
You say vengeance is His, but I'm a do it first,
I'm gonna handle my business in the name of the law, aah, ohh,

Now if he made you cry, oh, I gotta know,
If he's not ready to die, he best prepare for it,
My judgement's divine, I'll tell you who you can call,
You can call...

You better call the police, call the coroner,
Call up your priest, have them warn ya,
Won't be no peace when I find that fool,
Who did that to you, yeah,
Who did that to you, my baby,
Who did that to you, uh,
Gotta find that fool, oh,
Who did that to you?

Now I don't take pleasure in a man's pain,
But my wrath will come down like the cold rain,
And there won't be no shelter, no place you can go,
Hey, Heeeey,
It's time to put your hands up, time for surrender,
I'm a vigilante, my love's defender,
You're a wanted man, here everybody knows,

You better call the police, call the coroner,
Call up your priest, have them warn ya,
Won't be no peace when I find that fool,
Who did that to you, hey,
Who did that to you, my baby,
Who did that to you, ahhhh,
Gotta find that fool, hey-ah,
Who did that to you?

Now he'll keep on running, but I'm closing in,
 I'll hunt him down until the bitter end,
 If you see me coming then who you gonna call?
 Yeee-aaahhh,

You better call the police, call the coroner,
 Call up your priest, have them warn ya,
 Won't be no peace when I find that fool, hey, hey, heey-ah,

You better call the doctor, call the lawyer,
 I chase 'em all the way to California,
 Give 'em hell ya trying to find that fool,
 Who did that to you?

Legend describes the music as “about retribution, it's about avenging your lover's honor, it's about a desire to find your love and exact retribution on whoever harmed her, which obviously fits perfectly with the plot of *Django*.”⁴⁰⁸ More precisely, the song is presented to describe a specific type of retribution involving “avenging your lover’s honor,” while *Django Unchained* involves other types of revenge. Still, the idea that Legend intended the song to be about retribution specifically as it pertains to Broomhilda is cinematically delivered as the song encompasses two specific visuals: Django riding back to Candyland and Broomhilda being isolated. We see two men carrying Broomhilda into a small room, where they throw her onto a bed. The two men exit the room, and as they close and lock the door, the music abruptly ends. In this way, the subject matter of Legend’s music is isolated to this situation within the narrative. By shutting the door and shutting off the music, we understand the following scene (and its music) to present different subject matter.

Legend composed the song for Tarantino’s film without the director’s knowledge. The songwriter learned about the production of the film, wrote and recorded the track, and asked Tarantino if he could use it. The clip in the film is brief, but it accomplishes several things. First, beginning by describing the intended retribution as “the Lord’s work,” Legend’s song challenges the culturally-derived white hegemony of the antebellum South, which decrees, as did Big John Brittle, that white people are God-ordained to have dominion of people of color. Second, the appropriation of the “Lord’s vengeance” references Jules Winnfield (Samuel L. Jackson) and his erroneous quote of Ezekiel 25:17 in *Pulp Fiction*. In that film, Winnfield and his counterpart

⁴⁰⁸ Katie Van Syckle, “John Legend Song for ‘Django Unchained’ is About Retribution,” in *Rolling Stone Online*, 21 December 2012.

Vincent Vega (John Travolta), while not precisely bounty hunters, are hired hitmen for Marcellus Wallace (Ving Rhames). The type of retribution depicted in Legend's song is channeled by Django who becomes himself a vigilante/bounty hunter, enacting holy vengeance upon those who harmed Broomhilda.

IV.2.5b. Antiquity, Paradoxical Humanism, and Bluegrass

The following scene is presented as a sort of montage accompanied by Brother Dege's "Psyouthern" 2012 track, "Too Old to Die Young Now," written specifically for the film.⁴⁰⁹ Three key narrative moments occur in the montage: The Stonesipher trackers relax in their cabin, where Django appears and kills each of them; Django rides bareback towards the main Candyland house; and Calvin Candie's funeral is attended by Lara Lee, Stephen, and others.

The montage begins with likely the most curious and talked about image in the film. As the unnamed female tracker (Zoë Bell) looks into a stereoscope, we see the image she views as it comes into her (and thus our) focus: a black and white photograph of two children, wearing baggy clothes and large brimmed hats, standing in front of the Second Temple of Hera in Paestum, the ancient Greek city now located in Campania, Italy. The identities of the boys are unclear, though at least one seems to have dark skin.

Several theories about the Paestum photo have emerged, though most appear on internet threads with little evidence. Actually, most of the posts on various sites discuss whether the photo contains the image of Paestum, the Parthenon in Nashville, or the Pantheon in Paris; the latter two ideas are easily determined as incorrect, simply by counting the number of columns.

While Tarantino's inclusion of the Paestum image is unclear, we can at the very least summarize its implications as a structure of the ancient world that was doubtless built by slave

⁴⁰⁹ "Psyouthern" is Brother Dege's neologism describing his musical genre, a fusion of Louisiana Delta Bluegrass, World, and Punk music.

labor. For the tracker looking at the image, it could merely resemble a fascination with architecture. But Paestum itself represents a source of interests for German Enlightenment thinkers such as Herder and Goethe. Goethe traveled throughout Italy in the late 1780s and reported his visit to Paestum via letters to Herder and others.⁴¹⁰ The admiration of antiquity among German humanists and Romantics is well documented, but in this case, it represents something of a paradox: the revival of antiquity and the accomplishments of man must also include the awareness that slavery has long been a tool for such accomplishments.

In Naples, after visiting Paestum, Goethe wrote to Herder about the ruins' impressions on him. Goethe writes that upon first seeing the ruins, he didn't like them, saying, "The first impression could only provoke astonishment. I found myself in an utterly alien world. For our eyes, and thought them our whole inner being, are directed and emphatically attuned to a more slender architecture, so that these squat, conical, crowded masses of columns seem to us oppressive, yes, terrible."⁴¹¹ But then seemingly able to readjust his vision by aligning it with a proper view of history, he writes:

I soon took a hold on myself, however, remembered the history of art, considered the age whose spirit found such a fashion of building appropriate, recalled to my mind the severer style of its sculpture, and in less than an hour I felt myself on good terms... only when one moves around them, through them, does one really communicate life to them; one feels the life out of them again that the architect intended, yes, that he created into them.⁴¹²

Several historians question Goethe's account to Herder, because in the letter Goethe refers to the trip as his second visit to the Paestum ruins, which seems unlikely. The problem with Goethe's claim is that he says he saw Paestum after returning from Sicily to Naples, the largest city in Campania and near Paestum, but his travel notes and other extant materials suggest he had visited Paestum prior to the Sicilian voyage. Nicholas Boyle provides a fascinating hypothesis: Goethe

⁴¹⁰ Nicholas Boyle, *Goethe: The Poet and the Age, Volume 1* (Oxford: Oxford University Press, 1991), 480.

⁴¹¹ *Ibid.* 479.

⁴¹² *Ibid.* 480.

indeed only visited Paestum once, but lied to Herder “to conceal that even after spending six weeks in Sicily he could still find pure Doric architecture completely strange.”⁴¹³

Goethe’s motivation in claiming to have seen Paestum after Sicily enabled him to appear to naturally counteract popular Romantic tendencies in art and architecture. Gretchen Hachmeister writes, “When [Goethe’s] own firsthand experiences of the classical world did not fit his program, [he] rewrote the reality into fiction and assigned his one hour of alienation and his insight of genius to a preliminary stage in his acquaintance with the ancient world, so that his reaction could appear to be the summary of two month’s intensive classical education, which never actually took place.”⁴¹⁴

Regardless, it is clear that even for Goethe, architecture is a source of beauty and humanist reflection, but must be observed with a proper historical focus. For the tracker looking at the image, we see a skewed historical focus via her association with the proto-Klan in the Verdi *Dies Irae* scene, earlier in the film. We see this connection in the red scarf that covers the tracker’s face, revealing only her eyes. William Brown notes that this likens her to the proto-Klansmen, or “bagheads,” looking at a stereoscope with a pair of disembodied eyes and reinforces her role as detached observer. Brown writes:

The stereoscopic image that she observes is reminiscent of the early stereoscopic images that artist Ken Jacobs has recently reworked in his experimental 3D film, *Capitalism: Slavery... Capitalism: Slavery* uses early 3D images of slaves and slavers to demonstrate the way in which capitalism makes spectacles of human bodies, turning them into an attraction to be consumed, and thus depriving them of their humanity.

[...]

Given that the female tracker is a slaver, her use of the stereoscope thus suggests how spectacle (bodies as attractions that one looks at in a supposedly detached manner) is key to capitalism and slavery, since when one sees bodies as merely means for entertainment, one no longer sees bodies as human beings. In other words, one is already a step closer to seeing bodies as commodities that one buys and sells. *Django Unchained*, then, offers an implicit critique of the regime of vision and

⁴¹³ Nicholas Boyle, “Goethe in Paestum: A Higher-Critical Look at the *Italienische Reise*,” *Oxford German Studies* 20/21 (1991-92): 30.

⁴¹⁴ Gretchen L. Hachmeister, *Italy in the German Literary Imagination: Goethe’s “Italian Journey” and Its Reception* by Eichendorff, Platen, and Heine (Rochester: Camden House, 2002), 42.

visuality that allows capitalism and slavery to take place. The bagheads and the masked woman suggest disembodied vision, and how the perpetuation of its possibility helps to spread capitalism and its concomitant emphasis on bodies as objects, or as slaves.

[...]

Since *Django Unchained* is a film, one might say that it, too, partakes of a system of looking, since the film viewer sits in the movie theater and observes spectacular bodies-as-attractions that are somehow dehumanized, objects for entertainment rather than real people. However, this is not really the case, since *Django Unchained* is a film that invites not a disembodied, but precisely an embodied viewing position on the part of the spectator.⁴¹⁵

As noted in the dinner/parlor scene, while Brown connects bodies as objects to be visually consumed, Keyser notes the peculiarity throughout the film of bodies (exclusively that of African slaves) as “the eaten,” with D’Artagnan as the primary example. D’Artagnan’s being consumed by dogs in full view of the trackers catalyzes Schultz’s *Innigkeit* and need to kill Candie. Regardless, the inescapability of black bodies as objects of consumerism within a white hegemonic capitalist system is clear, as Candie stated clearly, “under the laws of Chickasaw County, Broomhilda here is my property, and I can choose to do with my property whatever I so desire.”

After we see the brief image of the stereoscope photo, a high angle shot reveals the trackers throughout the cabin, as if with condescending voyeurism. Stonesipher commands one of the other trackers to see what is causing the group of dogs outside the cabin to bark. The reluctant tracker, who had been delicately painting a small birdhouse, walks to the door. The “delicate birdhouse” as it is called in the original screenplay, provides a sense of irony typical of Tarantino.⁴¹⁶ The script’s insistence on this tracker being alone and working on such a delicate project intended to house small birds suggests he is somewhat out of place amongst the other trackers. Here we do not see a violent racist, but a gentle one, who simply punishes, or more properly “oversees,” black slaves as

⁴¹⁵ William Brown, “Value and Violence in *Django Unchained*” in *Quentin Tarantino’s Django Unchained: The Continuation of Metacinema*, ed. Oliver C. Speck (New York: Bloomsbury 2014), 176.

⁴¹⁶ The birdhouse seems as out of place as the stereoscope; others in the cabin gamble, drink, bathe, and rest. Only this tracker seems to do any work. The original screenplay calls this tracker the “largest” and is “off by himself” working on the “delicate” birdhouse. The birdhouse itself is probably not important, outside potentially an Easter egg regarding Chattanooga, Tennessee’s Rock City, for which advertisements are seen throughout the South in similarly shaped and colored birdhouses and barns. Rock City is on Lookout Mountain, where a Civil War battle was fought, and nearby Chattanooga is where Django purchased his valet costume.

his job. Essentially, Tarantino has instantiated white complacency vis-à-vis racism in this character (as Peele does with upper-class white liberals in *Get Out* [section II.2.4d]). While the female tracker's covered face references the proto-Klan in the Verdi scene and the violent first wave of the actual Ku Klux Klan, this tracker references the popular (and populist) second wave, which encouraged peaceful marches, meetings in churches, etc.⁴¹⁷

White complacency has long been a target of Tarantino films. The director's use of "the N-word" in his scripts has engendered substantial criticism, but also controversy, as many critics defend his choice. This is primarily apparent in *Pulp Fiction* (1994), in which the role of Jimmie, played by Tarantino himself, casually uses the word, as if to instantiate white complacency on himself and thus accuse himself of racism. Aaron Barlow writes that in Tarantino's films (and *Django Unchained* in particular) the writer/director "wants to bring questions of race in language (and also, therefore, race in culture) into the light and away from shade from any source. He certainly doesn't want his movies to become havens for those with racist sentiments. His is an attempt to challenge the complacency of white America in what many really do believe is that 'post-racial' age, a belief that is only able to be put forward because so much of the real racial attitude of a large part of America has been, well, 'whitewashed.'"⁴¹⁸

As the gentle tracker approaches the door, Django emerges and shouts "D'Artagnan, motherfuckers!" He immediately begins firing two pistols, killing everyone else in the scene. Django's appropriation of Dumas's famed character's name, which occurs after Schultz's use of the name as a means to shame Candie, is thus doubly meaningful. First, by claiming to be D'Artagnan, whose gruesome murder by the trackers' dogs he was forced to witness, Django claims to enact D'Artagnan's revenge upon them and not his own.

⁴¹⁷ This is not to suggest that the second wave KKK was innocent of violent crimes. Still the number of second-wave Klan members suggests that many involved were not violent, while the smaller numbers and increased outbursts of violent activity during the first and third waves suggest the opposite.

⁴¹⁸ Aaron Barlow, "Defacing Race: Quentin Tarantino and the Use of Racial Vulgarity" in *Star Power: The Impact of Branded Celebrity*, ed. Aaron Barlow (Santa Barbara: Praeger, 2014), 251.

More significantly, as we understand that Django has appropriated Schultz's prediction to become Siegfried by rescuing Broomhilda, and not initiating a slave revolt or otherwise destroying white hegemony on a larger scale, taking vengeance upon the trackers is not necessary. As we see from Django's ride to follow, the trackers' cabin is far enough from the main plantation house that the trackers would have been unable to interfere. By taking D'Artagnan's name and personal mission of vengeance, he steps aside from his primary goal simply to rectify the wrong placed upon this particular slave. Again, this seems to be based on Schultz's influence, as Django was present when Schultz humiliated Candie, and picking up on the Dumas signifier, feels the need to personify the slave D'Artagnan to physically carry out upon Candie's employees what Schultz did to Candie himself: to humiliate the group of supposed mercenaries, taking them out in and with the name of the slave they easily (though with dogs) dispatched.

After leaving the cabin, we see Django riding his horse, Tony, bareback, and at intense speed. The cinematic implication here is that Django has, like the Spaghetti Western lone warrior, learned to adapt to his new environment to the point of dominating it. In his earliest scenes with the horse, he is clumsy and hesitant, relying on the saddle, and moving slowly. As the film continues, he improves his horse-riding and shooting abilities.

The arbitrariness of race warfare is enhanced by the lyrics of Brother Dege's music, which claims conflict is endless and pointless. The duration of the song is exact against the montage, as its final lyric is heard overlaying the image of Candie's funeral, ending the sequence. The lyrics of "Too Old to Die Young Now" are as follows:

Brother Dege, "Too Old to Die Young Now," 2012

Round and round
 Round we go
 Where it stops?
 Nobody knows it
 Side to side
 Back and forth
 God above
 And the devil below him
 You got your reasons
 And I got my wants
 Still get that feeling
 But I'm too old to die young now
 Too old to die young now
 Above or below the ground
 Too old to die young now
 Still the good lord might lay me down

IV.2.5c. The Showdown, A Hymn of Mourning, and the New Siegfried

After Calvin Candie's funeral, we see Stephen, Billy Crash, Calvin's sister Lara Lee (Laura Cayouette), Cora (Dana Gourrier), Sheba, and a few men enter the house at the Candie Plantation. Stephen is diegetically singing the Christian hymn "In the Sweet By-and-By." The hymn's use here is roughly as anachronistic as the emergence of the proto-Klan, as the hymn was originally published in 1868. Regardless of the slight anachronism, the hymn was popular in the South in the latter half of the nineteenth century, so its use here is understandable. The lyrics of the hymn are as follows (words heard in film underlined):

S. Filamore Bennet and Joseph P. Webster, "In the Sweet By-and-By," 1868

There's a land that is fairer than day,
 And by faith we can see it afar;
 For the Father waits over the way
 To prepare us a dwelling place there.

Refrain:

In the sweet by and by,
We shall meet on that beautiful shore;
In the sweet by and by,

We shall meet on that beautiful shore.
We shall sing on that beautiful shore

The melodious songs of the blessed;
And our spirits shall sorrow no more,
Not a sigh for the blessing of rest.

To our bountiful Father above,
We will offer our tribute of praise
For the glorious gift of His love
And the blessings that hallow our days.

Stephen's song is designed to comfort the other mourners, but Tarantino's selection of this particular hymn lends itself to our understanding that Stephen longs to be reunited with his master. Django picks up on this and reacts in two ways: first, he interrupts the song, and later, he does not allow Stephen to escape with the other slaves in the house. Django's reaction towards Stephen has always been hostile due to the latter's role as slave/overseer. Earlier in the film, when Shultz asks Django if he can play the part of helping select a mandingo fighter, Django replies, "You want me to play a black slaver? There ain't nothing lower than a black slaver. Black slavers are lower than head house niggers, and buddy, that's pretty fuckin' low."

As Cora and Sheba ascend a staircase to prepare coffee, we hear Django take over a phrase of Stephen's song, and we see him in a shaded corner in the upper floor of the house as he lights a candle. He then says "y'all gonna be together with Calvin in the by and by, aight," a play on words of the ambiguous meaning of "by and by," which could mean "eventually," as Stephen intends it, but Django manipulates it to mean "soon." Django emerges from the shadow, holding the candle, which illuminates his clothes. The clothes are not his own, but ostensibly taken from the recently deceased Calvin Candie. He continues, "just a bit sooner than y'all was expecting." As the group stares up at Django, he drops the candle, draws his gun, and a shootout begins, clearly a reference to the final "showdown" scene in most American or Spaghetti Westerns. The scene is highly theatrical, as gunshots from Django seem to not only damage their targets, but do far more damage than an actual gunshot would normally do, even hurling one character out of the room. In this way,

Tarantino acknowledges the lack of realism in Westerns, and by overstating the special effects, satirizes the genre.

After Django kills the men in the scene (except for Stephen), he says, “Now all you black folks, I suggest, you get away from all these white folks.” As Stephen walks towards the front door, Django cocks his revolver and says, “Not you, Stephen. You right where you belong.” After Django kills Lara Lee, Cora and Sheba run from the house, passing Broomhilda as they exit the plantation.

Down to the final two characters in the house, Django says, “Stephen, how do you like my new duds?” This line makes it clear to the viewer that Django had indeed stolen Calvin Candie’s clothes. The film’s production designer, Michael Riva, claims, “Colors are important to me. They’re mood establishers, and I really saw [Candie] as the devil, so I wanted to surround him with as much red as possible.”⁴¹⁹ We see this in the carriage Candie rides, the interior of which is covered in bright red felt; the library, which contains almost exclusively burgundy furniture and a dark red rug; and Candie’s clothing throughout the entire film.

By taking Calvin Candie’s clothing, and by pointing the fact out to Stephen, Django assumes the role of plantation owner, and thus the master of the plantation’s slaves, including Stephen. He continues, “You know, until now, I didn’t know that burgundy was my color,” and Ennio Morricone’s “Dopo la congiura” from Sergio Corbucci’s 1967 *I crudeli* begins.⁴²⁰ Corbucci’s film, about a group of ex-Confederate soldiers who attempt to revive the Confederacy, ends with the group failing in their mission because of greed and a squabble over money. Jonas (Joseph Cotten) is a Confederate Colonel who, along with his three sons, slaughters a group of Union troops to steal money they are transporting. Jonas hides the money in a coffin, and the group heads towards their home across the Rio Hondo in New Mexico. “Dopo la congiura” appears when the group reaches the Hondo, which they think will ensure their freedom once they can cross it. In

⁴¹⁹ Michael Riva, “Bonus Interview,” *Django Unchained*, directed by Quentin Tarantino (Los Angeles: The Weinstein Company, 2013).

⁴²⁰ The English language release of *I crudeli* is titled *Hellbenders*, but the original Italian title translates to “The cruel ones.” “Dopo la congiura” translates to “after the conspiracy.”

Django Unchained, the music again signals freedom: the group of ex-Confederates endeavoring to cross the Rio Hondo in Corbucci's film is allegorized by Django overpowering Stephen and escaping the mansion. Moreover, his appropriation of Candie's clothing consummates the Dumas allegory: Django, the man in the iron mask, assumes the role of the king/plantation owner.

Stephen approaches Django and says, "I count six shots, nigger," at which point Django reveals a second revolver and says, "I count two guns, nigger." He shoots Stephen in the knees, and Stephen falls to the floor, praying "Sweet Jesus, let me kill this nigger!" He then threatens Django, saying he will be caught by bounty hunters, and finally, "This Candyland, nigger! You can't destroy Candyland. We been here! There's always gonna be a Candyland!" At this point we see Django, now smoking a cigarette through Calvin Candie's cigarette holder, which he obviously commandeered along with the clothes. He lights a fuse with the cigarette, and we see the dynamite Django took from the LaQuint Dickie group, as Django walks out the front door. When the fuse burns, Stephen yells, "Can't no nigger gunfighter kill all the white folks in the world!"

IV.2.5d. "They Call Me Trinity" as Auteurial Signature

The final song, Franco Micalizzi's title track from Enzo Barboni's 1970 *Lo chiamavano Trinità (They Call Me Trinity)* begins, and it continues through the initial film credits.

Because humor is infrequent in *Django Unchained*, Tarantino's choice of a signature track from a comedic Spaghetti Western seems out of place. The texture of the song lends itself to the spectacle of the final moments: the dominant male vocal mimics Django's heroic position, as the singer (Annibale) is supported by the largest textural accompaniment in the film: rock band, acoustic instruments, organ, chorus, wind ensemble, brass section, drum set, and auxiliary percussion. The bright, celebratory, Major-key setting extends the metaphor of Django as ad hoc Western hero via tongue-in-cheek lyrics from the far more lighthearted and parodic film (*Lo chiamavano Trinità*).

Barboni's lazy protagonist uses atypical gun-fighting methods aimed more at slapstick comedy than action. In this way, the final musical source in *Django Unchained* serves to reclassify the film in an ironic—yet clearly metacinematic—sense. After hours of brutality and carnage, the musical style converts the destroyed plantation home into a playful fireworks display (St).

Micalizzi's song begins with an acoustic guitar, electric bass, and whistling. The 12/8 time signature and guitar's minor (with minor dominant) ostinato resembles classical Western scoring designed to mimic horse-riding. However, the Western aesthetic quickly gives way to a florid orchestration and harmonic mode-mixture. The orchestration itself is comical in its quirkiness, as it combines banjo, euphonium, and Leslie-style organ alongside a full SATB choir. Furthermore, Tarantino sets the visual alongside musical cues that heighten the sense of metacinematic interplay (see Score 4.2). In a sense, Micalizzi's music works towards the filmic suture, as the characters seem to interact with the loud, bombastic score. Still, the music's presence as metacinematic commentary seems undeniable.

As Django emerges from the Candieland mansion, he walks towards Broomhilda, who smiles at him. When the whistling part begins, Django abruptly turns to face the house. We hear Stephen's final dialogue, threatening Django that he cannot escape punishment (specifically from "white folks"). As the organ begins, the camera zooms in on Django's face, adorned with sunglasses and smoking with Calvin Candie's cigarette holder, then on Broomhilda's face. During the two-measure buildup in which the chorus enters and instruments crescendo, Stephen shouts his final line, "Django, you uppity son of a...," and the dynamite explodes. The camera cuts to Django's back, in the foreground, as the house explodes. The lead vocal begins, and clearly the first lyric "He's the guy who's the talk of the town, with the restless gun" refers to Django.⁴²¹ Django turns and we see the only direct address in the film, as Django looks into the camera, smiling, with Calvin Candie's cigarette holder lifted upward.

⁴²¹ Though the original film that uses this music is Italian, the song was recorded in English.

Image 4.6. Django's Direct Address



This image is sutured in the classical shot/reverse shot formation, as the camera reveals Broomhilda, and we understand the direct address was meant for her. As if both characters are aware of the nondiegetic musical setting and vocal description of Django as the “talk of the town,” Broomhilda responds to Django’s smile by applauding.

In fact, Micalizzi’s music functions as a auteurial signature similar to that in Tarantino’s previous film, *Inglourious Basterds*. In both cases, Tarantino uses a character’s direct address to acknowledge the given film’s supposed popularity and/or commercial success. *Inglourious Basterds* ends with Lt. Aldo Raine (Brad Pitt) and Pfc. Smithson Utivich (B.J. Novak) looking downward into the camera. This occurs in a shot/reverse shot formation in which the opposing shot is a swastika that Raine just carved into the forehead of Hans Landa (Christoph Waltz). Throughout the film, Raine had mutilated German soldiers in this way to prevent them from denying their involvement in the Third Reich. As they observe Raine’s adeptness in this case, Ennio Morricone’s “Rabbia e tarantella” begins, and Raine says to Utivich (though looking into the camera), “You know somethin’, Utivich? I think this just might be my masterpiece.” The metacinematic implication is that Tarantino is calling *Inglourious Basterds* his own masterpiece: after Raine’s

statement, Utivich smiles, nodding, and the scene abruptly cuts to a black screen that states, “Written and Directed by Quentin Tarantino.”

Image 4.7. Direct address in *Inglourious Basterds*



The textual auteurial signature in *Django Unchained* does not emanate from dialogue, but from the first lyric in Micalizzi’s music. That Django is “the talk of the town” implies extensive viewership for the film. Micalizzi’s song thus provides an extradiegetic reference, metacinematically acknowledging film as film, to commercial success, or at least considerable discussion about *Django Unchained*. Additive meaning supplied by Micalizzi’s music, however, seems to move beyond the textual signifier. Channelling comedic-Western music from a quasi-spoof Spaghetti Western film (itself already metacinematic via parody) serves to explain the incongruity between campy musical style and filmic subject matter: “They Call Me Trinity” does not underscore *Django Unchained*, but serves *only* as auteurial signature.

Score 4.2. Intro and First Verse of Micalizzi's "They Call Me Trinity"

Broomhilda smiles as Django emerges from Candeland

12/8

Bassoon

Ac. Guitar

Elec. Bass

Dm Dm Am Dm Am Dm Am
(dominant minor)

Django turns back towards Candeland

6

Whistle

Dm C Dm C

10

Dm G Bb
(borrowed IV)

2

13 Camera zooms in on Django/Broomhilda Banjo and Elec. Guitar

Rock organ (w tremolo)

Guitar and winds

Dm F G (borrowed IV) Bb Dm F

16 Stephen: "Django, you uppity son of a..." Dynamite explodes

Chorus

Dun, tun! Dun, tun!

Euphonium

G Bb Dm Am Dm Am

(borrowed IV)

19 Camera behind Django, who watches Candieland collapse Django's direct address Broomhilda responds

Lead Vocal (male)

He's the guy_ who's the talk of the town, with a rest less gun_ Solo trumpet

Rock band, winds, brass, and percussion (harmonic reduction)

Euphonium and Elec. Bass

Dm C Dm C

23

Don't shoot broad out to fool him a-round_ Keep the var mints_ on the

Dm G Bb
(borrowed IV)

26

run. Chorus Oh! Keep the var - mints_ on the

Ah!

Dm F G Bb
(borrowed IV)

28

run. Ah!

Full Brass (w mutes) Repeats for verse 2

Dm F G Bb
(borrowed IV)

The lyrics are as follows, with notes of final dialogue and visuals. A short flashback sequence emerges, in which we see Schultz and Django in the mountains, practicing gunfighting.

Schultz says, “You know what they are going to call you? The fastest gun in the South.” With this reference to the trope of the Western gunfighter who cannot lose, Tarantino places his signature on the film which he calls a “Southern,” rather than a Western.

Franco Micalizzi, “They call Me Trinity,” 1970

He's the guy who's the talk of the town
with the restless gun
don't shoot broad out to fool him around
keeps the varmints on the run, boy
keeps the varmints on the run.

You may think he's a sleepy tired guy
always takes his time
sure I know you'll be changing your mind (Django: Hey, little trouble maker)
when you've seen him use a gun, boy, (Broomhilda: Hey, big trouble maker)
when you've seen him use a gun.

He's the top of the West ([Django does tricks on his horse])
always cool, he's the best
he keeps alive with his colt 45

[Flashback sequence]

You weren't broad out to fool him around
when you've seen him use a gun, boy, (Django: Let's get outta here)
when you've seen him use a gun.

[Credits begin]

He's the top of the West
always cool, he's the best
he keeps alive with his Colt 45

Who's the guy who's riding to town
in the prairie sun
You weren't broad out to fool him around
when you've seen him use a gun, boy,
when you've seen him use his gun.

With his final diatribe, we understand that Stephen considers himself part of the ruling, white class. Knowing that Django is killing him, he claims that Django cannot kill “all the white folks in the world,” as if he is one of them. This presents a similar appropriation to Django’s taking the role of Schultz, and later, Calvin Candie. We see Stephen not as an antagonist and person of color, but rather simply an antagonist. By challenging racial dissimilarity, Tarantino’s film disputes antebellum American cultural assumptions that those of European extraction are superior in intelligence and social behavior to those of African (or other) extraction. These assumptions are made evident in several points in the film, not the least of which is Calvin Candie’s interest in phrenology, with which he describes the shape of an African person’s cranium to indicate submissiveness rather than creativity.

The dynamite Django uses to destroy the plantation house, as well as to kill Stephen, signals his retribution corresponding to that of the John Legend song “Who Did That to You?” Both scenes involve Django’s using dynamite as his weapon of retribution against a would-be captor, the LeQuint Dickie employee (Tarantino) and Stephen, who stands in for Calvin Candie (as established in the pivotal *Für Elise* scene). By channeling Legend’s song, we see Django taking holy vengeance upon Candie and his property. By taking over Candyland only to destroy it, Django fulfills Schultz’s prediction that the former slave will become a “real life Siegfried;” the dynamite provides Django the opportunity to, in Schultz’s words, “walk through hellfire.”

The final note in the screenplay states, “Django leaves Candyland having rescued his Broomhilda from her Mountain, her Ring of Hellfire, and all her Dragons.” The stereotypical “Hollywood ending” here, in which titular hero rescues maiden and escapes having defeated all antagonists, is enhanced by the comedic musical style in Micallizi’s “They Call Me Trinity” (St).

IV.3. Conclusions

As Tarantino's metacinematic process frequently gestures towards previous films and genres, either within his own oeuvre or (more frequently) to that of other filmmakers, metacinema seems to virtually require such allusions. In an interview with *News Corps Australia*, Tarantino claims that he intentionally links films and characters within an internal, fictional "universe."⁴²² Many such connections appear in similar character names and surface details, such as Dr. King Schultz sharing the name of Paula Shultz, the woman in whose grave Beatrix Kiddo (Uma Thurman) is entombed in *Kill Bill Vol.2* (2004). Perhaps more significant is Vincent Vega (John Travolta) in *Pulp Fiction* (1994) who some argue is the brother of Vic Vega (aka Mr. Blonde) the torturer in the famous scene in *Reservoir Dogs*. Vincent Vega's famous dancing scene with Mia Wallace (Uma Thurman) references the torture scene, in which Vic Vega dances along with "Stuck in the Middle with You," while periodically maiming his victim. While periodical and internet reviews feature narrative and character associations, musical connections are less acknowledged. The shared musical MSP-code connection via Beethoven's *Für Elise* seems to provide an internal connection between *Inglourious Basterds* and *Django Unchained* that is largely missed in popular media discussion. As Beethoven's music, teamed with both Gainsborough's painting and Dumas's novel(s), brings forth Enlightenment and egalitarian thought into the film's thematic material (St), the film's social critique is more clearly understood by applying musical analysis alongside the visual.

Though Elvis Mitchell and Tarantino discuss the potential of preexisting music to implant additive material in *Inglourious Basterds*, it seems clear that Tarantino intended to do the same with his follow-up film, *Django Unchained*. We see this in the two films' shared musical sources (Spaghetti Westerns and Beethoven's *Für Elise*). At the same time, and somewhat paradoxically,

⁴²² Nadia Salemme, "Quentin Tarantino's Movies Are Connected in 'Movie Universe'," *News Corps Australia Network*, 19 January 2016.

Tarantino claims that he does not intend to disrupt the cinematic suture (“pull [someone] out of the movie”) but that if a filmmaker includes “The Ride of the Valkyries,” he/she evokes Francis Ford Coppola’s *Apocalypse Now* (1979). His example from Coppola’s film is frequently addressed in other media (MSP): the famous scene involves a helicopter Air Cavalry attack on a Việt Cộng village, accompanied by Wagner’s music from *Die Walküre*. Interestingly, Tarantino does not mention Coppola’s own association with Griffith’s *The Birth of a Nation*: the helicopters in *Apocalypse Now* fly into battle in a climactic scene that mirrors the Klan-as-savior imagery in Griffith’s film (MSP). Still, his point is well taken, as hundreds of media examples follow in television and film, either directly or indirectly referencing Coppola’s climactic scene.⁴²³

Regardless, whether the suture is altogether dissolved may not be easily measured; still, Tarantino’s musical selections throughout the film demonstrate a potential towards disrupting the phenomenon.

Clearly Tarantino knows Griffith’s film well, finding in it the cinematic source that the proto-Klan scene mocks (while also attacking John Ford’s involvement); but, he avoids referencing Coppola or Griffith too directly, opting for Verdi rather than Wagner. Wagner’s *Ritt der Walküren* may have seemed too drastic a connection, resulting in both a suture disruption and, worse, a positive assessment of Griffith’s film (MSP). In fact, the avoidance of Wagner’s music here seems to actually disparage *The Brith of a Nation*. The final showdown, a metacinematic paraphrase of Spaghetti Western finales, reorients the oppressed (Django) as agent of social change. While Django shows no interest in freeing other slaves, which Speck argues would diminish the film’s intertextuality with Blaxploitation cinema, he fulfills Wotan’s stipulation in Act III of *Die Walküre*

⁴²³ While Wagner’s music has appeared in hundreds of films and television shows after Coppola’s use in 1979, some of these are directly acknowledged references. We see two examples in the 2004 episode “Mission Accomplished” in David Simon’s *The Wire* (2002-2008) and the pilot episode (2008) of Vince Gilligan’s *Breaking Bad* (2008-2013). In both, a law enforcement officer performs the music while deploying resources against alleged criminals. In the example from *The Wire*, a police officer plays the music over a bullhorn, while police helicopters charge from above, providing an added visual reference to Coppola’s film; in the *Breaking Bad* example, a DEA agent sings the melody while driving to raid an apartment where he suspects methamphetamines are being produced. Other references to *Ritt der Walküren* are intended comically and thus present a different MSP association. A fitting example appears in the episode “Cleveland” in Tina Fey’s *30 Rock* (2006-2013), in which the protagonist’s cellphone ringtone uses the melody, prompting another character to ask if the protagonist likes Wagner. She replies that she likes Elmer Fudd, referencing Churck Jones’s 1957 cartoon musical short *What’s Opera, Doc?*, in which Elmer Fudd sings the melody by adding the lyrics “Kill the wabbit, kill the wabbit, kill the wabbit.”

that only a truly worthy hero can attain Brünnhilde.⁴²⁴ Connecting the film's narrative closure to Wagner's opera, but without its music, speaks to Tarantino's assessment that the music's connotative value is too powerful, not only as it threatens cinematic suture, but as it would result in unwanted, inappropriate meaning. While appearances of *Ritt der Walküren* before 1979 could be seen to reference Griffith's *The Birth of a Nation*, most recent filmic uses of the theme are more likely to be associated with Coppola's *Apocalypse Now*. In both Griffith's and Coppola's films, the music is suggestive of an arriving group that will grant victory in battle. Neither of these situations seem to resonate the work's operatic context, which accompanies the riding Valkyries as they gather fallen heroes for Wotan's army in Valhalla during Act III of *Die Walküre*. The Valkyries do not ride into battle here, but the scene does include Wotan and Brünnhilde's conflict in which he converts her to a mortal, human woman and banishes her to the mountain (which Schultz recounts to Django).⁴²⁵ Brünnhilde's subjugation in slavery thus mimics Wotan's relegation of Brünnhilde to human status. By using the same scene but avoiding the musical connection to *The Birth of a Nation*, Tarantino's metacinematic work serves to reorient the earlier film's portrayal of race in the antebellum South.

While cinematic themes and visual cues can be suggestive, musical connections have the potential to carry more concise and direct meaning, like the Wagner/*Apocalypse Now* example, or more compound messages, like Bacalov's music from *Lo chiamavano King*, which is dynamic even within the single film's use. By associating its hero-defining message that originated in Romitelli's 1971 film to Schultz, only to later realign the association to Django, the song moves outside of traditional allegory and creates internal filmic discourse (MSP). In the second move, a viewer unaware of Romitelli's film is still confronted with a suture-threatening element: viewer association

⁴²⁴ Wotan's requirement here is actually out of mercy. Initially, after Wotan converts Brünnhilde into a mortal, human woman, he commands that she lie in sleep and be left as a prize for any man. She begs for leniency, and he relents, commanding Loge to encircle the mountain with fire. He sings "Leb wohl, du kühnes, herrliches Kind" (Farewell, you valiant, wonderful child), as he kisses her and her sleep begins.

⁴²⁵ In Act II, Brünnhilde disobeys Wotan's command to allow Hunding to defeat Siegmund in battle. While Wotan loves Siegmund, his wife Fricka wants Siegmund dead because Wotan fathered him with a human woman. Brünnhilde disobeys out of admiration for Siegmund and his love for Sieglinde. Siegmund and Sieglinde's union produces Siegfried, the protagonist and hero of the following opera in the cycle.

with Schultz-as-hero connected with this music is replaced by a clearly alternative message, Django-as-hero with the same music.

While many of these connections can be appreciated outside of musical analysis, the role of preexisting music here is necessary to more comprehensively acknowledge the film's meaning. Like Sofia Coppola's *Marie Antoinette*, Tarantino's *Django Unchained* posits that traditional historiography is complicated and in many ways lacking. The film is ultimately hinged upon a fictional character who stands for both hero, allegorized in German mythology, and as a synecdoche for the countless people forced into slavery in America, whose histories are missing from official records.

Metacinematically, by incorporating music and thematic elements of civil-rights era film and other media (Spaghetti Westerns, Blaxploitation, Woodstock, etc.), *Django Unchained* signals more recent types of racial inequality. While we observe a discursive relationship between preexisting contemporaneous and anachronistic music in *Marie Antoinette*, *Django Unchained* provides fewer clear distinctions. Still, the director's intent to assign meaning to certain characters, themes, and narrative situations via preexisting music's additive meaning is similarly apparent. The varied ways in which the two filmmakers deploy musical elements in historical fiction films only six years apart sheds light on the vastness of the subject.

V. Chapter Five: Tracking Nationalism in Film via Preexisting Music:
Scorsese's *Gangs of New York*

Romanticism has long stood as the *lingua franca* of mainstream cinema.⁴²⁶

American film music continues to be deeply indebted to Wagner's techniques of composition and orchestration, particularly his conception of the total work of art (or *Gesamtkunstwerk*), his technique of composing with leitmotifs, and his idea that an opera score should comprise a single, unending melody.⁴²⁷

While scholars address nationalism pertaining to music and film in countless sources, this chapter examines three specific areas: Herderian nationalism, as well as what distinguishes it from other forms; the development of nationalist music influence in early cinema, specifically exemplified in Griffith's *The Birth of a Nation*; and the ways in which we can observe these in Martin Scorsese's *Gangs of New York* (2002). Scorsese's selection and use of preexisting music reveals the film's unique presentation of musical-nationalist discourse. Musical discursive elements engage the viewer by referencing additive meaning beyond the scope of narrative and image alone.

V.1. Cultural and Exclusionary Nationalism in Nineteenth-Century Germany

V.1.1. Cultural Nationalism and Johann Gottfried Herder

Many scholars consider Johann Gottfried Herder (1744-1803) to be a (if not *the*) prominent figure in shaping Romantic notions of culture and, more specifically, cultural interaction described as nationalism. As I discuss in Chapter Four, Herder (like many Romantics to follow), doubtless affected by the Enlightenment zeitgeist, embraced the Enlightenment's notions of reason, egalitarianism, and social progress, while rejecting its universality and rigidity. Rather, for Herder, a person's given situation vis-à-vis historical period, civilization, and language all contribute to a

⁴²⁶ Susan McClary, "Minima Romantica," in *Beyond the Soundtrack*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppart (Berkeley: University of California Press, 2007), 51.

⁴²⁷ Matthew Wilson Smith, "American Valkyries: Richard Wagner, D. W. Griffith, and the Birth of Classical Cinema," *Modernism/Modernity* 15, no. 2 (April 2008): 222.

uniqueness of character. While many philosophers followed David Hume's (1711-1776) claim that "Mankind are so much the same at all times and in all places that history informs us of nothing new or strange," Herder insisted that individuality and culture are not only important features of human experience, but mutually dependent upon each other and upon historical context.⁴²⁸ Herder argues that "a human soul is an individual in the realm of minds (*Geister*); it senses in accordance with an individual formation (*Bildung*) and thinks in accordance with the strength of its mental organs."⁴²⁹

Other philosophers, such as Heidegger, have argued in favor of a more cosmopolitan, universalist view, in which people are seen to reach similar conclusions based upon reason and rational thought regardless of their given origins; thus, nationalism and any perceived nationality-based identities are irrelevant. The crux of this issue at least partially lies in the acceptance of *a priori* knowledge, which many philosophers (e.g., Kant) acknowledge. Herder rejects *a priori* knowledge, insisting upon individual experience as a socialized process. In short, knowledge depends on *Bildung*, and *Bildung* requires social interaction.

The problem that arises from the restrictive versus universalist debate is this: nationalism can be perceived as a positive attitude that celebrates cultural achievements, but at the same time, nationalism can become a slippery slope that culminates in celebrating destructive cultural dogmas. Richard White writes, "True nationalists will tend to celebrate everything about their country, including its literature, scenery, cooking, people or sport, as the best of its kind in the world. But their moral judgment can also be distorted by their nationalist sympathies, and the latter can make them oblivious of the worst excesses of their nation."⁴³⁰

The issue in determining whether attitudes about one's nation tend towards positive, ethical considerations or negative, damaging outcomes seems, for many scholars, to be hinged upon whether such devotion engenders a hegemonic view. Such a view might appear as either a desire to

⁴²⁸ David Hume. *Enquiries concerning Human Understanding and Concerning the Principles of Morals*, ed. L. A. Selby-Bigge (Oxford: Clarendon Press 1975), 83.

⁴²⁹ Johann Gottfried von Herder, *Philosophical Writings*, trans. and ed. Michael N. Forster (Cambridge: Cambridge University Press, 2002), 167.

⁴³⁰ Richard White, "Herder: On the Ethics of Nationalism," *Humanitas* 18 (2005): 168.

force a particular way of life onto others, or to exclude others. But this distinction carries some semantic problems. For example, George Orwell calls the non-invasive form “patriotism” and the hegemonic form “nationalism.” Orwell writes:

Nationalism is not to be confused with patriotism. Both words are normally used in so vague a way that any definition is liable to be challenged, but one must draw a distinction between them, since two different and even opposing ideas are involved. By ‘patriotism’ I mean devotion to a particular place and a particular way of life, which one believes to be the best in the world but has no wish to force on other people. Patriotism is of its nature defensive, both militarily and culturally. Nationalism, on the other hand, is inseparable from the desire for power. The abiding purpose of every nationalist is to secure more power and more prestige, *not* for himself but for the nation or other unit in which he has chosen to sink his own individuality.⁴³¹

Accepting “patriotism” as a positive form and “nationalism” as a negative form carries two problems. First, such criteria are not universally accepted, so philosophers, anthropologists, and other scholars have not been consistent. Second, the distinction is clearly a false dichotomy. While some attitudes about nation (e.g., that of Herder himself) lend themselves away from a hegemonic view, others may lead towards hegemony, but only to a degree. What is left is something of a sliding scale with added complexities of historical and linguistic perspective. For example, White observes a tendency for initially positive nationalist ambitions to move towards aggression. He writes, “British patriotic fervor at the end of the eighteenth century grew in response to the threat of Napoleon; but it also created a strong sense of national self-righteousness that justified the legitimacy of British imperial rule.”⁴³²

While I see Orwell’s dichotomy as problematic for these reasons, in my following discussion of nationalist attitudes, clarity demands some type of distinction in terminology. I will hereafter use “cultural nationalism” to describe an attitude that favors celebration of cultural features but not as superior to the cultural features of others (and thus harbors no motivation towards imperialism or exclusion). Again, this may not exist outright or be nonvariable: cultural nationalism *tends* towards the positive and celebratory while it *tends* to resist hegemony. The same

⁴³¹ George Orwell, George. “Notes on Nationalism,” *Polemic* 1 (October 1945): 144.

⁴³² Richard White, 169.

is true for what I hereafter call “exclusionary nationalism,” which similarly celebrates cultural attributes but in its preference for these tends toward either forcing them upon other groups or excluding those without such attributes.⁴³³

Herder, as noted by several scholars (and perhaps most notably Isaiah Berlin), tends to favor, and serve as primary exponent for, cultural nationalism. Berlin somewhat famously claimed, “it is important to realize that Herder’s nationalism was never political.”⁴³⁴ Still, Herder often criticized the ancient Romans and more recent imperialist nations primarily because of their interest in expanding their customs across borders. He writes:

It is nature which educates families: the most natural state is therefore, one nation, an extended family with one national character. Nothing, therefore, is more manifestly contrary to the purpose of political government than the unnatural enlargement of states, the wild mixing of various races and nationalities under one scepter. A human scepter is far too weak and slender for such incongruous parts to be engrafted upon it. Such states are but patched-up contraptions, fragile machines, appropriately called state-machines, for they are wholly devoid of inner life, and the component parts are connected through mechanical contrivances instead of bonds of sentiment.⁴³⁵

For a modern reader, Herder’s claim seems idealistic, as is Herder’s advocacy for a linguistic-cultural German identity alongside simultaneous sympathies for non-Germanic cultures. For example, that the Third Reich favored similar preferences in an opposite direction should not be ignored. For many scholars, Herder’s ostensible contradiction is based upon the notion that Herder’s apolitical (or anti-political) attitude cannot exist without *some* political implications. It is important to note that Herder’s definition of “nation” is different from its current and most frequent use. For Herder, nations were governed by language and custom as opposed to political borders; for this reason, what seemed to Herder to be a single nation could actually spread across several states, as was the case with ancient Greece or eighteenth-century Germany.

⁴³³ I do not claim to introduce these terms as my own neologisms; for example, several scholars use “cultural nationalism” in describing Herder’s outlook.

⁴³⁴ Isaiah Berlin, “Vico and Herder,” in *Three Critics of the Enlightenment*, Second edition, ed. Henry Hardy (Princeton: Princeton University Press, 2013), 181.

⁴³⁵ Johann Gottfried von Herder, *J.G. Herder on Social and Political Culture*, ed. and trans. F.M. Bernard (Cambridge: Cambridge University Press, 2010), 325.

Still, Herder clearly acknowledges borders. He writes, “An empire consisting of one nation [*Das Reich eines Volks*] is a family, a well-ordered household: it reposes on itself, for it is founded on nature, and stands and falls by time alone. An empire forcing together a hundred peoples and a hundred-twenty provinces is a monstrosity and no body of state.”⁴³⁶ While this statement seems to correspond with Herder’s claim that nationalities should not be grouped under one scepter, it also reveals that alongside his admonition against one state claiming authority over another, boundaries are to be respected. Thus Herder’s desire for nations to be identified by cultural idiosyncrasies alone is insufficient.

Alan Patten’s “‘The Most Natural State’: Herder and Nationalism” examines Herder’s admittedly infrequent political claims, in an effort to understand this incongruity and better reconstruct Herder’s position vis-à-vis nationalism in a more exhaustive way. Along with many Herder scholars, Patten claims that “rather than aim for political unity or the sovereignty of the German people, he sought to energize the spiritual, linguistic, and aesthetic formation of the German nation.”⁴³⁷ Still, Patten writes that for Herder, “to the extent that collective decisions ought to be made and there ought to be a state, the boundaries of the state should not exceed those of the nation. By its very nature, collective decision-making means deciding for others.”⁴³⁸ This is clearly a political claim, though only to the extent that national identity is superior over political borders.

Herder frequently emphasized nationally generated similarities as favorable conditions for individual happiness, but only inasmuch as language is shared. Herder stressed socialization as a prominent source of personal development. Rejecting Kant’s insistence upon *a priori* knowledge, Herder wrote that thought cannot exist without language, and assuming that language can only be learned socially, reason is not a mere innate part of mental apparatus but an “accumulation or

⁴³⁶ Johann Gottfried von Herder, *Outlines of a Philosophy of the History of Man*, trans. T.O. Churchill (New York: Bergman Publishers, 1966), 225.

⁴³⁷ Alan Patten, “‘The Most Natural State’: Herder and Nationalism,” *History of Political Thought* 31 (2010): 658.

⁴³⁸ *Ibid.*, 660.

product of impressions that are received.”⁴³⁹ Personal development, social in nature, must occur organically within a shared system of language and other cultural signifiers. The coercion of one individual (or one group) by another by forcing cultural idiosyncrasies upon them is thus contrary to natural personal (or social) development. In this way, Herder’s excoriation of despotism remains constant. Cultural nationalism *must* resist hegemony that crosses linguistic and cultural boundaries, regardless of whether these correspond to politically-drawn lines.

Again I return to *Bildung*, which explains both the individual self-assessment and its cultural placement. As Kristin Gjesdal points out, Herder “infers that just as the understanding of others depends on a certain ability for self-understanding, so self-understanding depends on the interaction with others.”⁴⁴⁰ For *Bildung* to function properly within a social setting, it must exist in a bottom-up fashion, in which the *Volk* maintain a shared national identity, as opposed to a top-down fashion, in which identity is forced externally. Here we see Herderian cultural nationalism as distinct from exclusionary nationalism.

V.1.2. Exclusionary Nationalism and Richard Wagner

In the mid-nineteenth century, the German-speaking parts of Europe found themselves in political upheaval that culminated in the 1848 revolutions. While serving as Kapellmeister in Dresden, Richard Wagner proposed the organization of a German national theater, but his proposal was rejected for appearing too revolutionary. Barry Millington writes that Wagner “naturally wished to see the role of the opera house enhanced in a reconstructed society, but such a desire sprang from the conviction that art was the highest and potentially most fruitful form of human

⁴³⁹ Herder, *Outlines of a Philosophy of the History of Man*, trans. T.O. Churchill (New York: Bergman Publishers, 1966), 91. See also Herder, “Treatise on the Origin of Language (1772),” in *Philosophical Writings*, trans. and ed. Michael N. Forster (Cambridge: Cambridge University Press, 2002), 65-174. Herder does not limit “language” simply to refer to collectively human-established languages; his treatise begins with an analysis of animal interactions in which even less evolved species tend towards a communicative state. Still, Herder finds human language to function differently, based upon social considerations unique to human experience.

⁴⁴⁰ Kristin Gjesdal, “Human Nature and Human Science: Herder and the Anthropological Turn in Hermeneutics,” in *Herder: Philosophy and Anthropology*, ed. Anik Waldow and Nigel DeSouza (Oxford: Oxford University Press, 2017), 166-184.

endeavor.”⁴⁴¹ Wagner’s association with the revolution would increase to the point of forcing him to emigrate to Zurich in 1849, but during the turbulent time in between the beginning of the revolutions and the Dresden uprising in May 1848, he continued on as Kapellmeister.

Wagner’s importance as a national icon would be seen later. While in Zurich, Wagner composed the infamous anti-Semitic essay *Das Judentum in der Musik*, published in the *Neue Zeitschrift für Musik*, in which Wagner argues that Jews are culturally, religiously, and racially distinct from Christians, and therefore they cannot contribute to German culture in a positive way. By describing Jewish music as meretricious and mediocre, Wagner argues that Jewish musicians and composers cannot be trusted to properly advance German music, specifically mentioning Felix Mendelssohn, who Wagner claims is a talented composer, but whose music lacks adequate depth to be taken seriously. Wagner writes:

*Zur Verdeutlichung unsrer allgemeinen Empfindung uns zu vergegenwärtigen, daß bei Anhörung eines Tonstückes dieses Componisten wir uns nur dann gefesselt fühlen konnten, wenn nichts Anderes unsre, mehr oder weniger nur unterhaltungssüchtigen Phantasie, als Vorführung, Reihung und Verschlingung der feinsten, glättesten und kunstfertigsten Figuren, wie im wechselnden Farben—und Formenreize des Kaleidoskopes, vorgeführt wurden, – nie aber da, wo diese Figuren die Gestalt tiefer und markiger menschlicher Herzensempfindungen anzunehmen bestimmt waren.*⁴⁴²

To illustrate our general impression, in hearing a tone-piece of this composer [Mendelssohn], we may only feel engrossed to the point that our entertainment-seeking imagination was roused through the presentation, stringing-together, and entanglement of the most elegant, the smoothest and most polished figures—as in the kaleidoscope’s changeful play of form and color—but never where those figures were meant to take the shape of deep and resonant feelings of the human heart.

While not mentioning Giacomo Meyerbeer by name, Wagner’s essay was likely prompted by allegations that Wagner was artistically, and perhaps financially, indebted to Meyerbeer; regardless, Wagner clearly saw Meyerbeer as a rival.⁴⁴³ Still, it would be difficult to deny Wagner’s anti-Semitism, arguing that *Der Judentum in der Musik* was composed for mere publicity; anti-Semitic thought was a growing component in much of Europe during the nineteenth and twentieth centuries.

⁴⁴¹ Barry Millington, “Wagner,” Grove Music Online.

⁴⁴² Richard Wagner, *Das Judentum in der Musik*. Leipzig: J. J. Weber, 1869.

⁴⁴³ Millington, “Wagner.”

What is perhaps most striking is that like Herder, Wagner argues that language is a prominent feature in cultural assessment. Wagner writes:

Ungleich wichtiger, ja entscheidend wichtig ist jedoch die Beachtung der Wirkung auf uns, welche der Jude durch seine Sprache hervorbringt; und namentlich ist dies der wesentliche Anhaltspunkt für die Ergründung des jüdischen Einflusses auf die Musik. Der Jude spricht die Sprache der Nation, unter welcher er von Geschlecht zu Geschlecht lebt, aber er spricht sie immer als Ausländer.⁴⁴⁴

Immeasurably weighty, yes, of a quite decisive weight for our inquiry, is the effect the Jew produces on us through his speech; and this is the essential point regarding Jewish influence upon Music. The Jew speaks the language of the nation where he lives from generation to generation, but always he speaks it as a foreigner.

Whereas Herder argues that the shared language and customs within the German-speaking regions results in an alignment, Wagner argues that differences in how that language is spoken (dialect, etc.) cause the opposite result. In this way, the Herderian cultural nationalist view of language as the most important component of national identity gave way to a racially dominated view. Though Wagner's impetus here was likely commercial and, at least, designed to affect the public's response to music and drama, Wagner became, for many, an archetypal representation of Germanic hegemony, though Wagner himself was far more pacifist than many of his advocates.

After the Prussian army took control of Dresden and other German-speaking regions, the question of whether and to what extent these areas could or should be unified into one German nation became a crucial concern for many; this is what we now call the German Question, though throughout the nineteenth and twentieth centuries, the German Question would become more complex. After the Prussian leader Otto von Bismarck unified some, but not all, German-speaking states in 1871, German national identity encountered a new set of problems.

First, alongside the political upheaval, attitudes shifted toward the political right under the Bismarckian *Machtpolitik*, as exemplified by the famous *Eisen und Blut* (Iron and Blood) speech in 1862, in which Bismarck demanded an increase in military spending to ensure further unification of German-speaking regions.

⁴⁴⁴ Wagner, *Das Judentum in der Musik*.

Second, even though some nationals (including Wagner) opposed both Bismarck's unification and military conquests, the political and cultural climates had become too hostile, forcing many opponents to the Prussian regime to flee. Constantin Frantz (1817-1891), to whom Wagner dedicated the second edition of his *Oper und Drama*, famously claimed that the German question is the most obscure, most involved, and most comprehensive problem in the whole of modern history.⁴⁴⁵ Frantz, like Wagner, opposed Bismarck's unification. Marshall Dill writes:

Frantz insisted that Bismarck had contradicted all important tendencies of German development by settling for an empire containing far from all Germans, an empire which by its rationality, its Prussian domination, and its modernity cut squarely across the traditional, instinctive, and organic qualities of true Germanism.⁴⁴⁶

Frantz's (et al.) rejection of Bismarckian military conquest seems to stem from Bismarck's interest in creating a German nation too large to be authentically German. In this way, Frantz's view seems to coincide with Herderian cultural nationalism.

Third, while Frantz and others viewed Bismarck's unification as too interested in power at the expense of enduring values, others saw it as inadequate. Paul de Lagarde (1827-1891), whose monograph *Deutsche Schriften* (1878) would become a fundamental work for German exclusionary, even expansionist, nationalism in the twentieth century, wrote extensively in favor of allowing German-speaking states to gain *Lebensraum* (territories deemed useful for natural development). Dill writes:

[Lagarde] condemned all non-German institutions that had crept into German life (i.e., Roman law, the Roman Catholic church, and even German Protestantism because it had been divisive in German development). He seems to have influenced Nietzsche in his dislike for both democracy and industrialism and preached instead the doctrine of return to the soil as a step toward the purification of the race. He even went so far as to anticipate the future S.S. (*Schut Staffel*) plan of setting up semimonastic schools for the training of the elite of the next generation.⁴⁴⁷

⁴⁴⁵ Several historical monographs mention this quote or a variation of it, and each attributes it to Frantz, but no primary source has been found.

⁴⁴⁶ Marshall Dill, Marshall, *Germany: A Modern History* (Ann Arbor: University of Michigan Press, 1970), 173.

⁴⁴⁷ *Ibid*, 174.

In his *Deutsche Schriften*, Lagarde writes:

Deutschland ist kein geographischer, aber auch kein in dem gewöhnlichen sinne des Wortes politischer begriff, ein Vaterland gehört in die zahl der ethischen Mächte.

[...]

*Deutschland ist die gesammtheit aller deutsch empfindenden, deutsch denkenden, deutsch wollenden Deutschen: jeder einzelie von uns ein Landesverräter, wenn er nicht in dieser Einsieht sich für die Existenz, das Glück, die Zukunft des Vaterlandes in jedem Augenblicke seines Lebens Persönlich verantwortlich erachtet, jeder einzelne ein Held und ein Befreier, wenn er es tut.*⁴⁴⁸

Germany is not geographical, nor political, in the usual sense of the word; a fatherland belonging to several ethical powers.

[...]

Germany is the totality of all German-feeling, German-thinking, German-willing Germans: In this sense, every one of us is a traitor if he does not consider himself personally responsible for the existence, happiness, and future of the fatherland at every moment, and each is a hero and liberator if he does.

Lagarde criticized Bismarck for his willingness to compromise, which modern historians generally report as one of Bismarck's more positive qualities.

Many artists, intellectuals, and other contemplative readers in the early twentieth century regarded Lagarde a central figure in answering the age-old question, "*Was ist deutsch?*," while seemingly ignoring his more austere qualities. On the more politically driven side, right-leaning activists and strict anti-Semites were drawn to Lagarde's anti-liberal tendencies, similarly disregarding the portions of Lagarde's writing that did not interest them.⁴⁴⁹ Perhaps the most interesting acolyte was Wagner himself, who wrote extensively on the subject of "*Was ist deutsch?*" in his 1878 *Bayreuther Blätter*; Wagner mentions both Frantz and Lagarde as prominent figures in answering the question, having found himself unable to sufficiently address it. Cosima Wagner (1837-1930) wrote to Lagarde, assuring him that she and her husband would encourage increased

⁴⁴⁸ Paul Anton de Lagarde, *Deutsche Schriften* (Göttingen: Dieterichsdie Verlagsbadihandlung, 1818), 153.

⁴⁴⁹ Fritz Richard Stern, *The Political of Cultural Despair: A Study in the Rise of the Germanic Ideology* (Berkeley: University of California Press, 1961), 88.

circulation of *Deutsche Schriften*.⁴⁵⁰ Fritz Richard Stern describes Lagarde's curious appeal among different groups:

By the versatility of passion of his thought, [Lagarde] evoked enthusiastic responses among very diverse men and groups. He appealed simultaneously to some of the leaders of German's cultural elite and to some of the disreputable groups in the political and cultural underworld of imperial and Weimar Germany. By his double appeal, he helped to create an affinity of outlook between these extremes, these seemingly incompatible groups in German society—an affinity that neither group was aware of, that was never made explicit, but that contributed nevertheless to the great emotional outbursts of national unity, in August 1914, and again in the years of the decline of Weimar and the rise of National Socialism.⁴⁵¹

Fourth, alongside scientific discoveries and an increase in positivistic ideology, many ended up rejecting Herder's Romantic notions of language and cultural determinants in favor of political, religious, and racial distinctions. While cultural nationalism never disappeared, exclusionary nationalism became the louder voice in the public sphere, especially after the rising popularity of expansionists like Lagarde.

Though any claim that Wagner sought military expansion is tenuous, his popularity amongst German intellectuals, his own anti-Semitic writing, and his approbation for Lagarde all contributed to a general national identity that would be construed by many as exclusionary. Coupled with Wagner's German-centric *Gesamtkunstwerk*, which fused art forms and consulted Germanic legend, religion, and philosophy, those favoring exclusion were drawn to his seemingly utopian ideals. Bayreuth itself would become a sort of national Mecca, a temple that expressed the fullest ideals of German character, and a manifestation of "*Was ist deutsch*."

⁴⁵⁰ Cosima Wagner, Letter to Paul Anton de Lagarde, 6 February 1876.

⁴⁵¹ Stern, 84.

V.2. Nationalism in Film and Music

V.2.1. Wagner and Nationalism in Film

Wagner, his writing, and his art are as important to the study of nationalism as they are to that of the development of cinema. In *Die Kunst und die Revolution* (1849), Wagner writes that art has been so damaged and corrupted by politics, uneducated society, and commercial considerations that revolution is necessary to preserve it. Wagner wrote this during the 1848-49 upheaval, and while he reconsidered the role of art in society, he also began to develop his concept of *Gesamtkunstwerk*. In his view, Wagner saw universal drama, supported by a fusion of artistic, literary, and philosophical elements, as a means to redeem mankind from the corrupted state. He saw *Gesamtkunstwerk* as the natural and inevitable progeny of Beethoven symphonies. In *Das Kunstwerk der Zukunft* (also 1849), Wagner outlines the importance of each Beethoven symphony as an establishment of musical conventions that ultimately must be fused by the essentialist amalgam *Gesamtkunstwerk*.

V.2.2. *Gesamtkunstwerk*, Bayreuth, and Cinema

Wagner's *Festspielhaus* in Bayreuth, which first opened in 1876 for the premiere of *Der Ring des Nibelungen*, initiated several changes in the staging of operas that, though quite new at the time, are now standard conventions in opera houses worldwide. First, Wagner insisted that house lights be dimmed or even turned off; the intent here is obvious—viewers were less apt to be distracted and thus encouraged to more actively engage the drama. Second, Wagner did not include boxes, but only general seating. This is a two-fold change: the absence of boxes negated the notion of social hierarchy that had been present since opera was developed in the 1590s, and as each participant was given a virtually identical viewpoint, this too encourages active, egalitarian (thus democratic) participation. Third, Wagner forbade talking or applause; by even insisting that

viewers leave in silence, he envisioned an opera experience that was driven by and for the art itself, rather than commercial interests. Lastly, Wagner moved the orchestra to a pit beneath the stage, so that the music seemingly came from an unknown source.

Lutz Koepnick connects Wagner's design of the Bayreuth theater to the emergence of classical cinema decades later. He does this while (probably unintentionally) describing the suture process; of course, Wagner opera is not cinema, and no physical "suture" of film occurs (as no film reel is present). However, Koepnick's description of Wagner's intent for the Bayreuth theater to lull the viewer further into the diegesis corresponds directly to suture theories in contemporary cinema studies. He writes:

Wagner's Bayreuth festival house, as it opened its doors to the public in 1876, was to intensify the *Die Meistersinger's* [*sic*] politics of spectatorship, at once consummating and subduing what in act 3 prefigured the spectacles of commercial culture. Seen in retrospect, the differences between the framing of vision in *Die Meistersinger* and the Bayreuth theater building, I suggest, correspond to those between early and classical cinema. Whereas the Munich audience was invited to experience Wagner's open meadow in 1868 as a kind of cinema of attractions—a showcase of sensuous astonishments privileging sheer acts of display and looking—the Bayreuth festival house was to provide the perfect framework to absorb the audience into the drama as it unfolded on stage and thus promote a seamless fusion of the performance's with the audience's temporality. Whereas in the 1968 production spectatorial pleasure depended in no small way upon the audience's awareness of the act of framing, the Bayreuth stage concealed Wagner's window of theatrical communication in the hopes of increasing its ability to solicit acts of empathetic looking and bonding.⁴⁵²

What Koepnick neglects to specifically mention, however, is the importance of Wagner's removing the orchestra outside of the visual field of the audience. With this, Wagner essentially developed nondiegetic music, which would become the standard for classical cinema music throughout the twentieth century. Moreover, the newly established nondiegetic music, stemming from the removal of the orchestra from the viewer's perspective, also significantly contributed to the musical component of the suture process. Wagner even rearranged the orchestra from its typical organization (first violins on left, cellos and basses on the right, etc.), which allowed the music to be

⁴⁵² Lutz Koepnick, *Framing Attention: Windows on Modern German Culture* (Baltimore: Johns Hopkins University Press, 2007), 89.

reverberated from the back of the stage throughout the hall without fragmentation, as each viewer heard nearly the same balance of instruments; this also anticipates cinema techniques of stereo technology, and later, surround sound.

Roughly a quarter century after the development of celluloid photographic film and the invention of motion picture cameras in the 1880s, a weekly periodical called *The Moving Picture World* was first published in 1907. This influential journal reported on the burgeoning industry, while also advocating for certain reforms of production; of primary interest was the inclusion of Wagnerian elements, which many columnists felt would result in a higher-quality art form. Of course, at this stage, music was performed by pianists or other instrumentalists during film screening, so an overall connection of filmic procedure to Wagnerian elements is tenuous. Still, authors seemed to desire and even predict such elements as the art form developed. Clarence Sinn, one of the magazine's early columnists, and one who often mentions Wagner, writes that "just as Wagner fitted his music to the emotions, expressed by words in his operas, so in the course of time, no doubt, the same thing will be done with regard to the moving picture."⁴⁵³

Sinn and others involved in *The Moving Picture World* seemed to yearn for an organized filmic system that, like Bayreuth, provided ideal circumstances for its audience members by limiting distractions. While Sinn generally encourages higher standards, other columnists complained about subpar elements that took something away from unity between image and music. Louis Reeves Harrison instantiates lackluster qualities in a fictional accompanist named "Lily Limpwrist."⁴⁵⁴ Harrison writes:

Civilization is not a crab, but theatrical managers walk sideways if not backwards when they allow their musicians to play the wrong accompaniment to the right composition whether of song or picture. O, what a noise then the lights are turned low and Lily Limpwrist takes her place at the usual instrument of torture! With a self-conscious smirk she gives a poke to her back switch, dams her side teasers with

⁴⁵³ Clarence Sinn, "The Music and the Picture," *The Moving Picture World*, 16 April 1910, 590.

⁴⁵⁴ Louis Reeves Harrison, "Jackass Music," *The Moving Picture World*, 21 January 1911, 124. The name "Lily Limpwrist" is obviously fictional, but we do not know whether Harrison had a particular accompanist in mind.

both patties, rolls up her sleeves and tears off “That Yiddisher Rag.” She bestows a clam smile on the box-of-candy young man in the first row.

[...]

Lily is all right at home... but no man will ever marry a girl who plays a dance while the pictured man is in a death struggle.⁴⁵⁵

Several ideas are at play in Harrison’s column. First, by gendering the inferior accompanist as female, Harrison played to social conservative concerns regarding women in public, darkened spaces. Laruen Rabinovitz writes, “In their campaigns against commercialized vice that culminated in the early teens, reformers made few distinctions between movie theaters and dance halls, nightclubs, cheap shows, or amusement parks as places frequented by prostitutes and pimps and where sexual danger lurked.”⁴⁵⁶ Kathy Peiss similarly writes that “many middle-class reformers and writers expressed a concern that the nickelodeons, like dance halls, would quickly become public spaces for undue familiarity between the sexes.”⁴⁵⁷

Second, as Matthew Wilson Smith points out, the title of the song Lily Limpwrist plays, “That Yiddisher Rag,” “recalls the frequent association of ‘bad’ working-class urban culture with Jewishness, and suggests the threat of a Jewess on frivolous young dandies.”⁴⁵⁸ More than a simple jab at Yiddish culture, Lily Limpwrist’s song did exist, published in 1909 as “The Yiddisha Rag,” and composed by Joseph M. McKeon, Harry M. Piano, and W. Raymond Walker. Irving Berlin incorporated “The Yiddisha Rag” into his repertory precisely because it is syncopated music with lyrics not expressly about African Americans. This was a typical Tin Pan Alley move: an attempt to wrest syncopation from traditionally African-American musical styles and force it upon styles represented by other groups.⁴⁵⁹ Charles Hamm explains that “protagonists of ragtime songs [who are not] black [are] Jewish or Italian or, more rarely, German or Irish, and the point of the song

⁴⁵⁵ *Ibid.*

⁴⁵⁶ Lauren Rabinovitz, *For the Love of Pleasure: Women, Movies, and Culture in Turn-of-the-Century Chicago* (New Brunswick: Rutgers University Press, 1998), 10.

⁴⁵⁷ Kathy Peiss, *Cheap Amusements: Working Women and Leisure in Twentieth-Century New York* (Philadelphia: Temple University Press, 1986), 151.

⁴⁵⁸ Matthew Wilson Smith, 225.

⁴⁵⁹ Michael Alexander, *Jazz Age Jews* (Princeton: Princeton University Press, 2001), 163.

becomes the attempted appropriation of black music and dance by another of America's "alien" groups, to comic effect."⁴⁶⁰

Third, Harrison's column includes a prominent illustration of Lily Limpwrist, sketched by H. F. Hoffman. In the illustration, we see a film screen depicted as a "Death Scene" (like the "death struggle" Harrison mentions, though the effect is the same) and a rotund Lily Limpwrist, who plays and sings to a male onlooker; the man is seemingly disinterested in the on-screen scene of mourning. Smith remarks that the illustration recalls a stereotype of another sort: the racist grotesques of black female physiognomy, with their pendulous thighs and bulbous buttocks. Lily, then, is presented as a hybrid of threatening racial codes—Jewish, Irish, and black—all of which, in combination, suggest the danger of urban mongrelization. As such, Lily personifies the (troubling) heterogeneity of early cinema spectatorship."⁴⁶¹

Finally, the lyrics of Lily Limpwrist's quasi-diegetic song are also relevant here. Elsewhere in the column, Harrison complains of Dutch and Irish comedians, presenting them as similarly vapid, and claiming that such entertainers are "the limit" one can bear, while Lily Limpwrist is intolerable. But Lily Limpwrist sings C.W. Murphy and Will Letters' "Has Anbody Here Seen Kelly?," a song from the Isle of Man about a woman in search of a boyfriend.⁴⁶² The song is meant mockingly—the joke being that since "Kelly" is such a common Manx name, the woman would settle for just about anyone. We see in Hoffman's illustration a slight that corresponds to Harrison's appraisal of the accompanist's character.

⁴⁶⁰ Charles Hamm, *Irving Berlin: Songs from the Melting Pot: The formative Years, 1907-1914* (New York: Oxford University Press, 1997), 86.

⁴⁶¹ Matthew Wilson Smith, 225.

⁴⁶² The song "Has Anybody Here Seen Kelly" coincidentally appears in Steven Spielberg's *Catch Me If You Can* (2002) during a scene in which Brenda Strong (Amy Adams) is hopeful about establishing romantic involvement with Frank Abagnale Jr. (Leonardo DiCaprio).

The plot of *The Birth of a Nation* is presented in two sections: *The Civil War* and *Reconstruction*, but these are preceded by a prologue that blames the existence of both upon the introduction of Africans into America. Phil Stoneman (Elmer Clifton) and Margaret Cameron (Miriam Cooper) begin a romance, while Col. Ben Cameron (Henry B. Walthall) shows interest in Elsie Stoneman (Lillian Gish), though only through a daguerreotype he carries. The Stonemans are Northerners, while the Camerons are Southern; when news arrives that the South will secede, the romances are threatened. Battle scenes follow, primarily concentrating on the South. While Ben is away at battle, the Cameron home is ransacked by a predominantly black Union militia. Several of Ben's relatives are killed. Ben heroically charges a Union brigade, then later risks his life to save a Union soldier, which Phil Stoneman witnesses. Wounded, Ben is taken to a Union hospital where he first meets Elsie in person. Ben is condemned to be executed, though on unfounded charges. Mrs. Cameron (Josephine Crowell) pleads to Abraham Lincoln (Joseph Henabery), who pardons Ben. The war ends, Lincoln is assassinated, and Stoneman and Cameron families mourn his loss.

In the *Reconstruction* section, as Northern carpetbaggers take advantage of Southern postbellum poverty, African Americans who are "faithful" support the South and resist. The patriarch Austin Stoneman (Ralph Lewis), Phil and Elsie's father, encourages black equality and compels a senator to publically and politically accept his mulatto protégé, Silas Lynch (George Seigmann). Lynch, who secretly desires Elsie Stoneman, is given the task of organizing emancipated slaves in Piedmont, South Carolina. Having returned south, the Stonemans rekindle their friendship and romances with the Camerons, but Ben rejects Lynch. Lynch encourages a group of black militants to intimidate white voters during an election. Ben, having witnessed a group of white children wearing sheets, pretending to be ghosts, and thus scaring black children, is galvanized and initiates the Ku Klux Klan. The Klan battles Lynch's militia throughout the rest of the film. When the romantic advances of a black officer named Gus (Walter Long) are rejected by Ben's sister, Flora (Mae Marsh), he chases her to a cliff where she jumps (or accidentally falls) to

avoid being defiled by (or merely touching) him. Ben discovers Flora, who dies in his arms. The Klan pursues Gus, lynches him, and leaves his body at Silas Lynch's front door.

Lynch prompts his black militia and some white sympathizers (ostensibly Northern carpetbaggers) to battle the Klan. A group of Camerons escapes to a secluded cabin, inhabited by former Union officers, who invite them in to protect them from their common enemy, renegade blacks. Elsie pleads with Lynch to stop the battles, and he attempts to marry her, offering her a position as Queen of his "Black Empire." Austin Stoneman, though an outspoken abolitionist, is repulsed at the idea of his daughter marrying a person of color (even his protégé); Elsie is captured. A large group of Klansmen in full regalia and on horseback ride into Piedmont to rescue Elsie and the Camerons in the cabin. The Klansmen are victorious, both couples get married, and all power is taken from people of color. The penultimate title in the film allegorizes the second coming of Christ: "Dare we dream of a golden day when the bestial War shall rule no more. But instead—the gentle Prince in the Hall of Brotherly Love in the City of Peace." The film ends in a brief montage that first shows a throng of white people being threatened by a centaur-like creature, wielding a sword. The creature fades out and the scene is replaced with a throng of celebrants under an image of a white Jesus Christ.

Griffith's ideology, unlike his techniques of artistic integration including grand opera and symphonic music, does not resemble Wagnerian nationalist thought, which carries with it pacifist ideology; in a strict sense, it also falls short of Lagardean nationalism, which embraces exclusion (though it seems more akin to the latter). Rather, Griffith offers a type of exclusionist nationalism shared by both. It is difficult to separate Wagnerian philosophy from Griffith's film, especially as the film quotes Wagner's *Ritt der Walküren* at key points within the narrative.

Smith points to Wagnerian *Gesamtkunstwerk* as a fundamental feature of the inception of and cinematic process for *The Birth of a Nation* in "American Valkyries: Richard Wagner, D. W.

Griffith, and the Birth of Classical Cinema.”⁴⁶⁵ Though Smith does not mention nationalism *per se*, the notion is inescapable in reading Griffith’s film. That *The Birth of a Nation* was instrumental in the development of classical cinema is both agreed upon and well documented, so with its influence, early cinema is at least partly tied to hegemonic national identity.

As Smith notes:

The advocacy of cinema as high art, of narrative cinema, of film music composition as an art form, of a more seamless integration of music and film, of the use of film for mass improvement were all linked to Wagner’s music, his drama, and his method. All these elements of film reform would be sharply advanced by *The Birth of a Nation*. *Birth* featured, not incidentally, the most fully integrated score of its time, and climaxed in the repeated strains of Wagner’s “Ride of the Valkyries.”⁴⁶⁶

[...]

[The] reconception of film along operatic lines, and especially in ways that recalled Wagner, was a very conscious decision on the part of both Griffith and Breil. The ambition marked a fundamental transformation in film scoring. Griffith was one of the first, if not the first, to list his composer in the film credits, and, to a degree unprecedented in film history, the score to *Birth* was a complex creation closely integrated into the larger organic unity of the moving picture.⁴⁶⁷

The scene that quotes Wagner’s *Ritt der Walküren* begins with Breil’s original score. A large group of hooded Klansmen on horseback ride into town, shooting guns in the air. They approach a crowd of black soldiers in the middle of a street; the latter group is cinematically implied as disorganized, chaotic, and silly. The black soldiers constantly run into each other, seemingly unable to escape the approaching Klansmen out of simple ineptitude. As battle ensues, Wagner’s music begins. As the Klansmen sweep aside the black soldiers, the climactic B Major theme is at its loudest. This was reported to cause rampant applause and cheers during screenings, particularly in the South. A review in *The Atlanta Journal* describes the scene:

⁴⁶⁵ Smith, Matthew Wilson. “American Valkyries: Richard Wagner, D. W. Griffith, and the Birth of Classical Cinema,” *Modernism/Modernity* 15, no. 2 (April, 2008): 221-242.

⁴⁶⁶ *Ibid*, 231.

⁴⁶⁷ *Ibid*, 233.

The KKK gathers. The scenes which follow defy description. In the little town of Piedmont the blacks are celebrating, far away across the hills the Klan assembles. Back and forth the scene changes—one moment a street in Piedmont swirling with mad negroes, the next a bugle blast from the orchestra and out in the distance the riders of the Klan sweeping on and on. Back to the street and a house where a white girl trembles in fear before the black horde without, back with the bugle blast to the onrush of the Klan. They are coming, they are coming!

GALLERY GOES WILD

You know it and your spine prickles and in the gallery the yells cut loose with every bugle note. The negro mob grows wilder and wilder, the white-shrouded riders are tearing nearer and nearer. Then, with a last mighty blast from the bugle, they sweep into the town and with a shattering volley hammer into the crowd. They're back, they break, they flee. The Klan beats on them and over them, here a rider knocked off his horse and there another whizzing clean out of the window to the back of his steed—on them and over them to rescue and retribution and final triumph.⁴⁶⁸

Griffith's intention with the scene, and especially Wagner's music, is clear: as the riders in the narrative attempt to rescue Elsie, they collectively instantiate the cause of exclusivist white nationalism; Griffith writes, "Now I could see a chance to do this ride-to-the-rescue on a grand scale. Instead of saving one little Nell of the Plains, this ride would save the nation."⁴⁶⁹ Michael Rogin also ties early classical cinema to racist hegemony via Griffith's film:

American movies were born... in a racist epic. [*The Birth of a Nation*] builds to its sustained climax from two attempted rapes of white women by black men. It depicts, after the triumph of death in the Civil War and in Lincoln's assassination, a nation reborn from the ride of white-robed Knights of Christ against black political and sexual revolution.⁴⁷⁰

Essentially, the end of the film entreats unity among Northern and Southern whites against a common racial enemy. In this way, Smith points out that the viewer is confronted with a similar choice in response to Harrison's "Jackass Music": reunification or mongrelization. Both in a large-scale sense (*Gesamtkunstwerk*) and a small-scale sense (the appearance of *Ritt der Walküren*), Wagnerian ideas are at the forefront of Griffith's film. Since Rogin's assessment is hinged upon the

⁴⁶⁸ Ward Greene, Review of *The Birth of a Nation*, *The Atlanta Journal* (7 December 1915); quoted in Matthew Wilson Smith, 242.

⁴⁶⁹ D. W. Griffith, *The Man Who Invented Hollywood: The Autobiography of D. W. Griffith*, ed. James Hart (Louisville: Touchstone Publishing, 1972), 89.

⁴⁷⁰ Michael Rogin, "The Sword Became a Flashing Vision": D. W. Griffith's *The Birth of a Nation*, in *The New American Studies: Essays from Representations*, ed. Philip Fisher (Berkeley: University of California Press, 1991), 346.

“ride-to-the-rescue” as cinematic and narrative focal point, Wagner’s music persists as sociopolitical commentary that connects Wagnerian ideology to white Protestant identity via Klan-based populism and nativism. Moreover, the immediate replacement of Wagner’s music with Daniel Decatur Emmett’s “Dixie” (or “I Wish I was in Dixie’s Land”) is equally suggestive.

The shift from Wagner to Emmett occurs alongside the title screen “Disarming the Blacks.” When the film was to be performed with an accompanist, the music instructs the pianist to vamp on Wagner’s *Ritt der Walküren* until this screen appears, at which time he/she is to immediately begin “Dixie.” Obviously, certain performances thus distracted viewers (threatening suture), as well as losing Wagnerian cohesion. Regardless, the use of “Dixie,” a socioculturally-coded tune in its own right, cannot help but dissolve the suture effect, even when performed ideally or on the subsequently released version with orchestra.

While Emmet decried its use as a Southern anthem, having composed the tune for a minstrel show in New York City in 1859, “Dixie” cannot escape a *sui generis* Southern-nationalist message. Henry Hotze, a British advocate for the American Confederacy, who published *The Index*, a European pro-Confederacy propagandist newspaper that ran between 1862 and 1865, calls the song “the musical symbol of a new nationality.”⁴⁷¹ Sherrill Martin writes that “On February 16, 1861, ‘Dixie’ received official sanction in the South when this tune, arranged as a march by a Montgomery, Alabama music teacher and band leader, Herman Arnold, was played at the inauguration of Jefferson Davis as the President of the Confederate States.”⁴⁷² Though Emmett was not Southern, like works of Stephen Foster, “Dixie” became an emblem for Southern culture from the antebellum to postbellum.

It would be irresponsible to suggest that the uses of *Ritt der Walküren*, “Dixie,” or other preexisting music function as leitmotifs. Still, the process of an emblematic theme as a narrative goal, which is only revealed musically, is precisely Wagnerian, as is the relationship between the

⁴⁷¹ Henry Hotze, “Three Months in the Confederate Army: The Tune of *Dixie*,” *The Index*, 26 June 1862.

⁴⁷² Sherrill V Martin, “*Dixie*: A Song of Controversy,” *American Music Teacher* 32, no. 3 (January, 1983): 38.

two (Emmett follows Wagner).⁴⁷³ We see a fitting comparison in Wagner's final opera, *Parsifal*, which premiered in 1882 and is based on the poetic epic *Parzival* by minnesinger Wolfram von Eschenbach.⁴⁷⁴ *Parsifal*, unlike the four-opera cycle *Der Ring des Nibelungen*, is not interwoven with *Leitmotifs*. However, the Holy Grail is symbolized by the uniquely coded "Dresden Amen," a well-known liturgical melody. As an archetype of the sacrosanct, Wagner's quotation of the "Dresden Amen" was not original, nor was it intended to be so. The liturgical melody is attributed to Johann Gottlieb Naumann (1741-1801), who served as *Kapellmeister* in Dresden from 1786 until his death. The six-note, harmonized motive gained significant liturgical use in both German Catholic and Lutheran denominations in the nineteenth century. Though the "Dresden Amen" is initially quoted in the Act I Prelude, it appears throughout *Parsifal* as a motif for the Holy Grail.⁴⁷⁵

Though the opera is set in three acts, Parsifal's victory in overcoming personal temptations and rendering the antagonist, the sorcerer Klingsor, powerless, occurs at the climax of Act II. Parsifal (initially nameless) enters Klingsor's magic garden and is sexually tempted by flower maidens, but he resists. Kundry, a woman who can change her appearance, gives Parsifal his name and kisses him. Parsifal realizes that Kundry, in league with Klingsor, caused the king, Amfortas's, downfall. Kundry curses Parsifal and summons Klingsor, who hurls a magic spear, with which he had injured Amfortas, at Parsifal. As Parsifal makes the sign of the cross, he seizes the spear and

⁴⁷³ The specific music that follows *Ritt der Walküren* in *Die Walküre* is similarly suggestive, but the case is somewhat weaker. As Sieglinde is pregnant with Siegfried, a fact unknown to her until Brünnhilde tells her of it, we hear Siegfried's leitmotif, followed by the Redemption leitmotif (also called the glorification of Brünnhilde). Siegfried's leitmotif, of course, appears throughout the final two operas of Wagner's cycle in various forms, while the Redemption motif does not reappear until the end of *Götterdämmerung*. The idea that the Valkries' ride acts as a predictor of Siegfried's defeat of the dragon, Brünnhilde's sacrifice, or the destruction of Valhalla is difficult to argue and not useful in interpreting its quotation in *The Birth of a Nation* or other films

⁴⁷⁴ Wagner generally referred to *Parsifal* as *Ein Bühnenweihfestspiel* (A festival stage production), rather than an opera; still, many scholars agree it is his final operatic work.

⁴⁷⁵ Perhaps the most prominent appearance of the melody in Western music occurs in Mendelssohn's 1830 *Reformation* Symphony in D minor, op. 107 (numbered as his fifth, but composed as his first). The first movement of Mendelssohn's symphony features a clear "Dresden Amen" melody as it transitions between development and recapitulation. As the work was an attempt to commemorate the Augsburg Confession at its bicentennial (1530), the poetic inclusion and meaning of the "Dresden Amen" would have been easily apparent to the Lutheran audience. After Wagner, Mahler rhythmically manipulates the "Dresden Amen" in the development's C Major section in the final movement of his first symphony (1887), and textural similarities indicate this was a reference to *Parsifal*. See William Kinderman, *Wagner's Parsifal* (Oxford: Oxford University Press, 2013), 248.

destroys Klingsor's magical garden, rendering the villain powerless. More importantly, his acquisition of the spear becomes the means for Parsifal to heal Amfortas in Act III.

William Kinderman writes that Wagner's straightforward use of tonality provides a clear, dramatic point:

The counterweight of the Grail, as embodied in Parsifal's capacity for compassion and his recognition of the nature of his mission, asserts itself here against Klingsor's aggression, preventing the spear from reaching Klingsor's intended victim. As such, the climactic assertion of the Grail music in C major is paramount. This large-scale gesture is introduced in part through the harp glissando, which suggests the transfigured path of the spear; it is not the spear toss in itself that is significant but the transfer of the relic into the hands of Parsifal, who now serves as representative of the threatened Grail.

[...]

[Parsifal] swings the spear in the sign of the cross at the climactic cadence in C major... As Klingsor seeks to reassert his domination, Parsifal decisively asserts the presence of the Grail in Klingsor's realm; he regains the Holy Spear from the sorcerer while destroying the illusory magic of Klingsor's castle.

[...]

[A] limitation to Parsifal's triumph, in that he remains remote from the Grail realm and long unable to find it, is brilliantly conveyed through Wagner's reassertion of Klinsor's associated tonality of B minor at the end of the act. Precisely at Parsifal's moment of victory, at his final word "Pracht!" the dissonance of the octave F# in the bass grinds against the C-major triad, reminding us of the irreconcilable rift in the dramatic situation.⁴⁷⁶

We hear the "Dresden Amen" in C major in the strings, winds, and brass three measures after the score indication "*Donnermaschine auf dem Theater*" (Thunder machine in the theater). Parsifal catches the spear and while making the sign of the cross with it, he sings "*Mit diesem Zeichen bann' ich deinen Zauber. Wie die Wunde er schliesse, die mit ihm du schlugest, in Trauer und Trümmer stürz' er die trügende Pracht!*" (With this sign, I destroy your magic. As the spear closes the wound that you caused, may it crush, in agony and ruin, your deceptive power!). The C major presentation of the "Dresden Amen" (Parsifal sings a high G on "*Pracht!*") is starkly contrasted with the

⁴⁷⁶ Kinderman, *Wagner's Parsifal*, 250.

backdrop of music roughly in B minor, which as Kinderman points out, we associate with Klingsor. Regardless, the “Dreden Amen” is audible and its C-major association easily interpreted as emblematic of purity and truth against the harmonic unrest that symbolizes Klingsor’s depravity and deception.

Score 5.1. Extract from Wagner's *Parsifal*, harmonic reduction

Parsifal: Wie die Wun - de er

D: IV ii / C: iii I

schlie - sse, die mit ihm du schlu gest in Trau - er und Trüm - mer

vi IV ii

stürz er die trü - gen-de Pracht!

7 6

C major in upper register and vocal,
F#dim in lower register

Descending chromatic motion towards D

Many scholars acknowledge Klingsor to be a Jewish stereotype and thus an allegory for Jewish interference from the perspective of Wagner's sociopolitical ideology. Returning to *Das Judentum in der Musik*, Wagner argues that the *Volk* are threatened by alien outsiders who have invaded cultural space via a false presentation of culture. He distinguishes the *gebildete Jude*, or "cultured Jew," from the *undeildete, gemeine Jude*, or "uncultured, common Jew," arguing that the cultured Jew has concealed his/her identity even to the point of attaining Christian baptism, but that this renders the cultured Jew as isolated, and not part of either the proper *Volk* or a part of his/her own culture.⁴⁷⁷ In *Parsifal*, Klingsor perceives his Otherness amongst "chaste" Christians, so he chooses to castrate himself in order to quell his lustful desires. In this way, he alters his identity, but like the "cultured Jew" in *Das Judentum in der Musik*, his attempt to successfully infiltrate Christian culture is unsuccessful. The Grail community rejects him, seeing his castration as unnatural; more to the point, Klingsor's castration functions as a metonymy for Jewish circumcision.

By musically allegorizing the defeat of Otherness, the Holy Grail/ "Dresden Amen" motif prefigures Griffith's cinematic use of "Dixie," especially as both are preexisting musical sources that provide external, yet forthright cultural connotations. For the viewer/listener, the C-major "Dresden Amen," which defeats Klingsor by drowning out his mystical and chaotic B-minor tonality, does so in a nationalist element of purification. Though Griffith's film and Breil's arrangements of preexisting music do not use tonality in a similarly suggestive way, "Dixie" carries a similar function as it follows *Ritt der Walküren*. Preexisting music in both cases functions as an interpreter: the "Dresden Amen's" C major defeats Klingsor, and "Dixie" defeats the black militia (MSP). Both preexisting musical sources carry with them a sociocultural message, without which the scenes would have a different, and likely lacking, meaning.

Similar to responses of *The Birth of a Nation* among American nativists, perceptions of *Parsifal* as a culture-redeeming piece of art were common among German thinkers. Wagner never

⁴⁷⁷ Wagner, *Das Judentum in der Musik*, 18.

intended the opera (or festival stage production) to be performed outside Bayreuth. In 1914 (after over a decade of legal battles), Cosima Wagner and their son Siegfried Wagner lost performance rights of the music (simply because the copyright on all of Richard Wagner's works expired). Opera houses all over Europe staged the work, and the resulting discourse contributed to Wagner's being regarded as an exemplar of German culture, good or bad. Like Griffith's Klansmen, Parsifal is the charismatic hero, who appears at the critical moment to rescue and redeem the world and its suffering culture.⁴⁷⁸

Fervor for *Parsifal* as a culture-redeeming work for Germany continued throughout the first half of the twentieth century. According to Hermann Rauschnig, the Prussian-born American immigrant who joined and later renounced the Nazi party, Adolf Hitler viewed *Parsifal* as an historical rendering of the Middle Ages and Klingsor as a bringer of excessive and corrupt elements of civilization.⁴⁷⁹ This is not to say that Wagner himself specifically endeavored towards exclusionary nationalism; still with *Parsifal*, *Rienzi*, and *Lohengrin*, Wagner consistently thematized *Welterbe*, or world dominion.⁴⁸⁰ But after Wagner's death, according to Hans Rudolf Veget, the Bayreuth guardians of Wagner's legacy, and especially Houston Stewart Chamberlain,

radicalized the notion of a Wagnerian heritage by linking it to the hegemonic ambitions of Wilhelminian Germany, disregarding completely the fact that Wagner himself had had a cool and skeptical relationship with the new 'Reich.' Throughout that post-Wagnerian era, a diffuse but vaguely appealing expectation was kept alive that one day a Parsifal-like savior would appear when Germany needed it most.⁴⁸¹

Fervent German national identity attached to the persona and works of Wagner persisted throughout WWI, and with the defeat in 1918, writes David Ian Hall, "Germany's failings were seen by some, pan-German nationalists and conservative south German Catholics, as resulting from

⁴⁷⁸ This is a common Wagnerian theme; Siegfried, Rienzi, Tannhäuser, and Lohengrin could all be described as brave, majestic heroes who come from elsewhere to redeem a society in decline.

⁴⁷⁹ Martin Shichtman and Laurie A. Finke, "Exegetical History: Nazis at the Round Table," *Postmedieval: A Journal of Medieval Cultural Studies* (2014): 290. Rauschnig's *Gespräche mit Hitler* (1940) has been criticized by historians for its being seemingly unsubstantiated; Shichtman and Finke argue that while Rauschnig's work may be imprecise, Nazi medievalism was a pervasive ideology leading up to and during WWII. For this reason, I will mention Rauschnig's claims but avoid direct quotation.

⁴⁸⁰ Hans Rudolf Veget, "Wagnerian Self-Fashioning: The Case of Adolf Hitler," *New German Critique* 101 (Summer, 207): 108.

⁴⁸¹ *Ibid.*

metaphysical or spiritual illness.”⁴⁸² Class, religious, partisan, and regional differences became less important while nationalists encouraged inner strength (*Bildung*) as a force of German unification to weather the storm. Hitler seized this opportunity, and advocated for the shared German experience via Wagnerian *Kunst* and *Kultur* towards national recovery. Hitler saw Wagner as an ideal image of German regeneration. Hall continues:

As early as November 1919, Hitler argued forcefully in the newly formed Programme Committee of the Deutsche Arbeiterpartei (DAP, German Workers’ Party) for Germany’s spiritual rebirth before any renewed military mobilization. Initially, Hitler received muted support from his new political colleagues for his radical ideas on cultural rebirth as an essential prerequisite for national revival. Undeterred he persisted with his firm belief that by concentrating first on spiritual regeneration Germany would not only recover from its recent failures, but would also emerge stronger and better prepared to achieve its historic destiny as a great power, in much the same way that Richard Wagner transformed his early career failure in Paris into national and international triumph in Bayreuth and around the world. Hitler saw in Wagner a pure German nationalist of unbending will and a genius whose art had the power to unite all Germans through a shared *Deutschtum* (Germanness).⁴⁸³

Like Hitler, Griffith seems to have similarly looked upon Wagner as a source of shared experience through politically motivated art (and especially an amalgamated art, e.g., *Gesamtkunstwerk*). Moreover, Griffith also saw this type of art as a vehicle for political change. Not only does Parsifal’s victory over Klingsor via German sacred music preempt the Klan’s victory over the black militia via “Dixie,” but Griffith saw in the Klan what Hitler saw in Wagner. When culture was at its weakest point, redemption is found in a national unifier.

⁴⁸² David Ian Hall, “Wagner, Hitler, and Germany’s Rebirth after the First World War,” *War in History* 24, vol. 2 (2017): 155.

⁴⁸³ *Ibid.*

V.3. Nationalist Music and Populism in Scorsese's *Gangs of New York*

Scorsese builds an America in which tribalism, racism, and ethnicity are not just discarded leftovers but integral parts of its construction.⁴⁸⁴

Nationalism's protean condition makes tracking it via American film, even setting aside its relationship to Wagnerian operatic models, much too broad a task. The same seems true for American art music, as musicologists have encountered significant hurdles in defining American nationalism here. Robert Paul Kolt writes:

Defining what may constitute European musical nationalism is difficult enough, but this perplexing state of affairs is made even more problematic when attempting to define American musical nationalism. As a nation comprised of numerous and diverse regions, cultures, races, beliefs, religions and traditions, it becomes impossible to discern 'essential elements' of American culture.⁴⁸⁵

Still, in film, especially as it concerns specific nationalities represented in America (and more so in the antebellum melting pot of New York), it can be an easier task, simply given the ability of a screenwriter to clarify discourse between national identities and national perspectives. In Scorsese's 2002 film *Gangs of New York*, we see clearly distinct positions: American "Natives" and Irish Immigrants. By limiting the demographics of immigrants to solely those from Ireland, and more significantly via preexisting Irish music, the film offers a straightforward message vis-à-vis national identity in American film.

At first, the film seems limited in relation to Wagner: it was produced in America, set in mid-nineteenth-century New York, and it involves a conflict between Irish immigrants and Americans of European extraction who had been born in America. Still, as nationalism is a primary narrative and musical element, Wagner's shadow remains. Furthermore, the film borrows heavily from the annals of European conflict, not only as a precursor to its own events, but to the cultural forces that came together. In short: Europe became smaller in densely populated Lower East Side

⁴⁸⁴ Ernest Cashmore, *Martin Scorsese's America* (Cambridge: Polity Press, 2009), 136.

⁴⁸⁵ Robert Paul Kolt, "Nationalism in Western Art Music: A Reassessment," *National Identities* 17, no. 1 (2015): 64.

Manhattan. The resulting disputes, both in historical fact and in Scorsese's (largely historical) film, shed light on the nationalist sentiments from which they were derived.

We see specific correlation between the two prominent groups in the film (Irish immigrants and Nativists) and the revolutions of 1848 throughout Europe. What *Gangs of New York* highlights here is a hegemonic situation in which the culture of continental Europe is deemed superior to that of Ireland, which has historically struggled with colonial oppression and sectarianism. After the turbulent revolutions in 1848, the United States received over three million immigrants between 1848 and 1860. Native-born American Protestants generally welcomed German-born Forty-Eighters, many of whom, like Carl Schurz, moved to the Midwest and favored free-soil political platforms;⁴⁸⁶ the same native-born Protestants, however, viewed Irish-born Catholic immigrants as either criminal or part of a papal plot to affect election results and overthrow America's free institutions.

Gangs of New York, while about several gangs, is chiefly about the conflict between Nativist Bill "The Butcher" Cutting (Daniel Day-Lewis) and Irish immigrant Amsterdam Vallon (Leonardo DiCaprio). Cutting is fictional but largely based on William Poole (1821-1855), who founded the street gang "Bowery Boys" and became a prominent leader in the American Party, or "Know-Nothings," a political organization born in response to, and critical of, widespread immigration in the 1840s and 1850s. Amsterdam Vallon is a fictional character, but he represents another historical Irish street gang, the "Dead Rabbits," which fought against the Nativist Bowery Boys in the late 1850s.

The American Party was short-lived, but it affected mid-nineteenth-century elections and legislature. "Know-Nothings" became the nickname of the American Party because it began in secret. According to legend, if a member was asked about his political ideology by an outsider, he/she was to respond, "I know nothing." Still, though the group began in secret, they enjoyed

⁴⁸⁶ "Free-soil" refers to the political idea that slavery should not be introduced to newly established states in the American West and Midwest, but rather a "free-soil" run by free men would be both economically and morally superior than the then-current agrarian system in the American South.

membership of more than one million in the mid-1850s.⁴⁸⁷ Though its popularity was larger in the Northeast, the American Party supported anti-immigration candidates throughout the North and South. While many Southern Know-Nothings were proslavery, Northern Know-Nothings were split on the issue, and as the nation moved towards Civil War, slavery became a larger concern, and the party suffered. After Millard Fillmore served as the last president in the Whig Party, which dissolved in 1854, the Know-Nothings endorsed him for a new presidential run in 1856 as an American Party candidate. The American Party's nomination convention that year, which was dominated by Southern Know-Nothings but containing a Northern minority, endorsed proslavery laws, causing many Northern Know-Nothings to leave the party and establish a new "North American Party," which endorsed Republican John C. Fremont as its presidential candidate.⁴⁸⁸ Fillmore only took the state of Maryland, while Fremont won all of New England, New York, Ohio, Michigan, Wisconsin, and Iowa. The remaining Midwest, Pennsylvania, New Jersey, California, and the entire South earned Democrat James Buchanan both the electoral and popular victories.

While many immigrants in the 1840s and 1850s were indeed Irish, the film neglects the large population of German and British immigrants that landed in New York as well. This aids the film's theme of religious conflict, as British immigrants were largely Protestant, and Irish immigrants were nearly all Catholic (Germans could have been either). We see Catholicism in Scorsese's film as suitably emblematic of Irish national identity as we hear the film's Irish music. Religious sectarianism is introduced in the opening scene and remains a consistent theme throughout; though this is clear in the plot and script, preexisting music amplifies the theme.

Nativist acceptance of the German Forty-Eighters and their shared Protestant and free-soil ideologies, while not mentioned directly in the film, remains a foundational thematic element. Furthermore, German/continental over Irish/sectarian hegemony is musically reinforced.

⁴⁸⁷ Frank Towers, "American (Know-Nothing) Party," *The Princeton Encyclopedia of American Political History*, ed. Michael Kazin, Rebecca Edwards, and Adam Rothman (Princeton: Princeton University Press, 2010), 22-25.

⁴⁸⁸ *Ibid.*

Preexisting music in the film falls into three categories, while representing either Irish interests or those of Britain and continental Europe: laments (Irish), music that complements social commentary (either Irish and continental), and generic fusion (Irish, African, and other world music). The presence of African music (in a film with few African or African-American characters) seems out of place, but within the context of Otherness alongside nativist ideology, we see Irish immigrants and African slaves or freedmen/freedwomen in the film much as the Know-Nothings considered them in the mid-nineteenth century: equally unwelcome outsiders. This point is acknowledged sparingly in the script but becomes clear in the examination of preexisting music throughout the film. Furthermore, while much of my second category of preexisting music (social commentary) works toward filmic suture, generic fusion music tends to work against it, highlighting cultural differences via additive meaning.

Finally, as the issue of slavery largely caused the Know-Nothing party to collapse by overshadowing and in many ways encapsulating the party's paramount hostility against foreigners, we see *Gangs of New York* sharing general associations with Griffith's *The Birth of a Nation*. Both films explore issues of political groups vying over the importance of slavery during the Civil War, rival families, race relations, economic realities, and political corruption. At the same time, both films use preexisting music as nationalist commentary. Finally, the Know-Nothings' anti-immigration and anti-Catholicism ideology continued beyond its dissolution and remained a prominent tenant of the Ku Klux Klan, which Griffith's film celebrates. The initiation of the Ku Klux Klan's second wave (1915), its largest, coincided with the release of *The Birth of a Nation*, and Klansmen are depicted throughout the film as national and cultural heroes.

V.3.1. Plot Summary

Irish-Catholic Priest Vallon (Liam Neeson) and his son Amsterdam (Cian McCormack) pray to St. Michael for protection in the coming gang fight. The Priest puts a necklace holding a medal with St. Michael's image around his son's neck, and they walk through underground caverns alongside other gang members, finally meeting Walter "Monk" McGinn (Brendan Gleeson), whom the Priest asks to join them in battle. They agree on a price, and Monk kicks open the door to the outside. The "Dead Rabbits" gang emerges into the snowy street.

Bill "The Butcher" Cutting, leading a rival gang clad in blue sashes, emerges. Bill and Priest Vallon threaten each other and agree that this battle will determine who controls New York's "Five Points" intersection and Manhattan region. Bill prays to the "Christian Lord," while Priest Vallon calls upon the "True God" for guidance. The fight begins, and in the fray, Cutting kills Priest Vallon. The battle ends as Cutting declares victory for his "Natives." The Dead Rabbits gather around Priest Vallon, and Bill fatally stabs him. Monk approaches Priest Vallon's body and claims the money he is owed for fighting. Bill instructs the group to send Amsterdam to a Protestant school/orphanage. An computerized aerial shot backs up to reveal nineteenth-century lower Manhattan, and the on-screen text reveals the year to be 1846.

In 1863, Amsterdam (now Leonardo DiCaprio) leaves the Hellgate orphanage, having been given a bible by a religious leader. He observes an Asian man as he crosses a bridge back towards Manhattan. On the bridge, he tosses the Bible into the river beneath. Amsterdam returns to the underground cavern in the opening scene, where he unearths the St. Michael medallion and his father's knife. Johnny Sirocco (Henry Thomas) and Jimmy Spoils (Larry Gilliard Jr.) emerge and threaten Amsterdam, who fights both. Before escaping back above ground, Johnny (having been a Dead Rabbit since childhood) notices the medallion and realizes Amsterdam's identity. Johnny follows Amsterdam, and the two discuss what has happened in the Five Points since the Natives' victory and Amsterdam's banishment. Johnny tells Amsterdam that Bill has forbidden mention of

the Dead Rabbits, but he celebrates the event and honors Priest Vallon's death in a yearly ritual, during which Bill drinks a flaming alcoholic beverage.

The two meet a pickpocket name Jenny Everdeane (Cameron Diaz), who surreptitiously steals Johnny's watch; Johnny, who seems romantically interested in Jenny, does not seem to mind. Later, a house fire causes two rival fire brigades to fight over access to a nearby fire hydrant (the brigade credited with stopping the fire is financially rewarded by the city). Bill leads one brigade, while Tweed leads the other. The scuffle allows Amsterdam and Johnny to go into the burning house and steal valuables. As they leave, Bill's fire brigade removes the hydrant and begins battling the fire.

Johnny and Amsterdam take their loot to a hangout where a police officer named Happy Jack Mulraney (John C. Reilly) peruses the loot along with other treasures stolen by acquaintances of Johnny. Amsterdam recognizes Mulraney as a former Dead Rabbit who fought alongside Priest Vallon. Mulraney chooses several items for himself and leaves. Johnny takes Amsterdam to Satan's Circus, Bill's hangout and makeshift office. A singer introduces the scene with the diegetically performed "New York Girls," as he sings alongside various instruments (also diegetic but not always on-screen). The camera follows the singer through the "circus," revealing prostitution, gambling, inebriation, and so on. Johnny approaches Bill and gives him money, ostensibly for protection. After Amsterdam sees a drawing of Priest Vallon on the wall, Bill asks Amsterdam for his name, and when he replies, Bill says his name is "New York."

While trying to steal from a boat in the New York harbor, Amsterdam, Johnny, and others realize the boat has been robbed and discover a dying Union soldier there. Amsterdam trades the body for money, which results in a newspaper headline about "ghouls" who sell corpses. Bill approves of Amsterdam's actions, but his lieutenant, McGloin (Gary Lewis), clearly an Irishman who now works for Bill's Natives, challenges Amsterdam, claiming his actions to be foolhardy. The two begin fighting, accompanied by nondiegetic traditional Irish tune "Morrison's Jig." As Amsterdam seems to be winning the scuffle against the older man, Bill's personnel break the fight

up. During the fight, the picture of Priest Vallon had fallen to the floor. Amsterdam watches as Bill respectfully places it back on the wall. After leaving the scene with Bill and Johnny, Amsterdam is pushed in the street by Monk, who seems to recognize him.

Later that day, Amsterdam runs into Jenny again, who immediately steals his St. Michael's medallion. Without her knowledge, he follows her, observing her stealing from several men, until she reaches the home of a wealthy, uptown family. She retrieves a maid costume and enters the home, pretending to be a maid to pilfer more goods. When she leaves the home, Amsterdam demands his medallion, which she reluctantly gives up.

The next day, Amsterdam returns to Satan's Circus and agrees to work for Bill. Nondiegetically accompanied by "Lament for Starker Wallace," Bill teaches Amsterdam how best to kill a man, using a pig carcass as a demonstration tool. He gives Amsterdam the knife, and Amsterdam notices a newspaper story titled "Battle of the Five Points: Great Native Victory over the Foreign Invader" with an illustration of 'Priest' Vallon's death. Hesitating, he seems to consider stabbing Bill, but he stabs the pig instead.

At Tammany Hall, the New York Democratic Party political base, Bill and Tweed discuss rumors of government corruption; Tweed suggests they publically hang a few men to appear tough on crime. They set up an execution, and Amsterdam watches an Irishman claim his innocence and address his young son, watching from the crowd of onlookers. Accompanied by the Irish reel "Pigeon on the Gate," the man is executed, along with three other likely innocent prisoners.

That night, a church group holds a public dance in the Five Points; Jenny is given the first opportunity to choose a dance partner. After rejecting three men, including Johnny, she chooses Amsterdam. They leave the dance and walk to the harbor. They begin to undress and just before they have sex, Amsterdam asks about a locket that Bill had given her. Assuming that she and Bill had a sexual history, he chastises her and leaves.

Tweed and Bill set up an illegal boxing match in the Five Points for gambling purposes. When the police stop the fight, Amsterdam suggests they move the fight to the harbor, outside the

city limits, where the police are powerless. Bill praises Amsterdam once again for his quick reasoning. As they leave the event, Amsterdam sees Irish immigrants disembark a ship, and as they walk to the harbor, they are given two sets of papers: one for citizenship and one for conscription into the Union army. A montage begins in which Irish immigrants are given army uniforms and weapons, accompanied by a vocal performance of “Paddy’s Lamentation.”

“Pigeon on the Gate” returns, during a performance of “Uncle Tom’s Cabin” at the Five Points Mission Theater. As an on-stage Abraham Lincoln gives a speech about national unity, Bill, Amsterdam, Johnny, and a crowd of Know-Nothings boo, shout racist comments, and throw vegetables at the actor portraying Lincoln.

The scene becomes hostile, and a would-be assassin approaches Bill, shouts “for the blood of the Irish,” brandishes a revolver, and shoots. Amsterdam shouts for Bill to “get down” and jumps in front of him to stop the shooter. The bullet strikes Bill in the arm, and Amsterdam tackles the shooter. The crowd backs away, and Amsterdam turns the assassin’s gun back on him, shooting him in the abdomen. Bill rises and asks the assassin who hired him. The man mumbles something in Gaelic. Bill asks Amsterdam to translate, and Amsterdam claims the man is making his peace with God. Bill calls the man an “Irish nigger,” insists “we speak English in the country,” and demands information, but the man dies. Bill turns to Amsterdam, removes his hat, and bows in thanks. The minstrel show continues, but Amsterdam leaves, crying. Monk stops him and informs him that he knows he’s Priest Vallon’s son and reminds him that his father died to help the Irish.

The scene cuts to a celebration in a brothel, where a black tap dancer (Channing C. Holmes) dances alongside a diegetic performance of “Kerry Slides.” Bill and Amsterdam are seated at a table with several prostitutes. Bill comments about the dancer, calling him a “jig doing a jig.” Jenny enters and starts to clean his wound. Amsterdam toasts “the Butcher” and starts to leave. Observing Jenny going upstairs in the brothel, Amsterdam follows her. They argue about her sexual history, and after a brief scuffle, they begin kissing and eventually sleep together. Johnny, jealous after seeing them in bed, runs away.

Amsterdam awakes to find Bill in his room, sitting in a nearby chair and wearing a large American flag. He tells Amsterdam about his victory over Priest Vallon and rise to power. He describes the ruthlessness necessary to maintain order in such an uncivil society. He says, "civilization is crumbling," and he calls the Priest the "last honorable man" and the only man he ever killed worth remembering. After Bill leaves, Amsterdam asks Jenny, who had been feigning sleep while Bill talked, about her relationship with Bill. She claimed that he took her in as a child and cared for her, and that their relationship only became sexual when she wanted it to be.

The annual celebration in which Bill honors Priest Vallon's death begins at a pagoda in Chinatown; this is an anachronism, as the Chinese population in New York was not yet as substantial as the film indicates. As Bill prepares, Johnny approaches him and informs him of Amsterdam's true identity and intent to kill him. Amsterdam enters the restaurant, and Jenny sits with him. Audience members suggest knife tricks for Bill to perform, and he decides on "The Butcher's Apprentice," which involves him throwing knives at Jenny, who joins him on stage. Diegetic Asian music accompanies the show. Bill's throws are quite close, and he seems to be inciting Amsterdam, who almost stops the show. After Amsterdam sits back down, Bill, visibly frustrated, shouts, "Enough of this heathen music. Get rid of these goddamn monkeys!" Then, to a Caucasian fife and drum ensemble, he yells "strike up boys!" Finally, he returns to the crowd and shouts, "this is a night for America!"

Bill begins the ceremony in which he drinks the flaming glass to honor Priest Vallon. Amsterdam slides a knife from his sleeve into his hand, preparing to throw it. As Bill lifts the glass, Amsterdam throws, but Bill, having been warned by Johnny, parries the flying knife with a cleaver. Bill takes another knife from his table and throws it at Amsterdam. It lands in his stomach, and Bill informs the crowd that Amsterdam is Priest Vallon's son. Bill's henchmen place Amsterdam on a table, and Bill tortures him. He refuses to kill him, opting to let him live in shame with a scarred face.

Jenny takes the unconscious Amsterdam to a cavern to help him recover. She claims that she has enough money saved to take them both to San Francisco, but he refuses. Months later, Amsterdam leaves the cavern. He hangs a dead rabbit in the Five Points to provoke Bill. Bill sends Mulraney to kill Amsterdam, but Amsterdam kills Mulraney and hangs his body in the same place he left the rabbit.

Amsterdam, Johnny, Jimmy, and some former Dead Rabbits meet in a Catholic church. Johnny confesses to Amsterdam that he revealed his identity to Bill. Johnny leaves, and McGloin grabs him in the street, taking him to Bill. Johnny reveals Amsterdam's whereabouts to Bill, claiming to be one of the Natives now. Bill says that a "native" is a man who will give his life for his country. The scene cuts to an image of Johnny, alive but impaled on a fence pike. Amsterdam tries to rescue him, but Johnny claims the pain is too severe and asks Amsterdam to shoot him, which he does.

The event earns Amsterdam some credibility among the poor Irish and other underclass people in the Five Points. When McGloin goes to church to pray, not realizing this is the same church where Amsterdam and others are in hiding, Amsterdam and Jimmy appear, in Dead Rabbits garb. McGloin balks at Jimmy's presence, claiming that blacks have no business there. The group attacks McGloin, and the scene cuts to an outdoor shot of Bill, McGloin, and a large group of Natives approaching the church. When they arrive, they see a similarly large crowd awaiting them. Bill and his group retreat.

City unrest becomes worse, due to the unpopularity of the Conscription Act, especially among the poor. Tweed approaches Amsterdam, whom he feels he can coerce into supporting Tammany Hall. Amsterdam insists upon Irish candidates in the upcoming election. Tweed agrees to run Monk for Sheriff, claiming an Irishman could not dream to hold a higher office. During the obviously corrupt election, Monk is elected. Bill meets with him, but suddenly throws a cleaver into his back and murders him with his own club. At Monk's funeral, Amsterdam challenges Bill to another street brawl between Dead Rabbits and Natives.

As the Conscription Act is enforced, riots begin. The Union Army and Union Navy are dispatched to quell the riots, and just as the brawl between Dead Rabbits and Natives begins, Navy cannons fire into the Five Points. McGloin is among those killed in the confusion of battles and riots. Surrounded by smoke, Amsterdam is unable to see Bill, who slashes him twice with a knife. Cannon shrapnel injures both, fatally wounding Bill, who looks at Amsterdam and says, “thank God I die a true American.” Amsterdam stabs Bill to death.

Jenny rejoins Amsterdam, and the two observe the death toll and damage to the city. Amsterdam narrates that the city continued with riots and unrest for the next three days. Tweed mourned the loss of votes for Tammany. Bill is buried alongside Priest Vallon in a cemetery across the river from the Manhattan skyline (shown in the background). A stationary camera shows the passage of time from the mid-nineteenth century to early twenty-first century, and in the final image, the World Trade Center’s twin towers are visible behind the cemetery.

Image 5.2: Bill “The Butcher” Cutting (Daniel Day-Lewis), symbolically clothed



V.3.2. *Gangs of New York*: Reception

Scorsese's *Gangs of New York* was inspired by Herbert Asbury's 1927 nonfiction monograph *The Gangs of New York: An Informal History of the Underworld*, though Scorsese spent roughly three decades researching and preparing for the film's production at the famous *Cinecittà* studio in Rome. It was nominated at the 2003 Academy Awards in ten categories, including Best Picture, though it won zero (Rob Marshall's *Chicago* won Best Picture). Still, critics were generally approving of the film, though many felt that inaccuracies weakened it. A glaring example of anachronism is that William Poole, the historical figure upon whom the film's antagonist, Bill "The Butcher" Cutting, is based, died in 1855, though much of the film takes place in 1863. Essentially, Scorsese needed to extend Poole's life (as well as make him a more prominent figure in the setting of New York's "Five Points") in order to conflate religious, economic, racial, and patriotic perspectives that were bona fide elements of discourse and conflict in the 1860s via a person-to-person rivalry between Cutting and the protagonist, Amsterdam Vallon.

Andrew Sarris, of *The New York Observer*, defends the film's liberal approach to historical accuracy and acknowledges that the social commentary therein is more important, especially as it regards the date of the film's release. He writes:

The film has been much criticized for playing fast and loose with the historical facts of the period—mostly the 1860's—and the milieu: the Five Points neighborhood in lower Manhattan. Still, I don't imagine that the subject would ever have been tackled in the first place by a filmmaker less emotionally involved in the material than Mr. Scorsese was. Hence, I owe him a debt of gratitude for making the film at this whiny time, when too many people keep babbling about how New Yorkers have "lost their innocence" since 9/11.

[...]

This is not to say that Mr. Scorsese's *mise en scène* is ever less than ravishing in his nightmarish recreation of the Five Points frenzies through Dante Ferretti's marvelous production design, which uses sets built from scratch in Rome's *Cinecittà* studios. One is made to feel trapped in a past from which there is no escape, as parochial gang history collides explosively with textbook American history in the climactic, infamous draft riots of 1863, which illuminated both the racial bigotry of the Irish

against the blacks, in the hideous form of several lynchings, and the underlying injustice of rich men being allowed—by the government of Abraham Lincoln, no less—to buy their way out of the draft for \$300, an unattainable sum for the potato-famine-driven Irish immigrants. It's been rumored that the going price for the National Guard billets that allowed the draft-dodging plutocrats of George W. Bush's generation to avoid Vietnam was \$5,000 dollars—a reasonable escalation for a century's worth of inflation.⁴⁸⁹

Sarris's comments about post-9/11 New York discourse and twenty-first-century upper-class abdication from military service encourages us to look beyond the film's inaccuracies. By describing New York as both victimizer and victim (even in 2002), Sarris's account coincides with that of several critics and scholars who see New York in the film as emblematic of nationalist discourse that continues to this day. Such discourse is clearly at play between white-supremacist protesters and counter-protesters in the Trump era (and specifically during the events in Charlottesville and Berkeley in 2017). Though Sarris does not mention the historical significance of William "Boss" Tweed (Jim Broadbent) in the film, or any possible modern counterparts (e.g., Bernie Madoff), his review opens the field of discussion to the context of rampant corporate and personal greed. The film is ultimately about class warfare via national identities.

Conversely, Peter Rainer of *New York Magazine* criticizes *Gangs of New York*, specifically in that its characters and narrative are insufficient to allegorize such class discourse in an effective way. He acknowledges the film's visual successes, but writes that "as a dramatic achievement, however, it is not quite so amazing."⁴⁹⁰ Rainer seems to view the film differently from Sarris, who finds the overarching themes accessible. He writes:

A great subject requires great characters and a large, unifying theme. The *Godfather* movies, to which this film may be compared in scope, offered a tragic vision of the American Dream. *Gangs of New York*, which was written by Jay Cocks, Kenneth Lonergan, and Steve Zaillian is a far less expansive and complex emotional experience. Its characters -- its heroes and villains -- are mostly traditional; they lack the richness to fill out the grandeur of the production design. Scorsese is caught in a conceptual bind: He is trying to make a movie that is

⁴⁸⁹ Andrew Sarris, "Gruesome, Never Gratuitous, *Gangs of New York* Rings True," *The New York Observer*, 6 January 2003.

⁴⁹⁰ Peter Rainer, "Old-World Charm," *New York Magazine*, 23 December 2002.

hyperbolic, almost hallucinatory, in its historical perceptions, and yet also realistic in human terms.⁴⁹¹

Still, while acknowledging Scorsese's attempt at connecting contemporary America to mid-nineteenth-century New York (which Sarris and others deem successful), Rainer considers the connection tenuous and ultimately based on the instantiation of the whole of American nationalist hegemony within Bill "The Butcher" Cutting:

I think we are meant to see in Bill not only the deep-seated and bloodcurdling intolerance that is at the core of the American experience but also the frontier spirit that, at best, is its greatness. This is a burdensome load for any role to carry, and Day-Lewis almost pulls it off. But in the end, the film can't really support such a weight. What we're left with has the patness of a history lesson about our roots and the melting pot and what it means to be an American.⁴⁹²

Like Rainer, *The New Yorker's* David Denby credits Day-Lewis with holding the film together. Denby writes:

Usually when Englishmen try to imitate Americans, they sound like bored airline pilots flying back and forth between Des Moines and Topeka. But Day-Lewis has created a startling new music, and the screenwriting team, of Jay Cocks, Steven Zaillian, and Kenneth Lonergan, has written well for him. Like Iago or Richard III, Bill has a way of standing outside himself and commenting wittily on his own perfidious acts.⁴⁹³

Denby, Rainer, and others see the film as (in Denby's words) "a disorganized epic," which, though marginally successful in acting and set design, suffers from a lack of clarity. Denby continues, "Scorsese is caught between a film epic's demand for poetry and beauty and his own taste for rawness and discord. One feels the strain in almost every scene."

Neither Sarris, Rainer, or Denby mention music in their reviews, despite over forty distinct preexisting music sources, the original score by Howard Shore, and the Oscar-nominated U2 rock

⁴⁹¹ *Ibid.*

⁴⁹² *Ibid.*

⁴⁹³ David Denby, "For the Love of Fighting," *The New Yorker*, 23 December 2002.

song “The Hands That Built America,” composed for the film. “The Hands That Built America” lost the award to Eminem’s “Lose Yourself” from Curtis Hanson’s *8 Mile* (2002). With so much music, from both nondiegetic and diegetic sources, many of which last several minutes and are even mentioned in the film dialogue, it seems surprising that neither critic considered it (or at least wrote about it) if attempting to conflate a unified filmic message from *Gangs of New York*.⁴⁹⁴

In *Bad History and the Logics of Blockbuster Cinema*, Patrick McGee acknowledges inaccuracies and anachronisms, but argues that the overarching message of the film is not a mimetic rendering of political events in mid-nineteenth-century New York, but rather a symbolic evocation of prejudices woven into the fabric of the supposed American melting pot. Finding this as an overarching theme similar to what Sarris describes, McGee views American historiography through the lens of Scorsese’s film, ultimately questioning the common notion of the American melting pot as myth. Most of his analyses describe the interrelationships between class struggle and national identity. Concerning music, McGee does acknowledge the importance of certain musical examples (some preexisting), but on a limited scale. A noteworthy example, however, is his defense of Scorsese’s extreme images of violence in the opening gang-fight sequence alongside Peter Gabriel’s rock single “Signal to Noise,” a preexisting but perhaps less well-known work, released a few months prior to *Gangs of New York*. McGee writes:

Many critics have commented on the exaggerated violence of the gang fight..., but this cinematic hyperbole, combined with the contemporary-sounding music of Peter Gabriel, has the effect of universalizing the event. This isn’t simply a war between the Natives and the Irish, but the interclass, interreligious, interethnic, and intraethnic wars that have historically divided the majority of humankind from achieving any kind of social justice based not on idealist fantasies but on concrete prescriptions that are universally addressed.⁴⁹⁵

⁴⁹⁴ To date, I have yet to find any review of *Gangs of New York* that mentions music beyond the cursory list of accolades and awards. Similarly, while several scholarly articles about the film appeared in film journals between 2002 and 2005, music analyses are strikingly absent. However, I do cite one exception to this later; Ellis Cashmore’s monograph *Martin Scorsese’s America* discusses the importance of Blues in Scorsese’s oeuvre, citing specific preexisting music sources in *Gangs of New York*.

⁴⁹⁵ Patrick McGee, *Bad History and the Logics of Blockbuster Cinema: Titanic, Gangs of New York, Australia, Inglourious Basterds* (New York: Pallgrave Macmillan, 2012), 87.

V.3.3. Preexisting Music in *Gangs of New York*: 1. Laments

While defining “lament” as a type of film music is problematic, its operatic underpinnings are well documented. Still, film music scholars have written periodically about music that functions as lament.⁴⁹⁶ Here, however, I simply discuss music that is titled as such; that three preexisting musical works bearing the title “lament” are used in the same film (and one of these repeated) suggests a special focus. While extant literature of film music describes the overall function of lament in cinema, I intend to view the use of the laments here in relation to its vocal and operatic foundations.

James Porter writes in *Grove Music Online* that musical laments primarily signify mourning after a death but can be used to describe leave-taking, e.g., a mother or bride lamenting a man’s journey as he travels off to war.⁴⁹⁷ In this way, the music is designed to signify or enhance the notion of transition of a person to another state (death, afterlife, etc.), possibly involving a symbolic renewal. In most cases, musical lamentation is derived from its vocal origins. Porter writes:

Lamenting draws on a wide set of vocal mannerisms from culture to culture, and often parallels such genres as the lullaby, especially when an improvisatory style is used. This improvisation, however, usually follows formulaic, ritualized patterns of vocal gesture, just as the funeral events themselves are highly structured.⁴⁹⁸

Porter notes the preference for musical lament within Catholic and Orthodox Christian denominations; thus, its filmic use in *Gangs of New York* favors an interpretation of laments as Irish musical elements surrounded by English/Protestant music heard throughout the film and thus serves

⁴⁹⁶ A few examples are relevant here. Royal S. Brown, in his discussion of collaborations between Sergei Eisenstein and Prokofiev, highlights a lament in *Ivan the Terrible, Part I* (1944) that functions similarly to an operatic lament by signaling the tsar’s forthcoming death; Brown notes this score as a quintessential example of *Gesamtkunstwerk* in filmmaking and musical scoring. See Brown, “Interlude III: The Eisenstein/Prokofiev Phenomenon,” in *Overtones and Undertones*, 134-43. Reni Celeste relates the action of lamentation to physical breathing, after Lyotard’s concept of “the breathing of lament”; by connecting musical (vocal) utterance to intermingling of silence and music, Celeste argues that cinematic silence during laments gestures outside the narrative towards a perception of primordial loss. See also Reni Celeste, “The Sound of Silence: Film Music and Lament,” *Quarterly Review of Film and Video* 22 (2005): 113-123. Phil Powrie documents the role of the accordion, or “postmodern accordion” as a trope for lamentation in French film after 1990. See also Phil Powrie, “Fabulous Destiny of the Accordion,” in *Changing Tunes: The Use of Preexisting Music in Film*, 137-52.

⁴⁹⁷ James Porter, “Lament,” *Grove Music Online*.

⁴⁹⁸ *Ibid.*

as a metaphor for the Irish underclass within the narrative. Keening, having likely originated in medieval Ireland, began to be documented in the seventeenth century for its melodic shape.

Lament in opera, like opera itself, can be traced to its ancient Greek origins. Librettists and composers of even the earliest operas seem to have given special attention to laments as dramatic signifiers of intense expression and climax. While librettists increased textual formality during laments, often repeating emotive phrases for effect, composers interpreted lament texts with greater harmonic and melodic freedom to increase affect.⁴⁹⁹ Ellen Rosand cites Monteverdi's *Lamento d'Arianna* from 1608, on Ottavio Rinuccini's libretto, as a forerunner for laments in both opera and madrigals to follow.⁵⁰⁰ Operatic uses of lament flourished in the Baroque era but continue to this day, usually as expressions of mournfulness over personal loss.

In film, while one can find scores (if not hundreds) of examples of preexisting musical works with "lament" in their titles, two preexisting works tend to be used significantly and frequently enough to mention here. First, the famous aria "When I am laid in earth" from Henry Purcell's *Dido and Aeneas*, which premiered in London in 1689, appears in several films. It seems attractive either for its aesthetic usefulness attached to its somber, chromatic sonorities and ground bass, and/or for its association with its source text, in which the singer commits suicide after a betrayal. A prime example in recent cinema is in Mike Leigh's 2014 biopic of eccentric British painter J. M. W. Turner, *Mr. Turner*. The film presents a largely unsentimental portrait of the uniquely creative painter. His nonconformity is exaggerated and stylized, but critics received the film approvingly nonetheless.⁵⁰¹ In the biopic, Turner (Timothy Spall) emanates genius and a diligent work ethic alongside caustic behavior and misogyny. The "lament scene" acts as a respite, in which we see a softer side of Turner and even a gentleness toward women.

While walking through the famed Petworth House, Turner happens upon a woman playing the piano. He interrupts her and asks if she can play *Dido's Lament*. The moving camera halts, and

⁴⁹⁹ Ellen Rosand, "Lament," *Grove Music Online*.

⁵⁰⁰ *Ibid.*

⁵⁰¹ *Mr. Turner* received a 97% approval from the review aggregation website *Rotten Tomatoes*, as well as 94% from the similarly derived *Metacritic*.

as she plays the opening phrase (of the aria only), Turner begins to sing the vocal part, hoarse and off-key, as a sort of musical embodiment of his rough personality. He loudly repeats the words “remember me,” as an extradiegetic nod to the artist himself, concerned with his work being remembered in posterity. *Dido’s Lament* appears in several films including Oliver Hirschbiegel’s *Der Untergang* (2004), Agnieszka Holland’s *In Darkness* (2011), Attila Rostas’s *The Audition* (2015), and naturally in a Tony Palmer’s 1995 biopic of Henry Purcell, *England, My England*, which contains several other Purcell compositions.

Second, the Western ballad “Streets of Laredo,” which is often referred to by its alternate title “Cowboy’s Lament,” appears in the final moments of Ang Lee’s award-winning *Brokeback Mountain* (2005), based on Annie Proulx’s novel of the same name. The film crosses genres, including neo-Western, family melodrama, and a tragic love story that somehow ends with simultaneous calamity and reconciliation.⁵⁰² The story is about two heterosexually-married cowboys who carry on a secret affair that is eventually discovered. Ennis Del Mar (Heath Ledger) meets Jack Twist (Jake Gyllenhaal) during a 1963 ranching job on Brokeback Mountain in Wyoming. “Cowboys Lament” appears diegetically, whistled by Ennis and functioning as a harbinger that signals the death of one of them.⁵⁰³

They subsequently rendezvous as frequently as they can while maintaining their secret. Both marriages suffer, and Ennis and his wife Alma (Michelle Williams) divorce. Ennis refuses to leave his children to live with Jack. The two become increasingly estranged, and when Ennis learns that Jack has been killed, he fears that Jack had been murdered as a result of his homosexual behavior being discovered. He travels to Texas to retrieve Jack’s ashes, but he instead finds Jack’s

⁵⁰² Rob White, “Introduction: Special Feature on *Brokeback Mountain*,” *Film Quarterly* 60, no. 3 (Spring 2007): 20.

⁵⁰³ Other preexisting music in Lee’s *Brokeback Mountain* warrants further examination for its sociopolitical underpinnings. For example, when Ennis attends a Fourth of July festival in which he confronts two men for using misogynistic language within earshot of his wife and daughters, we hear Julia Ward Howe’s “Battle Hymn of the Republic” performed diegetically. The music thus complements the composition of the scene, shot in low angle, with Ennis in the forefront against red, white, and blue fireworks; both further the narrative implication of Ennis as a masculine American archetype. Similarly, Steve Earle’s 1988 Country song “The Devil’s Right Hand” appears in a scene in which Ennis hesitantly dances with a waitress; the lyrics of the song intimate the danger of relationship, both from the perspective of Ennis and the viewer. Finally, the film contains a leitmotif-charged, nondiegetic contemporary score by Gustavo Santaollala.

bloodstained shirt he thought had been left on Brokeback Mountain. In the end, he places Jack's shirt on the same clothes hanger as his own. The shirts, which they wore on Brokeback Mountain, recall the initial stage of their affair, during which Ennis whistles the lament.

The lyrics of "Cowboy Lament" describe a dying cowboy who warns the singer not to live recklessly:

As I walked out in the streets of Laredo
 As I walked out in Laredo one day,
 I spied a poor cowboy, all wrapped in white linen
 All wrapped in white linen and cold as the clay.

"I see by your outfit, that you are a cowboy."
 These words he did say as I slowly passed by.
 "Come sit down beside me and hear my sad story,
 For I'm shot in the chest, and today I must die."

"'Twas once in the saddle I used to go dashing,
 'Twas once in the saddle I used to go gay.
 First down to Rosie's, and then to the card-house,
 Got shot in the chest, and I'm dying today."

The song, like the film, presents a sort of masculine elegy: a nostalgic view of independent masculinity seemingly unavailable in contemporary America, but also a simultaneous questioning of popular notions of masculinity. "Cowboy Lament" is a folk-derived ballad, the source of which is the eighteenth-century British ballad "The Unfortunate Rake," which tells of a dying sailor. "Cowboy's Lament" also appears in John D. Hancock's 1973 *Bang the Drum Slowly*, a film about the friendship of two baseball players, one of whom is terminally ill, as well as Elmer Clifton's 1942 *Deep in the Heart of Texas*, a Western about Reconstructionist-era land disputes and family conflict.

In *Gangs of New York*, we hear three laments, each traditional Irish in origin: "Lament for the Dead of the North," "Lament for Staker Wallace," and "Paddy's Lament." The first (and cinematically least significant), Irish piper Davy Spillane's 1992 "Lament for the Dead of the

North,” emerges after the death of Priest Vallon and replaces Peter Gabriel’s “Signal to Noise” on the soundtrack. The appearance is brief, and it seemingly corresponds only to when Monk approaches Priest Vallon’s body and retrieves the money he is owed. While the duration indicates a superficial lament, perhaps only about the money rather than Priest Vallon’s death, the title seems to suggest a more important significance. “The North” in this case is not relevant to the setting in Lower Manhattan, but rather to Northern Ireland, as it has long been associated with religious conflict. In this way, the lament of Priest Vallon, having been named for those killed in “the north” stands for victims of religious oppression in both Ireland and New York, connecting the Irish immigrants primarily via religion, a theme that becomes increasingly important throughout the narrative.

The second lament, Eileen Ivers’s “Lament for Staker Wallace,” brings with it more extradiegetic significance but still relates to Priest Vallon. While Bill the Butcher teaches Amsterdam (by demonstrating on a pig carcass) the best ways to stab a man to kill him quickly, Amsterdam notices a newspaper story titled “Battle of the Five Points: Great Native Victory over the Foreign Invader” with an illustration of Priest Vallon’s death. In this way, Ivers’s version of the traditional Irish lament calls our attention to Amsterdam’s sorrow over losing his father. The music connects Priest Vallon to Staker Wallace, an Irish freedom fighter who was killed by a British soldier. That Amsterdam seems to be considering turning the knife upon Bill the Butcher is not lost on the viewer. He hesitates before stabbing the pig, as if Bill the Butcher has just taught Amsterdam how to kill him himself. Even without the paternal connection to the famed Irish freedom fighter, the lament serves to exemplify Amsterdam’s sorrow.

The third, and most significant, lament is performed nondiegetically but with vocals. “Paddy’s Lament” describes the dearth of choices available to Irish immigrants in mid-eighteenth century America. The film opening takes place in 1846, around the beginning of the Great Famine and resulting Irish diaspora. It seems natural to connect the Irish presence in New York (and

elsewhere) as a necessity rather than a choice, specifically at this time. Historian Thomas Gallagher writes:

Near the end of July [1846], the disease appeared again, this time not only in Cork but in several places. And as the report got abroad that the blight had struck again, so did the stench confirming the report. It was a sulfurous, sewerlike smell carried by the wind from the rotting plants in the first-struck places. Farmers who had gone to bed imbued with the image of their lush potato gardens were awakened by this awful smell and by the dogs howling their disapproval of it... they could only smell the rot.⁵⁰⁴

McGee writes that in 1846, “the Irish were still the most significant component of the economic underclass—including the most desperate members of the working class—of New York and of America in general and would be for some time.”⁵⁰⁵ As the Irish population battled starvation, emigration to America seemed to be the necessary course of action for those who could afford it. “Paddy’s Lament” describes the equally obligatory manner in which hungry immigrants are forced into similar, dire circumstances. Lyrics of the first verse (not heard in the film) follow:

Well it's by the hush, me boys, and sure that's to hold your noise
And listen to poor Paddy's sad narration
I was by hunger pressed, and in poverty distressed
So I took a thought I'd leave the Irish nation

The lament appears in the scene after the boxing match that was moved outside city limits on Amsterdam’s suggestion. This is no longer 1846, but 1863, at which time Irish immigrants were quickly conscripted to fight for the Union Army.

As a passenger ship bearing Irish immigrants docks in the harbor, Bill, Amsterdam, and Tweed discuss the ramifications of the new population. The dialogue follows:

⁵⁰⁴ Thomas Gallagher, *Paddy’s Lament, Ireland 1846-1847: Prelude to Hatred* (New York: Houghton Mifflin Harcourt Publishing, 1982), 4.

⁵⁰⁵ McGee, 86.

Tweed: That's the building of our country right there, Mr. Cutting. Americans are borning.

Bill: I don't see no Americans. I see trespassers. Irish harps, do a job for a nickel what a nigger does for a dime, and a white man used to get a quarter for. What have they done? Name one thing they've contributed.

Tweed: Votes.

Bill: Votes, you say? They vote how the archbishop tells 'em, and who tells the archbishop? Their king in the pointy hat, what sits on his throne in Rome,

Amsterdam: Bill's got mixed feelins' as regards the Irish.

Tweed: Bill, deliver these good and fervent folk to the polls on a regular basis, and there'll be a handsome price for each vote goes Tammany's way.

Bill spits, and as he delivers the following line, Shore's film score emerges: a fife and drum work in F major that accompanies much of the scene.

Bill: My father gave his life making this country what it is. Murdered by the British will all of his men on the twenty-fifth of July, *anno Domini* 1814. You think I'm gonna help you befoul his legacy? By giving this country over to them what's had no hand in fightin' for it? Why, because they come off a boat, crawling with lice and begging you for soup? [Puts his arm around Amsterdam and begins to walk away].

Tweed: You're a great one for the fighting, Bill, I know. But you can't fight forever.

Bill: I can go down doing it.

Tweed: And you will.

Bill: [Turns] What did you say?

Tweed: I said you're turning your back on the future.

Bill: Not our future.

As Bill and Amsterdam exit, the dolly-mounted camera follows the line of Irish immigrants disembarking and walking, single-file to a table on the harbor. A recruiter (though without any sort of uniform or insignia) informs the man in the front of the line, "That document makes you a

citizen. This makes you a private in the Union Army. Now go fight for your country.” As the man signs both documents, the camera moves on, and Linda Thomson’s nondiegetic vocal emerges.

The verse from “Paddy’s Lament,” in the somewhat distant key of G minor/Dorian interpolates Shore’s fife and drum score. The key change exacerbates the jarring effect of loud, nondiegetic vocals, calling attention to the text (and thus at least partially disintegrating the filmic suture). The fife is removed, but the drum part from the score is slightly audible in the background of the soundscape. The resulting dueling nondiegetic musical sources intensify the lyrics, and the verse describes the scene:

Well myself and a hundred more, to America sailed o'er
Our fortunes to be made, we were thinkin'
When we got to Yankee land, they shoved a gun into our hands
Saying “Paddy, you must go and fight for Lincoln.”

The fife reemerges (again in F major) and the drum part returns to its louder volume. Another recruiter tells another, newly assigned soldier, “Here’s your musket. Make sure you keep it dry on the boat. Same for the cartridge case.” In a line of soldiers about to board a Union Navy vessel, one says to another, “Where’re we goin’?” The other replies, “I heard Tennessee.” And the first asks, “Where’s that?” The lament continues, though with the text from an earlier verse:

There is nothing here but war, where the murderin' cannons roar
And I wish I was at home in dear old Dublin.

After another soldier asks, “Do they feed us now, you think,” a melodeon arrangement of the traditional Irish reel “Pigeon on the Gate” begins (also nondiegetic). “Pigeon on the Gate” appears in an execution scene that I discuss in the following section (though the scene precedes this one). Its filmic use here, to close this scene, which shows new Irish soldiers boarding a Navy ship as coffins are removed from it, is important inasmuch as it connects to the execution; both scenes ironically employ the bright, major-key Irish reel to compound macabre imagery.

By reframing “Paddy’s Lament,” focusing attention on the end of the second verse in which the singer wishes he/she were in “dear old Dublin,” the film alters the focal point of the song from the soldier dying on the battlefield to the singer’s lamenting the decision to emigrate at all. Still, with the image of coffins, the original lament is at least implied. We perceive the Irish immigrants’ choices as either risking starvation in Ireland, death in the American Civil War, or fighting Native Know-Nothings in the Five Points.

The function of lament in *Gangs of New York* highlights the importance of its musical heritage in Ireland and other predominantly Catholic nations. Its culmination in “Paddy’s Lament” exemplifies the lament’s vocal origins, and by imparting nondiegetic textual music to the soundscape, it serves as a focal sociopolitical message in the film. No other nondiegetic vocal music functions in this way.

V.3.4. Preexisting Music in *Gangs of New York*: 2. Music as Social Commentary

Michael Nichol森 writes about music as a prominent identifier of nationalism for Irish immigrants to Chicago in an article about the Great Chicago Fire of 1871. He describes two contending forces in the lives of Irish traditional musicians. One was the desire to transplant the art of traditional music brought from their home country through continued performance in Chicago. A second force was the reality of overwhelming social change. Life in the urban United States was not the same as existence in rural Ireland, where a devastating citywide inferno would have been unthinkable.⁵⁰⁶ While Nichol森’s article specifically describes Irish musicians in Chicago, rather than New York, we see several similarities. First, though few Irish characters in Scorsese’s film play instruments, the abundance of preexisting Irish music, performed diegetically or heard from the nondiegetic soundtrack, relates Irish musical culture as a chief element of national identity. Second, Nichol森’s description of life in the latter part of the nineteenth century in Chicago clearly refers to immigrants who first arrived in New York around the time of the film setting, simply as this was the primary means of emigration at the time. As canal and railroad building became a ubiquitous need in the American Northeast, immigrants from Ireland found work throughout the North and Midwest regions. Nichol森 goes on to mention the importance of music as a nationalist bridge between Ireland and America: many settlers saw in music their ability to establish communities without losing national identity.⁵⁰⁷

As the three laments in *Gangs of New York* embed Irish elements into the filmic discourse, the film presents several non-lament musical sources that behave similarly. Many of these contribute in a general sense to either diegetically represent Irishness via Irish immigrant musicians who bring instruments with them to America, or nondiegetically to aesthetically suggest Irishness to the viewer via score. Diegetic Irish music includes “Unconstant lover,” a song sung by a lady on the street behind Bill and Amsterdam, and “Last Rose of Summer,” played on a music box that

⁵⁰⁶ Michael D. Nichol森, “Identity, Nationalism, and Irish Traditional Music in Chicago, 1867-1900,” *New Hibernia Review* 13, no. 4 (Winter 2009): 112.

⁵⁰⁷ *Ibid*, 116.

Happy Jack Mulraney smashes, claiming it is not his “favorite tune.” Aside from the implied anti-Irish sentiment offered by Mulraney (a former Dead Rabbit working for Tweed and Bill), these works seem primarily decorative.

The film contains several musical sources that are not of Irish origin, and one can easily perceive a musical discourse between music from different nations. Diegetic music that is not of Irish origin includes “Lilly Bell Quickstep,” an American Civil War era marching band work used in the film for patriotic purposes, “New York Girls,” a traditional sea shanty with lyrics suggesting a Manhattan origin, and “Durgen Chugaa,” a Tuvan vocal work designed to complement the Chinatown setting for parts of the film. Nondiegetic preexisting music, both of Irish and non-Irish origin, is similarly important vis-à-vis musical discourse in the film, and I will discuss the importance of five: “Pigeon on the Gate,” “Morrison’s Jig,” “Kerry Slides,” “Lilly Bell Quickstep” (which appears once diegetically and later nondiegetically), and “John Kelly’s Slide.”

As I mention earlier, “Pigeon on the Gate” appears as a nondiegetic instrumental as an ironic signifier to enhance a viewer’s reaction to on-screen violence.⁵⁰⁸ The music returns during the scene in which Amsterdam witnesses an execution. The cheerful melody of the nondiegetic Irish fiddle seems thoroughly incongruous with the images here. The scene begins shortly after the scene in which Bill demonstrates to Amsterdam the best ways to kill a man by stabbing a pig carcass. Amsterdam witnesses four men executed, an event Bill and Tweed conveniently conceive to dismiss rumors of government corruption. A constable publically reads their alleged crimes to a throng of onlookers saying, “You stand here convicted of lewdness, jackrolling, sneak thievery, chloral hydrating, sodomy, strangulation, and corruption of the public good,” though it is unclear which perpetrator committed which crime(s).⁵⁰⁹ One calls out from the scaffold, saying, “Is my son present there? Where’s my little fella?” Finding his son in the crowd, the convict calls out, saying,

⁵⁰⁸ As I mention in section II.2.4a, we see and hear similar techniques during the torture scene in Tarantino’s *Reservoir Dogs* (1994) and the first sexual assault scene in Kubrick’s *A Clockwork Orange* (1971), as well as later in Peele’s *Get Out* (2017), see section II.2.4d (Music as Social Commentary: *Denial* [2016] and *Get Out* [2017]).

⁵⁰⁹ “Jackrolling” is a slang term for loitering around bars or taverns in an attempt to steal from drunk patrons as they leave. “Chloral hydrating” seems to imply illegal drug use, possibly for purposes of committing sexual assault.

“Farewell, dear boy! I never struck a foul blow or turned a card. May God greet me as a friend!” The music begins when executioner opens the trap doors and the men are hanged; Amsterdam focuses his attention upon the boy, now crying. The reel intensifies, becoming the loudest element in the soundscape (over the applause of the throng of onlookers). While accompanying the crowd’s excitement in an aesthetically suitable way, “Pigeon on the Gate” suggests Amsterdam’s internal thoughts of national identity, seeing a corresponding sadness in the young boy, as both lost their fathers at a young age due to their political and cultural subjugation as Irish immigrants.

In both “Morrison’s Jig” and “Kerry Slides” we see musical appropriations of underclass performativity from the perspective of the Nativists (or at least Bill). “Morrison’s Jig” serves as a nondiegetic commentator during the fight between Amsterdam and McGloin in Satan’s Circus. Similarly ironic, though perhaps less so than “Pigeon on the Gate,” the solo hammer dulcimer’s fast, bright, Mixolydian tune accompanies the brutal hand-to-hand fight, filmed closely with a quickly moving handheld camera. The scene demonstrates the chauvinist perspective of Natives watching Irishmen fighting for the Natives’ own enjoyment, but the Irish music unites the two fighters; though McGloin has joined the Nativists, his name and accent reveal his Irish heritage. In this way, we understand Bill’s (and other Natives’) perception of Irishmen as lower in class but still useful.

In the scene following the attempted assassination of Bill, music reveals Bill’s similar views of African Americans. We see the black tap dancer, and the Irish reel “Kerry Slides” is played diegetically on a violin near him. Bill, Johnny, and Amsterdam are seated at tables nearby, surrounded by mostly-undressed prostitutes, of seemingly African, Irish, and Asian extractions. While Johnny and Amsterdam focus their attention on the ladies, Bill seems preoccupied by the dancer. He says:

Look at that. What in Christ's name is that? Rhythms of the dark continent thrown into the kettle with an Irish shindig. Stir it around a few times. Poured out as a fine American mess. A jig, doing a jig!⁵¹⁰

⁵¹⁰ “Jig” is short for the racial slur “jigaboo,” a term invented by whites to signify an ignorant black person.

Bill and the Nativists seem content to use Africans, either as prostitutes or laborers; thus, he seems to have no issues with slavery. We see the same in Bill's attitude towards Asians. Still, Bill's aversion to the American melting pot in his dialogue appears as contradictory, or at least sheds light on the class distinctions held by Know-Nothings: Underclasses are permissible as long as they are useful.

The "Lilly Bell Quickstep," appears both diegetically and, later, nondiegetically. Connecting the two uses is essential to interpreting the march's additive meaning (a formal technique I will discuss in more detail in the following section). First, the music appears very early in the film, as Amsterdam first returns to the Five Points after being banished and raised at Hellgate. Immediately after he throws the Bible into the river, the scene cuts to a dark sky that is then lit with red, white, and blue fireworks. A parade begins, and a marching band passes through a street lined with banners proclaiming the end of slavery. Amsterdam narrates saying:

In the second year of the great Civil War, when the Irish brigade marched through the streets, New York was a city full of tribes... war chiefs, rich and poor. It wasn't a city really, it was more a furnace, where a city someday might be forged.

While Amsterdam refers to rival tribes and gangs within the Five Points, the music suggests a larger, overarching patriotic air. "Lilly Bell Quickstep" is a patriotic march composed in 1854 by G. W. E. Friedrich.⁵¹¹ In this scene, it represents national sentiment shared by Union supporters in New York, which in general did not include the Know-Nothings, and Bill Cutting was no exception. Immediately after Amsterdam's narration, Bill accosts a group of Union Army soldiers marching in the parade, saying "That's the spirit boys, go off and die for your blackie friends!" Then turning to McGloin, Bill says, "we should have run a better man against Lincoln when we had the chance." McGloin yells, "they're trying to say we're no different than niggers," and Bill responds, "you ain't." Though McGloin is part of Bill's Know-Nothing group, Bill still perceives his Irish heritage as an indicator that McGloin remains in the underclass, as is demonstrated

⁵¹¹ G. W. E. Friedrich, "Lilly Bell Quickstep," *Brass Band Journal* (New York: Firth, Pond, & Company, 1854).

musically in the scenes containing “Morrison’s Jig” and “Kerry Slides.” McGloin reacts by attacking a nearby group of African Americans, and Bill throws his knife at a portrait of Lincoln that bears the statement “Our country needs you.”

While in this scene “Lilly Bell Quickstep” seems to celebrate the Union that Bill opposes, the music’s return much later in the film, seems, at first, to now function alongside Bill’s ideology. More significantly, it serves to interpolate a quasi-diegetic, traditional Irish slide. As a result, dueling musical sources represent national ideologies; this technique is not unprecedented in filmic use of preexisting music, or in opera, for that matter (e.g., Protestants and Catholics in Meyerbeer’s *Les Huguenots*). Perhaps the most famous such encounter occurs in Michael Curtiz’s *Casablanca* (1942). Max Steiner’s score employs new and preexisting music throughout the film. In the famous scene at Rick’s Café Américain, a German Major leads a group of officers as they sing the German patriotic anthem “Die Wacht am Rhein,” which brings with it the notion of enmity between France and Germany (*Deutsch–französische Erbfeindschaft*). A Czech Resistance officer responds by entreating the house band to perform the French national anthem, “La Marseillaise,” as a nationalist musical response to “Die Wacht am Rhein.” The Czech officer begins singing, and the non-German patrons of the café quickly join him, which drowns out the German anthem in volume and number of participants.

Another, more complex, example of nationalist musical performance in film appears in Roman Polanski’s *The Pianist* (2002). While in hiding in Nazi occupied Poland, the titular protagonist, Jewish pianist Władysław Szpilman (Adrien Brody), finds an abandoned home while searching for food. The home has a piano, and in one scene, Szpilman hears someone playing the first movement from Beethoven’s “Moonlight” sonata (Op. 27, no. 2); he investigates and meets German officer Wilhelm Hosenfeld. Learning that Szpilman is also a pianist, Hosenfeld asks him to play something. Szpilman plays Chopin’s G-minor Ballade (Op. 23). Hosenfeld risks his career by allowing Szpilman to remain in hiding. With this we can interpret both characters’ nationalism as a cultural celebration of their own nation’s music. For Szpilman, Chopin represents Polish

culture, while for Hosenfeld, Beethoven represents the rich German tradition celebrated by Herder (et al.). By sparing Szpilman, we further interpret Hosenfeld's nationalism, via preexisting music, as cultural and non-exclusionary.

In *Gangs of New York*, we hear similar dueling musical sources from distinct national identities, though one is clearly nondiegetic. The scene occurs after the unrest resulting from the Conscription act, when Amsterdam and Tweed discuss potential Irish candidates for political office. Tweed hands Amsterdam an illustrated newspaper report of a Catholic archbishop standing with Irish immigrants in a New York church. The dialogue follows:

Tweed: I wonder, Mr. Vallon, if you understand the true value of this sort of publicity. The archbishop himself, shoulder to shoulder with the Irish in the Five Points. I'm offering to form an alliance with you against Bill Cutting and his slate of Nativist candidates. I'll negotiate a handsome fee for every Irish vote you send Tammany's way in the coming elections. I need a new friend in the Five Points, son. I'd like that friend to be you.

Amsterdam: Now just a moment Mr. Tweed. Suppose we do get you those votes. Would you back an Irish candidate of my choosing?

Tweed: I don't think so.

Amsterdam: What if we get you all the Irish votes?

Tweed: Mr. Vallon, that will only happen in the reign of Queen Dick.

Amsterdam: Beg your pardon?

Tweed: That means it will never happen. I might be persuaded to back an Irish candidate for, say, alderman.

Amsterdam: Alderman?

Jenny: We've already got Irish aldermen.

Tweed: So we have. That's why...

Amsterdam: What's bigger than alderman? Sheriff. Sheriff. Alright, Mr. Tweed, you back an Irishman for sheriff of the city and county of New York, and we'll get him elected.

Tweed: I love the Irish, son, but higher than alderman you shall never climb.

Amsterdam: Well, why not?

Tweed: For one thing, no man living can consolidate the Irish vote.

Amsterdam: I can.

Tweed: And for another, I mean no effrontery, no one's yet found an Irish candidate for sheriff worth voting for.

The scene cuts to Monk's barbershop, where Amsterdam hands him a political advertisement announcing, "Hon. Walter McGinn" as "The People's Choice," and the Democratic nominee for sheriff. After briefly discussing the candidacy, the scene cuts to a series of stump speeches in which Monk speaks to a predominantly Irish crowd, and a Nativist candidate (Colin Hill), standing beside Bill, addresses a crowd bearing "Know-Nothing" signs. Monk shouts, "Why should so many Irish die down south when the first war to win is not down in Dixie, but right here in these streets?" The crowd cheers, and as Amsterdam and Tweed discuss Monk's political acumen, the Irish traditional tune "John Kelly's Slide" begins, nondiegetically.⁵¹² Admitting the validity of Amsterdam's choice, Tweed comments that they should have run Monk for mayor.

During "John Kelly's Slide," the image cuts to Bill, who kicks open the doors of the pagoda in Chinatown. He enters, and shouts to a group of Nativists following him, "alright, line 'em up. It's election day!" With this, "Lilly Bell Quickstep" takes over the soundtrack and accompanies images of Know-Nothings seizing Asian men to enlist them for forced voting. Having observed the shift in the political landscape due to Tammany Hall's willingness to support an Irish candidate, Bill attempts to manipulate the election as much as possible to stop Monk's victory. Shortly after, we see Tweed similarly manipulating the election on the other side, and though his assistant, Killoran (Eddie Marsan) encourages him during the vote counting saying "Monk's already won by

⁵¹² "John Kelly's Slide" is not credited in the film, its published and recorded soundtrack, or any mainstream website track listing (e.g., imdb.com). Special thanks go to Celtic musician Randy Raines for assistance in identifying the melody. "John Kelly's Slide" bears several alternate titles, including "*Sleamhnán Sheáin Uí Cheallaigh*," "Tim Griffin's Slide," and "Tim Griffin's Jig." It is classified in *Irishtune.info* website as melody #978. (<https://www.irishtune.info/tune/978/>).

three thousand more votes than there are voters,” Tweed insists that they continue counting, knowing that Bill will be equally corrupt.

The next scene cut shows a crowd in the Five Points, ostensibly celebrating Monk’s victory. This is not mentioned in dialogue, but only through music: “John Kelly’s Slide” returns with the visual cut. We thus retroactively see “Lilly Bell Quickstep” as an interpolation, a musical counterpart to Nativist manipulation of the political system. This interruption with American patriotic music, which for Bill previously and diegetically signified the liberal Union he opposed (in the earlier scene), now appears insufficient to stymie the threat of Irish infiltration; Irish music returns to claim victory for the Irish candidate. Friedrich’s march also appears in the fire scene, early in the film, in which Bill and Tweed lead competing fire brigades for the purpose of earning remuneration from the city (and from looting). This interpretation of “Lilly Bell Quickstep” is also relevant as here as it represents political corruption and also serves to foreshadow Bill and Tweed’s growing political opposition.

Irish traditional music represents for the viewer an alternate narrator in this scene, and not only does it speak the election decision, but it brings with it Irish cultural perspective analogous to Amsterdam’s (and Priest Vallon’s) intention to claim part of the Five Points as an Irish center. Like “John Kelly’s Slide,” Amsterdam’s plea to Tweed recalls Irish history: In the seventeenth and eighteenth centuries, British law forbade Irishmen from holding political offices. Tweed’s recalcitrance stems from historical chauvinism against Irish culture, but his corruption and primary desire for Tammany Hall victories outweighs this.

Finally, the source of “John Kelly’s Slide” in the celebration scene is curiously revealed to be diegetic, though no violinist is pictured in either scene. During the celebration, the image cuts to Bill, sitting alone and looking at a Nativist American flag with the written warning, “NATIVE AMERICANS BEWARE OF FOREIGN INFLUENCE,” and the violin is faintly audible playing “John Kelly’s Slide,” as if the musician had been present amongst the celebrants. Regardless, the

implication in this image that Bill is surrounded by the Irish “foreign influence” is audibly coordinated.

Score 5.2: “John Kelly’s Slide”

The image displays a musical score for a piece titled "John Kelly's Slide". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It consists of four staves of music. The first staff begins with a repeat sign and contains the first six measures. The second staff starts at measure 5 and contains measures 5 through 7. The third staff starts at measure 8 and contains measures 8 through 10. The fourth staff starts at measure 11 and contains measures 11 through 13, ending with a double bar line and repeat dots. The melody is characterized by eighth and sixteenth notes, with a steady eighth-note accompaniment pattern.

V.3.5. Preexisting Music in *Gangs of New York*: 3. Racial and National Fusion

Gorbman's concept of "combinatoire of expression," which she describes as the bond between image and sound within the filmic medium, is largely concerned with the resulting psychological impact.⁵¹³ In Scorsese's film, we see multivalent combinatoires of expression stemming from different national modes, which similarly address psychological concerns that extend beyond a cursory narrative examination. First, as I describe in the previous section, preexisting music competes against other preexisting music. Second, preexisting musical sources are fused together in such a way as to render suggestive, yet palpable, commonalities between national perspectives. These most frequently (in this film) combine Irish and African elements.

Jacques Attali describes music (in rather general terms) as "an organization of sounds [and] a tool for the creation or consolidation of a community, of a totality. It is what links a power center to its subject, and thus, more generally, it is an attribute of power in all of its forms."⁵¹⁴ Like Gorbman's combinatoire, Attali's consolidation via shared music is broadened when musical sources are combined. The combinatoire is also clear within the film dialogue and narrative of *Gangs of New York*: African Americans and Irish immigrants represent both Otherness and the underclass from the unified perspective of the Natives, and by extension via preexisting music, of the viewer. On equal footing, the Irish are deemed as insignificant as African Americans due to their inability to contribute to the free labor society. This is reflected several times in Bill Cutting's dialogue (e.g., "Irish nigger," "jig doing a jig"), as well as in his treatment of the Irish members of his Know-Nothing affiliation (e.g., McGloin, Mulraney).

Beyond Attali's description, fusion music in film, especially when it involves specific intersections that correspond to those in the filmic narrative, resembles a type of intertextuality that works internally more than externally. In short: we find intertextuality to provide its own meaning.

⁵¹³ Claudia Gorbman, "Narrative Film Music," *Yale French Studies* 60 (1980): 190. See also Gorbman, *Unheard Melodies*.

⁵¹⁴ Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1985), 6.

This is largely due to the limitation of initial musical influence(s) once fusion occurs; the obfuscation of individual influence becomes a barrier to interpreting the resulting music based upon its own terms. Lawrence Kramer explains this conundrum:

A theory of plural, heterogeneous relations is a theory of intertextuality, not a theory of influence... Theories of influence tend to supplant theories of intertextuality. Whether this is so for purely historical reasons or because of a catch-22 in the concept I can't say. But it happens. Mark Evans Bonds, for example, rightly qualifies the claims made by his study of a Bloomian topic, the symphony after Beethoven, by acknowledging that no single source of influence can fully explain the relation of a musical work to its musical past.⁵¹⁵

The “Bloomian topic,” for Kramer (and Bonds), refers not only to the essentialist/nonessentialist question of how composers sought to address the symphony as genre in the nineteenth century, but also Bloom’s concept of “belatedness.” Bloom described belatedness as the experience of coming after an event while finding the event inescapable. In Bloom’s “The Belatedness of Strong Poetry,” he argues that Romantic poets after Milton found allusions to Milton’s works inexorable simply by having been exposed to it.⁵¹⁶ Calling belatedness an “affliction” and “a recurrent malaise of Western consciousness,” Bloom suggests that influence blurs distinctions of literary (and otherwise artistic) novelty.⁵¹⁷ The result simultaneously looks suspiciously on erstwhile perspectives of canonicity while opening the door to intertextuality as its own discipline, which Kramer observes.

In *Gangs of New York*, the viability of, or recognition of, distinct influences becomes a prominent source for hermeneutic analysis. While a less aware viewer/listener may be lulled, in the Gorbmanian sense, to disregard musically supplied cultural codes, the ability of distinct nationalist features to present themselves as intertexts deepens the issue (MT), but only to the point that intertextual influences remain concealed. As the viewer/listener becomes aware of national elements working together within the fusion, the suture is threatened, and meaning is revealed.

⁵¹⁵ Lawrence Kramer, *Interpreting Music* (Berkeley: University of California Press, 2011), 119. Kramer refers to Mark Evans Bonds’ *The Symphony Since Beethoven* (Cambridge: Cambridge University Press, 1998).

⁵¹⁶ Harold Bloom, “The Belatedness of Strong Poetry,” in *A Map of Misreading* (Oxford: Oxford University Press, 1975), 63-82.

⁵¹⁷ *Ibid.*, 77.

Furthermore, this becomes systematic, as similar intertexts appear. One noticeable example of Irish/African fusion may render one or two concepts, but repeated examples of fusion from the same influences become a theme. Such a theme, cinematically coded as its own combinatoire, is virtually available only via preexisting music.⁵¹⁸

A few musical sources fit the description of fusion music. I will not include “Kerry Slides” in this list, because although “Kerry Slides” is clearly intended to acknowledge a presumption of racial and class fusion (from a Nativist perspective), the music is Irish alone. The music lacks African influence but employs an African dancer. Bill’s comment (“a jig doing a jig”) serves to address the theme of Irish/African/Other as underclass, and while this clarifies the hermeneutic significance of fusion music for the viewer, it does so while not affecting the scene in which Bill speaks it.

⁵¹⁸ An exception could be available in film scoring practice that is designed to noticeably combine well-known musical genres. Such a practice would succeed inasmuch as the given viewer is aware of the influences’ distinct musical codes, though the assuaging behavior of film scoring may serve to hide these. Terry George’s *Hotel Rwanda* (2004) is an excellent example of this, as the soundtrack combines preexisting African and American music alongside newly composed scoring by Afro Celt Sound System, a group that provided some of the preexisting music for *Gangs of New York*.

V.3.5a. “Shimmy She Wobble”

The first fusion music appears as the first example of preexisting music in the film, “Shimmy She Wobble,” fife and drum blues work composed and performed by Othar “Otha” Turner (1907-2003).⁵¹⁹ Fife and drum blues emerged in Mississippi as a largely improvisatory genre typically performed by a solo fife and corps of various percussionists, though the drums themselves often varied. Vocals were occasionally included as well, and these were sung by the leader, interspersed with fife music. Fife and drum blues began in slave populations in the Deep South but later spread northward. While it would be unlikely to have heard fife and drum blues as far north as New York during the filmic setting of 1846-1864, Scorsese chose Turner’s “Shimmy She Wobble” to accompany the opening tracking shot of the Dead Rabbits, led by Priest Vallon, emerging from caverns to take on the Nativists in battle.⁵²⁰

Texturally, “Shimmy She Wobble,” functions as monophonic, since the fife is the only pitched instrument, though it is supported by several drums. The scale is largely pentatonic, with a few *portamenti* that provide additional notes.⁵²¹

Score 5.3: Extract from “Shimmy She Wobble”



⁵¹⁹ Turner’s music is published in both names, “Othar” and “Otha,” the former being his legal name, and the latter being a nickname.

⁵²⁰ After “Shimmy She Wobble” in *Gangs of New York*, fife and drum blues began to emerge in other media. A recent example is found in the episode “Memphis” (2017) from Dan Fogelman’s drama series *This is Us* (2017-). In the scene, a father and son travel from New York to Memphis to track their familial roots; the soundtrack includes Romare’s “The Blues (It Began in Africa).” The father, a jazz and blues musician, had lived in Memphis previously. The work is thus emblematic, via its style and title, of retracing previous musical traditions amongst various national and ethnic identities.

⁵²¹ The scale is also not traditionally pentatonic (tone, whole step, step-and-a-half, whole step, whole step): it includes the pitches D#, F#, G, A, B, with occasional chromatic shifts achieved by lessening the airflow (e.g., D# slides down to D-natural).

The result is not blues in the traditional sense.⁵²² What does resemble blues is the improvisatory feel and handful of short, recurring melodies. The musical focus is clearly the fife, which in timbre and range stands in for an Irish tin whistle, especially against the diegetic backdrop of Irish characters (assuming Gorbman's *combinatoire* affects both visual and audio elements in either direction). The martial feel of the drums similarly suggests forthcoming battle, corresponding to images of characters gathering weapons as they march. The result is at least an impression of Irish fife and drum music, and while such music is absent in the film, it is a recognizable genre in its own right.⁵²³

At first, this would seem to impart a similar outlook to the Nativist (and especially Bill's) perspective: Irish and Africans in New York, a geographical synecdoche for all of America, are equally unwelcome and incongruous. They share music as they share a will to threaten Natives in body (through combat), religious culture (bringing Catholicism), and the marketplace (through inundation/immigration).

Regardless of the viewer's awareness of the distinction between tin whistle and fife, or between the varied pentatonic scale employed by Turner and traditional Irish modes (e.g., Mixolydian), the suture process suggests this music as nondiegetic commentary on the characters' excitement and anxiety for the coming battle. In this way, African-American fife and drum music functions as Irish war music, at least during this first scene, before Irish/African fusion subject matter has been thoroughly addressed. For a viewer knowledgeable about Turner's music, or as it regards the distinctions between musical styles and instruments, the suture is lessened (St), and the subject matter becomes available, at least to a degree. Africans do appear on screen early in the film, and their presence is logically connected to the Middle Passage. This is not to suggest that the Irish immigrants were forced by slavers to be in America, as would be the case for at least the

⁵²² Still, one could argue the presence of the "blue note" with the oscillating D-natural and D-sharp, assuming a tonal center of B.

⁵²³ See David Cooper, "Performance Practices in Northern Ireland," *The Musical Traditions of Northern Ireland and its Diaspora: Community and Conflict* (Aldershot: Ashgate: 2009), 65-100. See also Gary Hastings, *With Fife and Drum: Music Memories and Customs of an Irish Tradition* (Belfast: Blackstaff Press, 2003).

parents/ancestors of black characters, if not the characters themselves. Still, as the film progresses and confronts issues of the Great Famine, forced labor, and forced conscription, the Irish are addressed as similarly lacking in agency. The latter viewer (or any viewer in retrospect) could thus interpret the musical fusion of “Shimmy She Wobble” as a representation of shared experience, rather than a Nativist perspective that amalgamates Irish and African Otherness.

As the suture is lessened, the viewer is invited to consider the filmic message not alongside the Nativist view but with an historian’s view: musical traditions and cultures benefit from fusion and collaboration. This was clearly Scorsese’s intent: in “Feels Like Going Home,” the first episode in *The Blues* (2003), a documentary series Scorsese produced (and the episode he also directed), Turner is a prominent feature. Through Scorsese’s voiceover (though written by Peter Guralnick), the documentary describes West African music as a primary influence for the development of fife and drum blues in Mississippi, as well as its resulting expansion north during the mid-nineteenth century.⁵²⁴

V.3.5b. “Murderer’s Home” and “Drummer’s Reel”

Like “Lilly Bell Quickstep,” The Dhol Foundation’s “Drummers Reel” appears early in the film with limited significance, only to later emerge in a far more meaningful way. It first appears when Amsterdam leaves Hellgate. He passes an Asian man on the street before arriving at the bridge where he throws the Bible. “Drummers Reel,” as its title suggests, is largely percussion-based. The song title seems to suggest a possible Irish connection or influence, but the music is actually bhangra, a dance music with Panjabi influences that began in Indian communities of

⁵²⁴ Martin Scorsese, “Feel Like Going Home: A Martin Scorsese Production,” in *The Blues* (New York: Vulcan Productions, Inc. and Berlin: Neue Road Movies Filmproduktion GmbH, 2003). See also Kathleen B. Danser, “Representations of African American Fife and Drum Music in North Mississippi,” MA Thesis: University of Alberta, 2011, 1-12, 46-55, and 105-108.

twentieth-century England.⁵²⁵ The use of bhangra music in the film, while not connecting to the specific national identities of any characters, connotes an immigrant element that likens the Irish Diaspora after the Great Famine to the postcolonial Indian Diaspora (St). The percussive texture of the music in this scene instills a martial feel to Amsterdam's rejection of scripture and walk back to the Five Points, a counterpoint to Othar Turner's "Shimmy She Wobble" which similarly propelled the Dead Rabbits earlier.

The more significant appearance of "Drummers Reel" occurs in the church scene in which McGloin confronts Amsterdam and others in the Catholic church where former Dead Rabbits are in hiding. This occurs immediately after the scene in which Johnny dies, having asked Amsterdam to kill him and spare him further pain. The scene is introduced first with another preexisting musical source. As Johnny dies, we hear "Murderer's Home," from Alan Lomax's *Prison Songs* collection, a group of field recordings from the infamous Parchman Farm, or Mississippi State Penitentiary, in 1947-48. Parchman Farm's history of political corruption involving convict leases is well documented, and as a result, African American inmates were often convicted of petty crimes and sentenced harshly in order to perpetuate the fiscal benefits to lease owners, politicians, and lobbyists.⁵²⁶ The text of "Murderer's Home" heard in the film soundtrack is particularly noteworthy here:

Ain't got long, oh mama, ain't got long. I ain't got long.
Lord, I ain't got long in the murder's home.

Pray for me, mama, pray for me, pray for me.
Lord, I got a long holdover and I can't go free.

The text is set *a capella*, and in the recording, a principal singer leads the others (all male prisoners), who mimic his melody. The melody is pentatonic, and it oscillates between F# minor

⁵²⁵ See Anjali Gera Roy, *Bhangra Moves: From Ludhiana to London and Beyond* (New York: Ashgate, 2010).

⁵²⁶ See David M. Oshinsky, *Worse Than Slavery: Parchman Farm and the Ordeal of Jim Crow Justice* (New York: Simon and Schuster, 1996). See also Douglas A Blackmon, *Slavery By Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II* (New York: Anchor Books, 2008).

and A Major, which lends our interpretation to a lamenting, yet somewhat positive, performance. The music seems largely ametric, though ample rhythmic repetitions seem to suggest a loose 4/4 association.

Score 5.4. Transcription of principal vocal melody in “Murderer’s Home”

Ain't got long, oh, _____ ma - ma _____ Ain't got long, I ain't got long—

_____ Lord, I ain't got long— in the mur- der's home _____ Pray for

me, oh, _____ ma - ma _____ ah, _____ pray for

me, pray for me, yeah, _____

Lord, I got a long hold - o - ver, can't go free _____

Like the prisoner singing in the recording, Johnny is entrapped by social circumstances outside his control. Furthermore, the text, “ain’t got long” directly speaks for Johnny as he dies. “Murderer’s Home,” while describing Johnny’s death and the plight of the real singers in the recording, is also labor music, or a “work song,” similar to a sea shanty or slave song. Nicholas Wolterstorff describes many of Lomax’s *Prison Songs* as means to alleviate the tedium of harsh and laborious work by providing the singers an alternate focal point to the work at hand.⁵²⁷ Wolterstorff mentions “Murderer’s Home” as uniquely poignant among work songs: “‘Murderer’s Song’ is a lament;

⁵²⁷ Nicholas Wolterstorff, *Art Rethought: The Social Practices of Art* (Oxford: Oxford University Press, 2015), 245-263.

Lomax describes the singing as ‘ethereal.’⁵²⁸ The title is meant to be ambiguous, possibly meaning a home of murder, a home of murderers, a murderous home, or another variant.⁵²⁹

Wolterstoff connects the opening verses of “Murderer’s Home” (and the same heard in *Gangs of New York*) to an ancient Egyptian song, similarly sung as a lament by laborers:

Must we spend all day carrying barley and white emmer?
The granaries are full, heaps are pouring over the opening.
The barges are heavily laden, the grain is spilling out.
But one hurries us to go. Is our heart of copper?⁵³⁰

Not only does “Murderer’s Home” attach meaning to the death of Johnny via social injustice and political corruption, but cinematically, it presents a segue, in which the image cuts to McGloin in the church. At first this seems curious, since the lamenting style of the music does not seem to fit McGloin’s character to this point. What the music reveals, however, is McGloin’s own self-assessment: his Irish pride and Catholic faith are at odds with his participation in Nativist activities.

McGloin lights a candle while praying the “Hail Mary.” Amsterdam, Jimmy, and a few others interrupt his devotional. McGloin, seeing Jimmy, asks, “What’s a nigger doing in this church?” Jimmy strikes him, knocking him to the ground, where Amsterdam picks him up and asks, “What’s a Dead Rabbit doing with the Natives?” The music fades out, and McGloin replies, “There’s no niggers in the Natives. Natives and Rabbits is one thing, but a nigger in the church, that’s somethin’ else!” Amsterdam shouts, “If you go run with the Natives, you pray with the Natives.” McGloin threatens Amsterdam that he will end up like Johnny. The parish priest appears and calls McGloin, who turns and says, “Father, Jesus, did you know there’s a nigger in your church?” The priest strikes McGloin, knocking him to the ground.

This short dialogue reveals distinct social perspectives from the two prominent Irish characters, Amsterdam and McGloin. McGloin’s racism is obvious, but while he apparently

⁵²⁸ *Ibid.*, 264. Wolterstoff does not cite Lomax’s statement here.

⁵²⁹ *Ibid.*

⁵³⁰ *Ibid.*

accepts Amsterdam's premise of differing ideologies amongst Natives and Dead Rabbits, McGloin insists that both (Caucasian) groups are still superior to Africans. He seems to consider Natives as socially and financially useful but still sees his own identity as Catholic; Catholicism, for McGloin, is not incongruous with Nativist ideology. More significantly, McGloin views the presence of an African American in sacred space as sacrilegious.

Amsterdam seems to follow Priest Vallon's charge to unify social outsiders via Catholic teaching. McGee writes (quoting Eric Foner):

[Priest Vallon] uses religion not simply as a tool for manipulating his people to accept a Manichean view of reality but rather as an instrument for forging the working-class Irish into a form of subjectivity that transcends the individual and questions the "free labor" ideology that promoted "a theory of universal economic rationality and the conviction that all classes in a free labor society shared the same interests."⁵³¹

For Amsterdam, to be Catholic is to transcend individual concerns and unify Irish immigrants and suppressed groups, thus to "run with the Natives," is to reject Catholicism in favor of individual and commercial benefit. For Amsterdam, Jimmy's presence in the church is irrelevant, a premise the parish priest ostensibly shares.

The scene cuts to a mob of natives, led by Bill and McGloin. "Drummer's Reel" reemerges, as if propelling the Nativist mob towards the same church (McGloin wears a bandage on his head from where the priest struck him). When the mob arrives, the music stops. A large group of Catholic Irish and others stands in front of the church. Bill promises to return later, and the mob disbands. The image cuts to a copy of the *New-York Tribune*, and the top headline reads, "Archbishop Hughes Promises Retaliation if Church is Attacked." Under this, "Thug Threatens Church With Flaming Torch," "Irish Catholics Confront American Nativists," and "Church Turned into Irish Stronghold."

⁵³¹ Eric Foner, *Reconstruction: America's Unfinished Revolution* (New York: Harper & Row, 1988), 156; quoted in McGee. 84.

The reemergence of “Drummer’s Reel” as proponent of martial action unites Amsterdam’s walk from Hellgate to Bill’s walk towards the Catholic church/Irish stronghold. In both scenes, fusion music prompts action and discourse regarding postcolonial intermingling of national identities. Amsterdam rejects scripture and approaches the Five Points to reclaim what Natives had taken from him. Bill rejects any religion and approaches the church to reclaim American property from foreign invaders. In this way, the *combinatoire*, which connects protagonist and antagonist with identical fusion music, reveals the otherwise unaddressed similarity that both characters react to an entanglement of national identities outside their control. “Drummer’s Reel’s” undercurrent of postcolonial bhangra deepens this connection. Furthermore, the *combinatoire* of “Murderer’s Home” and “Drummer’s Reel” compounds the issue: by relating Johnny as *de facto* convict, he joins the ranks of sub-underclass Irish, used only to support the fraudulent political machine. As convicts in Parchman Farm found themselves perpetually entrenched in the convict lease system, their music resonates Johnny’s entrapment under Bill and Tweed’s corrupt political system.

The *combinatoire* of preexisting music thus reinforces McGee’s claim (from the historian and viewer’s perspective, rather than that of the Nativist characters):

As Vallon leads his people through the underground network of tunnels, they stop to take communion from a priest, which, in this context, becomes more than a repetitive ritual but an expression of the common body each individual participates in. As they march on, they pass African Americans engaged in an African dance that, combined with the Irish jib, becomes the foundation of tap dancing that was invented in the Five Points at about this time. Through, not surprisingly, there are no African American members of the Irish gangs led by Priest and the Dead Rabbits, this sequence strongly suggests the common ground they occupy in the underclass of American capitalist society.⁵³²

⁵³² McGee, 84.

V.3.5c. “Poontang Little, Poontang Small” and “Dark Moon, High Tide”

A similar formal organization in which a song is introduced early, only to return with more context later appears with Afro Celt Sound System’s “Dark Moon, High Tide.” The song is preceded briefly by a 1936 recording of “Poontang Little, Poontang Small,” a rather risqué work by African-American medicine show performer Jimmie Strother.⁵³³ This occurs early in the film, after Amsterdam’s return and the parade celebrating abolition. Johnny, having realized Amsterdam’s identity, questions him about why he has returned to the Five Points. The nondiegetic recording of Strother’s music emerges and continues until the scene cuts. The lyrics are somewhat inaudible, but we hear the following:

Jimmie Strother, “Poontang Little, Poontang Small,” 1936

Oh, I believe, my soul, she had a lucky hand
 ‘cause the lady gave her thing to the sweet-car man,
 Oh my babe, oh my salty thing.

Poontang little and poontang small,
 Poontang stretches like a rubber ball,
 Oh my babe, oh my salty thing.⁵³⁴

With its bawdy text, the song seems to complement the antisocial and amoral behavior of various street gangs (which Johnny has just begun to describe). Though anachronistic, the texture of the music (solo vocal, strumming a guitar with limited syncopation) and the strophic form of the song seem aesthetically suitable for the mid-nineteenth-century setting (MT). “Poontang Little, Poontang Small” is likely, for many viewers, the first overtly African-American style to be heard on the soundtrack,⁵³⁵ which seems at first surprising, until we hear what follows: Irish/African fusion.

⁵³³ Strother, born James Lee Strother, is often cited as “Jimmie Strothers,” especially on early recordings.

⁵³⁴ The lyrics are clearly sexual, but as their presence in the soundtrack is so limited, more detailed textual analysis seems unnecessary here.

⁵³⁵ Though “Shimmy She Wobble” is much more prominent within the soundscape, acts more directly as score, and lasts significantly longer, its fife and drum blues style is so dissimilar to more recent African-American musical styles that, as I claim earlier, one can easily assume an Irish or other European origin.

Score 5.5. Extract from “Poontang Little, Poontang Small”

The image shows a musical score for the song 'Poontang Little, Poontang Small'. It is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. Below the staff, the lyrics are: 'Poon- tang lit tle and a poon tang small poon- tang stret- ches like a rub- ber ball, Oh, my babe, my sal - ty thing.'

The scene cuts to the first appearance of Jenny, accompanied by “Dark Moon, High Tide,” an instrumental track from Afro Celt Sound System’s first studio album *Volume 1: Sound Magic* (1996). The song combines electronic music with acoustic Irish and African string and percussion instruments. Clearly designed as fusion music, it carries the African-American theme from “Poontang Little, Poontang Small” and interpolates Irish melodic material. Early in the film, this serves as a solely musical commentary on the theme of shared experiences between black Americans and Irish immigrants in the Five Points, foreshadowing later events. Johnny and Amsterdam walk towards Jenny, as Johnny describes the various gangs’ idiosyncrasies, criminal behaviors, and violent preferences. When the music stops, Amsterdam asks about the Dead Rabbits, and Johnny tells him the name has been outlawed, having died with Priest Vallon.

This first context of “Dark Moon, High Tide” is important to understand its later appearance much later in the film, during the scene shortly after Amsterdam places the dead rabbit in the square, signaling a call to arms between outlawed Dead Rabbits and Natives. Bill entreats Happy Jack Mulraney to track down whoever killed the rabbit, knowing it was Amsterdam. “Dark Moon, High Tide” begins as Mulraney leaves and descends into the caverns below the Catholic church. He finds Amsterdam there and shoots at him; Amsterdam chokes Mulraney to death, and during the scuffle, scaffolding falls in the church revealing the altar and crucifix, as if to highlight Amsterdam’s religious mission. The music stops during the scuffle and the short subsequent scene in which Bill, Tweed, and a large crowd look at Mulraney’s body. When the music reemerges, we see several Irish and African characters (including Johnny and Jimmy) gathering in the church, about to plot how to retake the Five Points from Native control.

Both “Poontang Little, Poontang Small” and “Dark Moon, High Tide” serve to musically connect otherwise unassociated characters (black Americans and Irish immigrants). Like “Drummer’s Reel” and “Lilly Bell Quickstep,” the reappearance of “Dark Moon, High Tide” serves as a formal connecting device, a musical iteration of a cinematic theme, which, like the characters it addresses, itself develops. The initial example of “Dark Moon, High Tide” seems to foreshadow or generally intimate an African-Irish connection via fusion music, while the latter example demonstrates how the theme is fleshed out through character interaction.

V.3.5d. “Late at Midnight, Just a Little 'Fore Day”

Perhaps the most significant use of preexisting music that addresses the African-Irish connection theme in *Gangs of New York* appears slightly before Mulraney’s attempt to kill Amsterdam. After Bill mutilates Amsterdam, Jenny takes Amsterdam to the caverns to nurse him back to health. Eventually, we observe a clear allusion to the opening Dead Rabbits march (accompanied by “Shimmy She Wobble”): a POV shot of Amsterdam walking back to the Five Points, which appears as a sort of rebirth. We see through Amsterdam’s eyes, and as he approaches the Five Points, we hear Othar Turner’s “Late at Midnight, Just a Little 'Fore Day,” a similar fife and drum blues work. Without the musical cue, the allusion would likely be lost. The similarity of the two works (“Shimmy She Wobble” and “Late at Midnight, Just a Little 'Fore Day”) is undeniable, though the melody is quite different (MT). Furthermore, as this musical genre seldom appears in film prior to *Gangs of New York*, the appearance of different fife and drum blues music brings about an internal MSP-code relationship.

By appropriating Turner’s music, Amsterdam’s rebirth reclaims Priest Vallon’s legacy—to unite Irish immigrant communities and establish a righteous, Catholic, hospitable New York. At first glance, one might only see the scene as a call for revenge. Amsterdam was unsuccessful in

killing Bill and was publically shamed during the same incident. But a new combinatoire emerges here, which references Priest Vallon via Turner's music and a theme of social justice via visual allusion to Jacob Riis's 1888 photograph *Bandits' Roost*.⁵³⁶ Because of the POV shot, we see not only through Amsterdam's eyes, but also through Riis's camera, which documented the destitution and squalor in the Five Points. Born in Ribe, Denmark, Riis emigrated to New York in 1770 at age 21. After working in sales and manual labor, Riis eventually took a job as a reporter for the *New-York Tribune*.

Score 5.6. Extract from "Late at Midnight, Just a Little 'Fore Day"



⁵³⁶ McGee, 125.

Image 5.3. Amsterdam's "Rebirth"

Image 5.4. Riis's *Bandits' Roost*⁵³⁷

⁵³⁷ Jacob Riis, *Bandit's Roost*, 1888, Museum of Modern Art, New York.

This is the only overt POV shot in the film, and the similarity to Riis's photo is so unmistakable that we see Amsterdam looking at the Five Points the way Riis did. Riis, a muckraker and former police reporter, spent much of his life fighting government corruption that took advantage of poor communities. *Bandits' Roost*, his most famous photo, demonstrates the harsh living conditions in the densely populated area of Manhattan's Lower East Side. Riis lectured extensively, using photographs to show others what was happening there. He collected hundreds of photos from other photographers before deciding to simply buy his own camera to further his mission. Kristine Somerville writes:

Riis delivered his lectures at churches, at YMCAs, and to reform and religious groups. Avoiding a moralistic tone, he spoke without notes, telling stories of the inhabitants of Bandit's Roost, Corlears Hook, Hell's Kitchen, Gotham Court, Mott Street, Chatham Square and Chinese opium dens and seven-cent lodging houses. Ten years of experience as a police reporter helped him synthesize visual images, statistics, jokes, songs, history and vignettes. His audiences were spellbound by the photographs and his depiction of the tenement dwellers. He had become the first photographer to take pictures of the poor with the aim of jolting people into action.⁵³⁸

While Turner's music implies Amsterdam's reclaiming of Priest Vallon's mission, Riis's photo imparts unity against political corruption. With this combinatoire, we thus understand Amsterdam's mission as justice, as opposed to the obvious motivation, revenge. At the end of the scene, Amsterdam hangs the dead rabbit on a fencepost (the same fencepost where he will later kill Johnny) and turns to face the gathering crowd. As he walks away, Turner's music fades.

⁵³⁸ Kristine Somerville, "Flowers and Thugs: The Slum Photos of Jacob Riis," *Missouri Review* 28, no. 2 (2015): 101.

V.4. Conclusions

Romantic composers, either operatic or not, have long relied upon Herderian ideas in their response(s) to Enlightenment ideology. Artistic endeavor in the nineteenth century seems to have largely embraced Herder's sense of original contribution to a developing social structure (and rejection of *a priori* knowledge). In this way, it is easy to view individual artistic/musical contribution as contribution to various associations, one of these being identities stemming from language and/or political boundaries. Taken together, the results of these associations then form nationalist attitudes which, stemming from various political and philosophical dogmas, result in cultural modes including cultural, exclusionary, and an array of options in between these. For many Romantics, social and cultural assessment seems inextricably tied to artistic production.

Wagner's polemics (e.g., *Der Judentum in der Musik*) represent one such position, but Wagner's success in transforming operatic process generated for him a primacy we observe in few others. While exclusionary nationalism is not necessary for the development of cinematic convention, it seems that many earlier filmmakers adopted not only Wagner's artistic aims (e.g. *Gesamtkunstwerk*) but his social and cultural assessments. Susan McClary's comment, "Romanticism has long stood as the *lingua franca* of mainstream cinema," seems particularly relevant to understanding the choices of early filmmakers and twentieth-century propagandists.⁵³⁹ National cinema appeared in several places in Europe and North America, and during wartime, the film industry became its own cultural battleground. In Germany during WWI, for example, virtually any film coming from an opponent nation was labeled *Hetzfilme* (incitement film), and the federal monarchy took strides to censor them.⁵⁴⁰

Like my examination of Tarantino's metacinematic trajectory in *Django Unchained*, the study of nationalist tendencies in cinema seems inextricably linked to Griffith's *The Birth of a*

⁵³⁹ McClary, "Minima Romantica," 51.

⁵⁴⁰ Paul Dobryden, "Spies: Postwar Paranoia Goes to the Movies," in *A Companion to Fritz Lang*, ed. Joe McElheney (Chichester: Wiley Blackwell, 2015), 85.

Nation. However, the resulting cinematic propensity towards national identity also intersects religious belief and practice, which itself became a normative theme in classical Hollywood cinema.⁵⁴¹ Mitchell Morris argues that Cecil B. DeMille's groundbreaking cinematographic epic *The Ten Commandments* (1956) resonates in contemporary culture as an artistic embodiment of the attachment between conservative political and American Protestant Christian thought.⁵⁴² By foregrounding the film with his own narration, Morris argues that:

The political message might seem to take almost no unpacking at all: this is an obvious Cold War narrative, with Moses and the recalcitrant Children of Israel standing in for the “free world,” especially in the United States, and Rameses occupying the unfortunate position of Stalin (who was only three years' dead at the time of the film's release). In characteristic fashion for the period, “the State” is carefully opposed to “God's Law.” The anticommunism in the film's message, was all the more upfront because of DeMille's long-standing, vehemently public dedication to reactionary politics, most infamously in his outspoken support of McCarthy.⁵⁴³

Mitchell goes on to discuss Elmer Bernstein's score for DeMille's film, which he describes in three categories: martial music representative of Moses, the “God of Abraham,” and the Exodus itself; more highly chromatic music with “Borodin-style orientalism” emblematic of Ramses and the Egyptian forces; and “voluptuous swoon chromatic lines” that represent Nefretiri.⁵⁴⁴

By associating Russian (or otherwise Eastern) chromaticism with Ramses and the Egyptians (who themselves allegorically represent Stalin and the USSR), Bernstein's music foreshadows cinematic representations of middle-eastern and east-Asian war opponents in future American cinema. Such films use similarly exotic chromatic material as something of a synecdoche for all

⁵⁴¹ Notable examples are Cecil B. DeMille's trilogy that includes *The Ten Commandments* (1923), *The King of Kings* (1927), and *The Sign of the Cross* (1932), as well as Fred Niblo's *Ben Hur* (1925), Carl Theodor Dreyer's *The Passion of Joan of Arc* (1928), Robert Bresson's *The Diary of a Country Priest* (1951), and more notably, Cecil B. DeMille's *The Ten Commandments* (1956).

⁵⁴² Mitchell Morris, “DeMille's *The Ten Commandments*,” in *Oxford Handbook of Film Studies*, ed. David Neumeyer (Oxford: Oxford University Press, 2014), 424-444.

⁵⁴³ *Ibid*, 427.

⁵⁴⁴ *Ibid*, 435.

American war enemies.⁵⁴⁵ John Wayne's *The Green Berets* (1968) is a good examples of this due to its reception. In the forward to Jeremy Devine's *Vietnam at 24 Frames a Second*, Thomas Schatz writes that:

John Wayne's jingoistic fantasy *The Green Berets*—a film released the year of the Tet Offensive, which not only nullified its propaganda value but confirmed an industry bias that war-related features were box-office poison.⁵⁴⁶

Schatz's generalization may be overstated here; in the late 1970s, war films became considerably more commercially viable. Still, many critics like Schatz have observed Wayne's jingoist tendencies as an attempt to cinematically frame conservative (and religious conservative) tropes of masculinity that the public may no longer accept at face value. Mitchell's claim that this is musically reinforced in DeMille's film seems equally appropriate here: Miklós Rózsa's score to *The Green Berets* interpolates martial, largely diatonic, *forte* music to accompany American warfighters' acts in spectacle and pageantry, underscoring bombing runs and other explosion-laden climactic scenes with a choral arrangement of Staff Sgt. Barry Sadler's "Ballad of the Green Beret." During scenes in which the titular characters encounter the North Vietnamese (or various traps set by them to hurt Americans), music is chromatic, rhythmically less stable, and contains more intense shifts in dynamics.

Similarly, in *Gangs of New York*, social conflict between Christian-denominational opponents represents a consistently addressed theme in the film (in dialogue and, as I demonstrate in this chapter, preexisting music). As with my study of *Django Unchained*, historical films concerned with race and nationality seems inextricably linked to Griffith's groundbreaking *The*

⁵⁴⁵ Examples of this convention include David Lean's widely acclaimed *Lawrence of Arabia* (1962), John Wayne's *The Green Berets* (1968), and Kathryn Bigelow's *The Hurt Locker* (2008). This is not to say these films express jingoist (or exclusionary nationalist) themes against war opponents, though this seems true of Wayne's film. Simply, chromatic elements express exoticism in East-Asian and Middle-Eastern cultures, as established by DeMille and Bernstein. Other films about Asian and Middle-eastern conflicts with America that use preexisting music tend to avoid such connections. Examples include Oliver Stone's *Platoon* (1986) and *Born on the Fourth of July* (1989), Hal Ashby's *Coming Home* (1978), Michael Cimino's *The Deer Hunter* (1978), and Stanley Kubrick's *Full Metal Jacket* (1987). Coppola's *Apocalypse Now* (1979) and Barry Levinson's *Good Morning, Vietnam* (1987) seem to retain both preexisting music's potential to dismiss the phenomenon, while also including soundtracks using similar chromatic elements.

⁵⁴⁶ Thomas Schatz, "Foreward," in *Vietnam at 24 Frames a Second*, ed. Jeremy M. Devine (Austin: University of Texas Press, 1999), viii.

Birth of a Nation. Griffith's film, through its admiration for (and release coinciding with the rebirth of) the Ku Klux Klan, resonates similar Protestant versus Catholic denominational dispute. Music expressing national identity reinforces this thematic material, creating something of a musically discursive internal dispute addressed via preexisting music alone. Moreover, this discourse expresses historiographical concerns in a similar fashion to the films mentioned in previous chapters here. While in *Django Unchained*, the dominant (slave-owning) class denies the histories of individual slaves, *Gangs of New York* shows the dominant (Native) group denying immigrants caught in a corrupt political system their own ability to record events. In both cases, music speaks for them.

Returning to Stefani's model (including my addendum), various musical interactions permeate *Gangs of New York* in such a way as to relate national musical tendencies via Irish or African-American musical conventions (MT/St), while the relationship of classical Hollywood score to preexisting works gestures towards operatic convention in two distinct ways. First, like Griffith and Briel, Scorsese equally depends on Romanticism (or music resembling nineteenth-century Romantic conventions) while interjecting preexisting works to deliver coded information. Howard Shore's score, like Briel's, connects narrative events throughout the film, while also providing opportunities for preexisting musical works to comment upon specific interactions. Here we see a second operatic parallel, though one less suited to comparison with Wagner: the film's conventional score behaves like recitative, aesthetically complementing and thus interpreting narrative elements for the viewer, while preexisting works mirror the operatic aria, which provide opportunities for characters to reflect. While classical Hollywood score practice does, at times, work towards both of these goals, the unique fusion of score and preexisting music in films such as *Gangs of New York* seems to emphasize these two key functions of music in cinema. While Coppola's *Marie Antoinette* provides a musical discourse between anachronistic and contemporaneous music, its

limited score denies it this potential.⁵⁴⁷ The same seems true for *Django Unchained*, which contains only preexisting works.

⁵⁴⁷ “Score” in *Marie Antoinette* can either refer to contemporaneous music “as score,” which I address in section III.3.1 (Contemporaneous Music as Score) or to Dustin O’Halloran’s music, which I describe in section III.5 (Dustin O’Halloran’s Music and Filmic *Gestalt*).

VI. Conclusions

Even at the birth of the art of film, in silent cinema, music became a powerful component by joining forces with the nascent visual technology; together, the visual and musical would create a new dramatic form. From Thomas Alva Edison's *phonograph*, patented in 1877, to the *kinetoscope*, presented at the 1893 World's Columbian Exposition in Chicago, to the penny arcades and nickelodeons of the early twentieth century, this new art form became a new social and economic phenomenon that would come to be enjoyed by all social classes and many demographic groups. As technology quickly developed, filmmakers began to introduce music in newer ways, resulting in a codification of film music that would gradually become the Hollywood standard. For more than a century, scholars have attempted to understand the phenomenon, applying a wealth of disciplines too vast to mention here. The application of preexisting music, as I have demonstrated here, was a gradual process that cannot be attributed to one, or a few, filmmakers; still, while the use of preexisting music in film is too vast a subject to tackle exhaustively, it is easy to see how certain filmmakers have developed new and innovative techniques. These techniques have contributed to what has essentially become a new cinematic-musical mode: preexisting music that contributes additive meaning.

As I describe in Chapter Two, this additive component of preexisting music can both work alongside, or threaten to dissolve, the cinematic suture. While such a process is in some ways subjective, dependent on individual viewer experience, situations that tend toward similar results on the part of many viewers can be theorized. While Stefani's model for musical competence is helpful to describe such generalities, it is still limited by the mere fact that it was not designed to address the film music medium, but rather, music itself. My addendum (MSP) to this model is also useful to a point. Other media (film or otherwise) contribute to the vast and innumerable ways in which an individual viewer can perceive a musical insertion's additive meaning, and these too can be synthesized and generalized, as I do in Chapter Two. But the fact remains that as my list is far

from exhaustive, this could easily become its own subject of study. The close-reading chapters (3-5) only mention Stefani's model (and my addendum) in limited ways, as each film is so concentrated with distinct sources of preexisting music (each with its own potential additive meaning), the model is insufficient to fully acknowledge all sources' various associations. Furthermore, due to the nature of such close readings, it seems unwise to assume any viewer could understand all of the various references, connotations, and interpretive elements in any of these films without some amount of research into each musical source. Thus, for the most part, the only truly applicable mode in Stefani's model is the Opus level.

In Chapter Three, I describe a continuum in which certain musical selections work towards the cinematic suture and certain selections work against it. Coppola's film seems to have provided the best example of such tendencies within the three films I address in detail in this project. At first glance, this seems due to the distinction between anachronistic and contemporaneous music, but even this distinction is insufficient to describe an outright dichotomy, e.g., anachronistic music threatens cinematic suture while contemporaneous music enhances it. While this statement seems mostly true, we still fall back on the idiosyncrasies of viewer experience. Still, the study of this music has unearthed film music's considerable potential to contribute to feminist film criticism. As the role of music in this discipline is seldom mentioned, it is my hope that this element will prompt further research in feminist studies in film and music.

The close reading of Tarantino's metacinematic practice in Chapter Four followed considerable scholarly work on the film *Django Unchained*, though nearly all that is written to date about the auteur's musical choices only mentions surface details. Still, more than any other director mentioned in this project, Tarantino has publically addressed the role of music in relation to the cinematic suture (though I have not observed his using the term itself). Paradoxically, many of his films provide the very meaning-concentrated elements he purports to avoid. By orienting *Django Unchained* as a metacinematic reading of Spaghetti Western, Western, Blaxploitation, and social critique filmmaking, the ability to maintain viewer absorption seems to be too difficult a task, but

the intense stylization of the film (which brings its own connotative propensities into question) alongside such an eclectic soundtrack may end up simply providing too many elements to control. In this way, preexisting music may threaten the cinematic suture to the point that many viewers give up and resume focus on more obvious features. Again, such a notion is as subjective and difficult to measure, but Tarantino's film seems to open the potential of preexisting music's additive meaning to new heights.

While my final chapter here addresses the intensely problematic term "nationalism," my intent is to demonstrate that cinematic elements stem from operatic elements, though I do not claim cinema to be a direct product of opera. Such a claim is problematic in at least two ways: opera is neither teleological nor concluded. Nevertheless, as I point out in the chapter, it is easy to relate certain filmic elements to the operatic conventions of Wagner's Bayreuth. This is also apparent in the reviews and newspaper commentaries from the early twentieth century that encouraged filmmakers to consult Wagnerian devices for dramatic and artistic expression. But as opera brings with it its own myriad of national identities, historical conventions, and social positions, Wagner opera seems to calcify these. German Romanticism worked through Wagner opera to become a wellspring of musical source material for classical Hollywood cinema, but the result brought with it nationalist modes and preferences that may have seemed covert in many cases. As filmmakers began using preexisting music more and more, the Romantic-cinematic union itself became tenuous. Scorsese's film seems particularly useful in describing potential intertexts between preexisting musical sources that stem from distinct national identities, but it cannot be alone. The role of national identity in film music, preexisting or not, seems to be a field that could benefit from more scholarly study.

While all the films addressed in this project provide meaningful discussion in the study of film music, it has been my endeavor to demonstrate the potential of historically grounded film to contribute to social discourse and, when appropriate, reexamine historiography. As music analysis in musicology, ethnomusicology, and music theory remains inseparable from historical context, the

analysis of film music can only benefit from considering history, and the way we relate histories, to provide insight into the art form. While the art of film has always retained the potential to entertain, I am hopeful further study will elevate its potential to educate and enrich. Such a notion was perhaps best stated by Edward R. Murrow, who, though describing television specifically, stated:

[If] it is good for nothing but to entertain, amuse and insulate, then the tube is flickering now and we will soon see that the whole struggle is lost. This instrument can teach, it can illuminate; yes, and even it can inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise, it's nothing but wires and lights in a box. There is a great and perhaps decisive battle to be fought against ignorance, intolerance, and indifference. This weapon of television could be useful.⁵⁴⁸

⁵⁴⁸ Edward R. Murrow. "Wires and Lights in a Box," (lecture, Radio-Television News Directors Association Convention, Chicago, IL, 15 October 1958).

Appendix 1: Elvis Mitchell Interviews Quentin Tarantino about preexisting music chosen for *Inglourious Basterds*⁵⁴⁹.

M: Talking about *White Lightning*, how did you go about picking that piece of music for [*Inglourious Basterds*]?

T: Well.. Charles Bernstein just wrote a couple of particularly fantastic stings in *White Lightning*, and one of them I used in the movie *Inglourious Basterds* and another one I also used it in *Kill Bill*. And I just always loved those stings, but then there's the opening theme song to *White Lightning*, which if you've seen the movie is where they take two hippie boys out on the canoe, and actually one of the more horrifying, haunting, openings...

M: It's really chilling because it's so reminiscent of the Civil Rights murders.

T: Oh, completely.

M: You can't see that and not think about that, and it's only a little more than ten years after that happened.

T: And I mean, the casting of both Ned Beatty and that other, old hillbilly guy, who, I mean, he doesn't even have a line, right, but he just looks so correct. And same thing with the struggling hippies in the canoe, they just, everyone's doing a fantastic job. I remember seeing that in a drive-in in Tennessee. I was in Tennessee when *White Lightning* opened. And I went with my... we couldn't wait to see *White Lightning* when it came out. And so we went to the drive-in, me and my friend, and we were too young to have cars, but in the South, you could actually just go to a drive in just as kids, and just sit on the gravel with the speakers, and just watch the movie that way. You know, they didn't mind stuff like that. So that's why I saw *White Lightning*, and I just remember that opening, with just very, very, very haunting, I thought it was terrific. And they never did a soundtrack album to *White Lightning*, so Charles Bernstein, after I used the one track from *White Lightning*, he sent me all the tracks from it, and so I've just had them for a couple of years, and as I was going through my music, looking for different pieces, I came across the opening title theme, and I go, "hey that could be - not a theme for the "Basterds" per-se, but something that would be really interesting to show them doing their thing... them doing their Apache resistance against the Nazis." And to play this twangy, Country, haunting theme in the middle of a WWII movie that takes place in France, I thought was a neat thing that brings the Americanness that kind of almost acts as a echoing theme for Aldo, because he's from the South, and there's also because of from the movie it's from, there's also a sinister... there's a sinister quality to that theme from *White Lightning*, and I liked the fact that there's a sinister quality underscoring the "Basterds" and what they do.

M: So a lot of the music you chose comes from movies, where there are real sort of underdog characters, you know, guys - a band of guys - one guy fighting a bunch of

⁵⁴⁹ Elvis Mitchell. Interview with Quentin Tarantino. 9 October 2009.
<https://www.youtube.com/watch?v=sOC9GrVewX0>

guys, and I just wondered when you put the movie together, that was something that was a conscious thing for you, or if it just came out that way?

T: I think it just came out that way, you know because it's like you know, I'm rarely trying to... I almost never use, if I'm using a piece of music from another movie, I'm almost never using it for the same effect that it was used in the movie that I'm using it from. In fact, usually it's to an opposite effect or an opposite look...

M: Can't be more opposite than using *Slaughter*...

T: Yeah! Exactly. So part of the fun of it is the dichotomy of what it was and now what it is. And that's one of the great things about...

M: But still, even in *Slaughter*, that's certainly discordant and commenting on action movies, but you know it's one guy taking on the mob, so it still lends itself...

T: You know, it actually does. And I actually, oddly enough I hadn't thought about it until you just said it but you're 100% right. And also, very specifically, I didn't use the Billy Preston single version; I used the opening credit version, which by the way, when it comes to Blaxploitation movies, that's one of the funnest opening credits sequences, I mean, talk about stoking your audience and getting them ready for what you're about to see. *Slaughter* really does it better than almost any of the other Blaxploitation movies; you're writing for an action-packed thing.

M: You also used the original Bowie "Cat People" from the soundtrack and not that Niles Rodgers produced song from the "Let's Dance" album, and I wonder why you picked that because not that many people even remember the original version... sounds very different and a lot more sinister.

T: Yeah, very much so. Well, I tried all three, and the one that I used was the one that worked out best timing-wise for the montage.

M: Oh, OK.

T: To tell you the truth, I didn't actually use the one from the soundtrack. I used the one from "The Best of David Bowie." That was the one that... the soundtrack one was a little too long.

M: But the orchestration sounded much closer...

T: No I agree. I agree with that. And "The Best of David Bowie" kind of had the best of both worlds, as far as the scariness... it was less "top-40..."

M: Yeah, it doesn't have that Tony Thompson drum beat that the "Let's Dance" version had.

T: Exactly. No it had more of that dreading kind of theme going on. The only reason I didn't use the soundtrack version is because the opening part before it gets to the "putting out the fire with gasoline" goes on a little too long. Yeah, they made it a little shorter in the "Best of" and that worked out better for me timing-wise.

M: So much of the music you chose lends itself to entrances. You probably have more entrances for your characters than any director in the history of movies, and you must hear this music and think "this would be a great piece for me introducing this guy."

T: Yeah, there's all these songs and pieces of music that you hear over the course of time that I think "oh wow, this would be great for an action scene, this would be great for an opening credits sequence, this would be great for a closing credits sequence, this would be great for an entrance" like what you're talking about. But yeah, the thing is I'll have these things, and then they're just in the back of my mind, as far as "look for an opening for those, one of these days" and so whenever I come up with a story, I start diving into my record collection, trying to find the beat or the rhythm of my movie. So I'll immediately go to some of those first to see, "hey is this the movie that this can work out in?" "Is this the one that this can play with?" And so I go through some of those first and then I just start diving into it more like research until I start finding stuff.

M: Are there songs in [*Inglourious Basterds*] that you were thinking about using in other movies and as you were writing and, more importantly, putting the movie together, and you just thought, "well this is not a time to use this." Is there one specifically that is something that you've been holding on to for a while?

T: Yeah, well oddly enough, *The Dark of the Sun*, in particular [*sic*] is a theme that I've always loved and I've always wanted to use. It just never worked out for anything else. I've always had it on reserve, and I know not that many people know that soundtrack, so I've always just kind of held it in reserve as something... And I didn't even find an opening for it this time; that was one of the last additions that I added.

M: The version I saw doesn't have it in there.

T: Yeah, and it literally was a situation where Harvey Weinstein, just before we were getting ready to lock picture, said "you know Quentin, I wish there was just a little bit more music in the movie." And I thought I was just fine with the music in it, and I go, "well, Harvey, you like the way I use the music, but the reason you like it is because I don't just vomit it all over the place." And he goes "granted that, however, it would be nice if there was a little bit more in there. Why don't you take the weekend and just go through your stuff and see if you can find anything else." And Harvey's paid a lot of money for this movie, and so I owe him the respect, actually, so I'll spend the weekend doing it, and I kind of knew that this couldn't hurt me. And if I spend the time, I'm probably going to find something. And it will probably be better, and so OK, I'll spend that weekend, and then, I got so excited when I started playing... you see it was different though. It was different looking at it at a late stage of the game. Because, you see, at early stages of the game, I'm thinking in terms of big grace notes. I'm thinking in terms of, you know, "I need a piece of music for this set piece."

M: Emphasis, in other words.

T: Yeah, exactly. I need these big moments. And so now, doing one last pass on the music, looking for stuff, now I know exactly what I'm looking for. I'm looking for

little pieces that fit in this thing and that thing, and they're not show-offy. They actually are more like score, helping the scene come across. And so with that in mind, then I found *Dark of the Sun* and it worked, fantastic, and I was so happy that it finally managed to get on a soundtrack.

M: And it's, like a lot of the music in this movie, really kind of sinister.

T: Yeah it is kind of sinister, but it's also kind of beautiful too. You know, and that's a really great theme though. When you can actually... When you have a beat that's catchy, so there is a theme that's in your head when you think of the movie, and it can have sinister pieces, or you know, pieces that have to do with the movie, and then it can have a lovely melodic piece to it.

M: I should ask about Morricone, since [*Inglourious Basterds*] seems to really [lend] itself to Morricone, more than anything you've ever done before.

T: Well, you know, one of the things is, in the first half of the movie, the first two chapters basically, that's in particularly [*sic*] the kind of Spaghetti Western vibe of the film. That's the Spaghetti Western done with WWII iconography, aspect of it. I just remember when I was shooting the opening sequence. Everyone in the crew was just like, "Quentin, this is your first Western. This is a Western scene." And oddly enough, the Nazis in their uniforms and in their cars and on their motorcycles... it didn't break the Western vibe. It went with it, in a strange way, I mean they filled in for banditos, or outlaw riders. They looked right, it didn't stop the Western vibe at all. And I also liked the idea of the landscape Spaghetti Western. The world they take place in [is] one of the more brutal, no-mans-lands you can go to.

M: That first sequence though: wide open space, a farm. A farmhouse is a place that's innocuous where something horrible is going to happen.

T: And then also in Europe at that time, especially if you were Jewish, but just Europe at that time was like a Spaghetti Western world. Life was cheap. You could die like this. [Snaps fingers]. And so I thought that worked really well with that. So I use a lot of Morricone in that opening stuff to cement that Spaghetti Western mood in those first two chapters. But then, you're right, after that I continue using [Morricone], but it stops being... it's less Spaghetti Western and it's more operatic. And you could say Spaghetti Westerns are operatic; of course they are. But it does go away from the Westerns. The piece of music I use, "Un amico" from *Revolver*... Sergio Sollima's *Revolver*. There's a few tracks from Sergio Sollima movies in here. I give him a "thank you" on there because I use so many ones from different of his movies that I had to give him a little shout out. I remember watching that film that's with Oliver Reed and Fabio Testi. But I remember thinking that at 20, when I saw *Blood in the Streets*, and I go, "wow this is fantastic... It doesn't really quite go with this movie," so I've always had it in my mind. "Un amico" is definitely the one that I've been wanting to use for years and years and years, and I think of all the pieces in the movie, as far as the cause and effect of the certain piece of the song and the certain visual image of the movie... the way I use that with Shoshanna, I think is the best musical/cinematic visual image in the film. That marriage of cinematic image and music in the film is... when the music swells in the "Un amico" track to what's happening on screen.

M: Are you ever worried about that, about the associations, I mean, a lot of these pieces you play are not pieces that people really know but somehow or another, there's the odd guy like me who does know a lot of this music, and does know where it comes from. Do you concern yourself with that, that people will hear that music and be pulled out of the movie a little bit?

T: Why should it pull you out? I mean, you know, if I was watching a romantic comedy and all of the sudden they start playing Neil Sedaka's... I don't know, some Neil Sedaka romantic song that I've heard of before... "Breaking Up is Hard to Do"... Just because I know, just because I've heard that song before wouldn't break me... wouldn't take me out of the movie. It's just a familiarity. Now, there are exceptions. If you use "Ride of the Valkyries," you're going to think of *Apocalypse Now*. If you are going to evoke *Apocalypse Now*, you're going to have to make me do a sequence that works as good as that sequence, which is a pretty tall order, so, you know, don't throw yourself into that bullpen unless you're prepared to take the comparison. But then again, that can also be part of the challenge.

M: At a certain point, you must hear something that triggers a scene or a film or a character that you want to write.

T: There's all kinds of times where, "oh this would be a good theme for a character, this would be a good theme for a suspense piece..." My material and my characters have to come first. When I find a great piece of music I'd like to use, it's waiting to find the perfect marriage. It's more like, "this would be a great piece of music for a rape scene" or "this would be a great piece of music for a this or for a that" so if one of these days I ever do that, I have this in my back pocket. It's one of the reasons why I don't want to just throw it over there to make the movie easier going down. It's like, my job as a storyteller [is] to make the movie exciting without just putting innocuous music to make the pace a little better. So when I put music in, it has an effect. You hear it. It's not just "tink, tink, tink, tink, tink" kind of music that just supposed to be suspenseful. It is about the beat. Again, it's never just, I'm throwing something over it. It's supposed to be exciting. It's supposed to rev you up. So it's to get you going.

Appendix 2: Rameau's "Aux langueurs d'Apollon" from *Platée*

The image displays a page of musical notation for the piece "Aux langueurs d'Apollon" from Rameau's opera *Platée*. The score is arranged in five systems, each with a different part:

- System 1:** Soprano (Sopr.) and Alto (Alt.) vocal parts. The Soprano part begins with the word "vous" and includes the instruction *doux*. The Alto part also includes the instruction *doux*.
- System 2:** Bass (B.C.) vocal part. It begins with the instruction *LA FOLIE* and includes the lyrics "Aux langueurs d'Apollon Daph". The instruction *doux* is also present. Fingerings (4, 7, 6, 4, 6) are indicated for the bass line.
- System 3:** Piano accompaniment (Piano). It includes the instruction *p* (piano).

The music is written in a key signature of one sharp (F#) and a common time signature (C). The score features various musical notations, including notes, rests, and dynamic markings.

The first system of the musical score consists of five staves. The top staff is labeled 'Voz' and contains a vocal line with a melodic line and a lower line. The second staff is labeled 'Alt.' and contains an alto vocal line. The third staff is labeled '1a F.' and contains a first female vocal line with the lyrics '- né se re - fu - sa,'. The fourth staff is labeled 'B.C.' and contains a bass line with figured bass notation (6, 5, 7, 6, 7, 7). The fifth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom.

The second system of the musical score consists of five staves. The top staff is labeled 'Voz' and contains a vocal line. The second staff is labeled 'Alt.' and contains an alto vocal line. The third staff is labeled '1a F.' and contains a first female vocal line with the lyrics 'Daphné, Daph'. The fourth staff is labeled 'B.C.' and contains a bass line with figured bass notation (6, 7, 6, 7, 6, 7, 6, 7). The fifth staff is a grand staff for piano accompaniment, with a treble clef on top and a bass clef on the bottom. The text 'à 2 cordas' is written above the piano staff.

266

Vous *(mf)* *doux*
 Alt. *doux*
 1a P. né se re - fu - sa. L'A - mour sur son tom - beau
 B.C. *doux*

Vous
 Alt.
 1a P. E - tel - gnit son flam - beau, La mé - ta - mor - pho - sa,
 B.C.

musical score for the first system, featuring vocal parts (Tenor, Alto, Soprano, Bass) and piano accompaniment. The lyrics "La mé - ta - mor - pho - sa, La mé - ta -" are visible in the Soprano part.

musical score for the second system, continuing the vocal parts and piano accompaniment. The lyrics "- mor - pho - sa," are visible in the Soprano part, and "très doux" is written in the Tenor, Alto, and Bass parts.

268

Violins (Vins), Alto (Alt.), Violoncello (Vcl.), Bass (B.C.), and Piano accompaniment.

Violins (Vins): *(mf)*

Alto (Alt.): *(mf)*

Violoncello (Vcl.): *(mf)*

Bass (B.C.): *(mf)*

Piano accompaniment: *(mf)*

Lyrics: La mé - ta - mor - pho -

Violins (Vins), Alto (Alt.), Violoncello (Vcl.), Bass (B.C.), and Piano accompaniment.

Violins (Vins): *très doux* / *fort*

Alto (Alt.): *très doux* / *fort*

Violoncello (Vcl.): *très doux* / *fort*

Bass (B.C.): *très doux* / *fort*

Piano accompaniment: *pp* / *f*

Lyrics: sa, La mé - ta - mor - pho - sa.

This system of music includes five staves. The top three staves are for vocal parts: 'Vons' (Soprano), 'Alt.' (Alto), and 'B.C.' (Bass). The bottom two staves are for piano accompaniment. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The vocal parts have lyrics written below them, and the piano part features a rhythmic accompaniment with some chordal textures.

This system of music includes five staves. The top three staves are for vocal parts: 'Vons', 'Alt.', and 'B.C.'. The bottom two staves are for piano accompaniment. The music is in the same key and time signature as the first system. The vocal parts have lyrics written below them. The piano part features a rhythmic accompaniment with some chordal textures. The lyrics include the title 'LA FOLIE' and the phrase 'L'A. mour sur son tom. beau, doux'.

270

VOIX

Alt.

1a F.

B.C.

E - teignit son flam. beau, La mé - ta - mor - pho.

VOIX

Alt.

1a F.

B.C.

- sa, La mé - ta -

SONG

Alto

1a P.

B.C.

- mor - pho - sa,

This system contains the first five measures of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the Tenor part are "- mor - pho - sa,". The piano accompaniment includes figured bass notation (6, 6, 6, 6, 7) in the bass line.

SONG

Alto

1a P.

B.C.

La mé - ta - mor - pho - sa,

This system contains the next five measures of the musical score. It continues the vocal parts and piano accompaniment from the first system. The lyrics for the Tenor part are "La mé - ta - mor - pho - sa,". The piano accompaniment includes figured bass notation (6, 6, 6, 7, 6) in the bass line.

272

Sopr.
 Alt.
 Ten.
 B.C.

La mé.ta - mor - pho - sa, La mé.ta - mor - pho -

Sopr.
 Alt.
 Ten.
 B.C.

- sa.

fort

VOIS
Alt.
B.C.

VOIS

Alt.
B.C.

This system contains the first two systems of a musical score. The first system includes vocal parts for VOIS (Soprano), Alt. (Alto), and B.C. (Bass), along with a piano accompaniment. The second system continues the vocal and piano parts. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

VOIS
Alt.
B.C.

VOIS

Alt.
B.C.

This system contains the third and fourth systems of the musical score. It continues the vocal and piano parts from the previous systems. The notation includes various rhythmic values and rests.

VOIS
Alt.
B.C.

VOIS

Alt.
B.C.

This system contains the fifth and sixth systems of the musical score. It concludes the vocal and piano parts shown on this page. The piano part features a steady accompaniment with some melodic lines in the right hand.

274

LA FOLIE
C'est ain.si que l'A.mour de tout temps s'est ven.gé, de tout temps s'est ven.gé.

doux

p

FIN

Moins vite

Que l'Amour est cru.el, quand il'

Moins vite

Appendix 3: Extract in *Django Unchained* from *Dies irae* in Verdi's Requiem

Nº 2. Dies iræ

Allegro agitato $\text{♩} = 80$

1. Picc. ff $a\ 3$

2. Flauti ff $a\ 2$

2 Oboi ff $a\ 2$

2 Clarinetti in B ff $a\ 4$

4 Fagotti ff

I II in Es ff

4 Corni ff

III IV in C ff

4 Trombe in C ff 1.3. 2.4. 1.2. 3.

3 Tromboni ff

Officleide ff

Timpani ff G-D-A

Coro

Tenori ff Di - - es

Bassi ff Di - - es

Allegro agitato $\text{♩} = 80$

Violino I ff

Violino II ff

Viola ff

Violoncello ff

Contrabasso ff

1.
2. P.
a 3
a 2
a 2
1. 3.
2. 4.
1. 3.
2. 4.
3. Of unls.
S.
A.
T.
B.
vi.
vla.
Vc. e Cb.
Bassi

Di - es
Di - es
i - ra, di - es
i - ra, di - es

10

Picc.
e Fl.

Ob.

Cl.
(B)

Fg.

(Es)
Cor.

(C)

Tr.
(C)

Coro

S.

A.

T.

B.

Vl.

Vla.

Vc.

Cb.

This musical score page, numbered 10, is divided into several systems. The top system contains woodwind parts: Piccolo and Flute, Oboe, Clarinet in B-flat, Bassoon, and a pair of Cor Anglais (E-flat and C). The second system is for the choir, with parts for Soprano, Alto, Tenor, and Bass, each with the vocal line and the syllable 'rae' written below. The bottom system contains the string ensemble parts: Violins, Violas, Cellos, and Double Basses. The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the choir sings a melodic line with the syllable 'rae'.

Picc. e Fl.
 Ob.
 Cl. (B)
 Fg.
 (Es) Cor.
 (C)
 Tr. (C)
 Tbl. e Of.
 Timp.
 Gr. C.

ff Le corde ben tese onde questo contrattempo riesca secco e molto forte

Coro
 T.
 B.

di - es il - la, di - es
 di - es il - la, di - es

Vl.
 Vla.
 Vc.
 Cb.

This page of a musical score includes the following parts and staves:

- Picc. e Fl.**: Piccolo and Flute
- Ob.**: Oboe
- Cl. (B)**: Clarinet in B-flat
- Fg.**: Bassoon
- (Es) Cor.**: Trumpet in E-flat
- (C) Cor.**: Trumpet in C
- Tr. (C)**: Trombone in C
- Tbl. e Of.**: Trombone and Eb Trumpet
- Timp.**: Timpani
- Coro**: Chorus, with parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Vi.**: Violin
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabasso

The vocal parts of the chorus are singing the following lyrics:

S. *ff* il - - es il - - la,
A. il - - es il - - la,
T. il - - la, di - es il - - la,
B. il - - la,

20

Picc. e Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor.

(C)

Tr. (C)

Tbi. e Of.

Timp.

Gr. C.

Coro

S. A.

T.

B.

Vl.

Vla.

Vc.

Cb.

Sol - - vet sae - - clum

Sol - - vet,

Sol - - vet, Sol - - vet

Picc.
e Fl.

Ob.

Cl.
(B)

Fg.

(Es)
Cor.
(C)

Tr.
(C)

Tb1.
e Of.

Timp.

Gr. C.

Core

S.
A.

T.

B.

VI.

Vla.

Vc.

Cb.

in fa - vil - - - - la, Te - - ste

sæ - clum in fa - vil - - - - la, Te - - ste

sæ - clum in fa - vil - - - - la, Te - - ste

Picc. e Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor.

(C)

Tr. (C)

Tbl. e Of.

Timp.

Gr. C.

S.

A.

T.

B.

Coro

VI.

Vla.

Vc.

Cb.

Da - vid cum Si - byl - la.

Tes - te Da - vid cum Si - byl - la.

Tes - te Da - vid cum Si - byl - la.

3.4.

a 2

a 2

30 8

Picc. *ff*
 Fl. *ff* a 2
 Ob. *ff* a 2
 Cl. (B) *ff* a 2
 Fg. *f* a 4 *ff* 1.3. 2.4.
 (Es) Cor. (C) *f* *ff*
 Tr. (C) *ff* a 2 1.3. 2.4.
 Tbl. e Of. *ff* a 3
 Timp.

Cere
 S. *ff*
 A. *ff*
 T. *ff*
 B. *ff*
 Di - es i - rae, Di - es i - rae,
 Di - es, Di - es i - rae,
 Di - es i - rae, Di - es i - rae,

Vl. *ff*
 Vla. *ff*
 Vc. e Cb. *ff* Bassi

8.....

Picc.

Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor. (C)

Tr. (C)

Tbl. e Of.

Timp.

Coro

S.

A.

T.

B.

Vl.

Vla.

Vc. e Cb.

di - es il - la, Sol - vet

di - es il - la, Sol - vet

di - es il - la, Sol - vet

di - es il - la, Sol - vet

di - es il - la, Sol - vet

8. a 3 P 1.

Picc. e Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor. (C)

Tr. (C)

Tbl. e Of.

Timp.

S.

A.

T.

B.

VI.

Vla.

Vc.

Cb.

sae - - - clum, Sol - - - vet.

sae - - - clum, Sol - - - vet.

sae - - - clum, Sol - - - vet.

sae - - - clum, Sol - - - vet.

40

Picc.
e Fl.

Ob.

Cl.
(B)

Fg.

(Es)
Cor.

(C)

Tr.
(C)

Tbl.
e Of.

Timp.

S.

A.

T.

B.

in fa - vil - la, Di - es, Di - es

in fa - vil - la, Di - es, Di - es

in fa - vil - la, *marc.* Di - es, Di - es

in fa - vil - la, Di - es i - rae, di - es il - la Sol - vet

Vi.

Vla.

Vo.
e Cb.

Bassi

p pesante

P.
1.

stent. un poco

Picc.
e Fl.

Ob.

Cl.
(B)

Fg.

(Es)
Cor.

(C)

Tr.
(C)

Tbi.

Timp.

Coro

S.
I - - ræ,

A.
I - - ræ,

T.
I - - ræ,

B.
sæ - - clum in fa - vil - la, Te - ste Da - vid cum Si -

stent. un poco

Vl.

Vla.

Vc.
e Cb.

a tempo

Picc. e Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor.

(C)

Tr. (C)

Tbl. e Of.

Timp.

Gr. C.

Coro

S. A.

T.

B.

byl - la.

a tempo

Vl.

Vla.

Vc.

Cb.

50

Picc. e Fl.

Ob.

Cl. (B)

Fg.

(Es) Cor. (C)

Tr. (C)

Tbl. e Of.

Timp.

Gr. C.

S. A.

T.

B.

VI.

Vla.

Vc. e Cb.

Bassi

1. 2.

3.

Of.

a 2

Sol - - vet sæ - clum in fa -

il - la, Sol - vet sæ - clum in fa -

il - la, Sol - - vet sæ - clum in - fa -

il - la, Sol - vet sæ - clum in fa -

1. 2.
trun
p
1.
p
1. 2.
3. 4.
1. 2. 3.
Or.
pp
dim.
p
dim.
pp dim.
pp dim.
pp dim.
pp dim.
p
dim.
p
dim.
p
p
p
p
p
dim.

S.
vil - la, *pp dim.* Di - es i - re, di - es
A.
vil - la, Sol - vet sæ - clum in fa - vil - la,
T.
vil - la, Sol - vet sæ - clum in fa - vil - la,
B.
vil - la, Sol - vet sæ - clum in fa - vil - la,

Filmography

- 2010*, dir. Peter Hyams, 1984.
2001: A Space Odyssey, dir. Stanley Kubrick, 1968.
4 Months, 3 Weeks and 2 Days, dir. Christian Mungiu, 2007.
8 Mile, dir. Curtis Hanson, 2002.
A Clockwork Orange, dir. Stanley Kubrick, 1971.
A Triumph of Love, dir. Clare Peploe, 2001.
Amadeus, dir. Miloš Forman, 1984.
Amelia, dir. Mira Nair, 2009.
An American Werewolf in London, dir. John Landis, 1981.
Apocalypse Now, dir. Francis Ford Coppola, 1979.
Bang the Drum Slowly, dir. John D. Hancock, 1973.
Barry Lyndon, dir. Stanley Kubrick, 1975.
Being There, dir. Hal Ashby, 1979.
Ben Hur, dir. Fred Niblo, 1925.
Bikini Watch, dir. Ben Feleo, 1995.
Blood in the Streets, dir. Sergio Sollima, 1973.
Born on the Fourth of July, dir. Oliver Stone, 1989.
Bridget Jones's Diary, dir. Sharon Maguire, 2001.
Brokeback Mountain, dir. Ang Lee, 2005.
Caché, dir. Michael Haneke, 2005.
Carmen, dir. Cecil B. DeMille, 1915.
Carmen, dir. Roul Walsh, 1915.
Carmen Jones, dir. Otto Preminger, 1954.
Casablanca, dir. Michael Curtiz, 1942.
Catch Me If You Can, dir. Steven Spielberg, 2002.
Catch-22, dir. Mike Nichols, 1970.
Chicago, dir. Rob Marshall, 2002.
Children of Pleasure, dir. Harry Beaumont, 1930.
Christine, dir. John Carpenter, 1983.
Cinema Paradiso, dir. Giuseppe Tornatore, 1988.
Clueless, dir. Amy Heckerling, 1995.
Coming Home, dir. Hal Ashby, 1978.
Cool Hand Luke, dir. Stuart Rosenberg, 1967.
Corky Romano, dir. Rob Pritts, 2001.
Dawn of the Dead, dir. George Romero, 1978.
Deep in the Heart of Texas, dir. Elmer Clifton, 1942.
Denial, dir. Mick Jackson, 2016.
Der Untergang, dir. Oliver Hirschbiegel, 2004.
Dirty Dancing, dir. Emile Ardolino, 1987.
Django, dir. Sergio Corbucci, 1966.
Django Unchained, dir. Quentin Tarantino, 2012.
Duel, dir. Steven Spielberg, 1971.

Elizabeth, dir. Shekhar Kapur, 1998.
England, My England, dir. Tony Palmer, 1995.
Eyes Wide Shut, dir. Stanley Kubrick, 1999.
Four Rooms, dir. Quentin Tarantino, Robert Rodriguez, Allison Anders, and Alexandre Rockwell, 1995.
Full Metal Jacket, dir. Stanley Kubrick, 1987.
Funny Games, dir. Michael Haneke, 1997.
Funny Games, dir. Michael Haneke, 2007.
Gangs of New York, dir. Martin Scorsese, 2002.
Get Out, dir. Jordan Peele, 2017.
Get Smart, dir. Peter Segal, 2008.
Good Morning, Vietnam, dir. Barry Levinson, 1987.
Goodfellas, dir. Martin Scorsese, 1990.
Grindhouse, dir. Quentin Tarantino, Robert Rodriguez, Eli Roth, Rob Zombie, Edgar Wright, and Jason Eisener, 2007.
Hanna, dir. Joe Wright, 2011.
Hannibal, dir. Ridley Scott, 2002.
Hannibal Rising, dir. Peter Webber, 2007.
His Name Was King/Lo chiamavano King, dir. Giancarlo Romitelli, 1971.
Hot Stuff, dir. Dom DeLuise, 1979.
Hotel Rwanda, dir. Terry George, 2004.
I crudeli, dir. Sergio Corbucci, 1967.
Ida, dir. Pawel Pawlikowski, 2013.
Il buono, il brutto, il cattivo, dir. Sergio Leone, 1966.
In Darkness, dir. Agnieszka Holland, 2011.
Inglourious Basterds, dir. Quentin Tarantino, 2009.
Interview with the Vampire, dir. Neil Jordan, 1994.
Iron Jawed Angels, dir. Katja von Garnier, 2004.
It's a Mad Mad Mad Mad World, dir. Stanley Kramer, 1963.
It's a Wonderful Life, dir. Frank Capra, 1946.
Ivan the Terrible, Part I, dir. Sergei M. Eisenstein, 1944.
Jackie Brown, dir. Quentin Tarantino, 1997.
Jaws, dir. Steven Spielberg, 1975.
Johnny Guitar, dir. Nicholas Ray, 1954.
Jules et Jim, dir. François Truffaut, 1961.
Kill Bill, Volume 1, dir. Quentin Tarantino, 2002.
Kill Bill, Volume 2, dir. Quentin Tarantino, 2004.
La resa dei conti, dir. Sergio Sollima, 1966.
Lawrence of Arabia, dir. David Lean, 1962.
Le Mépris, dir. Jean-Luc Godard, 1963.
Lethal Weapon, dir. Richard Donner, 1987.
Lo chiamavano Trinità, dir. Enzo Barboni, 1970.
Lost in Translation, dir. Sofia Coppola, 2003.
M, dir. Fritz Lang, 1931.
Mallrats, dir. Kevin Smith, 1995.

Mandingo, dir. Richard Fleischer, 1975.
Marie Antoinette, dir. Sofia Coppola, 2006.
Match Point, dir. Woody Allen, 2005.
Maverick, dir. Richard Donner, 1994.
Mickey, Donald, Goofy: The Three Musketeers, dir. Donovan Cook, 2004.
Moonraker, dir. Lewis Gilbert, 1979.
Mr. Turner, dir. Mike Leigh, 2014.
Needful Things, dir. Fraser C. Heston, 1993.
Night of the Living Dead, dir. George Romero, 1968.
Norma Rae, dir. Martin Ritt, 1979.
Paul Blart: Mall Cop, dir. Steve Carr, 2009.
Per qualche dollaro in più, dir. Sergio Leone, 1965.
Planes, Trains & Automobiles, dir. John Hughes, 1987.
Platoon, dir. Oliver Stone, 1986.
Prénom Carmen, dir. Jean-Luc Godard, 1983.
Pretty Woman, dir. Gary Marshall, 1990.
Psycho, dir. Alfred Hitchcock, 1960.
Pulp Fiction, dir. Quentin Tarantino, 1994.
Pur un pugno di dollari, dir. Sergio Leone, 1964.
Raging Bull, dir. Martin Scorsese, 1980.
Rat Race, dir. Jerry Zucker, 2001.
Rear Window, dir. Alfred Hitchcock, 1954.
Red Dragon, dir. Brett Rattner, 2002.
Reservoir Dogs, dir. Quentin Tarantino, 1992.
Revolver, dir. Sergio Sollima, 1973.
Rope, dir. Alfred Hitchcock, 1948.
Salome's Last Dance, dir. Ken Russel, 1988.
Schindler's List, dir. Steven Spielberg, 1993.
Scoop, dir. Woody Allen, 2006.
Shadow of a Doubt, dir. Alfred Hitchcock, 1943.
Shaft, dir. Gordon Parks, 1971.
Shane, dir. George Stevens, 1953.
Shaun of the Dead, dir. Edgar Wright, 2004.
Sherlock Holmes: A Game of Shadows, dir. Guy Ritchie, 2011.
Show People, dir. King Vidor, 1928.
Silence of the Lambs, dir. Jonathan Demme, 1991.
Sin City, dir. Quentin Tarantino, Robert Rodriguez, and Frank Miller, 2005.
Singin' in the Rain, dir. Stanley Donen and Gene Kelley, 1952.
Slaughter, dir. Jack Starrett, 1972.
Sleeping with the Enemy, dir. Joseph Ruben, 1991.
Star Trek Beyond, dir. Justin Lin, 2016.
The 39 Steps, dir. Alfred Hitchcock, 1935.
The Audition, dir. Atilla Rosta, 2015.
The Big Lebowski, dir. Joel and Ethan Coen, 1998.

The Birth of a Nation, dir. D. W. Griffith, 1915.
The Blue Gardenia, dir. Fritz Lang, 1953.
The Dark of the Sun, dir. Jack Cardiff, 1968.
The Deer Hunter, dir. Michael Cimino, 1978.
The Devil Wears Prada, dir. David Frankel, 2006.
The Devil's Advocate, dir. Taylor Hackford, 1997.
The Diary of a Country Priest, dir. Robert Bresson, 1951.
The Dresser, dir. Peter Yate, 1983.
The Green Berets, dir. John Wayne, 1968.
The Hurt Locker, dir. Kathryn Bigelow, 2008.
The Idiot, dir. Akira Kurosawa, 1951.
The Killer Inside Me, dir. Michael Winterbottom, 2010.
The King of Kings, dir. Cecil B. DeMille, 1927.
The Luzhin Defence, dir. Marleen Gorris, 2000.
The Man in the Iron Mask, dir. Randall Wallace, 1998.
The Muppets, dir. James Bobin, 2011.
The Omen, dir. Richard Donner, 1976.
The Passion of Joan of Arc, dir. Carl Theodor Dreyer, 1928.
The Pianist, dir. Roman Polanski, 2002.
The Searchers, dir. John Ford, 1956.
The Shawshank Redemption, dir. Frank Darabond, 1994.
The Sign of the Cross, dir. Cecil B. DeMille, 1932.
The Social Network, dir. David Fincher, 2010.
The Spy Who Loved Me, dir. Lewis Gilbert, 1977.
The Stöned Age, dir. James Melkonian, 1994.
The Ten Commandments, dir. Cecil B. DeMille, 1956.
The Ten Commandments, dir. Cecil B. DeMille, 1923.
The Trouble with Harry, dir. Alfred Hitchcock, 1955.
The Untouchables, dir. Brian De Palma, 1987.
The Virgin Suicides, dir. Sofia Coppola, 1999.
The Winter Guest, dir. Alan Rickman, 1997.
The Young Victoria, dir. Jean-Marc Vallée, 2009.
Three Coins in a Fountain, dir. Jean Negulesco, 1954.
Tom Jones, dir. Tony Richardson, 1963.
Turner & Hooch, dir. Roger Spottiswoode, 1989.
Vertigo, dir. Alfred Hitchcock, 1958.
What's Opera, Doc?, dir. Chuck Jones, 1957.
White Lightning, dir. Joseph Sargent, 1973.
Yojimbo, dir. Akira Kurosawa, 1961.

Television Shows and Serials Cited

- 30 Rock*, cr. Tina Fey, 2006-2013.
Beavis and Butt-Head, cr. Mike Judge, 1993-1997.
Hannibal, cr. Brian Fuller, 2013-2015.
How I Met Your Mother, cr. Carter Bays and Craig Thomas, 2005-2014.
House of Cards, cr. Beau Willimon, 2013-.
Mad Men, cr. Matthew Weiner, 2007-2015.
Scrubs, cr. Bill Lawrence, 2001-2010.
The Big Bang Theory, cr. Chuck Lorre, 2008-.
The Blues, cr. Martin Scorsese, 2003.
The Flintstones, cr. William Hanna and Joseph Barbera, 1960-1966.
The Office, cr. Greg Daniels and Ricky Gervais, 2005-2013.
The Smurfs, cr. Pierre Culliford, 1981-1989.
The Sopranos, cr. David Chase, 1999-2007.
The Tonight Show Starring Jimmy Fallon, cr. Sylvester L. Weaver, Steve Allen, William O. Harbach, and Dwight Hemion, 2014-.
The Wire, cr. David Simon, 2002-2008.
This Is Us, cr. Dan Fogelman, 2017-.

Operas Cited

- Carmen*, comp. Georges Bizet, 1875.
Castor et Pollux, comp. Jean-Philippe Rameau, 1737.
Der Ring des Nibelungen (cycle), comp. Richard Wagner, 1876.
Dido and Aeneas, comp. Henry Purcell, 1689.
Die Meistersinger von Nürnberg, comp. Richard Wagner, 1867.
Die Walküre, comp. Richard Wagner, 1876.
Die Zauberflöte, comp. Wolfgang Amadeus Mozart, 1791.
Don Giovanni, comp. Wolfgang Amadeus Mozart, 1787.
Iphigénie en Aulide, comp. Christoph Willibald Gluck, 1774.
Ippolito, comp. Christoph Willibald Gluck, 1745.
L'Arianna, comp. Claudio Monteverdi, 1608.
La gazza ladra, comp. Gioacchino Rossini, 1817.
Le nozze di Figaro, comp. Wolfgang Amadeus Mozart, 1786.
Les Danaïdes, comp. Antonio Salieri, 1784.
Les Huguenots, comp. Giacomo Meyerbeer, 1836.
Lohengrin, comp. Richard Wagner, 1850.
Parsifal, comp. Richard Wagner, 1882.
Platée, comp. Jean-Philippe Rameau, 1745.
Rienzi, der Letzte de Tribunen, comp. Richard Wagner, 1842.
Siegfried, comp. Richard Wagner, 1876.

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