

## More Than a Soundtrack: Music as Meaning in *Howards End*

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**Abstract:** In *Howards End*, E. M. Forster experiments with intermediality through the mixture of literary and musical media. By doing so, the author attempts to make the novel greater than the sum of its parts. Recognizing this achievement in Beethoven's *Symphony No. 5 in C minor* "due mainly to the relation between its movements" and because the movements "all enter the mind at once, and extend one another into a common entity," Forster applies what the symphony accomplishes musically to fiction (1955, 164, 168). This technique he calls "repetition plus variation" (168). Like Beethoven's iconic four note rhythmic phrase of three shorter notes of equal length followed by one longer note: "diddidy dum," Forster repeats a phrase of his own that resonates throughout the novel: "Panic and Emptiness" (1989, 26). I argue that a reading of the novel without an attempt to understand Beethoven's experimental and irreverent approach to the symphonic form, especially in the third and fourth movements, leaves the reader of *Howards End* with an incomplete understanding of Forster's artistic vision. Forster's intermedial strategy is to create a work whose purpose is "expansion...Not completion" (1955, 169). In contrast, the 1992 film adaptation of the novel relies on Beethoven's *Fifth* as little more than diegetic accompaniment. In fact, the construction of the concert scene actively discourages an intermedial reading as sophisticated as in the novel. As a result, the film fails to communicate Forster's idea that "the more the arts develop the more they depend on each other for definition" (1955, 149). Unlike the novel, the adaptation does not attempt to translate Beethoven's rhythmic development into the medium of film, resulting in an adaptation that misunderstands Forster's artistic vision.

**Keywords:** E. M. Forster, *Howards End*, Ludwig van Beethoven, *Symphony No. 5 in C minor*, interart

This article addresses E. M. Forster's use of Beethoven's 5<sup>th</sup> *Symphony* in *Howards End* and compares it to Merchant Ivory's use of it in his 1992 film based on the

novel. It is making the argument that Forster's employment is exceptionally experimental and has many applications to interdisciplinary and intermedial approaches to the creation and analysis of works of literature. Though popular today, intermedial studies actually have a longstanding tradition under another name, interart studies, according to Rajewsky's "Intermediality, Intertextuality, and Remediation" (2005, 44). The author explains that, while intermediality often justifies critical analyses of newer media, such as video games as texts, literary scholars and makers of literature have engaged in this tradition well before the advent of digital technologies (Rajewsky 2005, 43-4). Intermediality, for the purposes of this study, will have a much wider use and honor literature's rich tradition of interart, which corresponds well with Rajewsky's claim: "Finally, the concept of intermediality is more widely applicable than previously used concepts, opening up possibilities for relating the most varied of disciplines and for developing general, transmedially relevant theories of intermediality" (2005, 44). Finally, employing Rajewsky's explication of intermediality elucidates the importance of Forster's interart project between his novel, *Howards End*, and Beethoven's *5th Symphony in C minor*.

Just as Michelle Fillion argues about Forster's *A Room with a View*, the novel "is in many ways his most musical novel," I contend that the same can be said about *Howards End* (2001, 266). Fillion also asserts that, in *A Room with a View*, Forster makes intentional choices about which pieces of music to reference in the novel. As she says that he selects "this repertory with scrupulous attention to its signifying power," I claim that he does so again two years later in *Howards End* (2001, 266). Therefore, Forster's experiment with music and literature in the latter novel merits attention because it encourages scholars to consider how contributions from another seemingly unrelated field (Music) augment the fictional mode and allow authors to reflect the world more accurately. On Forster's specific selection of Beethoven's *5th* for *Howards End*, Fillion says the following:

Beethoven is a logical fit with this philosophical core, for his Fifth Symphony had been cast as an embodiment of idealist epistemology in nineteenth-century German music criticism from A. B. Marx to Hugo Riemann. By their standards the Fifth Symphony had been elevated to a model of organic wholeness and internal coherence, musical attributes that promote the moral ideal of the unified life to which the novel aspires. (2010, 85)

At a cursory glance, the symphony seems to be the perfect counterpart to “Only connect...,” the epigraph to the novel. In fact, as Fillion notes of the symphony, this is the first of its kind to exhibit “long-term integration, thematic recall, and end-weighted form across a multi-movement work” (2010, 85). As I will explain in greater detail later, the symphony’s movements actually recall one another and cohere because of a four-note, rhythmic phrase that lasts a mere two measures. Such an intricately-woven piece mirrors the aspiration of the novel’s epigram. As I dig deeper into both of these masterful works, we will see how their failures to live up to “Only connect...” actually make them successful and, most importantly, honest works of art.

Seventeen years after the publication of *Howards End*, Forster admits in *Aspects of the Novel* that “the more the arts develop the more they depend on each other for definition,” and he arguably believes this when writing *Howards End* (1955, 149). It cannot be mere coincidence that he pays specific attention to Beethoven’s *Fifth Symphony* in both his novel and in his theoretical work. In this symphony, he finds “in its final expression a type of beauty which fiction might achieve in its own way. Expansion ... Not completion. Not rounding off but opening out” (1955, 169). The iconic rhythm to which I refer is a series of three short notes followed by a longer one (i, mm. 1-2). One needs only hear the first four notes of the symphony to recognize it. As Fillion states, “The famous ‘and-Two-and-ONE’ motive is obsessively present throughout the first movement, and recurs in the three subsequent movements” (2010, 85). Therefore, Beethoven uses a simple rhythm to frame his symphony. In that same vein, I argue that the fifth chapter of *Howards End* includes Beethoven’s symphony in order to provide the reader with the necessary tools to understand the developmental arc of the novel, as it also relies on the repetition of the phrase “panic and emptiness.” Thus, Forster spends a significant amount of time in the fifth chapter interpreting a crucial moment in the symphony that expands upon an earlier rhythm in order to draw attention to his own attempt to unite his novel through rhythm and repetition, not generic conventions (1989, 165). “Panic and emptiness,” the rhythm, appears here in the fifth chapter with the context via which to interpret it, and then we have several iterations of the phrase throughout the novel that mirror its musical counterpart in Beethoven’s *5th*. Therefore, Forster’s writing of the novel relies on his understanding and interpretation of the symphony. That being the case, a reading that disregards the importance of the musical composition to Forster’s literary work results in an incomplete understanding of the project of the novel.

In the fifth chapter of the novel, the narrator performs, through Helen Schlegel, a reading of Beethoven's *Symphony No. 5 in C minor* (particularly the third and fourth movements) that he ties inextricably to the plot of the novel through the use of a repeated and developed linguistic phrase – “Panic and emptiness” – that operates in a similar fashion to the iconic four-note rhythm in the *Fifth Symphony* (Forster 1989, 26). While Helen first says the phrase in the previous chapter to summarize her experience at Howards End, the narrator provides the reader in the fifth chapter with the context for how to interpret the expression as it reappears throughout the novel. Upon hearing each iteration of “panic and emptiness,” the reader cannot help but relate it back both to Helen's experience at Howards End (where Helen first says the phrase) and her literary reading of the third and fourth movements of the symphony in chapter five (where the phrase appears four times). Influenced by Beethoven's nuanced use of a four-note rhythmic pattern in the *Fifth Symphony*, Forster attempts to make the phrase's development the cornerstone of his novel. My analysis of the novel and his later work, *Aspects of the Novel*, informs me that the modernist author experiments with music in literature in order to stitch his work together internally because he realizes that any “tying together” via plot or external form (exposition, conflict, climax, falling action, resolution) is inherently artificial and contrived. Forster's creative choice allows for a more organic unification of his work, which clashes both with his uncertain epigraph – “only connect...” – and with the unsatisfying conclusion to the novel. The contrast between the unifying power of “panic and emptiness” and the epigraph and conclusion emphasizes the shaky and possibly inadequate nature of the novel's proposed response to modernity.

For Forster, even though the symphony comprises four distinct movements, the composition asserts itself as an entire work, there being a clear rhythmic relation between all four movements. Instead of structuring his work like a traditional symphony, Beethoven experiments with repetition and variation in order to produce a work that does not suffer from the artificial cohesion rendered by a strict adherence to generic conventions. Indeed, as Forster correctly asserts in *Aspects of the Novel*, the “diddidy dum” rhythm stitches the musical composition together internally (1955, 164). Similarly, in his “Notes on Beethoven's Fifth Symphony,” Christopher H. Gibbs claims that “all four movements seem to grow from seeds sown in the opening measures” (2006). What Forster notices in the early twentieth century, Gibbs draws attention to a century later. Based on their observations and the analyses of contemporary and recent critics, I pro-

pose that Beethoven eschews a strict adherence to external structure in favor of the development of a simple four-note rhythm throughout the movements of the symphony. It appears initially in the first movement, but without the return of it in the subsequent movements. Thus, Ludwig Spohr's assessment of the final movement would ring true, suggesting that "the last movement, with its empty noise, is the least satisfactory" (1971, 187). His statement seems especially accurate of the last forty or so measures of the symphony, which hit the listener over the head (the dynamic marking being *sempre fortissimo* till the end) with major resolution after the unexpected return of the third movement's haunting goblin march in the minor key. Indeed, these measures are nothing but meaningless noise "without the rest of the symphony" (Tovey 1971, 199). In her expert analysis of the musical composition, Fillion adds:

Although the coda fills over one-third of the movement (mm. 294-444), its harmonic framework is astonishingly basic: a massively expanded three-chord cadential formula that ends with an eighty-measure Presto tonic prolongation studded with V-I cadences. (2010, 86)

Without the key to the whole symphony, the rhythm, the final bars of the last movement are absurdly basic for a composer of Beethoven's genius. His creative choice, however, brings the movements together under the rhythmic spell of the "diddidy dum" pattern, which appears in some variation in all four movements, allowing him to create a work that challenges the conceivable capabilities of the symphonic form and the unrealistic and socially constructed expectation Western listeners have for a satisfying conclusion via a conventional return to the home key in a musical composition. This interpretation of Beethoven's symphony is relevant to a reading of Forster's novel because it reveals the significance of the author's choice in musical counterpart to his literary work.

Forster's project with *Howards End* is to determine how the composer's musical efforts would translate into language, thus providing the justification for my argument that Forster's novel is a perfect example of intermediality. Like the composer, the author has his own version of "diddidy dum"; which is the phrase "panic and emptiness" (1989, 26). The first iteration of this theme comes in the fourth chapter when Helen Schlegel contemplates the Wilcoxes of the world. So self-possessed, so powerful, and yet a potent emotion that sparks a connec-

tion between two would-be lovers disrupts the Wilcox mechanism. Faced with the possibility of such a meaningful connection his duty-bound life cannot permit, Paul's domineering world of the Wilcoxes comes to a screeching halt and reveals the "panic and emptiness" within (1989, 26). Instead of returning Helen's affection, Paul cowers under the Wilcox name. He knows, as the obedient son of a venture capitalist reaping the rewards of British Imperialism, that he has a duty to go back to Africa and continue his father's business in the rubber industry. Although the missed love connection seems inconsequential, it is the precursor to an entire war between Schlegels and Wilcoxes that will decide the ultimate question of the novel: Who will inherit England? Forster links the tragedy of this missed connection to the third and fourth movements' goblin march through the reiteration of this iconic line in the fifth chapter in which the narrator provides a reading of the third and fourth movements of the symphony (1989, 34).

Similar to Beethoven's symphony, the rhythm is the key to the depths of *Howards End*. On the surface, Forster's novel is unsatisfying. The author and the narrator champion human connection as the solution to social divisions like class, wealth, culture, and education, but the Schlegels conquer the Wilcoxes, Charles goes to prison for a crime he commits in an attempt to connect with Helen by defending her honor, and Margaret "neither [forgives Henry] for his behavior nor [wishes] to forgive him" (Forster 1989, 347). But worst of all, Leonard Bast dies while trying to make things right, by restoring a broken connection with Helen. Even worse, as Fillion aptly points out "for all her talk of love, Helen sleeps with Leonard, then tries to pay him off, and finally forgets him. He dies ignorant of his unborn child, and is dispatched to the grave with relief. Here is thus a failure to connect" (2010, 88). Even the heroine of the novel, the one with whom Forster's narrator most closely sympathizes, is not wholly innocent, but rather causes disconnections that spread "Panic and Emptiness." In many of these cases, "Only connect..." leads the characters to failure and peril.

So, then, what is Forster trying to say? Is he ultimately cynical about the efficacy of his own proposed response to modernity? Indeed, there are only two instances where "Only connect..." generates a positive outcome: Margaret and Helen restore their relationship and Helen predicts that Tom and her child will "be lifelong friends" (Forster 1989, 351). I contend that Forster sets up *Howards End* to fail much like Beethoven does with his fourth movement in order to demonstrate the true nature of his response to modernity: his aphorism is the answer, but it is imperfect – there are no guarantees that it will work. As Leslie White asserts:

*Howards End* reaches and “fails” in model romantic fashion, but in this failing it offers a vision of connection for which language, or perhaps the fictional mode, was for Forster at that time unsuitable, inadequate, or elusive. (2005, 50)

Similar to how Beethoven concludes his *5th Symphony*, *Howards End* refuses to resolve satisfactorily. Without any familiarity with the musical counterpart, the reader would have a difficult time figuring out why the conclusion must be unsatisfying. As much criticism on *Howards End* has already done, a reader unwilling to accompany Forster on his intermedial journey might assume that the novel is the “by-product of authorial muddle” instead of the “bracing modernist challenge” it actually is, as Virginia Woolf so insightfully put it (Woolf qtd. in Fillion 2010, 79).

With a knowledge of the principal theme of Beethoven’s first movement and how it relates to the third and fourth movements, however, one can draw a parallel to a “first movement” in *Howards End*. Helen’s visit to the titular house causes her, as we remember, to first utter “Panic and Emptiness.” The sentiment that prompts this utterance originates during the “problem section” of Helen’s visit: the morning after Paul and Helen confess a love for each other that cannot happen. At first charmed by the self-possession of the Wilcoxes, Helen catches a glimpse of what really lies beneath the surface of the very people who seem to have their “hands on all the ropes” (Forster 1989, 52). When caught between his ripening love for Helen and the duty he has been told he owes his family, Paul goes “mad with terror” and silently retreats behind the Wilcox name (Forster 1989, 26). Helen watches her beloved cower in fear and realizes that any one of the Wilcoxes would have responded this way. Their superficial fortitude crumbles when confronted by the personal side of life. For Helen, the trauma of the problem section, therefore, is two-fold: she painfully realizes that love, no matter how ardently felt, can dissipate overnight, and that the powerful of this world remain that way as long as they shut out the personal side of life, something she cannot forgive. By introducing “panic and emptiness” at this juncture in the novel, Forster gives the scene a significance that plot alone could not provide. After all, Margaret Schlegel is the heroine of the novel. This scene merely weaves the Wilcox family into the overarching plot, which is the narrative of Margaret’s conquering of the Wilcoxes and eventual acquisition of *Howards End*.

Be that as it may, the novel returns time and again to “panic and emptiness,” a phrase associated with the other Schlegel sister. In fact, it does so in five separate places explicitly, and several other times implicitly by making reference to the goblins marching or the transition passage on the drum. The frequency with which this phrase occurs in the novel reveals that Helen’s initial visit is more than mere exposition. In the Wilcox family, she encounters something that will have a bearing on the rest of the novel because Forster’s novel is, among other things, a social commentary on imperialism and capitalism. The author, however, attempts to give a fair depiction of men like Henry Wilcox by admitting whenever possible that some of the intentions behind their actions are at the root good, but that the actions themselves avoid “the personal note in life” (Forster 1989, 96). In the forty-first chapter, Leonard Bast grasps the problem of the Imperialist:

It breeds as quickly as the yeoman, and as soundly; strong is the temptation to acclaim it as a super-yeoman, who carries his country’s virtues overseas. But the Imperialist is not what he thinks or seems. He is a destroyer. (Forster 1989, 339)

Leonard understands the complex quandary: these people commit atrocities, but they are also responsible for much of the progress that English society enjoys. Therefore, what seems beautiful and grand is rotten at the core. The power and charm of men like Henry Wilcox are bought at the price of the soul, for these men treat countless others as subhuman all for the sake of their own and their own country’s gain at the expense of the working and impoverished classes – not to mention, of course, at the expense of the colonized people under British Imperial rule.

In this same chapter, however, Leonard admits that there is hope:

To Leonard, intent on his private sin, there came the conviction of innate goodness elsewhere. It was not the optimism which he had been taught at school. Again must the drums tap, and the goblins stalk over the universe before joy can be purged of the superficial. (Forster 1989, 339)

By referring once more to his analysis of Beethoven’s *5th*, Forster increases the relevance of this scene. Just as the fourth movement refuses a satisfactory



resolution, Leonard realizes that his problems, as well as England's complex social problems, have no clear or certain solution. But there is "hope even on this side of the grave" (Forster 1989, 107). The beginnings of the answer will not come if Leonard severs his connection with Helen and allows himself to be eaten alive by his remorse. No, he realizes as he makes his final journey that he must mend the connection at all costs. The reader can, therefore, intuit the importance of connection, of the "personal note in life" (Forster 1989, 96). But, due to his untimely death, this passage also makes clear the uncertainty of resolution. While "Only connect..." is all Leonard can do, it is not always enough. Without the reference to Helen's reading of the third and fourth movements of Beethoven's symphony, this scene would lack the impact that it has. The music's inclusion effectively reveals that the solutions people invent for social problems always-already have one foot in the grave. To try to connect the disparate pieces is all one can do, even though it rarely, if ever, is enough. Similarly, "panic and emptiness" weaves these seemingly disparate and irrelevant plot points together to allow Forster to make a powerful comment on the human condition.

Therefore, the intermedial experiment in *Howards End* is a success. Forster's specific choice of Beethoven's *Symphony No. 5 in C minor* harmonizes with the nature of his novel because both works resist resolution and challenge notions of certainty. The musical construction of the symphony refuses to yield to the Western listener's musical expectation for a satisfying resolution at the end of a musical composition. Instead, Beethoven mocks the listener for harboring this expectation by blaring the resolution at fortissimo in his or her ears with "forty-odd bars of ... meaningless noise," thereby pointing out the contrived and misleading nature of the satisfying conclusion in works of art that claim to try to accurately reflect life (Tovey 1971, 198). In a similar fashion, Forster brings his novel to a close in an obviously contrived way. The Wilcoxes finally honor Ruth's hand-written amendment to her will to give Margaret Howards End. The reader cannot help but be dissatisfied with this "forced and improbable" conclusion, "the novel's achievement undermined by plot contrivances, inadequate character development, and most notably by Forster's alleged cultural elitism" (White 2005, 43). Margaret's eventual acquisition of the property, "so by-pass[es] the legal (and patriarchal) assumption that it would be left to [Ruth's] husband" (Henderson 1992, 76). As unrealistic and dissatisfying as the conclusion is, the inclusion of the 5<sup>th</sup> *Symphony* helps the reader make sense of the novel's plot development. Like its musical counterpart, Forster's novel provides an obviously

contrived resolution in order to more accurately reflect reality and the uncertain nature of any proposed solution to modernity. Because he provides the reader with the necessary tools to interpret the failure of *Howards End* through his intermedial approach, the reader can recognize the purpose that failure serves. Perhaps our solutions are always-already doomed to fail, but there is a world of difference between failing miserably and failing spectacularly.

Forster's experiment, however, is all but abandoned in the film adaptation. The setup of the concert scene sees to that. Ruth Praver Jhabvala, the author of the screenplay for the film, removes almost all of the impact from and the importance of this scene and instead focuses on using the third movement's theme to underscore the socio-economic divide between the Schlegels and Leonard. In other words, aside from introducing a recognizable musical theme, the concert scene occurs merely so that Leonard can believably connect with a class that would normally be out of his reach. He and Helen Schlegel encounter each other at the concert and she walks off with his umbrella, nothing more. In the novel, however, the scene with the *Fifth Symphony* connects music snobs like Tibby with emotional powerhouses like Helen and German nationalists like Fräulein Mosebach with "British to the backbone" conservatives like Mrs. Munt. In contrast, in the film, characters can easily ignore and abandon the musical statements. Given the ways in which Jhabvala alters the scene, it is clear that she intends, for one reason or another, to shut down Forster's experiment and use the music for another purpose.

First of all, Jhabvala replaces the narrator with a lecturer who comes across as pompous and pretentious. His delivery of the line, "It will, I think, be generally admitted that Beethoven's *Fifth Symphony* is the most sublime noise ever to have penetrated the ear of man," is self-indulgent and overblown (Ivory 1992). In addition, his assertion that the symphony can have an objective, universal meaning represented by heroes, shipwrecks, and goblins comes across as a flimsy argument. While, in the novel, the narrator makes it clear that the heroes, shipwrecks, and goblins are Helen's unique experience of the music and not an objective statement about the symphony, the lecturer forces his own interpretation on the audience. Jhabvala emphasizes the ridiculousness of the lecturer's assumption by having a member of the audience interrupt and challenge him. The audience member asks, "But why a goblin?" To which, the lecturer responds, "Well, it's obvious." The lecturer then goes on to explain what the goblin represents, but he fails to articulate why it specifically *has* to be a goblin.

A goblin may very well represent, as he claims, negation, but so may many other symbols. His inability to adequately articulate his point and the fact that the film literally has the viewer leave during the middle of his explanation, proves that his lecture is inconsequential to the film and his argument ineffective. After all, the principal characters cannot be bothered to stay to hear him out.

Second of all, Helen's body language during the lecture suggests that she is bored, in opposition to the Helen of the novel who is overwhelmed by powerful emotions in the fifth chapter. In fact, in the novel's telling of this scene, the symphony moves Helen so much that she "pushe[s] her way out during the applause" and "desire[s] to be alone" (Forster 1989, 35). On the other hand, the Helen of the film looks at her wristwatch and then leaves during the middle of the lecture. Additionally, whereas in the novel Forster devotes pages from the chapter to Helen's literary interpretation of the symphony, the film undermines Helen's experience of the music by giving a complete stranger, the pompous lecturer on stage, her interpretation. Helen's reaction to the music encourages the viewer to also treat the scene as inconsequential. The meaning that the lecturer tries to articulate, then, becomes mere hot air, as the viewer would rather follow Helen out of the lecture hall.

While it is unclear why Jhabvala does it, based on her alterations to the concert scene, it is clear that she intentionally shuts down Forster's intermedial experiment and uses the symphony instead as a means to emphasize the divisive forces of class and wealth that alienate Leonard Bast from the other characters. Admittedly, though, even Forster's original construction of the scene emphasizes socio-cultural divisions, as Fillion notes: "Their reactions betray the cultural, social, and gender differences that divide rather than connect people, and summarize the multiple perspectives of Beethoven reception at the beginning of the twentieth century" (2010, 82). Although they all hear the same exact composition, Helen's Wagnerian interpretation isolates her from everyone else, the Mosbachs, nationalists to the core, merely want to appropriate Beethoven as "echt Deutsch," and Tibby takes the human element completely out of the equation by only paying attention to the notes in the score (Forster 1989, 32). Thus, while Jhabvala's focusing on the divisiveness of Western music based on a linking of leisure and artistic enrichment with the wealthiest classes is perfectly reasonable based on Forster's construction of the scene, it is curious why Jhabvala completely rewrites Helen's experience of the music and downplays the importance of the symphony to the developmental arc of the narrative.

Nevertheless, three uses of the symphony augment our understanding of the film adaptation: the title of the lecture on the symphony gets reiterated in a later scene, emphasizing the chasm that separates Helen's class from Leonard's, the third movement's goblin march accompanies Leonard's chase after Helen and his umbrella, and the theme returns again in Leonard's dream in which he is definitively cut off from Helen. The first instance is effective because it adds weight to Leonard's response to Helen on the rowboat. "Music and meaning" is something that Helen can enjoy at her leisure, as well as something in which she can find "hope on this side of the grave" (Forster 1989, 107). Leonard, on the other hand, is not saved by "music and meaning"; whether he understands the truth behind it or not, he is still destitute. Whereas Helen has the leisure to find beauty and significance in the lectures and concerts she attends, Leonard realizes that the ideals these events articulate are "for rich people, to make them feel good after their dinner" (Ivory 1992). Culture and personal connections can be everything to Helen because she does not have to worry about money. Leonard, on the other hand, bitterly realizes how insignificant these ideals are to him. By harkening back to the scene of their first encounter, the film makes a powerful statement about the inability of Forster's aphorism to easily resolve problems of class and poverty. While "only connect" is the beginning of the answer, the scene reminds the viewer that it is only the catalyst for true resolution.

The second instance of the film's use of Beethoven's 5<sup>th</sup> *Symphony* comes in the scene when Helen and Leonard leave the lecture hall. The former mistakenly leaves with the latter's umbrella. The novel offers more explanation as to why the taking of his umbrella is significant: "He could not quite forget about his stolen umbrella. Yes, the umbrella was the real trouble. Behind Monet and Debussy the umbrella persisted, with the steady beat of a drum" (Forster 1989, 41). For Helen, her commandeering of Leonard's umbrella is nothing special. She is rich. If someone were to take her umbrella, she could just as easily afford another and not have noticed it in the first place. To Leonard, however, it is a real thing about which to worry. The use of the third movement's goblin march to accompany his chase after the umbrella, therefore, emphasizes his exasperated and hopeless state. Although the lecture merely has a piano accompanist, an orchestra enters in full force during his pursuit of Helen through the rainy, unforgiving streets. Helen walks calmly, unaware that she has put Leonard out; Leonard gives chase, painfully aware of his predicament. Whereas Helen can afford to catch a cold catalyzed by exposure to the cold and rain, Leonard cannot. He may reclaim his umbrella, but the novel asserts

that “beneath these superstructures of wealth and art there wanders an ill-fed boy, who has recovered his umbrella indeed, but who has left no address behind him, and no name” (Forster 1989, 46). The film’s use of the symphony in this scene underscores Leonard’s hopeless situation and his inability to connect with the upper class because of the chasms of class and wealth between Helen and him. This musical theme will reappear later in the film to dredge up these feelings of despair.

Along those lines, the third instance of the symphony’s use comes in Leonard’s dream about Helen. As viewers, we are taken back to the umbrella chase scene. Only this time, there is a metal gate in the dream sequence that separates him from Helen, which reveals to us that the attempt at connection between the two is always-already fraught with failure due to divisive and othering socio-economic forces like class and wealth. The return of the goblin march helps us as viewers (and listeners) to intuit this truth. Having already associated this theme with the chase after the umbrella – a failed attempt at connection, we now associate the theme with negative outcomes. Therefore, the film’s use of it here prepares us as viewers for the failed connection between Helen and Leonard and the untimely death of the latter. The dream sequence may have been evocative enough to encourage us to intuit that something is not quite right, but the addition of the goblin march fills us with a deeper sense of dread and the “hint that all is not for the best in the best of all possible worlds” (Forster 1989, 46).

While the film makes use of Beethoven’s 5<sup>th</sup> *Symphony*, it does so in a way that is less experimental than Forster’s use. While he structures his novel after the pattern of development he perceives in the symphony, the film employs it to underscore moments that emphasize the divisive forces of class and wealth. One appropriation is no better than the other, although it is interesting that the film decidedly shuts down Forster’s musical experiment. The most important thing for Forster to get across is arguably the unsatisfactory development and resolution of his plot that mirrors his response to modernity, “Only connect...,” a response that is always-already fraught with failure. The film’s use of the symphony, then, is less experimental, although it successfully underscores the concerns about class and wealth.

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