

Twentieth-Century Fiction

From Text to Context

Peter Verdonk and
Jean Jacques Weber



Music And The Novel A Study In Twentieth Century Fiction

Xiao-Ming Yang



Music And The Novel A Study In Twentieth Century Fiction:

Music in the Words: Musical Form and Counterpoint in the Twentieth-Century Novel Alan Shockley, 2017-07-05

There is a strong tradition of literary analyses of the musical artwork. Simply put, all musicology and any writing about music is an attempt at making analogies between what happens within the world of sound and language itself. This study considers this analogy from the opposite perspective: authors attempting to structure words using musical forms and techniques. It's a viewpoint much more rarely explored, and none of the extant studies of novelists' musical techniques have been done by musicians. Can a novel follow the form of a symphony and still succeed as a novel? Can musical counterpoint be mimicked by words on a page? Alan Shockley begins looking for answers by examining music's appeal for novelists and then explores two brief works: a prose fugue by Douglas Hofstadter and a short story by Anthony Burgess modeled after a Mozart symphony. Analyses of three large emblematic attempts at musical writing follow: The much-debated Sirens episode of James Joyce's *Ulysses*, which the author famously likened to a fugue; Burgess' largely ignored *Napoleon Symphony*; and *A Novel in Four Movements*, patterned on Beethoven's *Eroica* and Joyce's *Finnegans Wake*, which Shockley examines as an attempt at composing a fully musicalized language. After these three larger analyses, Shockley discusses two quite recent brief novels: William Gaddis' novella *Agap Gape* and David Markson's *This is not a novel*, proposing that each of these confounding texts coheres elegantly when viewed as a musically structured work. From the perspective of a composer, Shockley offers the reader fresh tools for approaching these dense and often daunting texts.

Hemingway, Fitzgerald and the Muse of Romantic Music Nicole J. Camastra, 2023-12-21 Both Ernest Hemingway and F. Scott Fitzgerald grew up in the Midwest and were strongly influenced by Romantic music anchored by the aesthetic tastes of the German immigrants who settled across that region. Hemingway's ear for form and Fitzgerald's penchant for lyricism stem from early and frequent exposure to such masters as Johannes Brahms and Franz Schubert. Nostalgia is typically associated with romanticism, and the acoustic longing found in Hemingway and Fitzgerald's fiction resonates with it, characterized in the narrative voices in Hemingway's *Winner Take Nothing* and Fitzgerald's *Tender Is the Night* and other of their fiction from the early thirties. Understanding that each writer has his own kind of musical biography charts new ways to read material we already think we know. Reading their work within a musico-historical context means acknowledging it as an extension of the 19th century; it means reading them as Romantic Modernists. This work reads each author's prose musically, considering how Romantic music inspired their craft and distinguished their work through the pivotal juncture of the early to mid-1930s when each man faced an artistic crisis of conscience. Initial chapters provide background information in music history. Following chapters focus on how the life of each author was shaped by music and how they worked with specific influences that grew out of steady interactions with it, evidence of which is found in archival documents and collections.

Essays on Music and Language in Modernist Literature Katherine O'Callaghan, 2018-01-12 This volume explores the role of music as a source of inspiration and

provocation for modernist writers In its consideration of modernist literature within a broad political postcolonial and internationalist context this book is an important intervention in the growing field of Words and Music studies It expands the existing critical debate to include lesser known writers alongside Joyce Woolf and Beckett a wide ranging definition of modernism and the influence of contemporary music on modernist writers From the rhythm of Tagore s poetry to the influence of jazz improvisation the tonality of traditional Irish music to the operas of Wagner these essays reframe our sense of how music inspired Literary Modernism Exploring the points at which the art forms of music and literature collide repel and combine contributors draw on their deep musical knowledge to produce close readings of prose poetry and drama confronting the concept of what makes writing musical In doing so they uncover commonalities modernist writers pursue simultaneity and polyphony evolve the leitmotif for literary purposes and adapt the formal innovations of twentieth century music The essays explore whether it is possible for literature to achieve that unity of form and subject which music enjoys and whether literary texts can resist paraphrase can be simply themselves This book demonstrates how attention to the role of music in text in turn illuminates the manner in which we read literature *The Great American Songbooks* T. Austin Graham,2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but *The Great American Songbooks* is the story of this literature at once an overview of musical and authorial practice at the century s turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history *The Great American Songbooks* demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities Music and Literary Modernism Robert P. McParland,2009-10-02 In *Music and Literary Modernism* the intersections of music literature and language are examined by an international group of scholars who engage in studies of modernist art and practice The essays collected here present the significant place of music in the writing of T S Eliot Ernest Hemingway James Joyce James Weldon Johnson Mina Loy Stephen Mallarme Ezra Pound Marcel Proust Gertrude Stein Wallace Stevens and Virginia Woolf as well as the importance of literary art for composers such as George Antheil Pierre Boulez Olivier Messaein and The Beatles Contributors explore the role of music and literary modernism in the postmodern sublime sound and music in language the uneasy alliance of jazz and pop song in high modernist work the Beatles as modernists and other topics This is a revised and updated second edition **Edinburgh Companion to Virginia Woolf**

and the Arts Maggie Humm, 2010-04-20 The Edinburgh Companion to Virginia Woolf and the Arts is the most authoritative and up to date guide to Virginia Woolf's artistic influences and associations. In original, extensive and newly researched chapters by internationally recognised authors, the Companion explores Woolf's ideas about creativity and the nature of art in the context of the recent turn to the visual in modernist studies, with its focus on visual technologies and the significance of material production. The in-depth chapters place Woolf's work in relation to the most influential aesthetic theories and artistic practices, including Bloomsbury aesthetics, art and race, Vanessa Bell and painting, art galleries, theatre, music, dance, fashion, entertaining garden and book design, broadcasting, film and photography. No previous book concerned with Woolf and the arts has been so wide-ranging or has paid such close attention to both public and domestic art forms. Illustrated with 16 colour as well as 39 black and white illustrations and with guides to further reading, the Companion will be an essential reference work for scholars, students and the general public. **Key Features:** An essential reference tool for all those working on or interested in Virginia Woolf, the arts, visual culture and modernist studies. Provides a new intellectual framework for the exciting discoveries of the past decades. Draws on archival and historical research into Virginia Woolf's manuscripts and her Bloomsbury milieu. Original chapters from expert contributors, newly commissioned by Maggie Humm, widely known for her important work on Virginia Woolf and visual culture. Combines broad synthesis and original reflection, setting Woolf's work in historical, cultural and artistic contexts.

Word and Music Studies, 2016-08-29 The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA). The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years. The first section of this volume comprises ten articles that discuss or are methodologically based upon Scher's many analyses of and critical commentaries on the field, particularly on interrelationships between words and music. The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T. S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner. The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage. Eight scholars investigate and often problematize widespread assumptions regarding national and cultural music, language, plots, and production values in musical stage works. Topics include the National Socialists' construction of German national identity, reception-based examinations of cultural identity, and various national opera styles and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works. *Music and the Novel* Alex Aronson, 1980 The

Routledge Companion to Music and Modern Literature Rachael Durkin, 2022-05-26 Modern literature has always been obsessed by music. It cannot seem to think about itself without obsessing about music. And music has returned the favour. The

Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies The 37 chapters within consider the partnership through four lenses the universal opera and literature musical and literary forms and popular music and literature and touch upon diverse and pertinent themes for our modern times ranging from misogyny to queerness racial inequality to the claimed universality of whiteness This Companion therefore offers an essential resource for all who try to decode the musico literary exchange

Jane Austen and Mozart Robert K. Wallace, 2009-01-01 Literary critics such as Virginia Woolf and Lionel Trilling had noted intuitive affinities between the art of Jane Austen and that of Mozart but this 1983 book was the first to compare their artistic style and individual works in a comprehensive way Extended comparisons are of course difficult because of the intrinsic differences between prose fiction and instrumental music In Jane Austen and Mozart Robert K Wallace has succeeded in making illuminating comparisons of spirit and form in the work of these two artists His book celebrates the achievements of Austen and Mozart by comparing their stylistic significance in the history of their separate arts and by offering comparisons of three Austen novels with three Mozart piano concertos In exploring precise similarities between the two artists Wallace shows how the art and criticism of one field can illuminate the art and criticism of another Above all Jane Austen and Mozart attempts to show the degree to which three masterpieces by each artist have comparable meaning and value

James Joyce Thomas Jackson Rice, 2015-12-22 James Joyce A Guide to Research first published in 1982 is a selective annotated bibliography of works by and about James Joyce It consists of three parts the primary bibliography which includes separate bibliographies of Joyce s major works of scholarly editions or collections of his works of his letters and of concordances to his works the secondary bibliography which includes bibliographies of bibliographical biographical and critical works concerning Joyce generally or his individual works and major foreign language studies This title will be of interest to students of literature

A Hundred Flowers Blossoming Xiao-Ming Yang, 2009-08-03 A Hundred Flowers Blossoming is a collection of literary essays written by faculty members of Xi an International Studies University China with two distinctive features The first one is a Chinese perspective on Western literary works which is normally not found in the scholarship in the West The second is the feminist stance demonstrated in most articles as most of the contributors are female There are four parts in this collection Part One is titled A Room of Her Own and shows the feminist approach to literary works Part Two is titled Through the Chinese Lens as it presents a Chinese perspective in the analysis of the literary works Form Is Meaning is the title of Part Three which approaches literary works from a structuralist perspective Part Four includes two articles one exploring the theme of death in Joyce s Dubliners and the other reexamining the images of Faulkner s Trio of Hunting Tales

Moonlighting Nathan Waddell, 2019-06-27 How and why did the life and music of Ludwig van Beethoven 1770 1827 matter to experimental writers in the early twentieth century Previous answers to this question have tended to focus on structural analogies between musical works and literary texts charting the many different ways in which

poetry and prose resemble Beethoven's compositions. This book takes a different approach. It focuses on how early twentieth century writers, chief among them E. M. Forster, Aldous Huxley, Wyndham Lewis, Dorothy Richardson, Rebecca West, and Virginia Woolf, profited from the representational conventions associated in the nineteenth century and beyond with Beethovenian culture. The emphasis of *Moonlighting* falls for the most part on how modernist writers made use of Beethovenian legend. It is concerned neither with formal similarities between Beethoven's music and modernist writing nor with the music of Beethoven per se but with certain ways of understanding Beethoven's music which had long before 1900 taken shape as habit, myth, cliché and fantasy, and with the influence they had on experimental writing up to 1930. *Moonlighting* suggests that the modernists drew knowingly and creatively on the conventional. It proposes that many of the most experimental works of modernist literature were shaped by a knowing reliance on Beethovenian consensus, in short that the literary modernists knew Beethovenian legend when they saw it and that they were eager to use it. **Telling Stories**

Ulrich Broich, Elmar Lehmann, Bernd Lenz, 1992-01-01. The contributions in this volume are all related to one of Ulrich Broich's main fields of research and teaching: the way stories are told in the various literary genres. The papers range from Chaucer to 20th century literature; they discuss poems, prologues, plays, and novels, French philosophers and English sermons, the Anglo-Boer War and totalitarianism. **The Work of Opera**, Richard Dellamora, Daniel Fischlin, 1997. In this significant collection of original essays, preeminent literary and cultural critics, musicologists, and queer theorists delve into the way opera shapes national character through its representations of gender, sexuality, and class. The book includes essays on the works of Mozart, Verdi, Wagner, and others, and examines the impact of such modern phenomena as AIDS. 10 photos, 15 music examples.

(in)fusion Approach, Ranjan Ghosh, 2006. In fusion theory, challenges efforts to see theory as inhibiting by presenting an approach that is innovative, eclectic, and subtle in order to draw out competing and constellating ideas and opinions. This collected volume of essays examines In fusion theory and demonstrates how the theory can be applied to the reading of various works of Indian English novelists. **The Acoustic Self in English Modernism and Beyond**, Zoltan

Varga, 2022-02-17. Drawing on the analogy between musical meaning-making and human subjectivity, this book develops the concept of the acoustic self, exploring the ways in which musical characterization and structure are related to issues of subject representation in the modernist English novel. The volume is framed around three musical topics: the fugue, absolute music, and Gesamtkunstwerk, arguing that these three modes of musicalization address modernist dilemmas around selfhood and identity. Varga reflects on the manifestations of the acoustic self in examples from the works of E. M. Forster, Aldous Huxley, and Virginia Woolf, and such musicians as Bach, Beethoven, Handel, and Wagner. An additional chapter on jazz and electronic music supplements these inquiries, pursuing the acoustic self beyond modernism and thereby inciting further discussion and theorization of musical intermediality, as well as recent sonic practices. Probing the analogies in the complex interrelationship between music representation and language in fictional texts and the nature of human subjectivity, this book

will appeal to students and scholars interested in the interface of language and music in such areas as intermediality multimodality literary studies critical theory and modernist studies *Literary Modernism and Musical Aesthetics* Brad Bucknell, 2001 Bucknell's study investigates how music as a discrete artistic mode of expression and a recurring theme in the work of these four writers reveals the intricate and varied nature of the modernist project Jacket Sound and Literature Anna Snaith, 2020-06-18 What does it mean to write in and about sound How can literature seemingly a silent visual medium be sound bearing This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present Sound whether understood as noise music rhythm voice or vibration has long shaped literary cultures and their scholarship In original chapters written by leading scholars in the field this book tunes in to the literary text as a site of vocalisation rhythmic and dissonance as well as an archive of soundscapes modes of listening and sound technologies Sound and Literature is unique for the breadth and plurality of its approach and for its interrogation and methodological mapping of the field of literary sound studies *James Joyce and the Arts*, 2020-04-20 Joyce's art is an art of idiosyncratic transformation revision and recycling More specifically the work of his art lies in the act of creative transformation the art of the paste that echoes Ezra Pound's urge to make it new The essays in this volume examine various modalities of the Joycean aesthetic metamorphosis be it through the prism of Joyce engaging with other arts and artists or through the prism of other arts and artists engaging with the Joycean aftermath We have chosen the essays that best show the range of Joycean engagement with multiple artistic domains in a variety of media Joyce's art is multiform and protean influenced by many it influences many others

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