CONTENTS

Ac	know	ledgements	X
1.	Intro	oduction	.]
		PART I: THEORY	
		THE COMPARABILITY OF MUSIC AND LITERATURE; INTERMEDIALITY AND THE SPECIAL CASE OF THE MUSICALIZATION OF LITERATURE/FICTION	
2.		ic and (narrative) literature:	1]
	2.1.	The comparability of music and literature	1 1
	2.2.	Musical and literary signifiers: similarities and differences	14
	2.3.	Musical and literary signifieds and the problem of meaning: similarities and differences	22
	2.4.	Consequences for a theory of the musicalization of (narrative) literature	33
3.		rmediality': nition, typology, related terms	35
		'Medium', 'intermedia(l)', and 'intermediality'	
	3.2.	'Overt' or direct vs. 'covert' or indirect intermediality and other typological differentiations	37
	3.3.	Explicit 'telling' or thematization and implicit 'showing' or imitation as basic types of covert intermediality	44
	3.4.	Intermediality and intertextuality as 'intersemiotic' forms	
		Intermediality and meta-aesthetic/metamedial self-reflexivity	

4.	Musico-literary intermediality and the musicalization of literature/fiction: definition and typology		
	4.1.	Musicalization of fiction: definition	51
	4.2.	Forms of musico-literary intermediality and the place of musicalized literature/fiction as deducible from a general typology of intermediality	53
	4.3.	Forms of explicit thematization of music in literature/fiction: textual, paratextual and contextual; general and specific thematization	55
	4.4.	Forms of implicit imitation of music in literature/fiction: 'word music', structural and imaginary content analogies to music, general and specific imitation and the problem of 'verbal music'	57
	4.5.	Forms of evocation of vocal music through associative quotation	
5.		to recognize a musicalized fiction when reading one	71
		fiction	73
	5.2.	Sterne's Tristram Shandy – a 'musical novel'?	85
		PART II: HISTORY	
		HE MUSICALIZATION OF FICTION IN ENGLISH LITERATURE: AESTHETIC PREHISTORY AND INTERMEDIAL EXPERIMENTS FROM ROMANTICISM TO POSTMODERNISM	
6.	the	prehistory of the musicalization of fiction: rise of music in aesthetic evaluation from the eighteenth rury to romanticism – stages and factors	. 97
		From the "verbal domination of music" to the "emancipation of music from language [and literature]"	
	6.2.	The rise of music in aesthetic evaluation since the eighteenth century and its main causes	

7.	Romantic musicalization of fiction: De Quincey, "Dream Fugue"				
		The dream and its thematic implications			
		Evidence of musicalization			
		Structural analogies to a fugue and the a-mimetic departure			
		from traditional storytelling			
		Functions of the attempted musicalization of fiction	119		
	7.5.	"Dream Fugue" in the context of nineteenth-century experiments with the musicalization of literature	123		
8.		lernist musicalization of fiction I: 'Sirens' episode in Joyce's <i>Ulysses</i>	125		
	8.1.	Modernism as the first climax in the history of attempts at a musicalization of fiction	125		
	8.2.	"Sirens": evidence of musicalization on the level of thematization	127		
	8.3.	Imitation of music I: the "Sirens" episode as 'prelude and fugue'?	131		
	8.4.	Imitation of music II: analogies to musical microstructures and word music in "Sirens"	138		
	8.5.	Functions of the attempted musicalization of the "Sirens" episode	140		
9.		ernist musicalization of fiction II:	1.45		
		olf, "The String Quartet"			
		Woolf as an intermedial author			
		Forms of musico-literary intermediality in "The String Quartet"			
	9.3.	Functions of the musicalization of "The String Quartet"	154		
10		lernist musicalization of fiction III:	165		
	10.1	. Philip Quarles's intermedial programme of the "musicalization of fiction" and its realization in Huxley's 'contrapuntal' novel	165		
	10.2	Bach, Beethoven and the functions of the musicalization of	173		

1. Postmodernist musicalization of fiction I:	
Beckett, "Ping" – an intermedial borderline case	83
11.1. Postmodernism as second climax in the history of attempts	
at a musicalization of fiction 1	
11.2. Beckett and music	
11.3. "Ping" – a musicalized fiction?	88
11.4. Functional aspects of a possible musicalization of "Ping" 1	93
2. Postmodernist musicalization of fiction II:	
Burgess, Napoleon Symphony	97
12.1. Napoleon Symphony: contextual and textual evidence and thematizations of musicalization	97
12.2. "Giv[ing] symphonic shape to verbal narrative" – techniques of imitating music in (the second 'movement' of) Napoleon Symphony	200
12.3. Functions of the musicalization of <i>Napoleon Symphony</i>	:07
13. Postmodernist musicalization of fiction III: Josipovici, "Fuga"	217
13.1. Josipovici as a postmodernist, and evidence of musicalization in "Fuga"	17
13.2. The story and its possible reading as a verbal fugue	19
13.3. Functions of the 'fugal' structure of "Fuga"	
14. Summary 2	29
Bibliography2	:43
Index	