



Fig. 10. A large, dark, rectangular object, possibly a piece of machinery or a large box, positioned in the center of a room. The room has a light-colored floor and walls. To the left, there is a window with a grid pattern, possibly a door or a large window. The object is dark and appears to be made of metal or wood. The overall scene is somewhat dimly lit, with the light coming from the window on the left.

Fullness Of Dissonance Modern Fiction And The Aesthetics Of Music

Michelle Witen



Fullness Of Dissonance Modern Fiction And The Aesthetics Of Music:

Fullness of Dissonance Daniel C. Melnick, 1994 During the modern period the bond between music and literature constituted a crucial and influential idea for Conrad and Eliot Mann and Rilke and many other writers For modern novelists in particular this idea has provided the model and rationale for the experimental liberation of narrative form and its desired effect on the reader Critics later in the twentieth century have undertaken analyses of various contrapuntal sonata and other musical structures in fiction and some critics have studied the influence of various composers on novelists Fullness of Dissonance is concerned with the related matter of how the aesthetics of music influenced the writers and texts of modern fiction

Musical Aesthetics Jonathan L. Friedmann, 2018-07-27 This book contains six chapters covering key areas of musical aesthetics including aesthetics of emotions aesthetics of listening aesthetics of performance aesthetics of composition aesthetics of nature and aesthetics of commerce Each chapter adopts an experiential approach to aesthetics in which perceptual and intuitive musical responses real time experiences are valued as a source of truth Unlike intellectual aesthetics which values conscious associations and meticulous artistic appraisals experiential aesthetics looks primarily at everyday subconscious appreciations The explorations here draw from the social sciences hard sciences philosophy literature theology musicology humanities and other fields that directly or indirectly contribute to an understanding of our attraction to music Presenting user friendly distillations of numerous theories concepts and functions this book will be of interest to both lay readers and expert practitioners

'Ecstatic Sound' John Hughes, 2016-12-05 This book studies the ways Hardy writes about music and argues that this focus allows for a close and varied investigation of the affective dimensions of his poetry and fiction and his recurrent preoccupations with time community and love Throughout his work Hardy associates music with moments of individual expression and relatedness For him music provokes a response to life that is inseparable from what gives life value as well as being incompatible with his increasingly conscious vision of personal and social limitation The first two chapters trace how this ironic disjunction is evident in the novels and the tales while exploring in detail how they represent and evoke the spiritual and emotional transports of musical experience In a corresponding way the third and fourth chapters concentrate on how within the poetry music works as a vehicle of inspiration and memory recurrently surprising the conscious self with intimations of other potentials of expression In the fifth chapter the focus falls on Hardy's own philosophical reading and thus on his notebooks and letters so as to revisit in an altered context many of the issues that have been opened up by the book's emphasis on his literary representations of musical experience issues of individuality of unconscious and bodily experience of literary language Finally although the book does incorporate some biographical detail about Thomas Hardy's lifelong passion for playing and collecting music it predominantly works through close reading while also drawing at points on literary theoretical texts where these offer ways of articulating the broad questions of literary convention and representation that arise

The Idea of Music in Victorian Fiction Nicky Losseff, 2016-03-03 The Idea of

Music in Victorian Fiction seeks to address fundamental questions about the function meaning and understanding of music in nineteenth century culture and society as mediated through works of fiction The eleven essays here written by musicologists and literary scholars range over a wide selection of works by both canonical writers such as Austen Benson Carlyle Collins Gaskell Gissing Eliot Hardy du Maurier and Wilde and less well known figures such as Gertrude Hudson and Elizabeth Sara Sheppard Each essay explores different strategies for interpreting the idea of music in the Victorian novel Some focus on the degree to which scenes involving music illuminate what music meant to the writer and contemporary performers and listeners and signify musical tastes of the time and the reception of particular composers Other essays in the volume examine aspects of gender race sexuality and class that are illuminated by the deployment of music by the novelist Together with its companion volume *The Figure of Music in Nineteenth Century British Poetry* edited by Phyllis Weliver Ashgate 2005 this collection suggests a new network of methodologies for the continuing cultural and social investigation of nineteenth century music as reflected in that period s literary output

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

Sex and Sensibility in the Novels of Alan Hollinghurst Mark Mathuray, 2017-05-26 Winner of the British Association for Contemporary Literary Studies BACLS 2017 Edited Collection Prize This book is a challenging and engaging collection of original essays on the novels of Alan Hollinghurst Britain s foremost gay writer and the English novel s master stylist The essays engage the precarious and shifting relationship between sex and literary sensibility in his novels and thus also attempt to establish the parameters of a new critical discourse for future research on Hollinghurst s novel queer theory and the contemporary literary representations of masculinity and sexuality By coupling the consideration of Hollinghurst s aesthetics his sensuously evocative style to an interrogation of the social political and sexual

currents in his texts the contributors of this collection provide distinctive interpretations of Hollinghurst's novels from Hollinghurst's uncovering of a gay artistic heritage to his re-signification of earlier English literary styles from his engagement with the Symbolist fin de siècle to his critique of aestheticism etc whilst paying close attention to the formally innovative qualities of his texts

The Musical Novel Emily Petermann, 2014 Analyzes two groups of musical novels that take music as a model for their construction including jazz novels by Toni Morrison and Michael Ondaatje and novels based on Bach's Goldberg Variations What is a musical novel This book defines the genre as musical not primarily in terms of its content but in its form The musical novel crosses medial boundaries aspiring to techniques structures and impressions similar to those of music It takes music as a model for its own construction borrowing techniques and forms that range from immediately perceptible essential aspects of music rhythm timbre the simultaneity of multiple voices to microstructural jazz riffs call and response leitmotifs and macrostructural elements themes and variations symphonies albums The musical novel also evokes the performance context by imitating elements of spontaneity that characterize improvised jazz or audience interaction The Musical Novel builds upon theories of intermediality and semiotics to analyze the musical structures forms and techniques in two groups of musical novels which serve as case studies The first group imitates an entire musical genre and consists of jazz novels by Toni Morrison Albert Murray James Wilson Cartier-Bresson Stanley Crouch Jack Fuller Michael Ondaatje and Christian Gailly The second group of novels by Richard Powers Gabriel Josipovici Rachel Cusk Nancy Huston and Thomas Bernhard imitates a single piece of music J S Bach's Goldberg Variations Emily Petermann is Assistant Professor of American Literature at the University of Konstanz

British Literature and Classical Music David Deutsch, 2015-09-24 British Literature and Classical Music explores literary representations of classical music in early 20th century British writing Covering authors ranging from T S Eliot and Virginia Woolf to Aldous Huxley H G Wells and D H Lawrence the book examines literature produced during a period of widely proliferating philosophical educational and performance oriented musical activities in both public and private settings David Deutsch demonstrates how this proliferation caused classical music to become an increasingly vital element of British culture and a vehicle for exploring contentious issues such as social mobility sexual freedoms and international political rivalries Through the use of archives of concert programs cult novels and letters written during the First and Second World Wars the book examines how authors both celebrated and satirized the musicality of the lower middle and working classes same sex desiring individuals and cosmopolitan promoters of a shared European culture to depict these groups as valuable members of and less frequently as threats to British life

James Joyce and Absolute Music Michelle Witen, 2018-02-22 Drawing on draft manuscripts and other archival material James Joyce and Absolute Music explores Joyce's deep engagement with musical structure and his participation in the growing modernist discourse surrounding 19th century musical forms Michelle Witen examines Joyce's claim of having structured the Sirens episode of his masterpiece Ulysses as a fuga per canonem and his changing musical project from his early works such as

Dubliners and A Portrait of the Artist as a Young Man Informed by a deep understanding of music theory and history the book goes on to consider the pure music of Joyce s final work Finnegans Wake Demonstrating the importance of music to Joyce this ground breaking study reveals new depths to this enduring body of work **Reading Baudelaire with Adorno**

Joseph Acquisto,2023-05-04 Reading Baudelaire with Adorno examines Charles Baudelaire s oeuvre including verse poems prose poems and critical writings in dialogue with the aesthetic theory of Theodor Adorno for whom the autonomy of the artwork critically resists any attempt to view it merely as a product of its socio historic context Joseph Acquisto analyzes Baudelairean duality through the lens of dissonance arguing that the figure of the subject as a dissonant chord provides a gateway to Baudelaire s reconfiguration of subjectivity and objectivity in both esthetic and epistemological terms He argues that Baudelaire s dissonance depends on older models of subjectivity in order to define itself via the negation of romantic conceptions of a unified lyric subject in favor of one constituted simultaneously as subject and object This new understanding of subjectivity reconfigures our relationship to the work of art which will always surpass conceptual attempts to know it fully Acquisto offers a fresh take on some familiar themes in Baudelaire s work Dissonant subjectivity in Baudelaire rather than cancelling esthetic transcendence points to a different way forward that depends on a new and dialectical relation of subject and object **Figures of the Imagination**

Roger Hansford,2017-03-16 This new study of the intersection of romance novels with vocal music records a society on the cusp of modernisation with a printing industry emerging to serve people s growing appetites for entertainment amidst their changing views of religion and the occult No mere diversion fiction was integral to musical culture and together both art forms reveal key intellectual currents that circulated in the early nineteenth century British home and were shared by many consumers Roger Hansford explores relationships between music produced in the early 1800s for domestic consumption and the fictional genre of romance offering a new view of romanticism in British print culture He surveys romance novels by Ann Radcliffe Matthew Lewis Sir Walter Scott James Hogg Edward Bulwer and Charles Kingsley in the period 1790 1850 interrogating the ways that music served to create mood and atmosphere enlivened social scenes and contributed to plot developments He explores the connections between musical scenes in romance fiction and the domestic song literature treating both types of source and their intersection as examples of material culture Hansford s intersectional reading revolves around a series of imaginative figures including the minstrel fairies mermaids ghosts and witches and Christians engaged both in virtue and vice the identities of which remained consistent as influence passed between the art forms While romance authors quoted song lyrics and included musical descriptions and characters their novels recorded and modelled the performance of songs by the middle and upper classes influencing the work of composers and the actions of performers who read romance fiction **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.

Sublime Noise Josh Epstein, 2014-12-15. What is the significance of noise in modernist music and literature? When Stravinsky's *Rite of Spring* premiered in Paris in 1913, the crowd rioted in response to the harsh dissonance and jarring rhythms of its score. This was noise, not music. In *Sublime Noise*, Josh Epstein examines the significance of noise in modernist music and literature. How and why did composers and writers incorporate the noises of modern industry, warfare, and big city life into their work? Epstein argues that as the creative class engaged with the racket of cityscapes and new media, they reconsidered not just the aesthetic of music but also its cultural effects. Noise, after all, is more than a sonic category; it is a cultural value judgment, a way of abating and categorizing the sounds of a social space or of new music. Pulled into dialogue with modern music's innovative rhythms, noise signaled the breakdown of art's autonomy from social life; even the old favorites of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts. The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation. Building both on literary cultural studies and work in the new musicology, *Sublime Noise* examines the rich material relationship that exists between music and literature. Through close readings of modernist authors including James Joyce, T. S. Eliot, Edith Sitwell, E. M. Forster, and Ezra Pound, and composers including George Antheil, William Walton, Erik Satie, and Benjamin Britten, Epstein offers a radically contemporary account of musical-literary interactions that goes well beyond pure formalism. This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period.

The Language of Surrealism Peter Stockwell, 2016-10-14. *The Language of Surrealism* explores the revolutionary experiments in language and mind undertaken by the surrealists across Europe between the wars. Highly influential on the development of art, literary modernism, and current popular culture, surrealist style remains challenging, striking, resonant, and thrilling, and the techniques by which surrealist writing achieves this are set out clearly in this book. Stockwell draws on recent work in cognitive poetics and

literary linguistics to re evaluate surrealism in its own historical setting In the process the book questions later critical theoretical views of language that have distorted our ideas about both surrealism and language itself What follows is a piece of literary criticism that is fully contextualised historically sensitive and textually driven and which sets out in rich and readable detail this most intriguing and disturbing literature D.H. Lawrence, Music and Modernism Susan Reid,2019-02-06 This first book length study of D H Lawrence s lifelong engagement with music surveys his extensive musical interests and how these permeate his writing while also situating Lawrence within a growing body of work on music and modernism A twin focus considers the music that shaped Lawrence s novels and poetry as well as contemporary developments in music that parallel his quest for new forms of expression Comparisons are made with the music of Debussy Schoenberg Stravinsky Wagner and British composers including Bax Holst and Vaughan Williams and with the musical writings of Forster Hardy Hueffer Ford Nietzsche and Pound Above all by exploring Lawrence and music in historical context this study aims to open up new areas for study and a place for Lawrence within the field of music and modernism **I Am Large, I Contain Multitudes** Katie Heffelfinger,2011-02-15 Drawing on the insights of lyric poetic theory this book offers a fresh reading of Second Isaiah This approach advances an argument that the tensive and conflicted divine voice is primary unifying factor in the sequence of poems **Will's Son and Jake's Peer** Á. I. Farkas,Ákos István Farkas,2002 Anthony Burgess combined high artistic seriousness with very broad popular appeal The writer of A Clockwork Orange and Napoleon Symphony variously cast himself in the roles of uncompromising artist and willing entertainer What links these contradictory aspirations is Burgess ambivalent relationship with James Joyce In his daring experimentation with the novel form Burgess always had the Joycean example to emulate but he also invoked the great precursor to vindicate the rawer components of his art The author is not blinded by his comparative agenda to Burgess debts incurred elsewhere Burgess work reverberates with echoes of lesser masters as well as securely canonized classics his voices include the Maughamesque and the Shakespearean as they do the Eliotian and of course the Joycean Anthony Burgess is thus reintroduced as a post modern classic himself Jake s deserving peer and Will s true son Opera in the Novel from Balzac to Proust Cormac Newark,2011-03-31 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac s La Com die humaine to Proust s la recherche du temps perdu by way of among others Dumas p re s Le Comte de Monte Cristo and Leroux s Le Fant me de l Op ra Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience Twentieth-Century British Authors and the Rise of Opera in Britain Irene Morra,2016-02-17 This book is the

first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies *How the Essay Film Thinks* Laura Rascaroli, 2017 Today the essay film has become a key cultural reference point This book shows how the essay film's disjunctive method comes to be realized at the level of medium montage genre temporality sound narration and framing It situates the essayistic urge within processes of filmic thinking that thrive in gaps

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