SE Wolf October 2024

"Literature and Music”

[SE-lit-mus-Brünn.docx; Vs. 14-08-2024]

**Description:** Poetry (or what we today term ‘literature’) and music used to be called ‘sister arts’. Indeed, there are manifold relationships between the two media/arts. Music can occur in literature in various ways and vice versa: works of literature can thematize music, they may be inspired by music, or attempt to transmit originally musical compositions (and, sometimes, vice versa); occasionally, literary texts may even appear to be ‘musicalized’; last but not least, literary texts can be combined with music in one work (for instance in songs or operas). In this seminar, we will explore a selection of the various forms and functions of the intermedial relationships between literature and music (transmediality plurimediality, intermedial transposition, and intermedial reference in particular) after some theoretical reflections: these will include the characteristic features of both arts (with an emphasis on their similarities and differences) as well as the concept of intermediality and its various forms. As I am an emeritus professor of English literature, English language texts will be in focus.

**Aims:** Exploring medial specificities of both literature and music; making the students aware of the various forms of musico-literary interrelations; making them acquainted with basics of intermediality theory.

**Reading material/texts** (to be prepared in advance):

W. Wordsworth, “Daffodils”

E. A. Poe, “The Cask of Amontillado” (short story)

J. Milton, “At a Solemn Musick”

V. Woolf, “The String Quartet” (short story)

Further material will be provided by means of photocopies.

A knowledge of Shakespeare, *Romeo and Juliet*, is presupposed as well as some

familiarity with musical notation.

SE Wolf October 2024

"Literature and Music”

[SE-lit-mus-Brünn.docx; Vs. 14-08-2024]

**PROVISIONAL PROGRAMME**

1. (22-10-2024-A)

0. PRELIMINARY REMARKS: motivations for, and objects, aims and structure of, the seminar

1. INTRODUCTION (I): INTERMEDIALITY THEORY AS AN APPROACH TO DISCUSSING ‘LITERATURE AND MUSIC’: terminology (‘medium’, ‘intermediality’); principal systematic forms of intermediality
2. (22-10-2024-B)

2. INTRODUCTION (II): TRANSMEDIAL COMPARISON OF LITERATURE AND MUSIC - TWO SISTER ARTS? – medial similarities and differences

2.1. Medial similarities and differences concerning metareferentiality: a parody of Wordsworth, “Daffodils”, compared to a parody of the 18th-century symphony in W. A. Mozart, “Ein musikalischer Spaß” (a musical joke)

2.2. Medial similarities and differences concerning narrativity: literary narrativity compared to R. Wagner, overture to *Tannhäuser* (time permitting)

3. (23-10-2024-A)

1. PLURIMEDIAL COMBINATIONS OF WORDS/LITERATURE AND MUSIC

3.1. Lyrics and music in pop song (The Beatles, “Yesterday”)

3.2. Literary text (extracts) and music in the ”Alan Parsons Project”: E. A.

Poe, “The Cask of Amontillado”

4. (23-10-2024-B)

1. INTERMEDIAL TRANSPOSITION - Literature inspiring instrumental (programme) music: P. I. Tchaikovsky, “Romeo and Juliet” (fantasy overture)
2. 5. (24-10-2024-A)
3. INTERMEDIAL REFERENCE: thematization and imitation of music in literature

5.1. Traditional conceptions of music in poetry: J. Milton, “At a Solemn

Musick”

5.2. Evocation of music: E. M. Forster, *Howards End*,

chap. 5 (evocation of parts of L. van Beethoven’s fifth symphony)

6. (24-10-2024-B)

5.3. Formal imitation of music in literature: the musicalization of fiction in V. Woolf,

“The String Quartet”

6. CONCLUSION

SE Wolf Oct. 2024

"Literature and Music”

[SE-lit-mus-Brünn.docx; Vs. 14-08-2024]

**SELECTED BIBLIOGRAPHY**

**(Research by seminar convener relevant to seminar)**

# I. Monographs and Essay Collections

1. *The Musicalization of Fiction: A Study in the Theory and History of Intermediality.* IFAVW Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft 35. Amsterdam: Rodopi, 1999.

2. *Selected Essays on Intermediality by Werner Wolf (1992–2014): Theory and Typology, Literature-Music Relations, Transmedial Narratology, Miscellaneous Transmedial Phenomena*. Walter Bernhart, ed. Studies in Intermediality 10. Leiden/Boston, MA: Brill-Rodopi, 2018.

# II. (Co-)Edited Books

1. Walter Bernhart/Steven Paul Scher/Werner Wolf, eds. *Word and Music Studies: Defining the Field. Proceedings of the First International Conference on Word and Music Studies at Graz, 1997*. Word and Music Studies 1. Amsterdam: Rodopi, 1999.

2. Walter Bernhart/Werner Wolf, eds. *Word and Music Studies: Essays on the Song Cycle and on Defining the Field – Proceedings of the Second International Conference on Word and Music Studies at Ann Arbor, 1999*. Word and Music Studies 3. Amsterdam: Rodopi, 2001.

3. Walter Bernhart/Werner Wolf, eds. *Essays on Literature and Music (1967–2004) by Steven Paul Scher*. Word and Music Studies 5. Amsterdam: Rodopi, 2004.

4. Werner Wolf/Walter Bernhart, eds. *Framing Borders in Literature and Other Media*. Studies in Intermediality 1. Amsterdam: Rodopi, 2006.

5. Werner Wolf/Walter Bernhart, eds. *Description in Literature and Other Media*. Studies in Intermediality 2. Amsterdam: Rodopi, 2007.

6. Werner Wolf, ed., in collaboration with Katharina Bantleon and Jeff Thoss. *Metareference across Media: Theory and Case Studies – Dedicated to Walter Bernhart on the Occasion of His Retirement*. Studies in Intermediality 4. Amsterdam/New York, NY: Rodopi, 2009.

7. Walter Bernhart/Werner Wolf, eds. *Self-reference in Literature and Music*. Word and Music Studies 11. Amsterdam/New York, NY: Rodopi, 2010.

8. Werner Wolf, ed., in collaboration with Katharina Bantleon and Jeff Thoss. *The Metareferential Turn in Contemporary Arts and Media: Forms, Functions, Attempts at Explanation*. Studies in Intermediality 5. Amsterdam/New York, NY: Rodopi, 2011.

9. Werner Wolf/Walter Bernhart/Andreas Mahler, eds. *Immersion and Distance: Aesthetic Illusion in Literature and Other Media*. Studies in Intermediality 6. Amsterdam/New York, NY: Rodopi, 2013.

10. Werner Wolf, ed. *Essays on Literature and Music by Walter Bernhart (1985–2013)*. Word and Music Studies 14. Leiden/Boston: Brill-Rodopi, 2015.

11. Werner Wolf/Walter Bernhart, eds. *Silence and Absence in Literature and Music*. Word and Music Studies 15. Leiden/Boston, MA: Brill-Rodopi, 2016.

12. Werner Wolf/Nassim Balestrini/Walter Bernhart, eds. *Meaningful Absence across Arts and Media: The Significance of Missing Signifiers*. Studies in Intermediality 11. Leiden/Boston, MA: Brill-Rodopi, 2019.

13. Werner Wolf/Walter Bernhart, eds. *‘Make It Old’: Retro Forms and Styles in Literature and Music*. WMS 19. Leiden/Boston, MA: Brill-Rodopi, 2022.

III. Essays

1. “Can Stories Be Read as Music? Possibilities and Limitations of Applying Musical Metaphors to Fiction". Bernd Lenz/Elmar Lehmann, eds. *Telling Stories: Studies in Honour of Ulrich Broich on the Occasion of His 60th Birthday*. Amsterdam/Philadelphia, PA: Grüner 1992. 205–231. Revised reprint: see above, I.2: Wolf 2018: 213–237.

2. “Intermedialität als neues Paradigma der Literaturwissenschaft? Plädoyer für eine literaturzentrierte Erforschung der Grenzüberschreitungen zwischen Wortkunst und anderen Medien am Beispiel von Virginia Woolfs ‘The String Quartet’”. *Arbeiten aus Anglistik und Amerikanistik* 21 (1996). 85–116. Revised reprint: see above, I.2: Wolf 2018: 3–37.

3. “‘The Musicalization of Fiction’: Versuche intermedialer Grenzüberschreitung zwischen Musik und Literatur im englischen Erzählen des 19. und 20. Jahrhunderts”. Jörg Helbig, ed. *Intermedialität:* *Theorie und Praxis eines interdisziplinären Forschungsgebiets.* Berlin: Schmidt, 1998. 133–164.

4. “Musicalized Fiction and Intermediality: Theoretical Aspects of Word and Music Studies”. Walter Bernhart/Stephen Paul Scher/Werner Wolf, eds. *Word and Music Studies: Defining the Field*. *Proceedings of the First International Conference on Word and Music Studies at Graz, 1997*. Word and Music Studies 1. Amsterdam: Rodopi, 1999. 37–58. Revised reprint: see above, I.2: Wolf 2018: 3–37. 238–258.

5. “‘Willst zu meinen Liedern deine Leier drehn?’ Intermedial Metatextuality in Schubert’s ‘Der Leiermann’ as a Motivation for Song and Accompaniment and a Contribution to the Unity of *Die Winterreise*”. Walter Bernhart/Werner Wolf, eds. *Word and Music Studies: Essays on the Song Cycle and on Defining the Field – Proceedings of the Second International Conference on Word and Music Studies at Ann Arbor, 1999*. Word and Music Studies 3. Amsterdam: Rodopi, 2001. 121–140. Revised reprint: see above, I.2: Wolf 2018: 259–277.

6. “Introduction”. Walter Bernhart/Werner Wolf, eds. *Word and Music Studies: Essays on the Song Cycle and on Defining the Field – Proceedings of the Second International Conference on Word and Music Studies at Ann Arbor, 1999*. Word and Music Studies 3. Am­sterdam: Rodopi, 2001. vii–xii.

7. “Towards a Functional Analysis of Intermediality: The Case of Twentieth-Century Musicalized Fiction”. Erik Hedling/Ulla-Britta Lagerroth, eds. *Cultural Functions of Intermedial Explorations*. Amsterdam: Rodopi, 2002. 15–34. Revised reprint: see above, I.2: Wolf 2018: 38–62.

8. “Das Problem der Narrativität in Literatur, bildender Kunst und Musik: Ein Beitrag zu einer intermedialen Erzähltheorie”. Ansgar and Vera Nünning, eds. *Erzähltheorie transgenerisch, intermedial, interdisziplinär*. WVT-Handbücher zum literaturwissen­schaftlichen Studium 5. Trier: WVT, 2002. 23–104. Revised reprint: see above, I.2: Wolf 2018: 349–438.

9. “Intermedialität – ein weites Feld und eine Herausforderung für die Literaturwissenschaft”. Herbert Foltinek/Christoph Leitgeb, eds. *Literaturwissenschaft – intermedial, interdisziplinär*. Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2002. 163–192. Revised reprint: see above, I.2: Wolf 2018: 63–91.

10. “Intermediality Revisited: Reflections on Word and Music Relations in the Context of a General Typology of Intermediality”. Suzanne M. Lodato/Suzanne Aspden/Walter Bernhart, eds. *Word and Music Studies: Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage*. Word and Music Studies 4. Amsterdam: Rodopi, 2002. 13–34.

11. “Intermedial Iconicity in Fiction – *Tema con variazioni*”. Wolfgang G. Müller/Olga Fischer, eds. *From Sign to Signing*. Iconicity in Language and Literature 3. Amsterdam: Benjamins, 2003. 339–360. Revised reprint: see above, I.2: Wolf 2018: 555–578.

12. “The Role of Music in Gabriel Josipovici’s *Goldberg: Variations*”. *Style* 37/3 (2003). 294–317.

13. “Preface”. Walter Bernhart/Werner Wolf, eds. *Essays on Literature and Music (1967–2004) by Steven Paul Scher.* Word and Music Studies 5. Amsterdam: Rodopi, 2004. ix–x.

14. “Language and/or Music as Man’s Comfort? Beckett’s Metamedial Allegory *Words and Music*”. Suzanne Lodato/David Francis Urrows, eds. *Word and Music Studies: Essays on Music and the Spoken Word and on Surveying the Field*. Word and Music Studies 7. Amsterdam: Rodopi, 2005. 145–163. Revised reprint: see above, I.2: Wolf 2018: 278–294.

15. “‘Schutzironie’ als Akzeptanzstrategie für problematische Diskurse: Zu einer vernachlässigten Nähe erzeugenden Funktion von Ironie”. Thomas Honegger/Eva-Maria Orth/Sandra Schwabe, eds. *Irony Revisited: Spurensuche in der englischsprachigen Literatur – Festschrift für Wolfgang G. Müller*. Würzburg: Königshausen & Neumann, 2007. 27–50.

16. “Metaisierung als transgenerisches und transmediales Phänomen: Ein Systematisierungs­versuch metareferentieller Formen und Begriffe in Literatur und anderen Medien”. Janine Hauthal/Julijana Nadj/Ansgar Nünning/Henning Peters, eds. *Metaisierung in der Literatur und anderen Medien: Theoretische Grundlagen, historische Perspektiven, Metagattungen. Funktionen*. Spectrum Literaturwissenschaft. Berlin: de Gruyter 2007. 25–64.

17. “Metafiction and Metamusic: Exploring the Limits of Metareference”. Winfried Nöth/Nina Bishara, eds. *Self-Reference in the Media*. Approaches to Applied Semiotics 6. Berlin: Mouton de Gruyter, 2007. 303–324. Revised reprint: see above, I.2: Wolf 2018: 295–316.

18. “Erzählende Musik? Zum erzähltheoretischen Konzept der Narrativität und dessen Anwendbarkeit auf Instrumentalmusik”. Melanie Unseld/Stefan Weiss, eds. *Der Komponist als Erzähler: Narrativität in Dmitri Schostakowitschs Instrumentalmusik.* Ligaturen 2. Hildesheim: Olms, 2008. 17–44.

19. “Description – a Common Potential of Words and Music?”. David Francis Urrows, ed. *Essays on Word/Music Adaptations and on Surveying the Field.* Word and Music Studies 9. Amsterdam: Rodopi, 2008. 198–226.

20. “Relations between Literature and Music in the Context of a General Typology of Intermediality”. Lisa Block de Behar/Paola Mildonian/Jean-Michel Dijan/Djelal Kadir/ Alfons Knauth/Dolores Romero Lopez/Márcio Seligmann Silva, eds. *Comparative Literature: Sharing Knowledge for Preserving Cultural Diversity. Encyclopedia of Life Support Systems (EOLSS)*. 2008. Oxford. UK: Eolss Publishers [http://www.eolss.net]

21. “Intermedialität und mediale Dominanz typologisch, funktionsgeschichtlich und akademisch-institutionell betrachtet”. Uta Degner/Markus Christian Wolf, eds. *Der neue Wettstreit der Künste: Dominanz und Legitimität im Zeichen von Intermedialität.* Kultur- und Medientheorie. Bielefeld: transcript, 2010. 241–259. Revised reprint: see above, I.2: Wolf 2018: 153–172.

22. “Preface”. Werner Wolf/Walter Bernhart, eds. *Self-reference in Literature and Music*. Word and Music Studies 11. Amsterdam/New York, NY: Rodopi, 2010. vii–x.

23. “Metamusic? Potentials and Limits of ‘Metareference’ in Instrumental Music – Theoretical Reflections and a Case Study (Mozart, ‘Ein musikalischer Spaß’)”. Walter Bernhart/ Werner Wolf, eds. *Self-reference in Literature and Music*. Word and Music Studies 11. Amsterdam/New York, NY: Rodopi, 2010. 1–32. Revised reprint: see above, I.2: Wolf 2018: 317–346.

24. “(Inter)mediality and the Study of Literature”. *CLCWeb: Comparative Literature and Culture* 13.3 (2011): [http://docs.lib.purdue.due/clcweb/vol13/iss3/2](http://docs.lib.purdue) (substantially revised version of no. 70); transl. into Spanish by Maria Fernande Piderit (“(Inter)medialidad y el estudio de la literatura” <https://uba.academia.edu/MariaPiderit>; or: <https://www.academia.edu/40206632/_Inter-medialidad_y_el_estudio_de_la_literatura_Werner_Wolf_2011>; accessed Feb. 5, 2021)

25. “(Inter)mediality and the Study of Literature”. Steven Tötösy de Zepetnek, ed. *Digital Humanities and the Study of Intermediality in Comparative Cultural Studies*. Lafayette, IN: Purdue University Press, 2013. 19–31 (reprint from no. 23)

26. “(Inter)mediality and the Study of Literature”. Steven Tötösy de Zepetnek/Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literature, and Comparative Cultural Studies.* Foundation Books. New Delhi: Cambridge UP India, 2013. 205–216. (revised version of no. 23)

27. “‘Revealing what cannot be spoken’ – Gabriel Josipovici's Short Stories as Illustrations and Transcendence of Negativity". *LISA e-Journal*. 12/2 2014 (30 pp.). http://lisa.revues.org/5772 (revised and enlarged translation of essay no. 12).

28. “Intermedialität: Konzept, literaturwissenschaftliche Relevanz, Typologie intermedialer Formen”. Volker C. Dörr/Tobias Kurwinkel, eds. *Intertextualität, Intermedialität, Transmedialität: Zur Beziehung zwischen Literatur und anderen Medien.* Würzburg: Königshausen & Neumann, 2014: 11–45. Revised reprint: see above, I.2: Wolf 2018: 173–210.

29. “Literature and Music: Theory”: Gabriele Rippl, ed. *Handbook Intermediality: Literature – Image – Sound – Music*. Handbooks of English and American Studies 1. Berlin: de Gruyter, 2015. 461–474.

30. “How Does Absence Become Significant in Literature and Music?” Walter Bernhart, Werner Wolf, eds. *Silence and Absence in Literature and Music.* Word and Music Studies 15. Leiden/Boston: Brill-Rodopi, 2016. 5–22.

31. “Musik in Literatur – *showing*: Formen und Funktionen musikalisierter Wortkunst”. Nicola Gess/Alexander Honold, eds. *Handbuch Musik und Literatur*. Berlin: de Gruyter, 2017. 95–113.

32. “Transmedial Narratology: Theoretical Foundations and Some Applications (Fiction, Single Pictures, Instrumental Music)”. *Narrative* 25.3 (2017). Special issue *Transmedial Narratology: Current Approaches*. Ed. Markus Kuhn/Jan-Noël Thon. 256–285.

33. “Erzählen in der Musik“. Martin Huber/Wolf Schmid, eds. *Erzählen*. Grundthemen der Literaturwissenschaft 7. Berlin: de Gruyter, 2017. 499–513.

34. “Narrativity in Instrumental Music? A Prototypical Narratological Approach to a Vexed Question”. *Selected Essays on Intermediality by Werner Wolf (1992–2014): Theory and Typology, Literature-Music Relations, Transmedial Narratology, Miscellaneous Transmedial Phenomena*. Ed. Walter Bernhart. Studies in Intermediality 10. Leiden/Boston. MA: Brill-Rodopi, 2018. 480–500.

35. “Das Feld der Intermedialität im Überblick”. Klaus Maiwald in cooperation with Sabine Groll, eds. *Intermedialität: Formen – Diskurse – Didaktik*. Baltmannsweiler: Schneider, 2019. 23–47.

36. “Formen intermedialer Bezüge zwischen Literatur und Musik – und welche Erkenntnisse sie für Literatur und Literaturunterricht ermöglichen”. Johannes Odendahl, ed. *Musik und literarisches Lernen*. Innsbruck: Innsbruck University Press, 2019. 35-56.

37. “Traditional and non-traditional uses of film music and musical metalepsis in *The Truman Show*“. Walter Bernhart/David Francis Urrows, eds. *Music, Narrative, and the Moving Image: Varieties of Plurimedial Interrelations*. Word and Music Studies 17. Leiden/Boston, MA: Brill-Rodopi, 2019. 29-46.

38. Werner Wolf/Pei Yali/Shan Jinquin, “Literature and Music: Mapping an Intermedial Field”. *Comparative Literature in China* 0(3)/2020: 13-37.

39. “‘Make It Old’: Retro-Forms in Literature and Music since the Eighteenth Century”. Walter Bernhart/Axel Englund, eds. *Arts of Incompletion: Fragments in Words* and Music. Word and Music Studies 18. Leiden/Boston: Brill/Rodopi, 2021. 269-295.

40. “Narrativité et musique instrumentale: Une approche narratologique et prototypique d’un problème délicat ». Marta Grabócz, ed. *Narratologie musicale. Topiques, théories et stratégies analytiques*. Paris: Hermann, 2021. (translation of essay no. 33) 121-142

IV. Entries in Encyclopedias

1. Articles in: Ansgar Nünning, ed. *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze – Personen – Grundbegriffe*, Stuttgart: Metzlersche Verlagsbuch­handlung, 1998; fifth ed. 2013; (page references given according to 5th edition):

[7.] “Intermedialität” (344–346),

[11.] “Musik und Literatur” (548–549),

1. “Intermedialität” (107–108), “Metafiktion” (172–174), “Paratext” (203–204). Reprint in: Ansgar Nünning, ed. *Grundbegriffe der Literaturtheorie*, Stuttgart: Metzler, 2004 (rpt. of above).

3. “Intermediality”. David Herman, Manfred Jahn, Marie-Laure Ryan eds. *The Routledge Encyclopedia of Narrative Theory*. London: Routledge, 2005. 252–256.

4. “Leitmotif”. David Herman, Manfred Jahn, Marie-Laure Ryan eds. *The Routledge Encyclopedia of Narrative Theory*. London: Routledge, 2005. 276.

5. “Music and Narrative”. David Herman, Manfred Jahn, Marie-Laure Ryan eds. *The Routledge Encyclopedia of Narrative Theory*. London: Routledge, 2005. 324–329.

5. “Intermedialität”. Reprint in: Ansgar Nünning, ed. *Grundbegriffe der Kulturtheorie und Kulturwissenschaft*, Stuttgart: Metzler, 2005 (rpt.). 83–85.

# V. Reviews (Review Essays)

1. “Irina O. Rajewsky. *Intermedialität*”. *Poetica* 34 (2002). 456–461.

2. “Erik Alder/Dietmar Hauck. *Music and Literature: Music in the Works of Anthony Burgess and E. M. Forster. An Interdisciplinary Study*”. *Arbeiten aus Anglistik und Amerikani­stik* (AAA) 32 (2007). 101–104.

1. “Claus-Ulrich Viol. *Jukebooks: Contemporary British Fiction, Popular Music, and Cultural Value*”. *Anglistik* (2009). 212–216.
2. Richard Müller, ed. “*The Emerging Contours of the Medium: Literature and Mediality*”, for *Anglia* (in preparation)