

The Impact of Digitization on the Musicalization of Anglophone Fiction.

From Thematization and Imitation to Musical Incorporation.

Abstract

In my dissertation, I plan to explore the impact of digitization on the musicalization of anglophone fiction. Based on the research of established scholars such as Steven Paul Scher (cf. 1970; cf. 1999) and Werner Wolf (cf. 1999), I will discuss expressions of overt musico-literary intermediality in the form of musical thematization, describe the development from covert to overt musical imitation, and define musical incorporation as a form of hybridization in the musicalization of fiction. In order to understand how new technologies have shaped both the musical and literary industry and, thus, increased the complexity of musico-literary relations, I intend to establish a model of musico-literary communication in musicalized fiction, which I will then apply to the analysis of my literary corpus. For the corpus, I have chosen fictional texts that align with great inventions of the recording industry from the reign of the LP and Richard Price's *The Wanderers* in 1974 to multimodal devices and an imagined expansion of technology in Jennifer Egan's *The Candy House* from 2022.

By analyzing both musical and literary forms, I hope to provide a better understanding of musico-literary communication in the musicalized novel of the 21st century, and thereby, describe one of the many functions of musicalized fiction. As communication implies an addresser and an addressee, multidisciplinary artists who act as writers, readers, musicians, and listeners, such as Kae Tempest or John Darnielle, take on a special role in my research.

Bibliography

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