

## THESIS ABSTRACT

Literature has been considered an ideal model for literature since Romanticism, however, some of the 20<sup>th</sup>-century authors have employed the analogy more precisely than the Romantics. Being a classical composer as well as an author of fiction, Anthony Burgess represents the perfect example of how the two arts influence each other. Music pervades a large portion of the author's prolific literary work, occurring in various forms.

This thesis examines allusions to music, which offer insight into the psychology of characters in some texts and elucidates the context in others, as well as on the structural features of Burgess' works. Well acquainted with the technique of composing music, Burgess models some of his works on musical forms, or specific compositions and thus adds another layer to the connection between music and literature. Both of the aforementioned methods will be discussed first separately and then combined in a single novel. Burgess' short story "1889 and the Devil's Mode" (1989) will illustrate the use of music on a thematic level, the structural analogies to music will be examined in Burgess' experimental novel *Napoleon Symphony: A Novel in Four Movements* (1974) and finally, the interplay of both methods will be discussed in Burgess' most-recognized novel *A Clockwork Orange* (1962).

The first section of the thesis focuses on the theoretical aspects of the musico-literary relations, its occurrences in earlier literary works, and on music's relations to Burgess' life and other themes recurring throughout his oeuvre. The selected works are then analysed in separate chapters divided further into subsections, according to the discussed forms of "music in fiction".