



Deposited via The University of Sheffield.

White Rose Research Online URL for this paper:

<https://eprints.whiterose.ac.uk/id/eprint/97909/>

Version: Supplemental Material

Article:

Ardrey, C.A. (2017) Dialogism and Song: Intertextuality, Heteroglossia and Collaboration in Augusta Holmès's setting of Catulle Mendès's 'Chanson'. *The Australian Journal of French Studies*, 54 (2-3). pp. 235-252. ISSN: 0004-9468

<https://doi.org/10.3828/AJFS.2017.17>

Reuse

Items deposited in White Rose Research Online are protected by copyright, with all rights reserved unless indicated otherwise. They may be downloaded and/or printed for private study, or other acts as permitted by national copyright laws. The publisher or other rights holders may allow further reproduction and re-use of the full text version. This is indicated by the licence information on the White Rose Research Online record for the item.

Takedown

If you consider content in White Rose Research Online to be in breach of UK law, please notify us by emailing eprints@whiterose.ac.uk including the URL of the record and the reason for the withdrawal request.

Dialogism and Song: Intertextuality, Heteroglossia and Collaboration in Augusta Holmès's setting of Catulle Mendès's "Chanson"

ABSTRACT

This article proposes a new methodology for analysing song, underpinned by Mikhail Bakhtin's theory of dialogism. It builds upon the recent current of scholarship which challenges Bakhtin's hierarchical view of the novel as the dialogic literary mode par excellence and presents the theories of dialogism and heteroglossia as apt for the analysis of lyric poetry. In the article, this Bakhtinian theoretical framework is applied to a little-known song setting of Catulle Mendès's 'Chanson', composed by Augusta Holmès, and published in issue six of Mallarmé's 1874 fashion magazine La Dernière Mode. The objective of the article is twofold: on the one hand it seeks to situate this collaborative endeavour within a historically and culturally wide-ranging intertextual network and, on the other, it aims to demonstrate that using Bakhtinian theory can be of great value in word and music studies, enhancing our understanding of the processes by which songs are created, performed and received.

ACKNOWLEDGEMENTS

With many thanks to Richard Longman for digital typesetting of the 'Chanson' and to Dr Helen Abbott for her comments when this article was in the early stages of preparation.