

# Interphilology: Linguistics & Literary Studies Interface

## Інтерфілологія: лінгволітературознавство

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### The Tropology of Trauma and Literary Musicalisation in the Context of Interphilology

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Статтю присвячено розгляду тропеїки травми і травматичного досвіду, пов'язаних з музикою, що актуалізована в художньому тексті у її словесній і оповідній формах як втілення музикалізації твору. Традиційно проблематика естетики травми становила один з дослідницьких фокусів літературознавства. Однак останнім часом, під впливом епістемологічного й методологічного зближення мовознавства й літературознавчих студій, яке набуло контурів так званої інтерфілології, а також унаслідок глобальних конфліктів, що охопили планету, проблематика травми у її художніх маніфестаціях поступово наповнює і дослідницький простір лінгвопоетики. Метою цієї статті є розкриття словесних і когнітивних механізмів художньої проблематизації травми, спровокованої музикою й музикуванням, що знаходять реалізацію в різножанрових художніх творах шляхом їхньої музикалізації як вияву інтермедіальності в художньому дискурсі. Основними завданнями дослідження є: окреслення місця студій травми у сучасному інтерфілологічному контексті; розкриття подвійного емоційного впливу музики як психотерапевтичного і травматогенного чинника з позицій музикалізації художнього тексту; виявлення й типологізація тропологічних маніфестацій музикалізованого травматичного досвіду персонажів в англійській версії роману Ельфріде Єлінек *The Piano Teacher (Die Klavierspielerin)*, (2004) та збірці оповідань Кадзуо Ішігуро *Nocturnes. Five Stories of Music and Nightfall* (2009). *Методологія* дослідження має міждисциплінарний характер і включає методи герменевтичного, наратологічного, семантико-стилістичного, когнітивно-поетологічного, емотивно-аксіологічного та інтермедіального аналізів. *Результати* дослідження підтверджують нашу гіпотезу про те, що естетика травми у її позитивному й негативному вимірах має комплексну психоемоційну природу, де музика і музичний досвід відіграють істотну роль. Художнє втілення музикогенної травми в ракурсі розвитку сюжету та здійснення музикалізації художнього дискурсу як вияву інтермедіальності може досягатися завдяки залученню широкого спектру емотивно-насичених метафоричних тропів, концептуалізованих у термінах болю, насильства, перверзій, агресії, замкненого простору, гротеску тощо.

*Ключові слова:* тропеїка, естетика травми, травматичний досвід, інтерфілологія, інтермедіальність, музикалізація, метафора, концептуалізація

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## Introduction

State of the art in the present-day Philology tends to display two adverse trends, those of disciplinary divergence and convergence. The former results in a radical expansion of the subject and research area spectrums of Linguistics, and particularly Stylistics that embrace its Cognitive, Corpus, Critical, Feminist, Film, Multimodal, Narrative, Pragmatic [Nørgaard, Busse, Montoro, 2010, pp. 1–48], Ludic [Izotova, 2018], Intermedial [Vorobjova, 2024] and quite a few other varieties. Some of them, viewed from cross- and transdisciplinary perspectives, to a great extent concern, in line with the latter trend, a heuristic and methodological rapprochement of the rival areas of Philology, first and foremost Linguistics and Literary Studies.

This unifying tendency that dates back to Jacobsonian Linguopoetics [Jacobson, 1960] currently received a new impulse within Germanic, Anglophone and Ukrainian philological traditions resulting in the emergence of *Linguo-Literaturwissenschaftliche Studien*, or *Interphilologie* [Matsenka, 2025, p. 7; Fiks, 2025, p. 9], the evolution of *Literary Semantics* [Eaton, 2016], and *Linguonarratology* [Batsevych, 2023, 2025; Bekhta, 2004] as a syncretic vision of literary text structure and mechanisms of its unfolding. The decisive factor that provoked the blurring of disciplinary boundaries within the domain of Philology proves to be a newly revived interest towards the search for meaning-making mechanisms in literary text as a connecting interphilological link. Using the term “Interphilology” as an umbrella one, we will *focus* here on one of such meaning-making mechanisms related to the tropology of trauma triggered by music and music-making, being viewed through the lens of musicalisation as a facet of literary intermediality [Vorobyova, 2020; Vorobjova, 2024].

With this *aim* in mind, we address such **issues** as: (i) determining the place of trauma studies in the current interphilological context; (ii) revealing a double emotional impact of music as a psychotherapeutic and traumogenic factor actualised via literary text musicalisation; (iii) identifying the tropological manifestations of personages’ music-driven traumatic experience in the English version of Elfriede Jelinek’s *The Piano Teacher* (2004) (*Die Klavierspielerin*) and Kazuo Ishiguro’s *Nocturnes. Five Stories of Music and Nightfall* (2009) as well as suggesting the typology of such manifestations. The interdisciplinary research **methodology** embraces the methods of hermeneutic, narratological, stylistic, conceptual, emotive and intermedial analyses.

## Interphilology as a challenge and a new research space: factors of influence

Outlining the current as well as prospective vectors of interphilological interaction presupposes revealing the major factors that have fostered and keep on maintaining the cooperation between Linguistics and Literary Studies. Though scholars mainly tend to agree in their assessment of the role of style and Stylistics (Literary Linguistics) [Burke, 2023, p. 1] in shaping the contours and promoting the growth of Interphilology, being a bridge between aestheticised and verbally-oriented visions of and approaches to literary text [Fiks, 2025, p. 11], there is no ultimate consensus as far as other factors of influence and their significance for such collaboration.

Thus, Prof. Ulla Fix [2010; Fiks, 2025] from the University of Leipzig, providing a short historical overview of the collaborative vs. non-collaborative relations between Linguistics and Literary Studies in Germanic context [Fix, 2010, pp. 19–27; Fiks, 2025, pp. 9–15], describes the current wave of their rapprochement as a sum total of four factors: (i) a renewed interest of scholars to style and text viewed from a widened semiotic perspective, with a special emphasis upon the textual surface (often multisemiotic) as an access to hidden senses [Fix, 2010, pp. 29–31; Fiks, 2025, pp. 17–19]; (ii) reinterpretation of the former text-linguistic approach to the typology of texts with a focus shift onto cultural specificity of text-types as related to genres [Fix, 2010, pp. 31–33; Fiks, 2025, pp. 19–20]; (iii) a rebirth of interest to hermeneutics viewed through the lens of the on-going process of meaning-making, initially grounded in textual gestalt as a basis for text understanding and interpretation [Fix, 2010, pp. 33–36; Fiks, 2025, p. 20]; (iv) relying upon the gains of corpus approach as a source of analytical models which might be used, among other applied tools, for construing multifarious linguistic and literary-oriented theoretical discourses [Fix, 2010, pp. 36–37; Fiks, 2025, p. 21].

Without embarking on the discussion concerning the significance and weight of the above factors, this paper suggests a complementary perspective that might throw a new light on the emergent conflation of Linguistics and Literary Studies. In my view the decisive factor within this perspective

tends to be the cognitive turn in Linguistics [Lakoff, Johnson, 1980] which further expanded its scale of impact onto Philology and Humanities at large. This turn, not infrequently termed ‘a cognitive revolution,’ highlighted the necessity for philological disciplines of their joint search for more comprehensive mechanisms of meaning-making traced at a deeper, conceptual level of verbal and/or multimodal / multisemiotic texts or discourses, the mechanisms which often have a ludic character.

Rapid growth of Cognitive Poetics [Brône, Vandaele, 2009; Stockwell, 2019], along with a more recent Ludic one [Izotova, 2018], as integrated linguistic / literary-oriented disciplines brings to the interphilological foreground several epistemological shifts. On the one hand, here belongs the inversion of the constitutive epistemological vector from the traditional literary semiotic bottom-up one, i.e. from language as a primary semiotic system to language of literary text as a secondary semiotic system and further on to languages of art as a tertiary one, in Yuriy Lotman’s parlance [Lotman, 1990], into the top-down cognitive poetic vector which proceeds from conceptual worldview to imagination → creativity → conceptual imagistic patterns → linguistic / textual patterns, following Mark Turner’s seminal “Language is the child of the literary mind” [Turner, 1996, p. 168]. On the other hand, one might trace evident manifestations of the epistemological and interpretive reemphases as to both stylistic and literary analyses back to modernism (and currently metamodernism), with the focus upon literary products of those writers, who might be categorised as “born neuroscientists or cognitive poetologists,” paraphrasing Jonah Lehrer’s metaphorical label given to Marcel Proust [Lehrer, 2012].

Alongside, a significant contribution to the emergent Linguistics / Literary Studies interface was made by the recent epistemological & research shift from the well-established hypothesis-and-methodology paradigms towards a phenomenologically syncretic postparadigmatic scholarly vision [Vorobjova, 2021]. The latter has placed into the dominant research focus the notion of interphenomena, including intermediality as a kind of semiotic cross-dressing, relevant both verbally and aesthetically [Ibid.]. The inversion of aesthetic-semiotic vector in Humanities at large from “language → literature → art & fine arts” to “art & fine arts → literature → language” brought to life a methodological shift, that of methodological triangulation, or methodological clustering, which implied the necessity to search for a metamethod of synthesized philological analysis of literary text in its multifarious formats.

All these factors could not but transform the disciplinary philological landscape not only epistemologically and methodologically but also in what concerned the dominant areas of problematisation, pertaining to formerly adverse disciplines. One of such areas belongs to the sphere of trauma studies and trauma aesthetics.

### **Trauma studies through the interphilological lens**

Traditionally aesthetics of trauma constituted one of the research foci of literary studies within classical psychological [Smelser, 2004] and psychoanalytic [Felman, Dori, 1992], (trans)generational postcolonial [Hundorova, 2014], and historical [Caruth, 1996; LaCapra, 2001; Stepanova, 2022] frameworks, while being viewed, along with the studies of memory, collective and/or individual [Caruth, 1995], from cultural [Alexander, 2004; Kopievska, 2024], social [Bezhan, 2024] as well as personal [Gilmore, 2001] perspectives, often associated with war [Tick, 2014]. However, epistemological and methodological rapprochement of Linguistics and Literary Studies alongside recent catastrophic events on the global scale, caused by ecological, political and military convulsions, affected the mainstream trajectory of philological explorations by shifting their linguistic focus as such onto the issue of trauma through traumatic war narration [Demianchuk, 2026, pp. 144–146] and thus bringing it closer to that of Literary Studies. The above shift resulted, among other issues, in revisiting previous researches in Literary Semantics and Cognitive Poetics through their reinterpretation in terms of trauma and traumatic experience [see, e.g., Buravenko, 2025; Prysyazhnyuk, 2025]. Against this background such metamorphosis can also be traced in the interphilological area of Intermediality Studies [Levytska, 2026], particularly where it concerns musicalisation of fiction [Vorobjova, 2024].

*Traumatic experience & music.* Though music tends to be viewed interdisciplinary as a therapeutic tool that fosters working-through, i.e. psychically transforming trauma by way of its gradual integration into one’s conscious experience [Sutton, 2002], presumably due to the increased

brain's neuroplasticity [Zaatar et al., 2024], and healing trauma [Swart, 2014], not infrequently it might act as a source of traumatic experience per se, provoking cumulative or sequential psychological traumas [see Markovic, 2021, p. 52]. The bidirectional relations between music and trauma as an emotional reaction to a traumatic incident emerge from two major prerequisites. On the one hand, music usually acts as an effective therapeutic tool for people suffering from trauma. Generally, psychotherapists use it to improve people's mental health and their overall well-being by utilising music's intrinsically mood-boosting effects [Swart, 2014].

On the other hand, for highly empathetic people, including musicians, music might act as a traumatic trigger [Markovic, 2021] as it is processed by the same neural mechanisms as empathy and other forms of socialisation [see LaCapra, 2001, p. 78; King & Waddington, 2017]. It is exactly what constitutes the contential core of the two literary works revisited here, the English version of Elfriede Jelinek's *The Piano Teacher* (2004) and Kazuo Ishiguro's *Nocturnes. Five Stories of Music and Nightfall* (2009), though with a different scale of personages traumatisation—stronger in Jelinek's novel and milder in Ishiguro's collection of stories.

As literary and poetological trauma studies [Andermahr, 2013; Balaev, 2018; Mir, 2023; Vickroy, 2002] problematize trauma aesthetics in its variable manifestations, aiming to identify the ways in which traumas of various kinds might be represented in literary texts [Andermahr, 2013, p. 14], more often than not they focus upon verbal and narrative figurations that highlight symbolization of trauma as the transition of traumatic experience into verbal, mental or multimodal imagery, music being one of its triggers.

According to Tamara Hundorova's observations [2014, p. 34], traumatic narratives, mostly non-linear, fragmentary, are infrequently manifested in literary text through monstrous personages, particularly through monstrous femininity (as in *The Piano Teacher* – OV), with their injured or self-injured bodies, wounded or mutilated, as well as through lack of communication [Ibid.], up to empathetic unsettlement, in Dominick LaCapra's parlance [2001, p. 78], or accentuated silence. In Hundorova's view, generally traumatic narratives are designed to release tension via catharsis while helping to try and restore severed ancestry, kindred, generation, family, nation, community ties [Hundorova, 2014, p. 34].

More often than not narrative symbolizations of trauma in literary text are accompanied by its tropological symbolizations. The axiological and contential specificity of such symbolisation related to music and musicking as any activity linked to creating, performing, perceiving or interpreting music as a social act, in Christopher Small's parlance [see Odendaal et al., 2014, p. 162], does not only come down to differentiating between its positive (therapeutic) and negative (retraumatizing) effects on human psyche but also to their affective duality as a simultaneous presence of both effects [ibid.].

***Tropological symbolisation of trauma through music in fictional narratives: An intermedial remake.*** In both the novel and the collection of stories under analysis, along with “the healing jouissance of music,” in Sonya Andermahr's parlance [2013], one might come across negative metaphorical and narrative conceptualisations of music as a kind of trap (*he had to listen to us rehearsing, day after day* [Ishiguro, 2009, p. 113]), a tool of pressure and/or manipulation (*I was a musician, why should I have to join in this game* [Ibid., p. 131]), a vampire (*then she'll be doing something else with music, that bloodsucker* [Jelinek, 2004, p. 97]), a source of physical suffering (*Music has often comforted Erika in times of distress. But today, the music grinds into sensitive nerve endings exposed by the man named Klemmer* [Ibid., p. 165]) and the like. All along music acts as an emotional agent, being either an instrument of healing (*Your music helped my mother through those times, it must have helped million of others* [Ishiguro, 2009, p. 24]; *we play because we believe in the music* [Ibid., p. 108]; *Erica's vocation is her avocation: the celestial power known as music* [Jelinek, 2004, p. 6]; *What we need is a music that makes us forget our sufferings* [Ibid., p. 114]), and a weapon of torture (*Or else she's an evil spirit, haunting some rehearsal with her students* [Ibid., p. 6]), or not infrequently producing an ambivalent effect of both healing and victimizing the protagonists or their environment (*even though art is credited with many things, especially an ability to offer solace. Sometimes, of course, art creates the suffering in the first place* [Ibid., p. 23]).

The fundamental difference between Jelinek's novel and Ishiguro's stories as for the traumatic role of music comes down to the prevalent domains of its impact. In Ishiguro's collection it is mostly a professional sphere of a musician or a singer with their career pitfalls (*The truth is, if you're a guitarist, you can be Joe Pass, they still wouldn't give you a regular job in this square* [Ishiguro, p. 4]; *I'm no longer a major name I once was. <...> Live on past glories <...> I could make a comeback. <...> But a comeback's no easy game <...> you and Mrs Gardner have to separate because of your comeback?* [Ishiguro, 2009, pp. 30–31]), creative slowdowns (*Much harder to accept was the other main obstacles <...> There was actually a problem about me writing my own songs* [Ibid., p. 91]), the musician's unflattering appearance incompatible with marketing (*What he was saying, in a nutshell, was that I was ugly. And that this was what was keeping me from the big league* [Ibid., p. 129]), striving for recognition (*I sweat and heave and break my balls to come up with something worthwhile, something beautiful, then who is it gets recognition?* [Ibid., p. 166]). While Jelinek's novel penetrates much deeper into the tormented soul of the musicians, bringing to the surface the idea of their physical, psychological, sexual, and spiritual suffering.

Here the iconoclastic texture permeated with intermedial references gives access to a network of conceptual metaphors related to music and musicking that are triggered by verbal markers associated with repression, control, violence, aggression, perversion, and pressure. One of the most salient verbal and conceptual tropes that move the plot of Jelinek's novel while highlighting the trajectory of musicalisation turns out to be MUSIC / MUSICKING IS VIOLENCE, the latter being both physical and emotional.

The thematic line of music- and/or musicking-induced violence starts with a strange scene in a streetcar where Erika Kohut, the protagonist, stealthily injures its passengers with the narrow ends of her musical instruments, e.g.:

"She pulled into streetcars by the weight of musical instruments, which dangle from her body, in front and behind, <...>. *An encumbered butterfly*. The creature feels it has dormant strength for which music does not suffice. The creature clenches its fist around the handles of violins, violas, flutes. It likes to make negative use of its energy, although it does have a choice. <...>

<...> Then again, with the narrow end of the instrument (sometime the violin, sometimes the heavier viola), *she beats into a cluster of work-smearred people*. <...>

They look at the music student and imagine that music has raised her spirit; but the only thing that's raised is her fist." [Jelinek, 2004, pp. 14–16]

Being unsuccessful in her own career as a top concert musician, a world-famous pianist, Erika, fully controlled by her mother, becomes a piano teacher at Vienna conservatoire, still dreaming of world fame (*Erika is an insect encased in amber, timeless, ageless. <...> Erika is baked inside the cake pan of eternity. She joyfully shares this eternity with her beloved composers, but she certainly can't hold a candle to them when it comes to bwing loved* [Ibid., p. 14]), meanwhile afflicting pain to her students and even to the people around. Interestingly, to characterise the protagonist from various angles the author not infrequently relies upon the conceptual metaphor HUMAN IS AN INSECT (*An encumbered butterfly; an insect encased in amber*), as if depriving Erika, though very sensitive herself (*A sensitive person gets burned, like a delicate moth* [Ibid., p. 71]), of any compassion and turning her as a musician into an instrument of punishment, e.g.:

"She acts as if she were yielding to those mysterious powers of musical romanticism, *powers moving to ever higher emotional peaks <...>*.

*SHE endures such agonies*, even though she has played all afternoon, focusing her mind, wielding her bow, and laughing at pupils who played worse than she. She wants *to teach people how to be afraid, how to shudder. Such feelings run rampant* through the playbills of Philharmonic Concerts" [Jelinek, 2004, pp. 18–19]

Other dehumanising conceptual metaphors, like that of A TEACHER OF MUSIC IS A BIRD OF PRAY, further elaborated into MUSIC IS AN INSTRUMENT OF VIOLENCE / PRESSURE, move the plot along the chosen trajectory even in what concerns Walter Klemmer, the student Erika got infatuated with. Compare the two fragments:

(1) Erika's fingers twitch like *the claws of a well-trained falcon*. When she teaches, she breaks one will after another. Yet deep inside, she feels an intense desire to obey <...>.

She knows about the form of the sonata and the structure of the fugue. That's her job, she's a teacher. And yet, *her paws ardently grope toward ultimate obedience*" [Ibid., pp. 101–102];

(2) Erika K. corrects the Bach, mends and patches it. Her student stares down at his entangled hands. She gazes through him, but sees only a wall that bears Schumann's death mask. For a fleeting instant, she *needs to grab the student's hair and smash his head against the inside of the piano* until the bloody bowels of strings and wires screech and spurt [Ibid., p. 150]

Erika's contradictory nature (*Erika Kohut's one hand has been playing the keyboard of reason, the other the keyboard of passion* [Ibid., p. 149]) and her overwhelming musical optics (*The universe of music is vast* [Ibid., p. 219]) make her compare everything in the world around with and to music (*In this respect, the normally large difference between music and sexual pleasure is quite tiny* [Ibid., p. 106]), which finally turns her love affair triggered by music into a truly traumatic one, e.g.:

Windows flash in the light. They do not open to this woman. <...> No one puts a hand on her, no one takes anything from her. She feebly peers back over her shoulder. The knife should dig into her heart and twist around! The remainder of the necessary strength fails. Her eyes alight on nothing, and, with no burst of rage, fury, or passion, *Erika Kohut stabs a place on her shoulder, which instantly shoots out blood* [Ibid., p. 280]

This sad note makes us go back to Ishiguro's romantic story quintet where music, though equally invigorating and traumatic, still leaves the feeling of hope, e.g.:

But you play this passage like it's *the memory* (italics in the original – OV) of love. You are so young, and yet you know desertion, abandonment. That's why you play that third movement the way you do. Most cellists, they play it with joy. But for you, it's not about joy, it's about the memory of a joyful time that's gone forever [Ishiguro, 2009, p. 205]

## Conclusions

Approaching musicalisation of fictional narrative in terms of trauma theory, intermediality poetics and cognitive stylistics might be regarded as another proof of the emergent interphilological blend of Linguistics and Literary Studies as a prospective area of humanitarian research and practice of text interpretation. Comparing the literary works of two Nobel Prize winners, Elfriede Jeinek and Kazuo Ishiguro, permeated with the motifs of music as a significant part of human life, we come to the conclusion that trauma aesthetics in its positive and negative formats might determine the narrative architecture of fictionalized experience driven by music, being grounded in a wide spectrum of emotively enhanced metaphoric tropes conceptualised in terms of elation and violence.

Tropology of trauma related to music and musicking acquires particular significance within the contemporary interphilological paradigm, where Linguistics and Literary Studies increasingly converge in their attempts to explain the mechanisms of literary meaning-making. Considered through the prism of intermediality and literary musicalisation, trauma becomes a complex cognitive, emotive, and semiotic construct embodied in the verbal and narrative texture of fictional discourse. The comparative analysis of Elfriede Jelinek's *The Piano Teacher* and Kazuo Ishiguro's *Nocturnes* has revealed that music in literary representation possesses an intrinsically ambivalent nature. It simultaneously acts as a source of emotional consolation, aesthetic transcendence, and existential harmony, while also functioning as a catalyst of repression, alienation, violence, and psychic disintegration. Such duality confirms the hypothesis that trauma aesthetics in music-related fiction is grounded in a multidimensional psychoemotional architecture where artistic experience becomes inseparable from suffering and vulnerability.

Literary musicalisation as a form of intermediality considerably intensifies the emotive potential of traumatic narratives. In both writers' texts, music is transformed into a specific narrative force shaping the plot dynamics, emotional tonality, and conceptual structure of the works. At the

tropological level, this process is realized through a wide range of metaphorical and conceptual patterns that verbalize traumatic experience in terms of violence, bodily pain, imprisonment, aggression, grotesque deformation, and emotional devastation. Particularly significant in Jelinek's novel is the recurrent conceptual metaphor MUSIC / MUSICKING IS VIOLENCE, which determines both the psychological portrait of Erika Kohut and the overall narrative atmosphere of emotional suffocation and existential despair. The protagonist's traumatic perception of reality manifests itself through dehumanizing metaphorical models, corporeal imagery, and destructive emotional impulses that expose the catastrophic collision between artistic aspiration and psychic self-annihilation. By contrast, Ishiguro's musicalized narratives, though permeated with melancholy, frustration, and emotional loss, preserve the possibility of empathy, reconciliation, and fragile hope. In his stories, music frequently becomes a medium through which memory, loneliness, failed ambitions, and emotional abandonment are articulated, yet without leading to the total collapse of personality characteristic of Jelinek's fictional universe.

Trauma narratives related to music cannot be adequately interpreted within the boundaries of a single discipline. Their analysis requires methodological triangulation combining Cognitive Poetics, Narratology, Stylistics, Hermeneutics, Trauma Theory, and Intermediality Studies. Such synthesis allows one to uncover deeper conceptual mechanisms underlying literary representation of traumatic experience and to demonstrate how verbal art incorporates the semantic and affective resources of other semiotic systems, particularly music. Consequently, literary musicalisation emerges as a powerful cognitive and emotive strategy of representing the fragmented, contradictory, and often painful experience of human existence. The further research into this area might give another impulse to interdisciplinary studies of rational and emotional as manifested in literary text.

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## The Tropology of Trauma and Literary Musicalisation in the Context of Interphilology

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This paper focuses upon the tropology of trauma and traumatic experience related to music, which might be actualized verbally and narratively in a literary text as the embodiment of its musicalisation. Traditionally, trauma aesthetics issues were regarded as a focal research point of Literary Criticism. However, lately, due to the epistemological and methodological conflation of Linguistics and Literary Studies that has taken shape of the so-called Interphilology, as well as a consequence of global conflicts that have seized the whole planet, the issues of trauma in its literary manifestations tend to penetrate the research space of Linguopoetics. The paper *aims* to reveal verbal and cognitive mechanisms of literary problematisation of trauma triggered by music and musicking actualized in literary texts of various genres by way of their musicalisation as a format of literary discourse intermediality. The main *tasks* of the research are: defining the role of trauma studies in the present-day interphilological context; revealing the double emotional impact of music as a psychotherapeutic and traumagenic factor viewed from the literary text musicalisation perspective; identifying and classifying tropological manifestations of the personages' musicalized traumatic experience in the English version of Elfriede Jelinek's *The Piano Teacher* (2004) and in Kazuo Ishiguro's *Nocturnes. Five Stories of Music and Nightfall* (2009). The research *methodology* employed has an interdisciplinary character while including hermeneutic, narratological, semantic stylistic, cognitive poetological, emotive and axiological as well as intermedial analyses. The research *results* confirm the hypothesis that trauma aesthetics in its positive and negative dimensions is characterized by complex psychoemotional architecture where music and musical experience play an essential role. Literary embodiment of trauma provoked by music viewed through the plot development as well as literary discourse musicalisation as an intermediality facet can be the result of using a wide spectrum of emotively enhanced metaphoric tropes conceptualised in terms of pain, violence, perversions, aggression, enclosed space, grotesque, etc.

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