Abstract
The thesis outlines one type of intermediality in literature, musical composition transformed into the structure of the modern novel. The theme is based on the philosophical and aesthetic ideas of the sovereign status of music within the other arts. The relationship between literature and music is described on the basis of this specific status. In the sphere of these various relations, attention is paid to the connection between musical composition and the composition of a novel (the manifestation of musical composition in a novel is named here as the musicality of literature). In the central part of the thesis there are demonstrated the possibilities of application of musical compositional devices in a novel through an analysis of three works (The Counterfeiters by André Gide, Point Counter Point by Aldous Huxley and Tonio Kröger by Thomas Mann). These musical compositional devices are: multiple melodic lines, musical cyclical forms and a leitmotif.