10 Media representation

Film, music and painting in literature

Jørgen Bruhn, Liviu Lutas, Niklas Salmose and Beate Schirrmacher

In Nick Hornby's novel *High Fidelity* (1995), the life of the protagonist Rob revolves around records and popular music. Throughout Virginia Woolf's novel *To the Lighthouse* (1927), the painter Lily Briscoe works on a portrait of her friend Mrs Ramsay. In James Joyce's *Ulysses* (1922), Leopold Bloom's thoughts, memories and associations are informed by newspaper headlines, snatches of songs, advertising slogans and poster headlines as he walks through the streets of Dublin.

These literary examples are signs of a much more general tendency that intermedial studies has a prime interest in: media products represent qualified media types. In media types such as novels, paintings, films, computer games and news articles, we encounter characters, avatars or persons that interact with pictures, musical instruments, photos, computers, record players, newspapers or television sets or go to football games. The choice of media they interact with, just like the way in which they use and think about them, is not only part of a detailed representation of the social world. In *To the Lighthouse*, Lily Briscoe's struggles with material choices and artistic conventions clearly connect to an aesthetic discussion about the representation of reality. In *High Fidelity*, Rob not only sells records but has a specific interest in mixtapes, as cassette tapes allowed listeners to compile their favourite music. Thus, Lily's interest in painting and Rob's interest in music are very significant in the overall interpretation of the novels. Similar to intertextual references, which invite the reader to consider the present text against the background of other texts, these 'intermedial references' (Rajewsky 2002, 2005) invite the reader to consider the narrative in a different medial frame by means of explicit diegetic representation or more implicit structural representation, and often by combining both.

Still, how do we know that the representation of media products or media types *means* something? Or that references to familiar media types have a symbolic value? In this chapter, we will demonstrate how the representation of media can be analysed. We will focus on narrative literature, but the analytical method is applicable to film, computer games, photography and visual art as well.

In the first part of the chapter, we will explore media that are represented inside the diegetic universe. How characters and narrators use and think about media is used to materialize ideas and conflicts, and character development is

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often part of a meta-referential discussion about the affordances of literature (Wolf 1999, p. 48–50). In the second part of the chapter, we will turn to novels whose narrative structure and style remind readers of other medial experiences, such as watching a movie, looking at an image or listening to music. The effect of structural media representation is to give the impression that the literary text imitates film, music or images. It changes the experience of reading and draws attention to aspects of literature and language that we usually pay less attention to.

In terms of method, we will draw on previous approaches to diegetic media representation in literature and film (Bruhn 2016) as well as the structural media representation of film (Schwanecke 2015) and music (Schirrmacher 2012) in literature. We propose a three-step model consisting of three basic questions that are designed to trace the significance of media representation in all its variety: what kinds of media are represented? How are they represented? How does the media representation relate to the textual or historical context? The focus of the second two questions can be adapted according to different research focus and interest and we present different approaches of how to interpret and contextualize media representation. In the literary text, the answers to these three questions appear closely interrelated. Still, as always in intermedial analysis, it is helpful to address each aspect in turn to understand how they interact.

We explore diegetic media representation with the help of Jennifer Egan's novel *A Visit from the Goon Squad* (2011), a novel full of technical devices, discussion and reflections about media and reflection about media use. Also, we analyse Jo Nesbø's novel *The Snowman* (2007) as an example of cinematic writing and its close connection to the thriller and horror genre. Günter Grass's novel *The Tin Drum* (1959) is a novel told by a drummer and certain passages are structured by patterns of repetition and contrast, as a representation of musical form. Finally, we provide some examples of how structural principles of painting and photographs can be represented in *Biblique des derniers gestes* (2002) by the Martinican author Patrick Chamoiseau.

Diegetic media representation

In Jennifer Egan's novel *A Visit From the Goon Squad* (2011), fifty years of US history are represented by an intricate web of media in the fictive world (the diegesis) of the novel. Given the fact that music plays a major role in the novel, it has been called a 'music-saturated fiction' (Hertz and Roessner 2014, p. 10) and characterized as a rock novel (Moorey 2014) – these terms are appropriate as general impressions, but less informative about how and why music matters in this novel. By analysing media representation in the novel, we get a better overview of what such broad generic terms mean in a particular case like this novel. Instead of stating that 'music plays a large role in the novel', it is important to ask what kind of music is represented and how it is described and talked about. Moreover, music is not the only medium that is represented.

Once we start to pay attention to media in the diegesis, it is easy to become overwhelmed. Literary texts, almost by default, exhibit quite a messy selection of many instances of media interaction: in novels, characters play music, write emails, watch movies and enter buildings, exactly as most of us do in our real life. If we want to find out what we should qualify as a medium and what each of them might stand for, we have to make them and their role in the plot visible in some way.

We will approach this problem by analysing three consecutive steps: *listing, structuring* and *contextualizing* (first formulated by Bruhn 2016). The analysis registers what kinds of media are represented in the text (step 1, listing). By asking how the represented media are described and how they relate to each other in the plot, we can identify patterns and structures (step 2, structuring); and finally, we ask how we can interpret those patterns in a way that works well with an overall interpretation of aspects of the historical and social context of the novel (step 3, contextualizing). In this third step, contextual knowledge can be brought in: general cultural trends, genre-related questions or knowledge about the author's biography or earlier work.

Listing: What kinds of media are represented?

The first step consists of a broad listing of media products and qualified media types that are represented in the text: what kinds of qualified media are mentioned and what are their basic media types and technical media of display? This is quite a time-consuming exercise even for a short story, and for a novel even more so. Therefore, the first step in this listing process for longer texts should not strive to present an exhaustive list of media representations but should attempt to create an overview of media types that are repeatedly represented.

For Egan's novel, the first step would be to make a long list of the technical media of display that are mentioned (including, for instance, a telefax, computers and guitars). But the novel also revels in making references to artistic qualified media types (antique sculpture, punk rock, modern 'found object art', cinema and photography). Specific media products are mentioned, too, including films and songs that characters discuss, watch or listen to. And different qualified media are referred to in more general terms as forms of communication and expression that differ from and perhaps are compared with other media.

Already in this process of listing, we can find a recurring focus on technical devices and basic and qualified media types of music. Media products such as existing rock songs are mentioned and the songs performed by the fictive rock band are described. Music as a qualified media type is discussed, for example, when a middle-aged character laments the musical tastes of young people. The question of how the basic media type of organized sound communicates is addressed, for example, when a teenager makes a PowerPoint presentation listing 'Great Rock and Roll Pauses' (Egan 2011, Chapter 12).

Structuring: How are media represented?

The second step structures the representation of media. Do we find patterns in the list of technical objects? Do the qualified media types that are mentioned have anything in common? Regarding *A Visit From the Goon Squad*, there are at least two ways in which the listing process may make sense in a way that helps to better understand the novel.

The first way may seem almost too obvious or banal to mention, but it is important. The wide array of different technical devices, which includes anything from letters, via fax and emails, to guitars to computers, mirrors the technical, medial and consequently the cultural changes that have been or will be invented or developed in the US between the late 1970s and the start of the imagined third decade of the twenty-first century. New technical devices from different decades are mentioned, as are qualified media types from the same period, such as 'found art'. Together they draw attention to how communication within society and the organization of society have changed. For example, we write emails instead of letters and a new qualified media type such as 'found art' first challenges and then changes the conventions of visual art in general. Change and development are even more foregrounded in the novel when it points to a possible future by describing how commercial pop music is distributed on mobile phones targeted at babies.

Taken as a whole, the representation of media in the novel depicts a change in media use, which moves from attending analogue punk rock concerts and using tape-recorders and turntables to engaging in distracted communication via mobile phones and emails, and even having absent-minded phone conversations while writing emails. The first step of evaluation that sums up *what kinds* of media are represented is supported by looking at *how* media are described. The different media types are talked about, commented on and described in a way that draws attention to change. Different characters express statements that can be read as epochal characterizations, like 'everybody sounds stoned, because they're emailing people the whole time they're talking to you' (Egan 2011, p. 141). In this general statement about absent-minded emailing, multitasking becomes representative of the interaction with digital media in general.

As the next part of structuring, we ask whether particular media types are explicitly compared with or opposed to each other. Are they integrated into binary oppositions between, for example, the visual and the auditory, or between text or image-based media types? In Egan's novel, we find that the novel represents the historical development from analogue to digital that has taken place, but if we look at how this is described, we can see that analogue and digital media are discussed in terms of being in opposition to each other. If we ask which analogue and which digital media are most frequently mentioned, we find two clusters, concentrated on punk music and punk culture on the one hand and contemporary digital media on the other. Throughout the novel, punk music and digital media appear to be opposed to each other: punk

music is described in terms of being 'authentic', whereas digital music is described as soulless, banal, consumer-oriented music. Both punk music and digital media are not only represented, but they are also characterized and even categorized in specific ways. They form a comprehensive dichotomic structure and give sound (so to speak) to a conflict between authenticity and a perceived loss of contact. The fact that the representation of punk music and punk attitudes is closely connected to one of the protagonists (Bernie) and his friends in the past suggests that the text, perhaps a bit uncritically, constructs the notions of authenticity and presence using twentieth-century analogue rock and punk music. The present (or future) situation, on the contrary, is characterized by the fact that medial and technical developments have distanced artists and non-artists from their former values and that an impoverished experience of their art and of life is a result of this.

In the second step of the analysis, we can discern two recurring ideas that structure the list of media types. First, that the representation of media effectively mirrors the development and changes that took place in the US from the late 1970s to some decades beyond that, and even those that will occur in the 2020s (Egan's book was published in 2011). The represented media illustrate a comprehensive history of communication since the 1970s. New technical devices and qualified media types make visible the cultural changes that are connected with them. Yet the representation of media is also connected with a conflict of values that can be seen in the dichotomy between punk, analogue media and authenticity on the one hand, and the depiction of twenty-first-century commercialized, mass-produced mainstream pop, digital media and social media that is connected to inauthenticity, on the other. Thus, media representation in the text connects to a certain amount of nostalgia towards the pre-digital age as a time of non-commercial energy, authenticity and almost naïveté.

Contextualization: How can we make sense of media representation?

In this step, we ask how contextual knowledge can help us better understand the representation of media in the text. How can the novel's historical, social and to some extent biographical contexts help us to understand why the represented media are connected with the ideas we have just analysed? How can we make sense of the analogue–digital dichotomy? Is this a novel that simply wants to demonstrate that music was better in the 1970s? Probably not.

It has been argued that the novel expresses a certain nostalgia. It seems plausible that the experiences and sentiments of a New York City author such as Egan reveal that – like some of the characters in the novel – she may have experienced a multifaceted sense of loss (van de Velde 2014). This loss seems to be related to a post-punk musical scene (with its history of anti-establishment sentiment and political edginess) that turned into infantilized commercial pop music; new digital media entailing new, impoverished communication forms; and the mental and existential post-traumatic stress after the 9/11 terrorist attacks.

However, this argument falls short if we just draw the conclusion that Egan apparently does not appreciate contemporary pop music much. Instead, it is more interesting to spell out that in this novel the sense of loss is connected with how contemporary pop music is described. Presence, contact and some roughness and rawness are equalled with the punk position. This binary opposition between the simplicity and aesthetics of punk rock and digital communication and digital music is then maybe less about the author's personal taste in music. Engaging in this process helps to illustrate what is perceived as lost in the process of digitization and social development. Consequently, the third step may offer at least one possible way of framing and perhaps even explaining (by putting into context) the diegetic representation of media in a novel.

The three steps of listing, structuring and contextualizing provide a systematic way to analyse the diegetic representation of media in narrative literary texts. An intermedial analysis like this may supplement more conventional analytical methods such as searching for symbols and investigating narratological levels or plot structures. The three-step model can be used not only in narrative literature but also in other media types, for instance, cinema (Bruhn and Gjelsvik 2018), or even art exhibitions (Bruhn and Thune 2018). It is, however, possible and even necessary to take the analysis one step further, a step that leads on to the next major part of this chapter.

The structural representation of media

The 13 chapters of *A Visit From the Goon Squad* are quite independent of each other, and some critics even consider the book to be a collection of linked short stories. This particular form of independent yet somewhat linked entities, invites us to see it as analogous to a particular form of organizing and distributing music on the technical device of the gramophone long-playing record, or the LP. The division of the book into two halves, Part A (Chapters 1–6) and part B (Chapters 7–13), mimics the A and B sides of an LP. Thus, the structure of the entire novel, which consists of independent yet thematically interlinked entities, is reminiscent of a pop or rock 'concept album' (see Box 10.1 for more details).

Box 10.1 The LP and the concept album: Technical medium of display and qualified medium

The form and history of the LP (long-playing record) illustrate the close connection between the materiality of technical media of display and qualified media types. Made of vinyl (PVC), the LP allowed for a more lightweight storage and distribution form of recorded music, and soon replaced the earlier shellac discs, which had a 3–5-minute playing time. The LP allowed the storage of up to ten times as much music. From the mid-1960s until the end of the 1980s, the LP was the dominant commercial storage medium for

music and was only superseded by, first, the digital CD and later on by digital streaming services such as Spotify.

But in a similar way to how printed books made the qualified medium of novels possible, the LP is closely connected to the development of the qualified media type of a 'concept album', in which the music is not only compiled but is even unified by a theme. *The Beatles* were among the first to not only use the LP to collect a number of random popular individual hit songs (previously issued on single records) but also to design an entire LP as an entity, with either a musical style or a theme, in certain cases even a narrative: that turned the LP into a concept album. The packaging of the LP, the cover and the inner sleeve of the LP, quickly became an integrated part of the design of the entire work and made it possible to include different forms of texts and illustrations.

In many ways, therefore, the album can be seen as an example of the idea of a total work of art where several art forms cooperate to create an augmented aesthetic experience. The implied obligatory switch from side A to side B is not only a material feature of the two-sided record disc but also led to a two-part structure of the album that somehow shifts in character. Thus, the technical medium/the materiality of the storage medium in the form of the LP led to the development of the qualified media type called the album. When the CD took over as the most popular and commercially viable form, the qualified medium of the album migrated to the technical medium of display of the CD.

While the LP is no longer the dominating storage medium, it is still (and increasingly) valued as a strategic aesthetic move in popular music. In digitally produced music, the scratching noise of records has been turned into sounds that are used to express authenticity, for example. The artistic possibilities as well as the 'cultural capital' connected to publishing a well-organized set of songs in a collected form is still a very attractive alternative – sometimes to the degree that album forms spill over into a grand video form, such as Beyoncé's *Lemonade* (2016) (see also Chapter 8).

The LP format needs to be seen in relation to the discussion of music and authenticity in the novel. Does this ordering of the book express a nostalgic longing for the coherence of the thematic concept album in a fragmented time of distress and angst – or is it instead a postmodern device that is meant to relativize the content of the novel and perhaps hint at a distanced narrative voice or a type of agency that is manipulating the protagonists in the novel's diegesis without their knowledge?

There are many examples of novels that structurally remind the reader of the experience of engaging media other than words, text and literature. When reading the novels of the Norwegian crime author Jo Nesbø, for example, we may be reminded of the experience of watching a film. In the novel *Jazz*, by the American writer Toni Morrison (1992), we may perceive a parallel

between the novel's structure and the improvisation, expressivity and dialogue between different instrumental voices that are characteristic of jazz.

These structural forms of media representations the semiotician Winfried Nöth would call 'form miming form' (Nöth 2001, p. 18), and they have long been a core interest in intermedial studies. Terms such as cinematic writing, musicalized fiction (Wolf 1999) or pictorialism (Louvel 2011) sum up the impression of reading such texts that are somewhat paradoxical. The texts convey the notion of the presence of a medium that in fact is only referred to. Werner Wolf (1999) describes musicalized fiction 'that points towards a presence of music in the signification of a text which seems to stem from some kind of transformation of music into literature' (p. 51). Or, as Christine Schwanecke (2015) puts it concerning cinematic writing: such writing 'trigger[s] the actualization of the "filmic medium" in a reader's mind while s/he is actually reading and processing nothing but words' (p. 268). We therefore have to deal with the 'illusion' (Schwanecke 2015, p. 268–9), 'imitation' (Wolf 1999, p. 51) and 'simulation' (Rajewsky 2002, pp. 94–103) of the presence of another medium but it is not present in the material and sensorial modality. We still perceive similarities, though, and that is accomplished by way of the literature's own means. We see the words on the page and read them one after the other. But we relate to them differently.

When we analysed the diegetic representation of media, we faced the challenge of how to make sense of the abundance of different media that are always part of the diegesis. When analysing structural representation, the challenge is to pinpoint the specific intermedial quality of the text. Even though the intermedial scholar Irina Rajewsky (2002, pp. 39–40) repeatedly emphasizes the *as-if* quality of structural intermedial references, the focus can easily land on the represented medium that is 'imitated' or 'simulated', which in turn can 'establish the illusion of the filmic medium being (materially) present in the literary text even though it is not' (Schwanecke 2015, p. 268). Illusion catches the reading experience, and imitation and simulation express the relation of how the text is transformed – that it is constructed according to other rules.

Although the texts 'appear to imitate […] quality or structure' (Wolf 2002, p. 25) of the represented media, their specific intermedial quality cannot be analysed by borrowing the terminology of music or cinema. Thus, although the novel, using titles and metafictional references, suggests a media transformation process, it is not a film made out of words that the viewer experiences. The viewer reads a narrative that draws on the structural principles of film 'with its own means', as Rajewsky (2002, p. 39) stresses. However, if the literary text represents filmic or musical structures 'with its own means', we have to focus on transmedial aspects that the media involved share but that are realized in different media-specific ways. So instead of trying to locate how media-specific cinematic or musical techniques are transmediated into text and to locate literary techniques that would be characteristic of cinematic writing or musicalized fiction only, we have focused on how structural media representation exploits transmedial media characteristics that words, texts and literature always possess but that are more familiar from the represented media.

Cinematic writing: Structural representation of film in literature

Cinematic writing is a literary strategy that has been discussed in literary discourse ever since the advent of modernist experimental writing, and it took a particular turn after Christopher Isherwood (1904–1986) began his 1939 novel *Goodbye to Berlin* as follows: 'I am a camera with its shutter open, quite passive, recording, not thinking. Recording the man shaving at the window opposite and the woman in the kimono washing her hair. Someday, all this will have to be developed, carefully printed, fixed' (Isherwood 1998 [1939], p. 9). Isherwood's narrator suggests a particular literary point of view – that of a distanced, neutral observer who registers what is seen and heard. The comparison with the camera not only announces a specific cinematic way of writing but also reveals the temporal process of writing. Similar to the chemical procedure of analogue film development, it takes time to fix time and space using words on a surface.

The cinematic writing style of Bret Easton Ellis's (1991) postmodern novel *American Psycho* seems to suggest a different parallel with film. It highlights a sense of alienation that is involved in the globalization and commercialization of the modern world, and that goes with modern film production. In the novel, life seems to emulate modern cinematic experiences, similar to the way in which we can describe an experience by saying 'it was just like a film'. Cinematic writing in *American Psycho* thus expresses what Jean Baudrillard (1983, p. 25) has termed hyperreality.

Any analysis of cinematic writing therefore also embraces the experience of literary works from the reader's and reader communities' perspectives. Asking how the strategies of cinematic writing affect and change the experience of reading adds a social component to the usually strictly formal and intrinsic close reading of texts. An intermedial approach offers a more complex and precise understanding of cinematic writing. Apart from exploring how particular cinematic genres connect with the development of certain literary styles, it also seeks to explain why cinematic writing can be partly responsible for contemporary literature's commercial success. This section begins by discussing the more general characteristics of cinematic writing. It presents suitable analytical perspectives that are then applied to a novel that has often been regarded as particularly cinematic: Jo Nesbø's (2010 [2007]) *The Snowman*.

Cinematic writing has usually been discussed from three perspectives: cinematic time and space, shifts in narrative point of view that simulate the view of a camera (as in the quotation from Isherwood above), and the use of montage techniques in literature that are similar to those used in film editing (Cohen 1979, p. 108). So although much attention has been paid to the visual aspects of the film medium, its auditory aspects have been somewhat neglected. Yet film is an audiovisual medium. As the reading of *The Snowman* will show, auditory perception plays an integrated part in contemporary cinematic writing.

The characteristics of cinematic writing are a focus on audiovisual perception, sudden changes in perspective and a narrative point of view that refrains from evaluation and causal connection. None of these techniques are solely or

particularly cinematic in themselves. However, if they appear together in a narrative text, they can trigger either involuntary sensations or voluntary cognitive experiences that are similar to those triggered by cinema from narratives that are mediated by moving images and sound and that are connected by the editing montage of individual scenes. In correlation with this chapter's applied method of analysis, we will look into *what kinds* of cinematic references are being represented, *how* these references are being mediated and *where* we find them in the text (we follow the method used by Schwanecke (2015, pp. 274–8)).

What is represented?

The *what* involves which aspects of the qualified medium of film a cinematic reference refers *to*: technical devices of display (cameras, projectors, film screens), basic media types (moving images, verbal language, sound effects, music), structural patterns (like jump cuts, montage, focal lengths, tracking shots) or aspects of qualified media types (specific film titles, film directors, genres). When Isherwood writes 'I am a camera', the text is explicitly referring to a principal technical recording device used in film and mentioned in literary discourse in a way that draws a parallel with narrative point of view and perspective in film. In the novel *Kafka on the Shore*, the Japanese writer Haruki Murakami (2005 [2002]) refers to specific films such as *The 400 Blows* and *Shoot the Pianist* by the French film director François Truffaut (1932–84) in Chapter 34. Regarding the former film, the ending occurs on a French shore and thus engages in the title of the novel and also provides a homage to Truffaut's film. The cinematic references open up a parallel narrative to the novel that is only accessible for those familiar with the film. This is a common way of engaging a particular audience and make them feel that they are smart because they understand the references. Hence, asking *what* is represented also involves drawing conclusions about what aspects of film or which genres are highlighted.

The explicit representation of technical media of display, specific media products and the qualified media type cinema draws attention to the more structural representation that appears to imitate formal elements of film. As an example, the narrator in *Goodbye to Berlin* (Isherwood 1998 [1939]) does not just compare himself with a camera. Throughout the novel, he attempts to use a neutral point of view that focuses on perception and refrains from evaluation or explanation. His extensive use of showing and a lack of telling leads to a point of view that is similar to that used in the audiovisual narration of film. In *The Great Gatsby*, F. Scott Fitzgerald (2003 [1925]) creates a sequence when he introduces the character Tom Buchanan that resembles a filmic tracking shot (moving camera):

> The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of

> French windows, glowing now with reflected gold, and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.
>
> (p. 11)

In these two long sentences, the perspective gradually moves from the lawn (that surrounds Tom's house) towards the house until it rests on Tom standing on the porch. In the text, the personification of the lawn, as it starts to move, run, jump and stop, conveys a sense of movement that ends with the reader reaching Tom Buchanan. By using the means of syntactical structures, this passage resembles a film sequence that starts with an establishing shot of Tom's house and ends with a medium shot of Tom himself.

How is it represented?

The *what* of media representation leads us to discuss *how* these references operate. *How* these references are actualized in literature by authors and readers depends on conventions and how they are used in collaboration with the expected response of the reader.

Murakami's references to specific film titles in *Kafka on the Shore* are easily spotted; the next question to ask is what reference to these specific media products contributes to the understanding of the novel. The two films that are referred to can be seen as representative of the French New Wave film genre and auteur cinema, and, as mentioned earlier, the mention of these films opens up parallel narratives to both specific media types and qualified media in a broader sense. The 'tracking shot' in Fitzgerald's novel, however, is a matter of interpretation and analysis. The structural parallel with film becomes visible when we describe the structure of the text. This description provides the parallel with formal characteristics of audiovisual narration in film.

When exploring structural media representation, we can see how simple and more complex forms of media representation interact (Elleström 2014, pp. 28–34). Occasional instances of diegetic media representation, such as the title of a film mentioned in passing and not further discussed, can be considered simple. However, these simple representations, especially if they appear repeatedly or in significant scenes, might signal the more complex representations of structural representation. In fact, as Schwanecke (2015) points out, a certain amount of simple representation is necessary to 'trigger such a "filmic" reception', which includes the 'establishment of iconic analogies between literary structures and filmic conventions, qualities, and structures' (p. 276). The representation of basic media types would mostly involve complex representations. Diegetic media representation that at first glance might look simple can in fact be complex – it depends on the reader's background information. In Malcolm Lowry's (1947) novel *Under the Volcano*, the film with the Spanish title *Las Manos de Orlac* (*The Hands of Orlac*, 1935) is described on film posters and talked about in dialogue, and a screening of it in a cinema is mentioned. We might consider each of these

instances to be a simple representation of material aspects of film or media products. However, background knowledge about the film provides the ground for a more complex interpretation. As *Las Manos de Orlac* is a remake of an expressionist silent film from 1924, we can draw a structural parallel between the plot of the film (the growing madness of a former concert pianist who loses his hands in a train accident) and the increasing paranoia of the protagonist of the novel. The reference to expressionist film highlights the importance of subjective perspective in the novel: the focus on visual description combined with the subjective perspective of a stream-of-consciousness style. The diegetic representation of the remake of an expressionist film therefore leads to the unpacking of the subjectivity of Lowry's novel. The fact that *Las Manos de Orlac* is represented with, for example, posters or screenings draws attention to the commercial aspects of cinema (via the advertisement-related aspects of the novel). Thus, diegetic media representation of films in literature can operate on a complex structural level – what Alan Partington (1998) has referred to as the 'snugness effect' – giving the reader the impression that he or she is being invited to share the secrets of the novel, bond with the author and feel smart enough to understand the more complex allusions (p. 140).

Where is it represented?

Finally, there is the issue of *where* in the text the cinematic representations are produced. Schwanecke (2015) argues that they

> can be realized on compositional levels, such as the overall structure, imagery, plot design, or character constellation. References can appear on diegetic levels (within the fictional story), extra-diegetically (elements outside the fictional story, usually a narrator not part of the story world he narrates), and even paratextually (as in titles of plays, poems, novels, or short stories, chapter headings, and tables of contents).
>
> (Schwanecke 2015, p. 278)

Most of these places where references can occur are more convoluted than having a simple reference to a film in the actual literary text (such as mentioning a title of a film) and at times require experience of cinema in order to be analysed. For example, the plot structure of a novel can closely resemble that of a particular film. The description of a particular house can reveal references to either canonical gothic castles from Universal's horror films of the 1930s or the specific house used in Alfred Hitchcock's *Psycho* (1960). A particular character can evoke similarities to Uma Thurman's character in Quentin Tarantino's *Kill Bill: Volume 1* (2003), for example. Again, this illustrates how intermedial theory can unpack a literary text's cinematic qualities that are not perhaps visible at first.

In novels with a structural representation of film, we will find various instances on different levels that interconnect in the way that we described

above. Singular instances of media representation tend to form patterns that deepen understanding of the novel we can get from literary analysis alone. Table 10.1 provides a schematic overview of the different aspects of the representation of cinema in literature.

The *what, how* and *where* variables that are clearly separated in the table for the purposes of analysis are mostly interrelated. When one identifies *what* is being represented, one tends to answer automatically the *how* and *where* questions. It is not always possible to clearly separate the categories in actual analysis, and therefore these variables will be discussed intermittently in the analysis of *The Snowman* (Nesbø 2010 [2007]).

Cinematic representation in Jo Nesbø's The Snowman

In the past decade, Norwegian writer Jo Nesbø has achieved huge commercial success with his prolific series about the self-destructive but brilliant Oslo detective Harry Hole. Similar to Stieg Larsson's *Millennium* trilogy, the Harry Hole books display a striking structural representation of the media characteristics of film that might account for at least part of their success. Written from 1997 onwards, the book series caught worldwide attention with the first translation of one of them into English, *The Devil's Star* (2005 [2003]). We will discuss some examples from one of Nesbø's most accomplished and successful novels, *The Snowman*, to illustrate how the novel represents media characteristics

Table 10.1 Different representations of cinema in literature

Representation of cinema	*What*	*How*	*Where*
Technical media of display	Camera 35mm film Film projector Film screens Cinemascope	Simple Complex	Diegetic Extra-diegetic Paratextual
Basic media type	Moving images Sound effects Film music Montage Focal lengths Tracking shots	Simple Complex	Diegetic Extra-diegetic Paratextual
Specific film products	Actors Film titles Directors Film music Composers	Simple Complex	Diegetic Extra-diegetic Paratextual
Social factors and qualifying aspects of contexts and conventions	Film institutions Film reception Film criticism Censorship	Simple Complex	Diegetic Extra-diegetic Paratextual

that are more familiar from film. The novel tells the story of Norway's first serial killer (referred to as the Snowman), who brutally murders women who have had extramarital affairs resulting in children. Oslo detectives Harry Hole and newcomer Katrine Bratt pursue the serial killer in a twisting and suspenseful plot, and Hole becomes personally involved as it turns out that the Snowman is living with his former girlfriend, Rakel, and her son, Oleg.

What? Listing of simple and complex representations

Cinema representation in the novel involves simple diegetic media representation in the form of intertextual references and allusions to cinema, mostly references to conventionally and contextually qualifying aspects and specific film products, such as when Harry Hole and Rakel mention the film titles *The Rules of Attraction* and *Starship Troopers* (Nesbø 2010 [2007], p. 72 and p. 173, respectively), *Mission Impossible* (p. 358) or refer to Wile E. Coyote, one of the two protagonists in the *Coyote and the Roadrunner* series of cartoons (p. 133).

They also discuss Francis Ford Coppola's *The Conversation* (1974), a film that is represented in a more complex form. The film not only inspires the title of Chapter 12, but there are also structural parallels between the film and the aesthetic construction of several of the novel's key scenes. A paratextual media representation is the chronological ordering of chapter titles, from 'Day 1' to 'Day 22', and such chapter titles as '4 November 1992'. They can allude to Stanley Kubrick's use of intertitles in his horror classic *The Shining* (1980) to create temporal intensity and determinism in the narrative. These titles will only be recognized as cinematic references if the reader knows the original film. The paratextual allusion is, however, not the only reference to Kubrick's *The Shining*. It does not seem a coincidence that the initial scene that triggers the serial killer in his childhood is dated to 1980, the year *The Shining* was screened for the first time. Even other aspects of the novel's cinematic style represent plot elements or horror strategies of Kubrick's film.

Even if not all readers spot the intermedial references, the diegetic media representations already clearly frame the crime fiction plot in the context of thriller and horror films. The more complex structural representations, especially of *The Shining*, act as an invitation not only to read *The Snowman* in a cinematic way but to read it in the framing of a horror film, which raises certain expectations. The paratextual framing can therefore draw attention to a narrative style that not only displays characteristics of audiovisual narration in general but also draws on the techniques of suspense used in the horror genre in particular.

How? Representation of editing and montage

The narrative style of the novel displays characteristics that bear a resemblance to cinematic editing and montage. The editing process turns the raw footage into sequences and arranges them into an audiovisual narrative. The editing

process is a process of montage as it creates a coherent plot by putting together separate scenes. Montage sequences, a series of short shots that condense space, time and information, intensify this principal characteristic of the audiovisual narration.

Whether or not readers are aware of the cinematic framing of the novel, readers may note or respond to the intensity that structures the plot of *The Snowman*. Nesbø's novel achieves the kind of tempo and suspense often attributed to Stieg Larsson's *The Girl with the Dragon Tattoo* (in Swedish in 2005) (see Bergman 2014, p. 130). When the narrative structure is looked at more closely, the tempo and intensity of the plot appear to be the result of cinematic writing. The tempo and intensity connect to narrative structures that bear a resemblance to editing and montage. Even if the reader does not actively notice the cinematic writing, they are likely to respond to the tempo and suspense it creates, maybe by increasing their own reading tempo.

From the perspective of editing, the narrative structure of *The Snowman* is not chronological. Many literary plots are not chronological but involve flashbacks and flashforwards, but the flashbacks in *The Snowman* display some specific cinematic features. The narrative order of events is arranged around three dominant times, mainly the recollections of the serial killer in 1980, Detective Rafto's search for the killer in 1992, and 2004, when Harry Hole and his colleague Katrine Bratt investigate new disappearances and murders. Within these principal narrative times, there are numerous brief flashbacks: brief, sudden memories of characters or slightly longer returns into past times that resemble shorter, cinematic flashes of past memories and events. At the end of the novel, there is a remarkable recurrence of the first temporal event in the novel, 'Wednesday, 5 November 1980'. The repetition of an event that does not provide new information in literature is unusual, but it is much more common in film, as if it is an aesthetic response to the cinematic production process that often involves several takes of the same scene. The first paragraph of the recap is identical to the opening of the novel, but in the second paragraph, there is a shift in point of view from mother to son. Emotionally, the repeated event's change of perspective satisfies the reader who feels cheated by the lack of explanations in the opening chapter, but the aesthetics of the retake also inhabit a distinctive cinematic character.

The most evident and effective cinematic example of montage in *The Snowman* is the lateral scenes between the investigator Katrine Bratt and the terrorizing publicist Arve Støp while Harry Hole is finding out more about the secret background of Katrine (Nesbø 2010 [2007], pp. 370–91). Here each parallel sequence is separated by a couple of line breaks, not unlike the ellipsis between one frame and another in film (even if these material borders are not visible to the eye while the film is being screened). Even if literary ellipses are common enough, the materiality of the line breaks in this case echoes the materiality of the film frame. Further, these parallel scenes are quite short and similar in length and bear an iconic resemblance to the succession of scenes in a parallel montage in a film.

In this parallel montage, the individual scenes of Bratt's and Hole's storyline are aligned with structural parallels that connect the ending of one scene with the beginning of the next scene. This formal connection of two events that are not temporally aligned is similar to cinematic transitions, also called 'hooks'. The hook should not be confused with the cliffhanger, which is a device commonly used in literature and film to create suspense. Hooks structurally connect two scenes in order to create a seamless and paced temporal movement forward. David Bordwell (2018) explains that hooks are not uncommon in modern popular literature, but they are still mainly connected to the history of cinema. The following example from *The Snowman* illustrates the cinematic technique of the hook. A scene at Rakel's house ends with a question. The following scene at the police headquarters also begins with a question that formally relates to the question that immediately precedes it.

> He tiptoed. 'Can I go now?'
>
> 'Yes, you can go?' (p. 198)

These two questions (although the second question at the same time looks like an answer to the first one) formally connect two unrelated scenes and smooth the transition from one place to the next. This transition forms a coherent structure even if it is a break in time and space. The second transition is also a typical cinematic ellipsis where the same person is present in both scenes but in a different place and time in each.

> 'Get your coat and meet me down in the garage', Harry said. 'We're going for a drive'.
>
> Harry drove along Uranienborgveien […]. (p. 285)

This kind of ellipsis is not unusual in literature either, but what is particularly cinematic is how the transition between the two scenes is 'smoothed' by the formal parallels that link the two scenes together. The ellipsis is still visible on the page but is noticed less during reading. The use of parallel montage and cinematic transitions leads to an increase in tempo as frequent jumps in place and time are smoothed by structural cohesion. Even in the novel, sudden switches in the middle of events from one scene to the other and formal transitions between two paragraphs have the effect that the reader jumps to the next paragraph. The result of this is that paragraphs lose their usual characteristic of encouraging the reader to pause after reading one paragraph before moving on to the next. Similar to the gaps between singular frames on the filmstrip, the line breaks on the page do not become invisible, but they are ignored. If parallel montage and transitions are used in dramatic and nerve-wracking and thrilling sequences, the effect on the reader could be described as being prolonged and intensified fear regarding what will happen to the protagonists. The aim of eliciting prolonged fear in an audience is a principal characteristic of horror.

The context of horror and crime: Blended qualified media types

What sets *The Snowman* apart from the frequent genre combinations in modern crime fiction is the use of structural patterns that we are familiar with from cinematic genres. In the novel, editing and montage principles are used to achieve a narrative pace and speed similar to a thriller. The novel also draws on horror film aesthetics by using a specific point of view and foregrounds auditory perceptions that are reminiscent of how the camera and sound effects are used in horror films. The focus on graphic violence when describing the murders (Nesbø 2010 [2007], pp. 54, 114–5, 218, 452, 473) is similar to that in splatter film, a subgenre of the horror film genre that puts 'emphasis on displays of gore, extreme violence, and transgressive, opened-up bodies' (Schneider 2004, p. 138). However, the novel's style is more like that used in general representations of the horror film genre than in the splatter film subgenre.

Noël Carroll (1990, pp. 152–5) has defined some key cinematic elements of horror films that will be useful here: unreliable, ambiguous point-of-view shots, visual interferences in the frame, off-screen sound, unassigned camera movement, oscillation between objective and subjective camera shots, and ambiguities concerning natural or supernatural representations. All of these strategies are deliberately used to confuse and unsettle the viewer in different ways. These effects stress the audiovisual perception that we find in the narrative structure of *The Snowman* as well. This sets the novel apart from the more traditional gothic novel and places it more in the realm of filmic horror.

This description is especially relevant to Chapter 8 of the novel, which describes the protracted murder of Sylvia Ottersen. It not only employs the characteristics of cinematic writing in general but also a number of characteristics that fit key elements of horror films: restricted vision, a focus on the auditory perception and frequent switches between the subjective perspective and objective narration. We will have a closer look at how this is done.

Constant switches between subjective and objective positions illustrate especially well how structural representation works with the medium's own means. Including many narrative voices in literary prose changes the focalization (or point of view). Literary prose can confidently communicate the perspective of interiorized experiences and can easily switch between thought and perception. Changes in focalization can be found in many texts. However, the constant switch in *The Snowman* between two different focalizations – Sylvia's inner experience and a narrative voice that only focuses on what can be seen and heard – creates an impression that is similar to a cinematic experience. It results in a similar structural effect to the oscillation between the subjective and the objective camera's points of view that Carroll mentions.

The chapter begins with two short sentences: 'Sylvia ran into the forest. Night was on the way' (Nesbø 2010 [2007], p. 91). These two sentences of identical length that open the chapter create via their brevity two clear and separate images that nevertheless transition into each other like a film cut, from 'forest' (with which we may associate 'dark') to 'Night'. The lack of detail in

the two sentences is intriguing and accounts for the immediacy of the vision and tempo that is similar to effects in cinema. Overall, the sentences are shorter in the novel when the pace of the action increases.

Later on, Sylvia stops 'to listen' (p. 91), which launches the excessive use of auditive discourse that is familiar from the sound effects used in horror films. In the darkness of the forest, sound trumps vision in describing the setting and the action. The reference to her motion ('she stopped') underscores the focus on bodies in motion followed by a sudden switch to auditory experience. This is an example of one of the frequent changes of point-of-view narration from (1) an external and less specific perspective to (2) Sylvia's perspective. Her perspective is also focused on through the description of interiorized sounds, such as the description of how her 'heaving, rasping breathlessness rent the tranquillity' (p. 91) or of the sound of her pulse (p. 92). Using interiorized sounds in scenes of great intensity is another popular horror film device, and when it is used in this chapter it contributes to its general focus on auditory perception: Sylvia hears cracking sounds of twigs breaking, and later on, 'quiet footsteps in the snow' (p. 95). There are only a few visual representations, such as '[s]he swept away the branches overhanging the stream, and from the corner of her eye she saw something' (Nesbø 2010 [2007], p. 93). The branches here are both brought into view and obstruct the view at the same time. This echoes one of Carroll's definitions of horror aesthetics, visual interferences in the frame, which operate to confuse and unsettle the viewer (Carroll 1990, pp. 152–3).

The middle section of the chapter is heavy with flashbacks that interrupt the dramatic scene with memories from Sylvia's life, which relate to things like the time she spent at the fitness centre, her first meeting with her husband, and memories involving her children. At the same time, the interrupting memories only increase the sense that her life is in danger, because they may be part of her subjective perspective rather than the narrator providing the reader with flashbacks; if Sylvia is experiencing them, she might be scared that she is about to die. At the same time, the flashbacks disrupt the present action and therefore slow down the inevitable slashing scene. Taken as a whole, the flashbacks create a montage between the present action and the flashbacks. This pattern stresses Sylvia's subjective experience of fear and increases the suspense, since it interrupts the current dramatic scene. The focus on the visual perception and the restriction of the subjective perspective come together when Sylvia sees a fox trap but does not understand its purpose: 'The first thing she had noticed was the strange apparatus, a thin metal loop attached to a handle' (p. 93).

While Sylvia is stuck in the trap (the 'swan neck'), the focus on auditory perception and restricted vision becomes even more prominent. Sylvia hears the killer approaching first before she can see him: 'But in front of her sat a figure; crouched down. *It*' (p. 96). The focus is on the restricted vision, but at the same time the pronoun is an intertextual reference to Stephen King's novel of the same name and thus directly frames the figure as a menace.

The chapter ends with the serial killer's voice: 'Shall we begin?' (p. 98). The following chapter commences with another rhetorical question, though there is a different mood and setting and the question is asked in Oleg's enthusiastic voice: 'Was that great or what?' (p. 99); Harry and Oleg are in a crowded kebab shop discussing the concert they have just attended. The cinematic transition connects two contrasting scenes with a formal parallelism of the two questions that highlight the contrast between the loneliness and fear of Sylvia and the bustling city centre of Oslo. The use of a cinematic montage here creates the illusion of simultaneity: murder and the everyday at the same time. Robert C. Solomon (2003) states that horror 'is an extremely unpleasant and even traumatizing emotional experience which renders the subject/victim helpless and violates his or her most rudimentary expectations about the world' (p. 253). In the case of Sylvia Ottersen, and how her murder is described through a set of complex media representations of horror films, this is definitely true. Structural representation of cinematic characteristics links the reader effectively to the experience of the victim through the use of frequently changed perspectives and auditory perception and the cinematic handling of space and time, such as the effective use of montage. Taken together, this way of narrating creates a cinematic reading experience. An intermedial analysis of *The Snowman* reveals not only potential explanations of its commercial success, aligning it with the cinematic references of a young generation, but in some ways it also recreates the emotional experiences inherent in the cinematic genres of horror.

Representation of musical structures in literature

In a 1957 poem by Swedish poet Tomas Tranströmer (2011 [1957]), he describes an evening on the seashore, in two stanzas, by day and by night; a bird of prey circles above the shore, and later, the evening star appears to take its place. Both stanzas finish with a nearly identical line about the timeless, rhythmical sound of the breaking of waves. The title of the poem, 'Ostinato', frames the moment of sunset in musical form. An ostinato is a musical motif that is 'stubbornly' (from the Latin *obstinatus*) repeated in the same musical voice. The ostinato forms a repetitive pattern while everything else changes, like the riff in jazz or rock music. In baroque music, this kind of repetitive stagnancy was associated with the timelessness of death and eternity.

In Tranströmer's poem, the title therefore both draws our attention to the stubborn and repetitive sound of the surf and frames the surf as a stable baseline that accompanies the transition from light to darkness. Thus, the title expresses a specific experience of a sunset at the beach and at the same time draws attention to how two things that we perceive as opposites appear interconnected. The constant movement of the surf, the repeated transition from days into nights, and the cyclical patterns of natural time unite continuous change and the notion of timelessness into a kind of contradictory connection. The musical title constructs a succinct and multifaceted metaphor (see also

Prieto (2002) and Englund (2012)). In Tranströmer's poem, the metaphor highlights the acoustic experience of an evening at the shore and uses this experience to make us understand something more about life. However, this understanding can only be reached if the reader is familiar with the conventions of Western classical music.

Tranströmer is not the only author who uses musical titles for literary texts as a kind of intermedial shorthand. In Paul Celan's poem 'The Death Fugue' written after WWII, the voices of victims and perpetrators of the Holocaust repeat and invert each other in motifs in a way that is quite similar to the way in which a musical subject travels through different musical voices of a fugue. In Marguerite Duras' (1958) short novel *Moderato Cantabile*, the repetitive daily routine of a rich woman is disrupted in a series of small (moderate?) steps that slowly builds up into a disruptive scandal. In Toni Morrison's (1992) novel *Jazz*, which is set in Harlem in the 1920s, jazz tunes are heard and played everywhere, yet the plot is not so much about jazz as the title seems to indicate. Instead, the plot circles stubbornly around the violent resolution of a love triangle and revisits it from different perspectives (see also Petermann 2018).

These are just a few examples of literary texts that suggest a structural parallel between the musical patterns referred to in the title and their (narrative) structure. Texts like this can be strikingly repetitive. It might be difficult to identify the development of a conflict in those texts. Instead, the plots of those texts appear to repeat a set or motifs or to move from A to B and then back to A, like a song that returns to a refrain. Different voices in such texts speak about the same subject and repeat it using different variations of it. Certain phrases recur, like the leitmotifs in Richard Wagner's operas.

The titles of works like those just mentioned seem to suggest something like 'read this story just as you would listen to a piece of music', but what exactly does this mean? Reading written words on a page is, in all four modalities, different to the embodied and often very personal experience of listening to music. In this section, we demonstrate how to make sense of plots that are developing a narrative conflict but at the same time are full of repetitive patterns and different conflicting voices. The musical titles or other forms of references to music indicate that something is not only being told but also performed in a specific manner.

Written words and organized sound

Representation of musical structures in literature relies on previous knowledge of conventions and contexts of the music referred to. Spoken words and organized sound are perceived together in sound waves, but written descriptions of organized sounds require previous knowledge. For instance, to the contemporary reader, the numerous quotes of classical and popular songs in James Joyce's *Ulysses* formed a soundscape or soundtrack to the reading experience that a later reading audience may not share.

There are different ways to transmediate the auditory experience of music in literary text. The text can describe the sound of instruments and voices, the causes of sounds, like movements of performers or the reactions of the audience. The text can describe thematical and harmonical structure or music or just refer to the genre. However, describing sound and form of music relies on a reader having previous knowledge of the music described. Thus, interestingly, a description of music sometimes does not focus on the *sound* of the music but rather on the associative imagery it evokes (see Odendahl (2008), pp. 15–17 and Wolf (1999, p. 63)) If Alex in Anthony Burgess's (1962) *A Clockwork Orange* describes a violin solo like 'a bird of like rarest spun heavenmetal' (p. 39), it does not matter that we cannot be familiar with this fictive violin sonata, we provide the suitable auditory imagery, our version of music that is like a bird of heavenmetal.

Different forms of acoustic foregrounding (Wolf 1999, p. 75) can highlight the diegetic soundscape of the plot. The foregrounding of the auditory qualities of words as organized sounds is often referred to as *word music* (see Scher (1968, pp. 3–5) and Wolf (1999, p. 58)). The dada artist Kurt Schwitters's *Sonate in Urlauten* ('Sonata in primordial sounds') from the 1920s would be quite an extreme example, as Schwitter's poem, which via the title already frames itself as a piece of instrumental music, does not consist of conventional words but a series of repeated sequences of sounds, such as 'Fümms bö wö tää zää Uu/ pögiff/kwii Ee'. Sounds that we can only make sense of from how they sound and how they are repeated, varied and contrasted. But even in other texts, the use of onomatopoetic words draws attention to the idea that written words are meant to be sounded, too.

Musical titles: Paratextual representation

When we look at texts that include a structural representation of music, very often the title indicates that we should consider the narrative in the framework of music. In Aldous Huxley's (1928) modernist novel *Point Counter Point*, the title refers to the musical technique of the counterpoint, but the plot does not focus much on music or musicians. The counterpoint is a composition technique that is used to compose the voices to fit the overall harmony primarily but to also be counter voices to each other, as *punctus contra punctum* (Latin for 'note against note'). This suggests that although all of the voices are opposed to each other, at the same time, they can still sound together. The novel presents different narrative strands – including the lives, thoughts, dreams and plans – of a handful of writers, journalists and painters. We read independent storylines that meet and influence each other. At one point, there is a metafictional reference to contrapuntal music, as one of the characters, the writer Philip Quarles, would like to write a novel similar to J.S. Bach's (1685–1750) *The Art of the Fugue*, the baroque composer's last composition that methodically explores all the possibilities of a contrapuntal variation of the same theme.

Reading Huxley's novel gives a similar impression; it is like listening to a piece of music, for example, by Bach: the reader follows the thoughts and associations of different characters, similar to independent, interrupting voices, but they are also structured as a harmonious whole, giving the impression of organized turmoil. In the novel, the different narrative strands unfold independently but are not totally unrelated, similar to polyphonic voices. The different strands repeat and vary similar motives or contrast with each other. They all provide different answers to the same challenge: how to deal with art and life, success and failure and how to cope with life and death.

Modernist writers drew on the patterns of Western art music that were familiar to them as a way of highlighting the sound of language and to structure a hubbub of the conflicting voices of a novel. However, *A Visit From the Goon Squad* demonstrates that even the structure of the concept album of rock and pop music can provide a sense of interconnectedness of the seemingly unrelated. Toni Morrison's *Jazz* (1992) chooses a musical genre that has less rigid rules, which allows for digression and highlights rhythm.

These similarities do not mean that it is possible to analyse the narrative structure by applying the formal rules of music, but a narrative text can be arranged using similar principles to those employed to organized sounds. Instead of trying to analyse a narrative as a fugue or a sonata and trying to find a subject, exposition or modulation in different keys, it is more fruitful to focus on transmedial elements that are fundamental in music and partly in literature. This could be *repetition and contrast, simultaneity of voices*, and events that do not really form causal connections but mirror each other and invert, oppose and vary each other in different ways.

In a novel like Anthony Burgess's (1962) novel *A Clockwork Orange*, we find transmedial characteristics like repetition and multivoicedness. Burgess's novel tells the story of the music-loving hooligan Alex. The short novel includes structures that we recognize from music, such as the repetition and variation of motifs. The novel's three parts mirror the musical ABA pattern. All three parts start with the same phrase: 'What's it going to be then, eh?' The repetition of this opening phrase is like the presentation of a musical theme in instrumental classical music, such as the distinctive and short theme of Beethoven's fifth symphony. Even if we have a similar exact repetition of this phrase in Burgess's novel, it does not make sense to say that this is the theme of the novel. Instead, this exact repetition draws attention to the fact that events, constellations and characters, as the material of narratives, are repeated and varied throughout the three parts.

The plot structure is similar to the sonata form, a tripartite structure of exposition, development and recapitulation that typically structures the first of several movements in instrumental genres of Western art music. In part one, the novel presents Alex as the leader of a violent teenage gang who enjoys music, and violence. The events in part two are contrasted with those in part one: in prison, Alex is subjected to a reconditioning treatment that makes him unable to commit any violent act and falls victim to the violence of others. And at the end of part three, the conditioning is reversed. As Burgess was an art

music composer as well as a prolific writer, the structural parallels with the sonata form are quite detailed (Phillips 2010, pp. 88–9). But identifying the sonata structure cannot answer *why* Burgess represents the musical structure in the first place, and trying to work out Alex's hooliganism and its aesthetic framing in art music is puzzling.

A musical structure draws attention to sounds, the repetition of sounds and the simultaneity of different voices. *A Clockwork Orange* uses language in a way that conveys meaning in a more ambiguous and polyphonic way. The novel is written entirely in the fictive teenage slang Nadsat, which is based on Russian. Understanding the novel is therefore based more on repetition, recognition and context and much less on distinct symbolic meaning (which is the conventional signifying structure of language). Even though Alex uses the word 'horrorshow' to mean 'great' in accordance with the meaning of the Russian word 'khorosho', meaning 'good', the English spelling suggests at the same time the very opposite and stresses that to Alex all horror and violence is good. Multiple meanings arise and maybe distract the reader from reacting to what these fascinating words actually describe (assault, violence, rape). Nadsat, like an entertaining melody, can make a reader accept a text that conveys a message they otherwise would object to.

This technique can be compared to that of the Austrian writer Elfriede Jelinek (b. 1946). In her prose, verbal ambiguity instead introduces the structural violence that empty phrases of all kinds are usually supposed to cover. Jelinek's prose is not only filled with different voices, but her ambiguous and associative writing manages to draw the reader's attention to the idea that words that do not have multiple meanings barely exist, and she arranges words in a context that allows for different meanings to be understood simultaneously (see Powell and Bethman (2008) and Schirrmacher (2016)).

When we read *A Clockwork Orange* or Elfriede Jelinek's prose, we focus on the experience of sound, recognize repetitions and contrasts and evaluate how different meanings and associations relate to each other, and writers may draw on this alternative way of storytelling for different reasons. In the case of *A Clockwork Orange*, Burgess's point was not to write a novel that is like a sonata, but to write a novel about the paradox of free will. Contrary to what some critics have argued, the novel does not (and nor does Kubrick's film adaptation) glorify or defend Alex's behaviour. Instead, the musical structure demonstrates the nature of the ethical question: that you cannot have free will without the possibility of making wrong choices. In its repetitive and multivoiced form, the plot performs rather than explains. The plot does not discuss the issues; instead, it shows how categories that one perceives as intrinsically different, such as music and violence, in fact interconnect on a deeper level. Even in this novel, like in the previous examples, the representation of musical structures demonstrates how opposites are interconnected and depend on each other. Consequently, explicit reference to and representation of musical structures are not ends in themselves. The repetition and multivoicedness that we recognize from music can inform our understanding of the narrative, and writers like Huxley and Morrison, Burgess and Jelinek draw on these structures to tell stories about complex and conflicting interrelations.

'An orchestra for ravenous wild men': Representation of musical structures in Günter Grass's The Tin Drum

In the following analysis of a chapter from the German writer Günter Grass's (2004 [1959]) novel *The Tin Drum*, we look closer at how explicit representation of music in a text corresponds with and helps to frame a narrative that is based on structuring principles of music and what these relations bring to our understanding of the literary text.

In Grass's novel, Oskar Matzerath tells the story of his life before, during and after WWII. Oskar stopped growing at the age of 3, and as a child he communicates by beating his tin drum. The title of the novel has already indicated that rhythm is important, and rhythm and repetition become even more prominent in the chapter titled 'Faith, Hope, Love'. This is how the chapter starts:

> There once was a musician. His name was Meyn and he played the trumpet too beautifully for words. He lived on the fifth floor of an apartment house, just under the roof, he kept four cats, one of which was called Bismarck and from morning to night he drank out of a gin bottle. This he did until sobered by disaster.
>
> (Grass 2004 [1959], p. 181)

This chapter tells the story of one of Oskar's neighbours, the musician Meyn, and why he participated in the anti-Semitic pogrom in November 1938, the so-called Night of Broken Glass. But after only two paragraphs, we appear to be back where we started:

> There once was a musician. His name was Meyn and he played the trumpet too beautifully for words […] and from morning to night he drank out of a gin bottle, until late in '36 or early '37 I think, it was, he joined the Mounted SA.
>
> (p. 182)

Nearly the whole of the first paragraph is repeated with a slight variation at the end: the musician has turned into a member of the Nazi organization the SA. In the text that follows, nearly every paragraph goes back to 'There once was a musician' or 'There once was an SA man'. The chapter circles forward in variations like 'There once were four tom cats', cats that Meyn nearly beats to death when he relapses into drinking. 'There once was a neighbour' who reported Meyn's cruelty. 'There once was a musician' expelled from the SA because of his cruelty to animals, and he was not accepted back, although he participated with great fervour in the pogrom. 'There once was a toy merchant', Sigismund Markus, who committed suicide during the pogrom. 'There once was a tin drummer', Oskar, who found his friend dead, and started to tell another fairy tale, a kind of weird foreshadowing of the imminent war based on words he had read on missionary banner: 'Faith, Love Hope'. Yet in the end,

Oskar returns to the initial protagonists, to the toy merchant and the musician, and he sums up as follows:

> There once was a toy merchant, his name was Markus, and he took all the toys in the world away with him out of this world.
>
> There once was a musician, his name was Meyn, and if he isn't dead he is still alive, once again playing the trumpet too beautifully for words.
>
> (p. 190)

What kind of music is represented?

The chapter tells the story of an alcoholic trumpeter, but it also deals with his violence against animals and fellow humans. It is told by a drummer, but apart from that, the performance or sound of music is not explicitly mentioned. At the end of the previous chapter, however, Oskar mentions that people have complained about his endless drumming, which helps him to remember what he wants to write, and he promises to 'try to dictate a quieter chapter to his drum even though the subject […] calls for an orchestra of ravenous wild men' (p. 181). The chapter is therefore framed as a piece of music to be played loudly and disturbingly. More specifically, the German original talks of a 'roaring and ravenous orchestra' ('*brüllende[s], ausgehungerte[s] Orchester*'). The 'roaring' orchestra is associated with the sound of jazz from the roaring 1920s, or the jazz age, and in fact Oskar becomes a jazz percussionist after the war. Jazz music thus provides a first possible frame: a lively musical style with characteristic syncopated rhythms, involving improvisation and cyclical formal structures. Two typical jazz instruments, the trumpet and the drum, feature in the plot. Grass was a percussionist in a jazz band during the 1950s, so was familiar with jazz. But he also compared the structure of the chapter to a rondo, a genre of instrumental classical music. The structure of a rondo is similar to that of a song; it has different stanzas, but the first and main section, A, always returns, like a refrain. Thus, it is possible to frame the chapter in two kinds of very different musical traditions. Finally, the 'ravenous' or 'famished' orchestra, in the context of anti-Semitic persecution in Nazi Germany, already leads the thoughts to the prisoner orchestras in Nazi concentration camps, where music was played to stop the screams from the gas chambers from being heard. The 'famished orchestra' description indicates that the Holocaust forms an undertone for the whole chapter.

How is music represented? Which transmedial characteristics are used?

The repetitive structure is obvious. The initial phrase 'There once was …' returns like a refrain throughout the chapter. Even the way in which the chapter always falls back on the initial paragraph, like a chorus, is reminiscent of the cyclical structure of both certain jazz styles and rondo, where the initial section will always return after variations or digressions, specifically in traditional jazz styles, such as New Orleans and Dixieland jazz, which had a revival

in post-war Europe in the 1950s. Both the parallel to New Orleans jazz and the classical rondo of classical music fit the refrain-like repetition of not only a phrase but a whole paragraph. The rondo stresses the turning in circles. Jazz provides an understanding of the improvisational character of the final section. When Oskar discovers his dead friend the toy merchant, the rhythm of repetition changes and Oskar digresses into a new and eerie fairy tale that is still based on some snatches from what has been told until then but creates a fairy tale about the arrival not of Santa Claus but the gasman, who hands out nuts and almonds. Faith, love and hope are degraded into empty phrases, interjections, and constantly interrupt a narrative thread that becomes increasingly difficult to entangle and increases in tempo as the phrases become shorter and shorter. This processual exploration of motifs that Oskar performs as narrator is similar to improvisations in music. These structures of repetition variation and contrast, as well as multivoicedness and circularity are transmedial characteristics; they are, however, more familiar to us from the structuring of organized sound in music.

Why is music represented?

What do the structural patterns we recognize from music do to our understanding of the story? They make the structure much stronger than the linear tale of Meyn's misfortunes, a muddle of coincidences that happened to end up in Meyn's participation in the pogrom. The repetitive pattern always falls back to the beginning, so each event that is presented as a variation of the initial situation undermines the linear storytelling. The storyline appears to make excuses about why one of the neighbours participates in the riots and destruction that led to Markus's death. Meyn only joined the Nazi SA to get sober. He only killed his cats because he happened to drink again. He only beat fellow citizens during the pogrom because he hoped he would be forgiven for having beaten his cats. In fact, the reasons why Meyn took part in the pogrom are presented in a structure that invalidates them. These misfortunes of Meyn mirror the excuses and explanations that were given by ordinary Germans after the war to try to explain their part in Nazism. The repetitive structure stresses that regardless of the reasons provided by these citizens, they were still part of the crimes that were committed. The causal connections are superseded, and we perceive the structural parallelism: one man is dead and the other is living 'happily ever after'. One man is a murderer and the other was murdered.

A similar point is made when we look closer at Oskar's interruptive improvisation. The talk of gas and the smell of almonds leads the thoughts to the almond-like smell of cyanide used in the gas chambers. While on the surface the passage is talking about dreary everyday life in wartime, the verbal ambiguity forms an uncanny echo of constant and ongoing death in the concentration camps. The verbal ambiguity points out that some people were living an ordinary life while millions were sent to the gas chambers. The representation of musical structure enables a kind of narration that circles

around the German responsibility for the Holocaust but does not accept any explanations, reasons or excuses. Personal motifs or knowledge are not valid.

Thus, the chapter uses repetitive structures that are more common in music. They undermine the inherent causality of narration, because usually each time we tell a story, we explain it. We provide reasons for a sequence of connected events. Narratives are a way of understanding the world; the order of events provides an explanation of why we ended up where we are. Representation of musical structures invites the reader to perceive similarities between causally unrelated events and to perceive contrasts as interconnected. By means of verbal ambiguity and semantic multivoicedness, different perspectives are present simultaneously.

In all the examples discussed above, the representation of musical structures is used to tell stories differently and to present complex and contradictory connections to the reader. In modernist novels, they represent the experience of modern life as fragmented – constructed of incoherent but at the same time interconnected events that take place at the same time or in the same place. In *A Clockwork Orange*, musical structure is used to demonstrate that what we perceive as oppositions, such as violence and music, and order and domination, are in fact two sides of the same coin seen from two different perspectives. Musical structures lend themselves to expressing that which resists narrative explanations. Not only in Grass's fiction but in that of other authors, they tend to appear in the context of war, violence and trauma. The musical structures are not used to make suffering beautiful. Instead, they are used because the repetitive pattern expresses something about the experience of trauma. Reasons and explanations *why* cannot express the overwhelming experience and pain of the fact that it *did* happen.

Pictorial narration

To demonstrate the variety of structural representation that is used, we conclude with an example of what could be called pictorial narration. It is one of the possible cases of so-called interpictoriality, which means that pictorial images are represented in literature 'as an explicit quotation, a form of plagiarism, an allusion or even in its iconic form' (Louvel 2011, p. 56). Pictorial narration corresponds to the last of these cases, that is, when pictorial images not only describe or refer to visual representations but when the text itself starts to display iconic similarities with the qualified media type of painting. Even here, structural forms of representation are framed with more explicit forms of media representation, more simple but explicit references or implicit allusions to paintings or photographs that, once again, provide a frame for the more complex structural representations. As in our previous examples, the representation of media in the plot combined with structural parallels interact and support each other.

The following example illustrates this. It is an extract from the novel *Biblique des derniers gestes* by the Martinican author Patrick Chamoiseau (2002). The

novel *Texaco* (1992) established Chamoiseau's reputation as a defender of post-colonial ideas. In his novels, Chamoiseau criticizes more or less openly the dissolution of the authentic Martinican identity into a continental French identity. The main character of *Biblique des derniers gestes*, Balthazar Bodule-Jules, is one of the last champions of the authentic Martinican culture and a representant of the island's traumatic history, as was the traditional Martinican bard Solibo in the earlier novel *Solibo Magnifique* (1988). But Balthazar Bodule-Jules is not only a bard; he has also taken part in a number of wars against colonization. The ways in which he talks about these episodes, and the ways in which the narrator, a certain Petit Cham who interviews him, puts them in print, raise suspicions about their truthfulness. Media representation, and more specifically representation of images, is one of the devices used in the narration of these episodes.

In one of the interviews given to the narrator, Balthazar Bodule-Jules pretends to have seen the dead body of the revolutionary leader Che Guevara (1928–1967) (Chamoiseau 2002, p. 681). However, his description of what he claims to have seen with his own eyes resembles the famous photograph taken by Freddy Alborta and published in newspapers around the world on 10 October 1967 (see Figure 10.1). The way in which the narrator relates what the character has said thus gives the reader the impression that the character has not really seen the

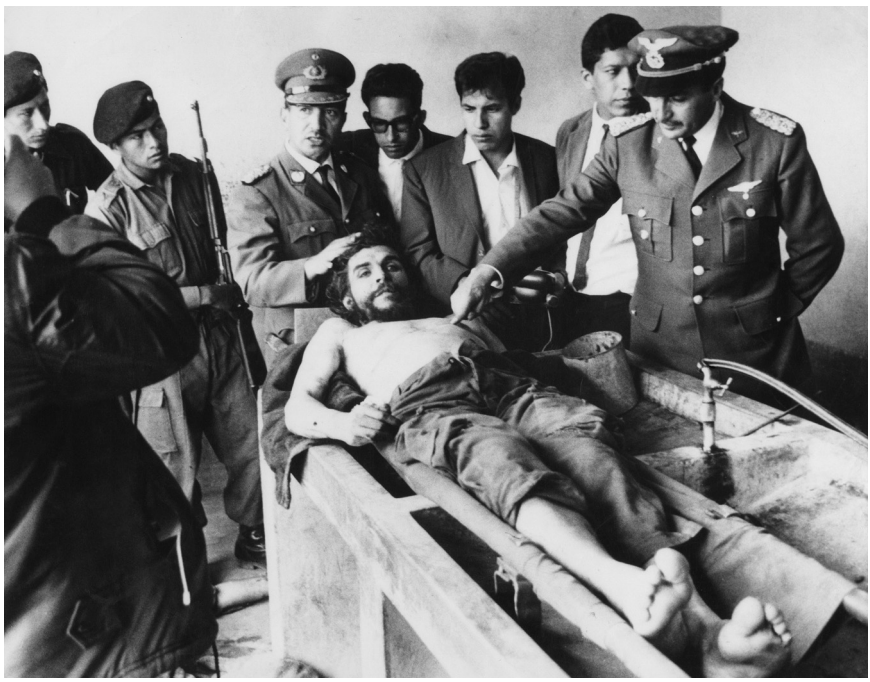

Figure 10.1 Corpse of Che Guevara, 10 October 1967 (Photo by Freddy Alborta/Bride Lane Library/Popperfoto via Getty Images/Getty Images).

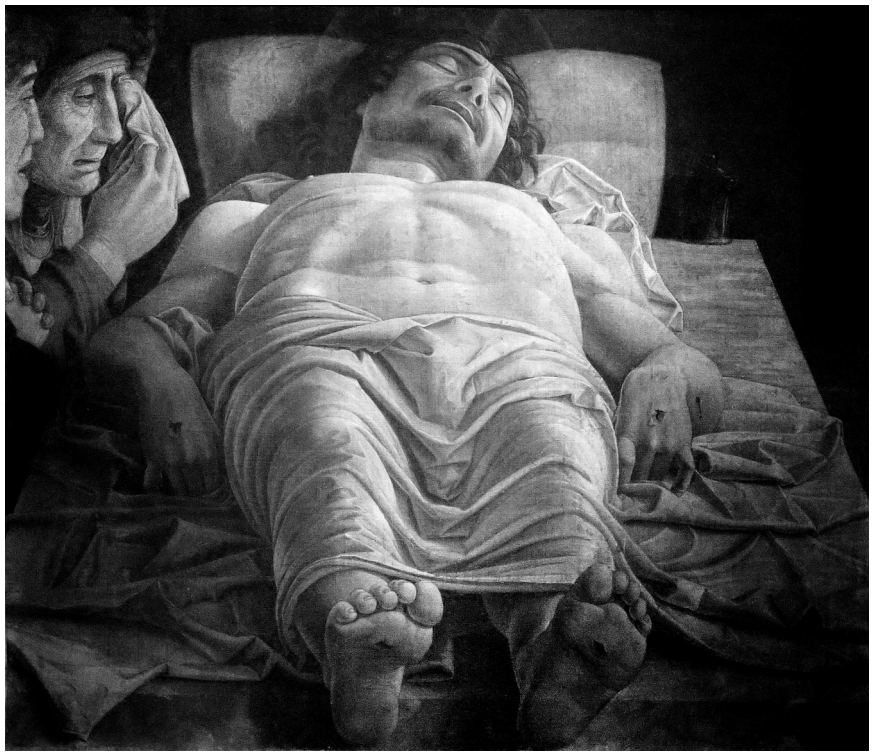

Figure 10.2 Lamentation of Christ by Andrea Mantegna (1430–1506) (Photo by Jean Louis Mazieres. CC BY-NC-SA 2.0).

body but is describing it with reference to Alberta's photograph. Indeed, the details of the description correspond exactly to the details shown in the photograph: the body is tied to the stretcher, the eyes seem open and the face seems to smile. This conclusion is also supported by the fact that the narrator makes an explicit reference to Andrea Mantegna's Renaissance painting *Lamentation of Christ* (see Figure 10.2) when describing Che's body, a reference that has been made by many commentators when analysing Alberta's photograph. The explicit reference to the painting establishes the association with Christ and thus highlights Che Guevara's martyrial and mythical status. Thus, it is not only the physical appearance that is transmediated, but also what Che Guevara stands for. The explicit reference to the *Lamentation of Christ* also signals that the narrator's description is a transmediation of the photograph it has been compared with and that Bodule-Jules probably used the same photograph when talking about this episode, which would mean that he does not draw on the memory as an eye-witness. If he cannot describe more than we can already see from the photograph, how do we know if he is indeed an authentic eye-witness? The

reference to the painting and the structural representation of the photograph is therefore a way of suggesting the character's unreliability.

While we have seen earlier how Ellis's *American Psycho* frames the experience of life in film, this passage from *Biblique des derniers gestes* frames memory in visual representation – in painting and photography. Thus, the structural representation of Alborta's photograph not only suggests the unreliability of the protagonist. More generally, it draws attention to how photographs tend to support (and maybe even replace?) memories. Memories are in fact supported and influenced, perhaps even shaped, by photographs, since they not only document the past but replace it in our minds, as Linda Henkel (2014) showed in a recent study.

Conclusion

The structural representations of film, music and images that we have discussed here not only draw attention to the characteristic affordances of other media. These texts draw our attention to the abilities of literary language. This kind of writing exploits traits that language, text and literature already share with the media referred to, but these are traits that we do not usually pay much attention to. These similarities link back in one way or another to the general intermedial idea behind this book: that all media are mixed media. The fact that all media are interrelated and by their very definition share characteristics found in the four modalities is the reason why texts can convey similar experiences to watching films, listening to music or looking at pictures.

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