Intermedial Storytelling

Thematisation, Imitation and Incorporation of Photography in English and American Fiction at the Turn of the 21st Century
# TABLE OF CONTENTS

## PART I: PHOTOGRAPHIC AND VERBAL INTERRELATIONS IN NARRATIVE LITERATURE AT THE TURN OF THE 21ST CENTURY

1. TOWARDS A SYSTEMATISATION OF THE INTERACTION BETWEEN LITERATURE AND PHOTOGRAPHY FROM THE PERSPECTIVE OF NARRATIVE FICTION

### 1.1 Photography in literature – subject matter and objectives

### 1.2 State of research

### 1.3 Corpus and methodological aspects

### 1.4 Line of action

2. ESTABLISHING A THEORETICAL FRAMEWORK FOR THE ANALYSIS AND INTERPRETATION OF PHOTOGRAPHIC AND VERBAL INTERRELATIONS IN NARRATIVE FICTION AT THE TURN OF THE 21ST CENTURY

### 2.1 Outlining the general context of this study

#### 2.1.1 Defining the concepts ‘medium’ and ‘intermediality’

#### 2.1.2 Localisation of this analysis I: The phenomena examined in this study within the broad field of the general interrelations between artefacts

#### 2.1.3 Localisation of this analysis II: The phenomena examined in this study within the realm of ‘intermediality’

#### 2.1.4 Opportunities, problems and possible expansions of this approach

### 2.2 Defining the two media which constitute the intermedial novels under observation: ‘Literary text’ and ‘photography’

#### 2.2.1 Defining and contextualising photography

#### 2.2.2 Defining and contextualising literary texts

#### 2.2.3 The possible uses of photographic and narrative universals for the analysis of intermedial novels

### 2.3 Systematising the ways in which literary and photographic features are combined in novels which intermedially relate to photography

#### 2.3.1 General categories by means of which intermedial novels can be distinguished

#### 2.3.2 ‘Thematisation’ and ‘imitation’ of photography: Intermedial references

#### 2.3.3 ‘Incorporation’ of photographs – Media combination
PART II: ANALYSING AND INTERPRETING PHOTOGRAPHIC
AND VERBAL INTERRELATIONS IN NOVELS AT THE TURN OF THE 21ST CENTURY
ON THE BASIS OF INTERMEDIAL THEORY AND COGNITIVE NARRATOLOGY ................. 57

3. INTERMEDIAL REFERENCES I: THEMATISATION OF PHOTOGRAPHY ................. 60

3.1 Uprooted individuals and institutions – the novelist and the photographer in the postmodern age .................................................................................................................. 62

3.1.1 Photographs and novels as instruments and commodities – a criticism of postmodern consumerist culture intermedially conveyed in Don DeLillo’s *Mao II* ........................................................................................................... 63

3.1.2 Postmodern identity and reality between facts and fictions – explicit references to photography and literature in Paul Auster’s *Leviathan* ................................................ 70

3.2 Family (hi)stories: Intermedial references to photography as tools for metamnemomonic and metahistoriographic reflection ........................................................................ 78

3.2.1 Explicit intermedial references to photographs at the interface between past and present: The family archive in *Behind the Scenes at the Museum* .......... 79

3.2.2 A re-‘vision’ of the past: Explicit intermedial references to photographs as triggers of historiographical research and reflection in *The Photograph* ........ 87

3.3 Photographs thematised .......................................................................................... 94

4. INTERMEDIAL REFERENCES II: (ICONIC) IMITATION OF PHOTOGRAPHY .......... 97

4.1 ‘Who am I?’ – Positioning the self between narration, focalization, and photography by implicit intermedial means ................................................................. 98

4.1.1 ‘In-between-nesses’ and ‘double vision’: Sporadic evocation of photography by photographic narration in Salman Rushdie’s *The Ground Beneath Her Feet* ........................................................................................................... 99

4.1.2 Torn between the ‘album’ and the ‘lexicon’, and what and how do we ‘see’? – Photographic focalization in Rachel Seiffert’s *The Dark Room* .......... 108

4.2 Quasi-hybridisation and aesthetical experiments in neo-Victorian novels .......... 116

4.2.1 Smothering life in darkness and revealing Victorian double standards: Intermedial techniques of glossing over facts in Beryl Bainbridge’s *Master Geogie* .................................................................................................................... 117

4.2.2 Bringing life to the light and celebrating Victorian photography: Ultimate ‘light writing’ in Gail Jones’ quasi-hybrid novel *Sixty Lights* .......... 124

4.3 Photography imitated .......................................................................................... 131
5. INCORPORATION OF PHOTOGRAPHY .......................................................... 134

5.1 The sporadic integration of photographs – a means of meta-reflexively questioning the documentary value of photographic and verbal life- (and death-)writing .................................................................................. 138

5.1.1 ‘Resurrection’: The rehabilitation of lives by plurimedial means in Aleksandar Hemon’s The Lazarus Project ......................................................... 138

5.1.2 ‘Life turned into stone’: Narrative fossilisation processes in Carol Shields’ The Stone Diaries .............................................................................. 146

5.2 Narrating with photos: The merging of visual and verbal media as a means of dealing with the unspeakable trauma of loss ................................................. 155

5.2.1 Lost lives: The plurimedial coming to terms with trauma and repression in Jonathan Safran Foer’s Extremely Loud & Incredibly Close ............ 156

5.2.2 Lost loves: The plurimedial inquiry into the mechanisms and rites of modern relationships in Leanne Shapton’s Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry ................................................. 167

5.3 Photographs incorporated .......................................................................... 175

6. CONCLUSION .............................................................................................. 179

6.1 The formal manifestations of intermedial storytelling ............................. 180

6.2 The implications of intermedial storytelling for the interpretation of the novels ........................................................................................................... 184

7. REFERENCES ................................................................................................ 189

7.1 Primary literature ....................................................................................... 189

7.2 Secondary literature .................................................................................. 190