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WHEN BOOKS SING: THE MUSICALIZATION OF FICTION AND INTERMEDIALITY IN CRAIG RUSSELL'S FRAGMENT

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WHEN BOOKS SING: THE MUSICALIZATION OF FICTION
AND INTERMEDIALITY IN CRAIG RUSSELL'S *FRAGMENT*

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English Composition

by
Kathleen Collins
August 2022

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ABSTRACT

Craig Russell's novel *Fragment* merges a science fiction story of first contact between humans and whales and a chilling ecological disaster warning into one high action-adventure novel of the sea. Undergirding the novel and its many musical references is a rondo musical structure, manifested in the use of several geographical locations and a diverse group of character singers, both human and other. To uncover this, I will define and apply the contemporary theory of intermediality to the novel, and, along the way, expand the definition and consequences of the theory of intermediality. The result will be an ever-increasing interconnectedness to the arts, multiple fields of academia, and personal application of political issues, all while showing how books can sing.

ACKNOWLEDGEMENTS

Many thanks to Professor Jessica Luck for her constant inspiration that I continue forward on this project through turmoil of Covid 19. And there is no question that Dominick's thoughtful questions and suggestions challenged me to do my best work.

DEDICATION

To my sons, Dominick and Nicholas, a constant source of encouragement.

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JOURNAL ARTICLE:

WHEN BOOKS SING: THE MUSICALIZATION OF FICTION AND INTERMEDIALITY IN CRAIG RUSSELL'S FRAGMENT

Introduction

While many critics often describe academia as an ivory tower, isolated from the world and real-life experiences, the reality is that academia is many spires, of varying heights and widths and consequences. Intermediality, a relatively new phenomena of the 1970's is the generic term for the point of intersection between different medias. Crossing or interconnecting medias produce a new expression of an unseen medium within a piece of art. The intermediality framework allows us to gain insight in the hybrid character of art forms or their intertwinement with each other. Intermediality provides bridges not only between towers, but also between the towers and life experiences. The fortunate and unfortunate reality is that both intermediality, and the specific and deliberate way I will use it to showcase the interdependence of academia, is a new, growing field that is still in the process of being defined. As such, I will clarify the general theory of intermediality by establishing it' theoretical context. The fortunate and unfortunate reality is that both intermediality, and the specific and deliberate way I will use it to showcase the interdependence of academia, is a new, growing field that is still in the process of being defined. As such, I will clarify the general theory of intermediality by establishing and concentrating on the contemporary environmental novel, *Fragment*, by Craig Russell. By using the

scaffolding of music, I will push the conversation around intermediality towards a new direction in which a complete novel is displayed as a complete piece of music, a rondo.

Expanding the boundaries of the understood definition of intermediality will provide an avenue of interconnectedness between the arts. Intermediality is understood as a special type of structural interconnections within a work of art, based on the interaction of various types of art-languages in a system of single literary text. Particular attention is paid to the analysis of such figurative structures that enclose information about another type of art. Russell's eco-thriller focusing on the future of change in our lives allows a new interpretation of his political beliefs into an intermediality interpretation of the entire novel as a rondo. Intertextuality is a sophisticated literary device making use of a textual reference within a body of text, which reflects again the text used as a reference. An intermedial perspective on the novel shows that humans should arrive at a new paradigm' one in which we do not create and determine the story of our planet's future, but a new paradigm in which humans, other life forms and earth cycles are inside a collective story. We need to reach beyond our language through more universal languages, such as music. As institutions, the modern media are evidently interrelated, both with each other and with other key social entities.

Intermediality Theory

To understand the complexities of intermediality's pathway toward the musicalization of fiction, a perusal of the history since the 1970's of intermediality results in this new extension of viewing the medium of one art in its entirety as another whole piece of art (Werner). While we ordinarily associate "media" with communication—writing, images, poetry, radio, TV, film—the approach captured by the term mediality shifts the focus to the ways and means of mediation. A medium is a description of medial situations: moments of the in-between, in which mediation occurs or effects of mediating becomes visible, such as a novel. All media are interconnected. After all, 'medium' already implies a middle between at least two things. This frame allows us to gain insight in the hybrid character of art forms: their intertwinement with each other, but also the everyday, science, philosophy, and societal engagement.

To better understand this theory, it is important to look at theorists from Austria and Sweden. In 1968, Steven Scher from Graz, Austria, establishes with his Yale dissertation a new distinct systematic field of study between literature and the arts. He is exploring not just the arts of music, but how a piece of literature may be musical. Later in 1975, he raises the issue of an intertwining perspective. Lars Ellestrom, a Professor of Comparative Literature, Linnaeus University, Sweden, supports that the acts of interpretation are diversified and may create a double or triple life within a media. His hypothesis contends that the text creates temporal relations within the work. A researcher or interpreter

perceives a connection between two media and X becomes a new intermediality within the medium. He details that the intersection of the properties within a work is intermediality. Intermediality refers to the interconnectedness of modern media of communication.

Werner Wolf's *The Musicalization of Fiction, a Study in the Theory and History of Intermediality*, expounds beyond a simplistic interpretation of intermediality by dividing the field into two broad categories, extracompositional and intracompositional intermediality. Extracompositional intermediality transposes a novel into an opera or a narrative which uses both music and literature. Intracompositional intermediality includes an intermedial reference such as discussions of music in the literature or a program of music. Inside of intracompositional intermediality is a narrower field of plurimediality. Texts are plural in that they contain a multitude of interpretations and understandings. This article expands this concept by using the structure of the novel, *Fragment*, by Russell, by using different display signifiers belonging to more than one semiotic system (Werner). Thus, an intertextuality occurs as the reader interprets and discovers near meanings within the texts.

What theories of intertextuality began to emphasize was the contingency and transience of texts—in contrast to any transcendence of either content or form. Neither literary works nor other types of messages should be considered sites of essential or stable meanings. Medium theory has made it clear that each medium, be it verbal or nonverbal, is by definition plural (Mitchell 2005, Baetens

2014). There are no “pure” media, each medium, including writing, is intermedial and this intermediality is twofold.

With Kiene Brillenburg Wurth (2004), we take this one step further and understand all media as essentially intermedia. Monomediality, she holds, is impossible without the dynamics between media, as the reader interacts with the text. This makes intermediality the original interval that enables the identity of new media constructed by the reader. Rina Rajewsky extrapolates the analysis of the novel by utilizing the mode of music. This allows us to “climb up and down various spatiotemporal dimensions in order to see things from different viewpoints.” The space, time, and characters in the novel may be alternately viewed from a musical perspective and not just as an eco-thriller novel. Using Rajewsky’s theories this article will expand the present knowledge of intermediality further by using a novel, the *Fragment*, which is obviously about climate change, but can be changed into a rondo melody through the movement of locations and characters, (including humans, a whale, and a fragment of ice) to create a musical piece, a rondo. My theoretical conjecture is that an entire novel, *Fragment*, is not just a novel about environmentalism and the need for all of earth’s residents to work together to save it from destruction, but a subtextual rondo. The rondo uses music to help reinforce and persuade the reader of the just cause and theme of the novel. Intermediality uncovers a deeper meaning in the novel through the universal language of music. Music is a powerful tool for

galvanizing communities and groups toward a connection using real-life experiences to bridge different areas of academia.

Rondo

The musical composition Russell embodies in the *Fragment* is a rondo by dividing the novel into five distinct parts. A rondo has a principal theme alternating with one or more other interlinking tunes. Form in music is the way a piece of music is organized, and a rondo is a five-part musical form. In a rondo, the theme just keeps coming around like in a carousel. Between the statements of the main theme, or refrain, there are episodes. An episode is musical material that is different from the theme. In Russell's novel, these episodes are created by the shifting locations within the five separate parts of the rondo.

Russell's suspense novel begins with a climate disaster in the first episode as avalanching glaciers thrust a massive Antarctic ice sheet into the open ocean. The result is a moving, ferocious fragment that creates havoc within the ecological system. The fragment represents the principal theme of fear and destruction to humanity and creatures in the sea. The entire rondo revolves around the journey of the fragment and its interactions with the other principals at their locations. During the fragment's journey the captain of an atomic submarine in the depths of the ocean must risk his vessel to rescue the survivors of a smashed polar research station on land. While in Washington D.C. the President's top advisor scrambles to spin the disaster of the fragment's journey to suit the President's political ambitions. Meanwhile two intrepid newsmen sail

south into the storm-lashed Drake Passage to discover the truth about the fragment's damage and destruction of people in South America. Onboard the submarine, as the colossal ice sheet begins its drift toward South America and the world begins to take notice, scientists uncover a secret that will threaten the future of America's military power and change the fate of humanity: the conversations of whales and their knowledge about humanity. And beneath the human chaos one brave blue whale, Ring, fights for the survival of his species against the fragment's voyage.

Musical Soloists

The imagery of music permeates the entire novel. Some obvious musical references Russell weaves into the novel include different sounds the fragment makes as it crashes into the ocean and floats along and characters singing, most particularly the blue whale as he leads his species to safety, providing the framework to interpret the novel as a musical composition. The many soloists are introduced immediately in Part One of the novel, Dr. Kate Sixsmith, a polar climatologist, sings the high soprano voice, a musical part higher in pitch than all the others. In Part Two, Jay Traljesic, a TV star, Al Milliken, the producer of the show, and Blair Cockburn Captain on the *Marcy IV*, warble the alto voice, the highest male part in the lower part of the treble clef. In Part Three, the fragment trills the tenor voice, the musical part that holds and performs the main melody, located in the upper part of the bass clef. In Part Four, the fourth and last voice Ring, a blue whale, bellows the bass part, singing the depths of the musical

stanza in the bass clef, as the music climaxes with the new, startling news above the ocean floor against the prime villain, the fragment.

The human villains are instrumental in providing conflict within the novel and the musical piece: Rookland, spokesperson from the White House Science Advisor's office, and Norman Buchart, the President's political mastermind. The counter melody produced by their villainous interludes provides an underlying threat of disaster within the novel. These conflicts which intermingle within the principal theme of the melody on the continent mirror the conflicts occurring under the ocean with the malingering fragment, as is evident in Part One

Part One

In Part One, Russell provides the setting, introduction of characters and inciting moment through eleven distinct location movements, which provides the scaffolding of the beginning of the melody in the rondo. The novel, *Fragment*, begins the song in a dual capability and introduces the main soloists in the opening location in a New York TV studio recording an interview in Antarctica (another location) with Dr. Kate Sexsmith on a satellite feed as the Ross Shelf (the fragment) calving transmits to the government in Washington, D.C. The novel uses descriptive imagery to communicate the various emotions of the soloists as they react to the ecological events occurring in the plot. Rajewsky's theory of spatiotemporal dimensions of traveling and time supports the analysis of Part One's usefulness in the movement of locations to support the

intermediality of Russell's novel. Movement between eleven locations embodies a feeling of movement and an up and down movement of notes in the melody.

Using explicit imagery as a physical symptom of fear, Kate has a "terrible tremor to her voice" in the interview as the fragment shudders as it breaks off producing an upward movement in the melody (14). There is a silent duet of vibration between Kate and the fragment as the rondo begins. Jay's alto line, the bottom of the treble clef, in the TV station, melds with Kate's as "a cold tendril of fear touches the base of Jay's spine" (14). The global warming is reflected in a discordance of music between the characters. The fragment rumbles as "a kind of resonance in the bedrock," as nature harmonizes as a tenor, producing a trio of sound and fear (16). The reverberation of the fragment as a symbol of the earth's hyper complex interdependence with humanity produces movement within the musical composition. Global warming and human physical symptoms send a subliminal message of a musical interlude in the novel in Rajewsky's theory allows the reader to see things from a different intermedial viewpoint of a novel as movement lures the reader into the melody.

Movement flows inside the melody, the ship, and the fragment as Kate's voice "rides the sharp edge of panic" propels her away from the disaster in this initial conflict with the fragment. An additional reference to music and movement appears as a Sting (SUV) transports the victims away in a "love song to torque and horsepower" (16). The Sting's arrival invents an *accelerando* inside the melody. Torque is the tendency of a force to move an object, which the SUV

does as it moves Kate from the novel's dilemma. Horsepower is the power of an entity. The fleeing movement of the characters as they escape the rampage of the fragment's passage incites a fast, quick, and precise interaction in the metaphor.

Axel Englund, a scholar of musicology and intermediality in Stockholm, persuasively explains that an interaction of a metaphor in a novel allows for a new interpretation of the text as a "principal subject and subsidiary subject" (69). The principal subjects of the plot in the novel cross the interconnected space between the novel and the subsidiary soloists symbolically crossing the gap into the melody of the rondo. Viewing the original text in the novel as a metaphor enables the above explanation of a narrative as a musical interlude, as the principal characters are representative of soloists in the melody. Viewing the metaphor as a system of ideas implements a new, distinct interpretation of Russell's novel of a climate disaster into a subliminal message within a melody. This new musical system of ideas provides an intermedial interpretation of this scene through the lens of a metaphor.

The musical metaphor and interpretation continue in the third scene in the depths of the Antarctic Ocean, in contrast to the events on the surface of the ocean. When Ring (the blue whale) feels the compressing waves from the fragment producing a "cacophony," his quiet existence beneath the ocean endures a new harsh discordant mixture of sounds and fear (21). The same fear being felt on the surface of the ocean. Compression waves are a longitudinal

wave created in a fluid by compressing force, such as a sound wave in air on the ocean's surface. Wolf asserts that the imitation of music in a narrative text allows the reader to observe things from a diverse perspective. The reference to sound waves on the ocean's surface embodies a metaphor for music. The waves of sound are harsh under the ocean, as Ring considers how to react to these new fears and sing a song to the other whales.

Sounds are what form music and, thus songs, whether above or below the ocean. Rajewsky suggests that these waves displace the current medium and changes the direction of the waves and change the direction of the melody in the rondo. Ring, as the bass in the melody, in response to these new sounds is displaced from his location and moves unwillingly in reaction to the newly created waves in a new direction and movement. This new resultant cacophony, a harsh dissonance unknown previously to Ring, changes his environment and the melody of the of his life through the songs communicated within his whale community.

Whales communicate with each other by means of songs through the ocean depths in reaction to fear. The deep roar of the fragment is loud and tuneless interfering with the normal songs of the whales. Ring "cannot sing against it" as he tries to communicate with his pod in fear and trauma of the situation (21). This new disharmonic noise from the fragment is hard for him to translate into a new song to share with the other whales. Ring's ears are ringing, and his fear silences his song. After the crash of the fragment the melody is silent

as Ring tries to understand what to communicate in a new song. Russell's focus on the future of change in the political situation reveals an intermediality message and crosses a media border. In this new transition of time above and below the ocean all normal constraints about time are confused and perplexed.

Humans and whales are normally constrained within the concept of linear time strictly within the confines of their communities. Similarly, music is based upon the concept of time, but as a parameter for a musical presentation. Metre, in music, is a rhythmic pattern by the grouping of beats into regular measure. In Russell's novel these groups are represented by a regular change of location, which represent the measures in a music piece. When there is silence, there is not meter or rhythmic patterns above and or below the ocean. After the crash of the fragment, there is silence in the ocean. The Blue whale's song is silence after this calamity. Silence is the reaction on the political scene in the novel and in today's climate landscape. The plurality of the text allows for a political and musical interpretation of the novel. When the worst is over the ocean's "reverberations echo off distant coastlines" (21). There is silence on Ross Island. Now the silence is also affecting the surface of the earth and humanity's existence.

This silence and disaster on land continues at the TV station and in Washington D.C. There is grief in the melody over the silence of lost lives on Ross Island, as it is broadcast to the world and Washington, D.C. The plurality of voices in this scene expands to include a connection between land and sea

mirroring an interconnectedness between the melody of the rondo and Russell's political stance. Beneath Ross Sea, near the spawning of the fragment, the *Lincoln* submarine rises from the depths of the silent sea to explore any damage on the base and to rescue any possible living scientists. Like Ring, the nuclear missile boat crew is out of their familiar depth in the sea and uncomfortable. To a submariner, the universe is a "place of sound, and of silence" in the depths of the ocean (33). Their interior sounds and recordings of life under the sea and the permeating silence of being at such depths are destroyed by the avalanche from above. The reverberations felt by the submarine growl a new tune of confusion which influences the submarine's unusual actions of rising to the surface. In the confusion, Ring creates and sings a new song to the other whales explaining the silence in the sea.

A new song is heard from Ross Island of hope as the beat and rhythm of an SOS amplifies the scientists hope of rescue. The new beat is "One, two, three, pause. One, two, three, pause" (41). This international code of extreme stress beacons to the *Lincoln* that someone is alive on the island. The SOS reflects the emergency upon the earth for the lack of response to the climate warming message. The crisis and the nightmare will soon be distilled into eddies of relief. The connection between the media reveals an intermediality existence. The melody is becoming lighter and airy. The sounds within the silence are so welcome.

The last phrase of the musical melody ends with some quick facts about the size of the fragment and the damage and silence to ensue from its journey. The largest ship in history, the *Jahre Viking* possessed the greatest deadweight tonnage every recorded. What fully loaded, her displacement 657,019 tons, the heaviest ship of any kind, but a light weight compared to the fragment and displacement, silence, and damage the fragment will bring on its journey. The reality of the environmental issues created by humanity reflects a nuance of silence in the melody. It is difficult to truly comprehend the whales and humanity's place in this collective music resounding in the rondo.

Part Two

Part Two contains nineteen scenes or movement of locations, which creates the movement of the song and intertwining melodies from the main characters in Russell's political treatise in the rondo of the beginning of the battle. Ring and his family of whales need a new story, a new song, about courage that is missing from their history (47). Whale sounds are used by whales for different kinds of communication differing from one family of cetaceans to another (Allen). However, the speed of sound is roughly four times greater in water than in the atmosphere on land. As sea mammals are so dependent on hearing to communicate and feed, the specific songs of each species in their different locations in the oceans becomes a specialized and fast song. Whales do not possess vocal cords, so the whale song consists of patterns of moans, whistles and clicking sounds divided into repeatable sections scientists call "phrases." An

introduction of a new musical language by Russell lays the platform for interpreting the novel in an intermediality focus. The typical song will last up to thirty minutes. These whale song phrases correlate to musical phrases, which can be found in a rondo.

Ring composes a new whale “song of warning” (49) generating forward movement in the rondo. Ring needs to share with whales worldwide the catastrophic event and the impending danger to the whale pods. “The song must be new--different from any he’s ever heard” signifying the catastrophic event (49). The song will chant cautionary advice on how to survive the fragment disaster. Pushing himself beyond his normal boundaries, Ring emits a high-pitched and piercing sound beyond his normal range. An obvious reference to new songs in Russell’s eco-thriller allows the political issue to scaffold into an inter media representation of the rondo. By forcing his breath through his blow hole, Ring produces a new song, which exhausts him physically and mentally. His new song changes the direction of the melody within the rondo.

This new direction in the melody arises while Captain Rymill listens to recorded whale songs, but Chief Mafri on the *Lincoln* interrupts when he hears a new whale song in contrast to the previous recordings. Whale songs are usually a calm and soothing communication (Allen). But suddenly the “song has stopped” (60), which confuses Chief Mafri. The whale’s fear about the fragment has stopped their normal singing. Ring emits a “high-pitched cry” (67) and he becomes frantic as he loses his pod and is alone in the ocean. Wurth explanation

of the dynamics between the media of novel and song occurs as the reader interacts with the text. The reader realizes the melancholy of the song through the characters grief. Between the fragment dissolving the peace of his existence and the throes of being alone, Ring changes the melody of the rondo.

A contrasting melody intersecting with the main rondo tune is the music written into the novel by Captain J.G. Collins of the White Star cruise ship. Russell cheerfully inserts a known song into the plot of the novel. He enthusiastically sings the 'Major General's' song, "I Am the Very Model of a Modern Major-General" from Gilbert and Sullivan's 1879 comic opera *The Pirates of Penzance*. "From Marathon to Waterloo, in order categorical..." (63) roars throughout the boat referencing famous battles from the past. Russell's direct reference to a famous song in the text allows further evidence of the musical underpinnings of the novel. These musical reference within the text foreshadows the battle of wills between humans, Ring, and the fragment.

Battles are being fought all through the many locations in the novel--Tierra del Fuego on the *Marcy* with Cockburn, Al, and Jay, and in the depths of the ocean with Ring. Nine killer whales attack Ring, the weaker whale out of his depths. Ring changes his song and growls and booms his voice towards the killer whales to protect himself. His new vocal power suggests a strong attachment to the percussion section of an orchestra. With a low, guttural sound of hostility in his throat, Ring's song becomes the lowest vocal bass in the novel's melody. The loud, resonant sounds alarm the bulls as it demonstrates depth and authority.

The text reinforces the musical platform in Russell's novel as "Ring's bass thrum swings" towards the bulls producing confusion and fear in their hearts (71). The confrontation is over and Ring triumphs over the danger. Ring has met the enemy within, just as Al and Jay met the enemy as they struggle around Tierra del Fuego battling the results of the fragment's passing to the environment. There is triumph in the novel's song. Man and whale face the weather and mammal predators to exhibit victory, creating a duet of battling voices in the imbedded rondo.

Part Two of the rondo ends with a description of fetch which refers to velocity and the duration of the wind for the journey towards land. Velocity is the speed or the duration of how long the wind blows. Velocity is also the speed of a musical piece. On a boat fetch is the distance from one land mass to the next (77). The fetch is "infinite," but a man and animals are finite (77). Man and animals exist together in a journey on the earth. The journey of the fragment is finite. A musical piece is also finite with a beginning and an end. The melody in Russell's novel resembles a battle between nature in the form of a fragment, which is infinite, and the finiteness of living beings, our warriors, and the song.

Part Three

The battle of the warriors against the fragment dominates seventeen different scenes in Russell's novel. The wind is blowing furiously as the *Marcy*, Cockburn, Al, and Jay brave the waves uproar during a storm at the cape of Africa created by the fragment. "Through the gale Cockburn's bellows lift Jay's

timorous heart "(80). A gale is a strong wind, typically used as a descriptor in nautical contexts. As the very strong wind bursts with laughter at the men, Cockburn's response of a loud roar and shouts of exhilaration encourages Jay's lack of confidence and nervousness. Jay now understands that Cockburn is a virtuoso's sailor and the best warrior of the seas "the *Marcy* his Stradivarius" (82). A virtuoso is a person skilled in an artistic pursuit usually in music. But in Russell's narrative, he refers to sailing in the roughest seas directly to music in the depiction of Cockburn as a virtuoso. A Stradivarius is a high-quality instrument built in the 17th and 18th centuries, whose excellence has endured even to today. Music is an enduring language inserted directly into Russell's novel as a battle cry against global warming. The melody of the novel is reinforced by the skill of Cockburn, as he sails the *Marcy* through the violent seas. Thus, the melody portrays a triumph over violence and a melody of joy, speed, and skill.

Ring mirrors this joy, speed, skill of a warrior in the battle with the male bull in his portion of the melody. Dramatically, Ring rises from the depths of the ocean "in a final burst of speed, trumpeting" (86). Breaking suddenly and violently out of the ocean, the water spilling from his skin, Ring provides a rise in the melody of triumph. The music soars loud and wide, proclaiming victory in Ring's action. Ring's 'tone' and 'volume' of his "bellows declare his vanquish of the male bull" (86). Ring's timbre and power of sound amplify the bass part in the melody of the rondo. The multiplicity of the text allows for an intra connection between

music and the novel. Russell writes Ring's triumph into a new kind of tranquil silence in the song, as the diminuendo (gradually reducing in force or loudness of the phrase) murmurs throughout the ocean and the rondo.

The diminuendo reflects the reprieve from the Drake Passage on the *Marcy* from the rampages of the fragment (86) with murmuring in the rondo. The waves of the ocean break against the fragment producing a serene sea and a calmness in the song. Mirroring the action on the *Lincoln* submarine, Kate and Captain Rymill assemble in the mess hall after the interaction with the fragment. Even in Washington D.C., Norman Bucharth intersects Rookland at the White House as they battle their confrontation about the fragment. The interaction between Bucharth and the President is soft, coy, and secretive as they discuss the immovable force of the fragment. Russell creates battles at these locations displaying the warrior of climate disaster and a subliminal message of music conflicts. The melody of the rondo pools in harmonies of softness creating a mellowness in the rondo.

The mellowness of the melody is broken by a different phrase in the rondo through the revelation of the existing whale songs. Russell writes that the "recordings are a tonic" (99). A tonic in music is the first note in a scale, which in conventional harmony, provides the keynote of a piece of music. The recordings are the first notes in the whale communications between themselves as warriors of the seas. These original whale song recordings provide a vital basis for further communications in the future contacts with the whales.

As Chief Mafri and Graham on the *Lincoln* are compiling the underwater sounds of the whales, they realize it is a whale language creating vital connections within the whale community, just as a human language creates exchanges between humans. These quiet warriors are determined to crack the code of the whale language to understand the brand-new whale language they are hearing for the first time after the disaster of the fragment. Russell writes that whales communicate through songs. As scientists work, the “eerie melody traces a Northern Lights’ dance across the laptop monitor” (102). The aurora borealis—otherwise known as the northern lights—is a vivid demonstration of the Earth’s magnetic field interacting with charged particles from the sun. Russell creates a dance in the novel between men and whales. The interaction of a dance and a novel promotes a musical understanding of the novel. The men are trying to decode the magnetic fields from whales’ songs as they interact with the circumstances between the fragment and the whales. The decoding of the new, frantic whale song mirrors another frantic reaction on board the submarine.

Interspersed with this melody is Kate’s frenzied awakening in her makeshift room on the sub, as she screams in fear (104). Kate exclaims that death is coming, triggering fear in her heart. Russell records that Kate hits an “A-sharp,” the highest soprano in the voices of the melody of the rondo. Music underscores the existence of the battle and destruction. Death has already hit Antarctica, the whale pod, and smaller communities along the coast. Her reaction

foreshadows a later interaction she has with the whales, not as enemies, but as friends and warriors in the battle of the seas with the fragment.

In the past whales were not viewed as friends but as enemies and warriors of destruction. Captain Rymill on the sub states “that today’s enemy may be tomorrow’s ally” (106) and fellow warriors. Russell reminds the reader of centuries of wars where enemies became friends. But at this moment the fragment is the enemy of both the whales and humans. As the humans study the whales’ songs of the enemy, they observe maps about humans’ locations and ships. The whales are “singing these maps” to each other (111). Singing and songs undergird the narrative of Russell’s novel. These incredible maps are revealing the intelligence of the whales and their battle against humans. The scientist’s desire to learn the whale’s songs and the secret information. As the scientists study the whale songs they try to communicate through song with the whales in a childlike manner. The whale’s songs are transcribed as a lexicon of songs and images. Learning a new language from a musical perspective suggests a new reading of the novel as a rondo. These transcriptions are a crazy moment of song in the melody of the rondo.

Ring hears this “crazy song” in the ocean depths (113). Echoes and phrases are repeated illogically in this new melody. He wonders what kind of communication this new song represents. Ring believes that “the whale who sings it has lost his mind” (113). He hears sharp, barbed, and rough musical phrases; the order is confused and anti-lyrical. The placement of the phrases is

out of sync. Ring grasps that the song is like “baby talk,” as from a newborn calf (113). He is confused that a baby calf could be alive and near him after all the tragedies with the fragment that have transpired. Because of the tonal shift, Ring contemplates that the singer is remarkable deep in the ocean (114). In fact, the submarine is much deeper than the normal range of a whale. Ring kindly “sings a more natural version back in the direction of the crazy Blue whale to acknowledge the call: (114). All the crew are joyous as they receive the communication from Ring. Musical references permeate Russell’s novel presenting an opportunity to display the intermediality of the novel. This momentous occasion resonates with a new melody within the novel as these warriors learn to communicate about the fragment’s path between friends and past enemies.

Part Three ends with significant facts about the fragment battling against the warriors. The fragment consists of four glaciers: Byrd, Nimrod, Beardmore, and Shackleton. The fragment’s glaciers are named after a Rear Admiral, a mighty hunter, an industrialist and an Antarctic explorer, all warriors from the past. The strength of these men combined presents a picture of a formidable foe in the fragment. The pathway of the fragment on the Circumpolar Current flows from west to east than changes in a “juggernaut’s path from north to east,” accelerating at a very rapid pace (116). The earth’s reaction to the invader blazes across the ocean. Ring’s warrior music communicates the danger of the new path of the fragment. His new song hopes to save lives, but it is hard to

understand as it is a new song never heard before during the heightened loss of time as the fragment journeys ahead away from the warriors.

Part Four

The fourth part of the rondo consists of twenty-one scenes centering on Russell's musical phrase, "time will tell" (121). Time measures minutes, hours, and days, but in music it produces measures, beats, phrases, and complete works of musical interpretation, such as a rondo. Time is quickly passing in Russell's novel as Ring attempts to communicate with the scientists about the disaster of the fragment's passage. The scientists interpret Ring's name as a "Nautilus" signifier (122). A nautilus is a cephalopod mollusk with a light external spiral shell and swim with the buoyant gas-filled shell upright. They descend to greater depths during the day and can withstand very high pressure, just like a whale. The Nautilus is the only shell that managed to survive past the dinosaur era-the exact reason why it is often referred to as a 'living fossil' and timeless. Time will tell whether man destroys nature. And time is essential to the preservation of music. The nautilus withstands and survives during the passage of time.

Ring puzzles over these new melodies invading his environment as time passes with no solutions to the stress in the whale community. "The melodies are always odd and unconventional," he puzzles as he listens to the eccentric and unusual songs (124). The new songs are not following the acceptable knowledge of propriety in the passage of past times in the whale world. Russell writes that

Ring finds humor at the awkwardness of this new entity trying to sing a whale song despite the coming turbulence of the fragment. Ring's confusion mounts as he realizes he is communicating with someone with an even deeper voice (the *Lincoln* submarine) than his own. Ring marvels that humans can speak in whale talk. The squawks and squeaks in the music slowly become harmonious, as Ring wonders that there are "humans who talk and sing in strange Blue-like voices?" (134). Singing and songs are the main backbone of the whale language and ever present in the framework in the intermedial novel. But the fragment's journey as time passes alarms both humans and whales as the fragment pushes through the ocean. The songs in the rondo are spiraling into new realms of knowledge.

In response to the scientists, Ring transmits songs about the whale's ocean maps, an incredible new finding of knowledge for the scientists. Madness whirls through the song contained in the novel's framework as "whale sonar maps showing a portion of the Pacific Ocean floor, centered on a chain of seamounts" (145) disrupt the timing and rhythm of the song. A seamount is an underwater mountain formed by volcanic activity. The new images contain a whole new world of detail unknown before by using the whale's natural sonar. The music "leaps higher" as "elevation lines of human maps converted into the sonar language of the Blue whales" (145) increasing the rhythm and time signature of the rondo. Rajewsky's theory on the border crossing in intermediality clearly presents itself in Russell's novel. This musical imagery moves the melody

along within the novel's song creating a new lighter melody, as the passage of time infiltrates the concepts of music and art.

Significantly, Russell asserts that the "languages of photography, film, music, and art" are changed forever as humans begin to understand the mysteries of the seas (146). The oceans contain great unknown mysteries within their depths of unknown languages, music of other spheres and the creation of art. While many of these mysteries have been explained by scientists and analysts, there still are quite a few unexplained oceanic enigmas to be understood. A variety of mysterious ocean phenomena have been seen and experienced by sailors around the world recording a different interpretation of time and music in the world. The melody is intertwining with other fields of study as scientists begin to understand the mysteries of the seas.

On the *Lincoln*, the discovery that the whales are mapping the whereabouts of the secret submarines brings incredulity and concern as the mysteries of the seas are revealed in a different concept of time. Man has always mapped and tracked whales, but how would whales chart men and their ships? New feelings emerge that possibly men are not superior to animals changing a new thinking about the world hierarchy. Russell provides the opportunity to consider new thinking about political agendas and the use of music in the novel. But amidst to these new feelings of fragility is the realization that both man and animals are threatened in this present time by the meandering fragment, an enemy of both humans and whales.

Part Four ends with the 'Facts of East of Tierra del Fuego' describing the town of Stanley a human habitat in the route of the fragment. Tierra del Fuego is an archipelago off the southernmost tip of the South American mainland, across the Strait of Magellan. The description of a cold and unfriendly habitat prepares the reader for the harsh future of the crashing of the fragment and the ending of both humans and whales as the fragment disintegrates in time.

Part Five

In the conclusion of the rondo in Part Five there are nineteen scenes comprising the ending of the battle with the fragment and the ending of the principal melody of the rondo. A battle ensues between Washington D.C. and the submarine over the destruction of Ring. Russell reveals that instead of focusing on the destruction path of the fragment, the President desires to destroy Ring's knowledge of the depths of the seas. Graham, a scientist, knows that Butchart's previous savage comments are inflammatory during the conversation with Ring. Ring's strength in the face of pain and grief in the battle with Butchart is inspiring. In response, Eric, a scientist, lets out a "rude whale noise" as a confirmation of the scientists' intents to protect Ring (169). This mutual protection between them secures a measure of peace and interaction during this political crisis. Suddenly, "A much longer, louder version of Eric's whale noise erupts from the loudspeaker" in a complimentary dialogue of song with Eric (169). The musical renditions in the song from the dialogue remind of the reader of dissonant songs of a modern version mirroring war mongering. Dialoguing

together man and the whale work towards a resolution to the problem of the fragment. Butchart screams in reaction, anger, and defiance to these new negotiations. Butchart wants the whale destroyed because of his knowledge of the ocean and location of the ships. Political power is more significant to him than the preservation of the ecosystem in the world. The battle for the sea rages in the melody in the ending of the novel and the rondo.

Rymill on the submarine is “interrupted by a thunderous trumpeting coming from the speakers” (169) during this battle. Trapped on the submarine trying to escape Butchart, Kate is unable to surface in the escape shell. Ring is ferociously calling for their attention as Kate struggles inside the pod. After escaping the pod, Kate flounders in the ocean. The uprising and pitch of the tune loses its melodic scale creating a sense of stress. Russell majestically records a new song exploding with joy in a pinnacle event in the novel. Ring rises to the surface letting Kate disembark out of the ocean in grand style from his back and places her on the sloop of the ship (175). Regally, Ring is the master of the ocean as he places her upon a secure foundation. As Kate stands on the whale’s back, she feels a familiar and comforting “rumble through the soles of her feet” (175). The recording of a melody and triumph of Ring intertwine in this intermedial moment. Ring is singing his name to her and communicating his confidence in the situation and his affection for her. His part in the melody of the seas is a crowning event during this battle between man and whale.

In contrast to this exhilarating victory, Russell creates a loud, harsh awakening sound in the city of Stanley in the Falkland Islands, as the battle continues between the fragment and man. The fragment produces a “sound like Thor’s hammer” as the fragment crashes on the peninsula. The Hammer of Thor is an ancient Norse symbol of the power of lightning. The sound of the crash booms forth threateningly as a battle cry. “Ice shrieks, hell is unleashed” as a brash assault occurs on land and in the melody (190). It feels like hell on earth. The melody in the rondo is unable to muffle the furious sounds of the destruction from the fragment. Sound or lack of sound dominate this portion of Russell’s novel. Intertextuality displays the musical under girth in the novel. When the fragment passes the promontory where Stanley once stood it is polished smooth. No trace of a human presence remains in the eerie silence. No people, no peninsula, just unearthly stillness. The stillness in the music is physical. The fragment has won this battle.

Yet, the passage of the fragment slowly crosses the South Atlantic and spins up the West Coast of Africa in a battle cry. As the fragment nears the Equator and tropics, nature directly impacts the fragment. A slow melting of the fragment produces a melting sound in the melody and relief from stress in the ocean. The music slows down into a lazy river melody. Russell reminds the reader of those lazy tube rides down the river inserting music into the text. As the fragment reaches the South Equatorial Current in the Caribbean Current the melting process continues. The tropical atmosphere is close to stasis, flat and

calm. Now the melody is mystical and mysterious as the fragment is slowly conquered by nature. So, nature conquers nature.

While the fragment continues to destroy small islands and peninsulas, the whales hear the rally cry to come save the humans during this battle. The whales have come across “who knows how many leagues” to save the forgotten and forsaken humans (203). The music lightens as hope oozes through the notes of the melody. Russell describes the “absence of the sound of the surf” haunts humans and animals as the fragment battles with the wind. His description reminds the reader of the calmness before the battle in war. As the fragment then encounters the violence of volcanoes, a battle ensues in the ocean producing inharmonious conflicts and battles (207). The fierceness of the battle reflects in the music “as the planet itself moves a fraction of a metre within its orbit” causing the globe to spin west and total chaos ensues. Russell invokes the metaphor of crashing symbols and drums of chaos. Pandemonium and madness are the resulting melodies and tunes crash through measures and measures of conflict during the battles.

Into the confusion of the battles, a panorama of hope arises in the novel and melody of the rondo. The whale, Old Blue, and Cockburn, captain of a small ship, the *Mercy IV*, struggle against the weather to save humanity. As the fragment crashes through the area, Old Blue, the father whale, rises holding Cockburn up “out of the sea reminiscent of Ring rising Kate up from the depths of the sea” (207). The tone of this melody is a repeat of another junction Russell

conjures in the story of whales and humanity triumphing together. The old whale and an old man sacrifice themselves to save people. There are more bridges than music from a narrative. An interlude in the melody of a human and a whale bridging the social, political gap to preserve one another during this battle.

With a crash, the fragment dissolves into pieces and pieces of mini glaciers in the music as nature conquers the intruder during this battle (207). The sea no longer is a hospitable host for this monster glacier from afar, and the music resolves itself into a pleasing harmony in the rondo. Russell depicts the “slowly rotating fortress and twirling, rotating passage” of the fragment evoking sounds of screeching and breaking ice in the song (208). As the glacier fortresses jostle on their pathway forward, a new musical voice interrupts the smooth previous rhythm and harmony. The fragment seeks a way of least resistance and forges a new channel forward into a new crazy song fleeing the battle.

A final scene of triumph ends the battle in the novel and rondo, as a sea full of people rejoice in a new world order, and trumpets blare forth the new news. Russell portrays “Composers, whale and humans, collaborate in a new Renaissance of world music” in celebration (210). Music is always in the background of each momentous scene. The commemoration is attended by Graham, Eric, Kate, Rymill and many other crew members. Al and Jay are there with an empty seat for Cockburn in memory of his sacrifice. During the song a still note arises in memory of Cockburn’s and Old Blue Eye’s sacrifice. The

musical celebration ends as “Ring’s rumbling voice plays through the speaks adding his voice to those of the humans. With solemn dignity, Ring sings, “It is time to sing again” (214). The end of the rondo finishes with a melody for hope for a future together in this intermedial novel.

Conclusion

Building on the pioneering work of Steven Scher in the field of intermediality and further research and exploration by Lars, Ellestrom, Walter Bernhart, Axel, and Englund provides the platform for an in-depth view of music and literature. Based on the further exploration of music and literature by Joanna Zylinska, Wolf Werner, Rajewsky, Jan Baetens and Domingo Sánchez-Mesa Martínez, I pursue an even deeper exploration of the cohesiveness of music and literature. Expanding the boundaries in the intermedial experience between music and literature, I see the entire novel as a complete musical piece, a rondo.

One of the beautiful aspects of literary theory is that it never ends with the novel. Craig Russell merges a science fiction story of first contact between humans and whales and a chilling ecological disaster warning into one high action-adventure novel of the sea. Undergirding that is a rondo musical structure, manifested in the use of several geographical locations and a diverse group of character singers, both human and other. The theory of intermediality allows for multiple points of interpretation, both within elements of the novel but, and more importantly, between the reader and the novel. Some of these connections include Craig Russell utilizing music in the novel to highlight the interdependence

between humans and nature. Another is that the theory of intermediality has been shown in this article as a useful tool of interpretation that academicians can utilize for their specific claims. A third group are those who read the novel and, according to Werner, make connections between the novel and other art forms. Just as the characters in the novel learn to communicate with each other, an interspecies manifestation of intermediality appears. However, one last group are those who read this essay. Intermediality reveals that we are all characters in the rondo of life. We all play a part in saving the environment. It does not just dwell in the pages of Russell's novel but in our very lives.

The reason why things are changing in our lives is because of understanding a new perspective or intermedial interpretation of events. Every time a person discovers something new in their life, they take advantage of intermediality. What is interesting is that the whale's song is not really new, just new to humans. As readers and academicians, we need to shift from the observation of intermediality in and between texts to the application of intermediality of our actions in life. Having read *Fragment*, having understood how intermediality brings characters to the surface, having a clear call to action on the connection between us and nature, what are you going to do about it?

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