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Symbiotic Cinema: Confluences Between Film and Other Media

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Anemphatic Soundtracks and Auditory Imagery: Combining Violence and Music in Film and Literature

This paper intends to compare how both film and literature combine Western art music with scenes of violence. In both media, the simultaneous presence of music and violence suggests that music and violence share a common ground. Yet, different medial affordances often has led to different receptions and interpretations. This paper focuses on the use of anemphatic soundtrack like in Scorsese's *Apocalypse Now* (1979) or Kubrick's *A clockwork orange* (1970) compared to the use of involuntary musical imagery (also called earworms) in Burgess's novel *A clockwork orange* (1961) or Jelinek's *The Piano Teacher* (1983). Due to their acoustical presence, anemphatic soundtracks in film have received more critical attention than their counterparts in literary texts have. In literature, the combination of music and violence has generally long been overlooked or been interpreted differently. Yet, as readers actively participate in creating the (virtual) soundtrack, involuntary musical imagery in literary texts may lead to highly ambivalent involvement in the scenes the reader would like to distance herself from. In which way can the literary use of involuntary musical imagery and anemphatic soundtrack shed light on each other? Can the results of literary analysis throw new light on anemphatic soundtracks as well?

Keywords: Music, Literature, Film, Music, Violence

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