

PALACKÝ UNIVERSITY IN OLOMOUC

Faculty of Arts

DEPARTMENT OF ENGLISH AND AMERICAN STUDIES

**A Narratological Analysis of Death Metal Themes in Selected Works of Jeremy
Wagner and Dean Swinford**

Master's Thesis

Study program: English philology

Supervisor: Mgr. David Livingstone, Ph.D.

Author: Eliseo Guardado Salguero

Olomouc, 2020

I declare that I am the author of this master's thesis entitled "A Narratological Analysis of Death Metal Themes in Selected Works of Jeremy Wagner and Dean Swinford" with the help of my supervisor, and all the sources I have used have been both cited and acknowledged.

In Olomouc, April 30th 2020.

.....

Eliseo Guardado Salguero

Acknowledgements

I want to thank my thesis advisor, Mgr. David Livingstone, Ph.D., for all his support during my whole master's studies in English Philology at Palacký University in Olomouc, Czech Republic. Also, I want to thank my second reader, Doctor Victor Kennedy, from the University of Maribor in Slovenia, and my mentor in literary criticism: Prof. Ph.D. Michal Peprník, Dr. from Palacký University, for their support.

Moreover, I want to thank Professors: Nassim Balestrini, Roberta Maierhofer, and Werner Wolf, from the Karl-Franzens-Universität Graz in Austria, as well as Professor Michelle Gadpaille from the University of Maribor in Slovenia, for their support in this project.

I want to thank one of the first and pioneering heavy metal researchers: Doctor Deena Weinstein from DePaul University in Chicago, USA, for her help with the first ideas for this research. Also, I want to thank Jeremy Wagner from the death metal band *Broken Hope*, Doctor Dean Swinford from Fayetteville State University in North Carolina, USA, and Doctor Jeffrey Parrott, from Palacký University for their metal support.

I am also very thankful for the CEEPUS project as it made possible the interacademic connections between my home university: Palacký University and my host university: Karl-Franzens-Universität Graz during both my student exchange in 2018-2019 period and this thesis work's completion, which enriched this thesis theoretically.

I want to thank Marie Jílková for her help with the Czech translations in both the summary and the annotation.

And I want to thank my mother Sandra Salguero, my brother Ever Salguero, other relatives, and friends for all their support in my life.

I am dedicating this thesis in memory of my beloved mentor in music and literary studies, and early supporter of this thesis: Prof. Hugo Franz Keiper (1955-2019).

This research and its future development is dedicated to all the past, present, and future metal heads worldwide.

Table of Contents

Introduction	7
1. Historical background of death metal	8
1.1. Hard Rock	8
1.2. Heavy Metal	9
1.3. Death Metal	11
2. Overview of musico-literary works.....	13
2.1. Virginia Woolf's <i>The Waves</i>	13
2.2. Toni Morrison's <i>Jazz</i>	14
2.3. Kazuo Ishiguro's <i>Come Rain or Come Shine</i>	15
3. Previous research	18
4. Jeremy Wagner & Dean Swinford	21
5. Methodology	22
5.1. <i>Story and Discourse</i> : events and existents	23
5.2. <i>Story and Discourse</i> : kinds of characters and the function of settings.....	24
5.3. <i>The Musical Novel</i> : riffs and narration.....	25
5.4. <i>The Musical Novel</i> : performed texts and musical themes	27
6. Narratological Analyses	32
6.1. <i>The Armageddon Chord</i>	36
6.1.1. The folkloric, the chthonic, and the chaotic.....	38
6.1.2. Kirk Vaisto's metal performance.....	40
6.1.3. Armageddon as a heavy-metal redemption.....	41
6.2. <i>Death Metal Epic I: The Inverted Katabasis</i>	44
6.2.1. The folkloric, the chthonic, and the chaotic.....	45
6.2.2. Valhalla's metal performance.....	48
6.2.3. The death-metal road to the "Euroboros"	49
6.3. <i>Death Metal Epic II: Goat Song Sacrifice</i>	52
6.3.1. The folkloric, the chthonic, and the chaotic	54
6.3.2. Desekration's metal performance	56
6.3.3. The metal battle: death metal vs. black metal.....	59
7. Discussion	61
Conclusion	74
Resumé.....	78

Appendices.....	80
Bibliography	84
Anotace	89
Annotation.....	90

Introduction

Death metal is a musical subgenre of heavy metal that thematically covers social problems such as violence, death, meaning of life, anti-religion, and Satanism which help with the social awareness of people. Notwithstanding, this genre is not seen positively in society as it is prone to stigmatization, e.g. being considered as another “noisy,” violent, and dumb kind of music. For that reason, this research seeks to familiarize those who do not know this kind of metal music with both the bands and the fans that belong to it, as well as how they are like when it comes to themes, aesthetics, and their common social activities, such as joining some metal pubs. Also, it seeks to explain how this metal subgenre contributes productively to the artistic connection between music and literature. More importantly, it aims to find out how death metal is musically influential in the literary themes of three contemporary American novels: *The Armageddon Chord* (2011) by Jeremy Wagner, *Death Metal Epic I: The Inverted Katabasis* (2013) and *Death Metal Epic II: Goat Song Sacrifice* (2017) by Dean Swinford.

The first part of this research will introduce some brief historical background on the genealogical side of death metal, starting from the first developments of hard rock in the 1960s, then moving on to the later developments of heavy metal in the 1970s, reaching the malevolent creation of death metal in the 1980s, which shall provide a clear distinction between these genres both musically and thematically. In this part, Deena Weinstein’s *Heavy Metal: The Music and Its Culture* (2000) shall be employed for historical backup as well as other references such as Simon Frith’s *Performing Rites: On the Value of Popular Music* and Thomas Turino’s *Music as Social Life: The Politics of Participation*.

The second part will be dealing with the analyses of death metal themes in the three novels aforementioned, employing the methodology of narratology. Two sources will be used, the first one from Seymour Chatman’s *Story and Discourse* for a more basic narratological analysis, and Emily Petermann’s *The Musical Novel* for a more specific narratological analysis on musical themes such as the Armageddon. Furthermore, this research work will demonstrate how productive death-metal themes are in the production of these three musical novels as a positive force once the following questions are answered: Is death metal recognizable in these novels? If so, how is death metal adapted as a musical theme on these contemporary American novels? Which narrative elements help in the transformation of death metal themes in these novels? And to what extent is such transformation connected with the paranormal and the realistic in these novels?

1. Historical Background of Death Metal

In this chapter, a brief historical and genealogical background of death metal shall be presented. Its purpose is to introduce unfamiliar readers to the complex history of heavy metal and death metal. This also includes the early developments of hard rock at the beginning of the 1960s as well as the early developments of heavy metal in the 1970s. Finally, diversification of heavy metal underground during the 1980s shall be explained as well, including the origin of death metal as a metal genre of this underground. The purpose is to show that death metal has deep musical roots that are worth considering.

1.1. Hard Rock

Death metal has deep musical roots whose music genealogy dates from even the early developments of folk music and blues, which gave birth to rock and roll around 1955, according to Weinstein (2000). In her example, the song lyrics of *Let There Be Rock* (from *Let There Be Rock* record, 1977) of the Australian hard rock band AC/DC claims that rock was made from a mix of schmaltz and blues. Schmaltz is a Yiddish word meaning “chicken/poultry fat” which is used figuratively to refer to the sentimental and overemotional styles of pop crooners, and more generally to how those styles are promoted and projected.”¹ Schmaltz was present in pop music during the early 1950s in the songs of Tony Bennett or Frank Sinatra. The blues, according to her, express both the joys and sorrows of African Americans in a certain style –usually with melodic sadness.² A combination of early popular (pop) music plus the blues and jazz from earlier 1950s gave birth to rock and roll in the late 1950s.

Later on, with bands such as The Who, The Kinks, Cream, among others, followed all this Blues and Jazz tradition, including the rock-and-roll influence from The Rolling Stones in the early 1960s. Some of these bands played covers from blues and jazz singers as Chuck Berry, for example The Rolling Stones’ cover on *Let it Rock*, 1971, or BB King. Early rock-and-roll bands such as The Who were experimenting with louder sounds in their songs, for example, by listening to the live performances of *My Generation*.³ Hard rock originated in the mid-1960s with bands as Velvet Underground or Pink Floyd. These

1. Deena Weinstein, *Heavy Metal: The Music and Its Culture* (New York: Da Capo Press, 2000), 11-12.

2. Weinstein, *Heavy Metal: The Music and Its Culture*, 12.

3. Iosonofederico, “The Who’s My Generation live 1967,” Uploaded on 2017. Accessed on February 13th, 2020.

<https://www.youtube.com/watch?v=qjN5uHRicjM>

bands were musically much louder than the previous influencing bands like The Who. These bands started to include drugs and violence as darker themes as love and peace as well. For example, Pink Floyd's *The Dark Side of The Moon*, 1973, contains songs with topics about dealing with drugs such as *Comfortably Numb*.⁴ Then, in the later 1960s, other pioneering bands Led Zeppelin and Black Sabbath were influenced musically by such hard-rock bands, which developed their songs extremely louder containing similar lyrical themes such as drug abuse as well as darker themes as Satanism. That is how heavy metal was formed, which is differentiated from both rock and roll and hard rock.⁵

1.2. Heavy Metal

Heavy metal, according to Weinstein, originated in the industrial cities of England such as Birmingham: the city where Black Sabbath was founded.⁶ She also adds that this movement was a kind of subculture that came up in the late 1960s somehow joining the antiwar movement which was influenced by events such as Woodstock Festival in 1969.⁷ Similarly, some hard rock bands such as AC/DC were formed in poor suburbs. This tendency continued during the 1970s with bands such as Saxon. Heavy metal underground, as a cultural movement, was a kind of conscious awareness for British society in the early 1970s especially considering the lack of job opportunities for the youngsters who searched for heavy metal as both a social comfort and mental relief.⁸

Regarding its formation, heavy metal was forged between 1969 and 1972 first in Great Britain suburbs such as London slums with bands as Led Zeppelin.⁹ Its influence arrived quickly to the USA, which had started to develop in almost the same speed in places like California, where Steppenwolf was formed. As for the musical structure, heavy metal includes a blues-rock base, which is made from the "American, urban, and electrified blues of artists such as Muddy Waters and Howlin' Wolf."¹⁰ This borrowing was modified into deeper tones and rocking sounds which resembled the metal whirring

-
4. Pink Floyd: Comfortably Numb, Lyrics, Genius.com, Accessed on February 13th, 2020. <https://genius.com/Pink-floyd-comfortably-numb-lyrics>.
 5. Schaffner, Laurie, "16 Bands + Musicians Who Are Considered Pioneers of Heavy Metal," Loudwire Online Magazine, accessed February 27th, 2020, <https://loudwire.com/bands-pioneered-heavy-metal/>.
 6. Weinstein, *Heavy Metal: The Music and Its Culture*, 68.
 7. Weinstein, *Heavy Metal: The Music and Its Culture*, 107.
 8. Weinstein, *Heavy Metal: The Music and Its Culture*, 75.
 9. Weinstein, *Heavy Metal: The Music and Its Culture*, 14.
 10. Weinstein, *Heavy Metal: The Music and Its Culture*, 17.

from the guitar riffs such as the riffs of Black Sabbath guitarist Tommy Iommi. It is one reason why this musical genre is called “heavy metal.” Another reason for its naming is found in the lyrics of Steppenwolf’s *Born to Be Wild*, which, according to its author, Mars Bonfire, used the phrase “‘heavy metal thunder’ to help capture the experience of driving a car or motorcycle on the desert highway of California.” He also adds that: “I realized that I had been aware of the term 'heavy metals' from high school science. It is a part of Mendeleev's Periodic Table that contains the elements with high atomic weights.”¹¹

As a musical genre, heavy metal “adopted many of the rules of rhythm and blues” which made a code with deep roots “in the rock from which it emerged, specifically the blues-rock and acid-rock traditions.”¹² In fact, for Frith (1996), a musical genre is defined by how the instruments are included, how these are played, and which skills give the shape of a particular musical genre. In the case of heavy metal, the most basic instruments are vocals, two guitars: rhythmic and soloist, drums, bass guitar, and depending on the genre: keyboard.¹³ One of the most essential musical codes in heavy metal is guitar solos which are also an essential code in jazz or the blues. This code was adapted into both hard rock and proto-heavy metal from Eric Clapton’s guitar solos. Also the powerful influence of Jimi Hendrix’s guitar solos is still present in hard rock and heavy metal bands such as Deep Purple. Other lead guitarists such as Jeff Beck and Jimmy Page were trying to be original from the blues riffs and solos in the time heavy metal was being forged.¹⁴

Some bands are classified between hard rock and heavy metal as The Yardbirds, according to Weinstein (2000), or AC/DC. There is a relationship between heavy metal and hard rock, for example: psychedelic rock, also known as acid rock, from the earlier records of bands such as Uriah Heep. It is essential to remember that psychedelic rock deals with the drug effects of psychedelics as one of its main and inspirational themes. In a review from *Rolling Stone Magazine* in 1972, Mike Saunders “argued for the band's transitional position; their vocals are ‘psychedelic,’ he said, but ‘the guitar and rhythm section is English heavy metal rock.’”¹⁵ This is another proof of the close connection between hard rock and heavy metal. However, metal subgenres are not arbitrarily different from one another. It is a “bricolage of its parent cultures, with special additions of its own

11. Weinstein, *Heavy Metal: The Music and Its Culture*, 19.

12. Weinstein, *Heavy Metal: The Music and Its Culture*, 22.

13. Frith, Simon, *Performing Rites: On the Value of Popular Music* (Harvard University Press, 1996), 6.

14. Frith, *Performing Rites: On the Value of Popular Music*, 17, 24.

15. Weinstein, *Heavy Metal: The Music and Its Culture*, 18.

to mediate the conflicts within its inheritance.”¹⁶

One last consideration is the ancestral and classical influence of heavy metal. From the autochthonous Mongolian throat-singing to Mozart’s requiem¹⁷ there are features of musical heaviness which are taken in heavy metal, for example: the guttural singing in death metal. These ancestral effects in heavy metal, according to Lull, bring feelings of both mental and physical “ecstasy” which lead to “peak experiences,” like a sensual stimulation that is matched only by sex. This musical ecstasy is not limited to its primitive forms.¹⁸ The effects of musical heaviness are hallucinating like drugs, according to Psychologist James E. Fletcher. It makes you bang your head in a primitive, and stimulating, way.¹⁹ That is why, the alternative term for “metalheads” is “headbangers” as it describes how the followers of this primitive dance move in such style.

1.3. Death Metal

Death does not always mean the end of life. According to Weinstein, death is the extinction of all relations. Death is then ultimate chaos.²⁰ Death metal is a metal genre that deals with the death of society in respect of materiality and ideologies like religion and politics. Stylistically, death metal, for her, includes down-tuned guitars, double-kick drums, and electronically transfigured vocals, in which lyrics are thematically focused on death, decay, and the diabolical.²¹ One special feature in this genre is the guttural singing inspired by the throat-singing in some Asian ethnic groups such as Mongolians.

Death metal is a product of the extreme metal movement that during the 1980s was reaching higher rates of speed and loudness. It was originally described as “street metal”²² which helped in the development of speed and thrash metal. Speed Metal (possibly named after Deep Purple’s song *Speed King*)²³ is a speedier heavy metal version, whose bands as Motörhead or Venom forged it during the late 1970s. This genre has been quite influential both musically and aesthetically for the upcoming bands such as Anthrax,

16. Weinstein, *Heavy Metal: The Music and Its Culture*, 127.

17. “I Can’t Take You Seriously If Mozart Isn’t Heavy To You.” Loudwire Online Magazine. October 18th, 2019. Accessed on February 13th, 2020. <https://loudwire.com/opeth-mikael-akerfeldt-mozart-heavy-interview/>.

18. Weinstein, *Heavy Metal: The Music and Its Culture*, 215.

19. Weinstein, *Heavy Metal: The Music and Its Culture*, 216.

20. Weinstein, *Heavy Metal: The Music and Its Culture*, 42.

21. Weinstein, *Heavy Metal: The Music and Its Culture*, 288-289.

22. Weinstein, *Heavy Metal: The Music and Its Culture*, 74.

23. *A History Of... Speed Metal*. The Mighty Decibel. April 6th, 2018. Accessed on April 8th, 2020. <https://www.themightydecibel.com/single-post/2018/04/05/A-History-Of-Speed-Metal>.

Metallica, Kreator, Destruction, or Tankard during the early 1980s. Later on, thrash metal: a faster and louder version of speed metal which is named after Anthrax's *Metal Thrashing Mad (Fistful of Metal, 1984)*²⁴, spread in USA and Germany streets during the early 1980s. In the middle of the 1980s, speed/thrash metal became more evident to recognize musically from bands as Slayer or Sodom. As these bands were dealing with the guttural singing, these two bands were the forerunners of death metal. Weinstein considers that the intensification of thrash in the 1980s led to a specification of other metal subgenres as death metal.”²⁵

Also black metal (named after Venom's song *Black Metal*, 1982) which is a more Satanic version of Scandinavian metal originated in Denmark and Norway, was influential in death metal with bands as Bathory, Celtic Frost, early Slayer,²⁶ and early Destruction. Nonetheless, these bands were not considered death metal by then, until a band called Possessed, with their first demo *Death Metal* (1984) –a name coined by their singer Jeff Becerra- was the first to include unique features of death metal as a strong guttural singing. That is why this band is considered as the first death metal band. Another distant forerunner of death metal is grindcore. It is a faster version of hardcore punk fused with heavy metal. It was created by Napalm Death and Carcass, which are also precursors of death metal. Other bands as Brujería, or Pig Destroyer are included in this metal genre.

Other death metal subgenres have developed unique metal styles. First, technical death metal includes both more precise and coordinated tempo –musical speed. Second, brutal death metal includes both a faster tempo and louder guttural singing. Third, melodic death metal includes both a slow tempo and a more melodic musical style. Last, deathcore is a mix of death metal and grindcore. In summary, this is just a brief description of several death metal subgenres. Moreover, some bands are categorized between two or three of this subgenre such as Carcass. Some of the basic musical features like the guttural singing (a low pitched, growl, distorted way of singing) remain characteristic in this heavy metal genre.

24. Dome, Malcolm, *Anthrax: Fistful Of Metal*. Kerrang! London, UK: Spotlight Publications Ltd., 1984.

25. Weinstein, *Heavy Metal: The Music and Its Culture*, 288.

26. Weinstein, *Heavy Metal: The Music and Its Culture*, 288.

2. Overview of Musico-literary Works

The artistic relationship between music and literature is ancestral, reflected from the lyrical poetry in Ancient Greece, such as Homer, up today. Since the nineteenth century, such artistic connection has become intensely present in works of romantic poets such as Blake, Keats, Victorian poets such as Tennyson, Swinburne, Pater, and modernist poets such as Hopkins, Eliot, Yeats, Pound, Loy, Stevens, Hughes as well as novelists and their works, for example: Peter Ackroyd's *English Music*, or Anthony Burgess' *Napoleon Symphony*.²⁷ Also, according to Petermann (2014) the changing relationship of literature to music is intimately linked to the musical perception, whose status is hierarchically essential in the arts.²⁸ These works were formed as a product of musical inspiration. For this reason, a brief overview of important authors dealing with this artistic interaction like Virginia Woolf, Toni Morrison, and Kazuo Ishiguro shall be provided to understand how a music genre such as death metal helps with the artistic influence when writing novels.

2.1. Virginia Woolf's *The Waves*

Virginia Woolf (1882-1941) was a preeminent modernist writer and feminist who was one of the first writers that included the narrative technique "stream of consciousness" which consists in mental depictions and descriptions of thoughts and feelings. She wrote novels such as *Mrs. Dalloway* (1925), or *Orlando* (1928). She was a literary critic whose essays like *Modern Fiction* (1921) are still fundamental for analyzing formalism. Thus, she was one of the first writers who tried to understand the musico-literary connection, reflected in her literary works like *The String Quartet* (1921) or *The Waves*.

The Waves (1930) is a modernist novel that includes rich descriptions of the life experiences that six main characters: Bernard, Rhoda, Susan, Jinny, Louis, and Neville live together. From their early adolescence till the last meeting with four of six of them, the plotline is full of symbolic descriptions that are employed as a stream-of-consciousness technique. This includes the narrative perceptions of people moving, birds singing, and city highlights that make such novel essentially modernist. The most important symbol is the waves, which metaphorically means both life events and people's

27. *The Study Of Literature And Music*, ukessays.com, November 2018. Accessed on February 6th, 2020. <https://www.ukessays.com/essays/english-literature/the-study-of-literature-and-music-english-literatureessay.php?vref=1>

28. Petermann, Emily, *The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction*, (European Studies in North American Literature and Culture, 2014), 1.

experiences coming and going like waves. This reminds both a peaceful calmness and a warlike torment, a similar metaphoric idea in Matthew Arnold's lyric poem *Dover Beach* (1867). Such a symbolic portrayal of waves is also related to the music of nature, including the birds singing. This musical reference makes this novel musical, especially when considering some scenes. For example, in chapter 26, there is a description from Bernard that reflects how years went by for most of the characters in *The Waves*:

Faces recur, faces and faces [...] Neville, Susan, Louis, Jinny, Rhoda and a thousand others. How impossible to order them rightly; to detach one separately, or to give the effect of the whole —again like music. What a symphony with its concord and its discord, and its tunes on top and its complicated bass beneath, then grew up! Each played his own tune, fiddle, flute, trumpet, drum or whatever the instrument might be.²⁹

This is a musical reference to the different voices that compose a symphony of different musical instruments: each giving a unique version of a song, which is their lives. As the narrator explains, each contributes to such symphony with different instruments as drums, flute, etc., like each of the characters' narrations that uniquely join this novel's narrative. This is one of the most important passages that combines music and literature.

2.2 Toni Morrison's *Jazz*

Toni Morrison (1931-2019) was a prominent African-American novelist, winner of the Nobel Prize in Literature (1993), for her works such as *The Bluest Eye* (1970), *Beloved* (1987), *Paradise* (1997), among others. Though most of her novels deal with topics as racial and social discrimination, these also deal with alternative topics related to African-American culture as music. Her 1993 novel *Jazz* is one proof of such musical matter.

This novel tells in several flashbacks and flash-forwards about the love triangle between Joe Trace, his wife Violet, and his teenage lover Dorcas. It discloses the tragic event that put an end to this triangle: Dorcas' death. A recurrent flashback technique in Morrison's novels such as *The Bluest Eye* is employed in this novel, as when describing Joe's family roots as Henry LesTroy. This novel includes a new connection between Alice Manfred, Dorcas' Aunt (who helps Violet overcoming her love triangle), Felice: Dorcas'

29. Woolf, Virginia (1930), *The Waves*. (Hogarth Press, 1931.) p.115.

best friend, and Joe's neighbor Malvonne, who help Joe in separate ways, which also help reestablished the love between Violet and Joe. Jazz music connects to such events when including both lyrics and melodic sadness, which is also present in blues. Some scenes exemplify the use of the contextual connection to jazz music. One of these is found when Alice had to overcome Dorcas' death as well as to tolerate the music she was listening while walking around the City:

Alice thought, No. [...] It was the music. The dirty, get-on-down music the women sang and the men played and both danced to, close and shameless or apart and wild. Alice was convinced and so were the Miller sisters as they blew into cups of Postum in the kitchen. [...]

There had been none of that at the Fifth Avenue march. Just the drums and the Colored Boy Scouts passing out explanatory leaflets to whitemen in straw hats who needed to know what the freezing faces already knew.³⁰

In this scene, Alice did not like the jazz people were playing and dancing as it is important to remember that jazz has this negative image of being sexually "dirty." This dislike was shared by the Miller sisters. Also, as jazz deals with some melodic sadness, Alice, who was already in grief after having lost Dorcas, could not stand to such a sad tone. The effects of music such as jazz can be diverse depending on people's likes and preferences. This scene from *Jazz* exemplifies how a musical experience like Alice encounters reflects the productive writing work Toni Morrison included in this novel. This is important as it shows how a musical genre brings original ideas for developing a novel's plot.

2.3 Kazuo Ishiguro's *Come Rain or Come Shine*

Kazuo Ishiguro (1955-) is a prominent British-Japanese novelist and short-story writer, winner of the Nobel Prize in Literature (2017). His works deal with a great variety of topics and themes related to speculative fiction, which deal with the alternate history, the supernatural, futuristic or other imaginative themes.³¹ He is acknowledged for his novels: *The Remains of The Day* (1989), *Never Let Me Go* (2005), etc. He has also written four

30. Morrison, Toni, *Jazz* (Vintage International, New York, 1993), 43.

31. *Speculative Fiction*, Dictionary.com Accessed on April 24th, 2020, <https://www.dictionary.com/browse/speculative-fiction>.

screenplays. He has one collection of short stories: *Nocturnes: Five Stories of Music and Nightfall* (2009), which include the following: “Crooner,” “Come Rain or Come Shine,” “Malvern Hills,” “Nocturne,” and “Cellists.” Regarding music as musical background in these five stories, the third deals with soft rock, and the fourth one deals with jazz. Whereas the first, the second, and the last of these stories deal with both classical music and popular music from the 1950s crooners, the second one includes hard rock as well as rock and roll. Just to take this second short story as an example, its title is inspired by Harold Arlen’s 1946 song. It is about Raymond, the narrator, who lives and works in Spain and accepts an invitation to visit two of his oldest friends who live in London: Charlie and Emily so that Raymond can help them with their troublesome relationship. According to Fusco (2016), Raymond is not entirely happy about staying on his own with Emily, as he believes she is easily irritated by him, however, he agrees to try and help Charlie in what he can. However, they do have a connection with the music they love: the old crooners, which Emily’s husband Charlie is very unappreciative of, and he does not allow her to play.³² A musical scene is found as a flashback at the beginning of this story:

I remember us crouching around it happily for hours, taking off one track, carefully lowering the needle down onto another. We loved playing different versions of the same song, then arguing about the lyrics, or about the singers’ interpretations. [...] We were especially pleased when we found a recording—like Ray Charles singing ‘Come Rain or Come Shine’—where the words themselves were happy, but the interpretation was pure heartbreak.³³

This scene describes how Emily met Charlie the first time, and how they used to start listening to the songs from crooners as Ray Charles. It is particular as it shows two songs as *Come Rain Come Shine*, considering the different versions of songs as *Come Rain* or *Georgia on My Mind* a song also recorded by Ray Charles in 1970, which was written in 1930 by Hoagy Carmichael and Stuart Gorrell.³⁴ This also shows how music can connect people with similar tastes, like pop music did to Emily and Charles.

32. Kennedy, Victor & Gadpaille, Michelle, *Symphony and Song, The Intersection of Words and Music*, “Chapter 9,” (Cambridge Scholars Publishing, 2016), 188.

33. Ishiguro, Kazuo, *Nocturnes: Five Stories of Music and a Nightfall*. (Alfred A.Knopf, USA, 2009), 29.

34. *Georgia On My Mind Lyrics*. Internet Archive, web.archive.com, accessed on April 8th, 2020, https://web.archive.org/web/20080905171246/http://www.sos.ga.gov/state_symbols/state_song.html.

After having briefly described these musical novels, one basic difference is to be drawn about these novelists and their writing techniques. Ishiguro, in a realist style, displays situations that musicians have to face every day: from finding a decent job as musical performers to struggle for musical achievement and success. Whereas both Woolf and Morrison use their respective techniques for introducing a musical context in a certain scene, for example the introduction to *Jazz* Morrison gives in a jazzy style: describing a man with a clarinet.³⁵ One last thing to remind is that, according to Petermann, these literary works do not intend to be completely musical; instead, these are musical references that are included in such literary texts as themes, aesthetics, etc., which reflect an artistic collaboration between music and literature.³⁶ This is important to consider for the rest of the musico-literary analyses in this research work as these novels include one or several musical genres as jazz that contribute to both the originality and the creativity of a musical novel.

35. Morrison, *Jazz*, 16-17.

36. Petermann, *The Musical Novel*, pp. 3.

3. Previous Research

In this chapter, some previous studies related to the artistic connection between music and literature shall be included. These studies have been influential during the twentieth century as the growing interest for analyzing musico-literary texts has established new research perspectives in different research fields such as intertextuality, corpus analysis, cultural studies, literary criticism, etc., which deal with common inquiries such as: what is the relationship between literature and music? Can music allow us to combine the reading of culture with literary reading what is involved in the formation of a specifically literary language? Is it possible to recover a sense of music's traditional affinity with 'the literary' and the 'musical' in literature?³⁷

As regards Virginia Woolf's legacy, there has been a great deal of research about her work. One of these studies, which complement the previous chapter about musico-literary works, is Elicia Clements' article: *Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves'*. In this article, Clemens explains that in novels like *The Waves* (1931), Woolf could explore connections between music and classical literature as a continuation from some of her first essays and short stories as in *The String Quartet* (1921). For example, Woolf defined "interludes" as "lyrical passages" which describe "the developments of a single day" in her short story, like introducing a musical term which is "music played or sung between the main parts of either a musical work or, occasionally, a non-musical event."³⁸ From her works, as this short story, she tried to "reconstitute novelistic methods by looking to the 'classical' tradition of music as a potential model."³⁹ As a matter of fact, according to Clemens (2005), such musical and narrative interchange lets Woolf reconceptualize the notions of subjectivity and form, which make "an aesthetic product that not only depicts alternative social models but also performs them through intermedial exchange."⁴⁰ Such artistic interaction is not necessarily reflected in a whole song influencing a whole novel, for example. It can be related to just a musical element influencing a literary work, like a musical theme predominant in a certain novel or a poem. Petermann (2014) also believes that such

37. *The Study Of Literature And Music*, ukessays.com, November 2018. Accessed on February 6th, 2020. <https://www.ukessays.com/essays/english-literature/the-study-of-literature-and-music-english-literatureessay.php?vref=1>

38. Clements, Elicia, *Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves'* (Narrative, vol. 13, no. 2, 2005), 175.

39. Clements, *Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves,'* 167.

40. Clements, *Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves,'* 160.

fascination to music and literature continues from the nineteenth century onwards from romantic and formalist conceptions of music to postmodern musical conceptions, e.g. inspirational musical pieces, songs, as well as textual adaptations like in the polyphony of the "Sirens" chapter in James Joyce's *Ulysses*.⁴¹

It is certain that Virginia Woolf was among the first ones to analyze the connection between literature and music. One of the first important representatives in musico-literary studies as a field of study was Calvin S. Brown. His work *Music and Literature* (1950) is a comparative study that explores the relationship between music and literature in the poetry of Walt Whitman and Conrad Aiken. Brown could show the musical resemblance in Whitman's poetry in terms of meter, rhyme, assonance, and alliteration, especially during the period between 1848 and 1855.⁴² This is reflected in his most important work: *Leaves of Grass* (1855) which Whitman had continued post-editing in some poems as *Song of Myself* until he died in 1892. By just reading its title, it is a song instead of a poem. The other poem *I Sing The Body Electric* is a poem that is even sung in, e.g., movies as *Film* (1980). This is another proof of how influential Walt Whitman's poetry has been in music, even before modernists like Virginia Woolf. Several Whitman's poems have musical terms, names of instruments, and names of composers and over 1200 settings[.]⁴³ After Brown's contributions to musico-literary studies, other scholars were introducing themselves into this field as Steven Paul Scher with his work *Notes Toward a Theory of Verbal Music*, or Werner Wolf's *The Musicalization of Fiction*.

Another study, which complements the previous chapter about musico-literary works, is Carla Fusco's chapter in *Symphony and Song, The Intersection of Words and Music*, in which she shows similarities through an epistemological analysis based on a short story "Come Rain or Come Shine" by Kazuo Ishiguro from *Nocturnes: Five Stories of Music and Nightfall* (2009). Such a story is inspired by a popular song composed by Harold Arlen in 1946, sang by important singers as Sarah Vaughan, Ray Charles, Frank Sinatra, Bob Dylan, BB King, Eric Clapton, among others. As Fusco explains "[t]his song epitomizes not only the kind of music that Emily and Ray, the protagonists of the story,

41. Petermann, Emily (2014). *The Musical Novel*, pp.2.

42. *The Study Of Literature And Music*, ukessays.com, November 2018. Accessed on February 6th, 2020. <https://www.ukessays.com/essays/english-literature/the-study-of-literature-and-music-english-literatureessay.php?vref=1>

43. *The Study Of Literature And Music*, ukessays.com, November 2018. Accessed on February 6th, 2020. <https://www.ukessays.com/essays/english-literature/the-study-of-literature-and-music-english-literatureessay.php?vref=1>

used to listen to and love when they were at university, but also their special friendship bond[.]”⁴⁴ She includes a brief analysis about one musicalized scene at the end of this short story, in which Raymond and Emily have an experience when listening to one of the blues songs Emily plays.⁴⁵

When it comes to the connection between heavy metal (as an umbrella term for other metal genres) and literature, there is little research related, in contrast to research that has been done about the connection between, say, literature and classical music, or more recently the connection between literature and hard rock, especially by studying the Nobel Prize in Literature Bob Dylan: his lyrics and his songs. Most of the research done on the heavy metal underground is dealing with sociology, as this underground has been studied as a sociocultural movement. Some works such as Weinstein’s *Heavy Metal: The Music and Its Culture* (2000) and many documentaries as *Metal: A Headbanger’s Journey* (2005) produced by Canadian sociologist Sam Dunn reflects such sociological perspective. Moreover, bands such as Canadian heavy metal band Anvil have produced their biographic documentaries such as *Anvil! The History of Anvil* (2008) or have published their biographies, which in terms of non-fiction as a literary genre, it gets closer to the relation between literature and music. Nevertheless, the approach in this thesis deals with fiction instead of nonfiction.

Hence, this overview gives a brief idea of what this thesis is focused on: the analysis of heavy metal themes in literature. The difference is that instead of focusing on classical music, this research project is focused on a more recent musical movement: heavy metal and its underground, which has been present during the last five decades as both a musical force and a cultural phenomenon worldwide. Metal has therefore made its mark on literature as well.

44. Kennedy, Victor & Gadpaille, Michelle (2016). *Symphony and Song, The Intersection of Words and Music*. Chapter 9. (Cambridge Scholars Publishing.) pp. 188.

45. Kennedy & Gadpaille., *Symphony and Song, The Intersection of Words and Music*, 189.

4. Jeremy Wagner and Dean Swinford

In this chapter, two authors of the novels to be analyzed in this thesis work shall be introduced. Both authors are from the United States. One of these writers is an active part of one of the first death metal bands ever, whereas the other writer is both a professor and an experienced metalhead. The purpose is to get a brief idea about both what they do and what they have written so far. Moreover, by finding out about these two authors, one can get a profile of a metal novelist.

Jeremy Wagner is a guitar player in an American Death Metal band called Broken Hope, founded in 1988, which has released seven albums: *Swamped in Gore* (1991) *The Bowels of Repugnance* (1993), *Repulsive Conception* (1995), *Loathing* (1997), *Grotesque Blessings* (1999), *Omen of Disease* (2013) and *Mutilated and Assimilated* (2017). Wagner is also an American writer who has published his fiction works with major and independent publishers in the last decade such as Riverdale Avenue Books/Afraid Books, Perseus Books, St. Martin's Press, Bantam, Ravenous Books, etc. Such publications include novels like *The Armageddon Chord* (2011), and *Rabid Heart* (2018).⁴⁶

Dean Swinford has a Ph.D. in English Literature. He is an associate professor at the Fayetteville State University in North Carolina. His work is focused on Medievalism, Modern Philology, and Metal Studies. He has also contributed to writing to journal compilations as *Medievalism and Metal Music Studies: Throwing Down the Gauntlet* (Emerald Studies in Metal Music and Culture: 2019). He is also a writer of fiction, which has published two novels: *Death Metal Epic I: The Inverted Katabasis* (2013) and *Death Metal Epic II: Goat Song Sacrifice* (2017) which both will be analyzed in this thesis work. Therefore, both contemporary American writers are still new writers into American Literature, notwithstanding, their approach to writing heavy-metal novels is innovative as there are not many novels that deal with the connection between literature and heavy metal. Moreover, these two authors are quite connected with death metal. These two authors are part of a unique brand of literature, which I coin as “metal” literature, or as Jeremy Wagner calls for his debut novel: “heavy metal” thriller⁴⁷, because of the connection between heavy metal and literature, whose literary texts are specialized in any metal genre as lyric poetry, contemporary novels, etc.

46. *Jeremy Wagner: The Official Website of the Author and Musician*, accessed on April 14th, 2020, <https://www.jeremy-wagner.com>.

47. *The Armageddon Chord*, WTNH News8, uploaded on August 24th, 2011, accessed on February 26th, 2020, <https://www.youtube.com/watch?v=TgqTKSEYeWs>.

5. Methodology

In this thesis, a narratological approach will be employed. For that reason, some relevant terminology from two theoretical sources shall be used. The first source is canonical in narratological analyses: Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1978), which most of the key terms from chapter one to chapter three will provide basic terminology, e.g. kernels and satellites. This approach will help introduce basic information about these three death metal novels. The second source to employ is *The Musical Novel* by Emily Peterman (2014), which will be useful for finding out the connection between musical themes and literary works in these novels to illustrate the artistic creativity of death metal. Thus, it will help answer the following questions:

1. Is death metal recognizable in these novels? If so, how is death metal adapted as a musical theme on these contemporary American novels?
2. Which narrative elements help in the transformation of death metal themes in these novels?
3. To what extent is such transformation connected with the paranormal and the realistic in these novels?

Question one is based on Werner Wolf's discussion for analyzing music in fiction works, especially when music is transformed, or resembled, into fiction.⁴⁸ Whereas questions two and three are based on two inquiries made by Petermann (2014) when analyzing how Johann Sebastian Bach's *Goldberg Variations* is adopted in, for example, Rachel Cusk's *The Bradshaw Variations* (2018).⁴⁹ It also concerns about how such musicalized novels include elements that vary from aspects of music like rhythm to both microstructural aspects as well as jazz riffs and macrostructural elements as a symphony, or a jazz album.⁵⁰ According to Cusk, music is an element within the content and themes on such musicalized novels, which means that narrative elements as characters, setting, etc., contain musical features, such as instruments or song lyrics, which provide a unique literary background. These two narratological sources to employ shall be both introduced and explained in the next subchapter.

48. Wolf, Werner, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*. (Internationale Forschungen Zur Allgemeinen Und Vergleichenden Literaturwissenschaft, 1999), 229.

49. Petermann, *The Musical Novel*, 150-151.

50. Petermann, *The Musical Novel*, 3.

5.1 *Story and Discourse: events and existents*

Chatman (1978) defines narrative theory as a proposal to unlimited understandings of the narrative.⁵¹ Also, he includes as essential to find out about the recognition of the narrator's presence or absence, the plot, the characters, the setting, and the point of view.⁵² For him, such theoretic approach is not literary criticism. Instead, it is to discover these elements when reading these texts.⁵³ He divides narration in two: 1) the story: what is told, and 2) the discourse: how a story is told. Thus, he subdivides the discourse in two: the narrative structure and the narrative manifestation (medium, verbal, cinematic, balletic, musical, pantomimic, etc.)⁵⁴ Such transmission, for him, is the relation between the time of the story recounting and the narrative point of view.⁵⁵ In this research, the narrative manifestation is limited to both written and musical references in these novels.

In terms of story development, he considers that a basic story consists of both existents and events. An existent can be either a character or an element of setting.⁵⁶ As regards events (situations), he includes actions and happenings. An action is a change of state brought to a patient by an agent,⁵⁷ which can vary from nonverbal physical acts, speeches (Eli said he was angry), thoughts (Eli thought "I have to relax" or Eli thought he had to relax), feelings, perceptions, and sensations (unarticulated words – "Eli felt undone," or "Eli watched the cat walking forward"). Whereas a happening is a predication that either the character or other existent becomes the object,⁵⁸ as in "the wind blew Eli's umbrella away." An essential set of events is kernels and satellites. Kernels are indispensable moments that give both order and direction to the events in the narrative structure.⁵⁹ Satellites are minor plot events that are optional, which have the function of complementing the kernels.⁶⁰ Another term related to satellites is "foreshadowing:" an anticipatory satellite.⁶¹

51. Chatman, Seymour, *Story and Discourse: Narrative Structure in Fiction and Film*, (Cornell University Press, 1978), 18.

52. Chatman, *Story and Discourse*, 19.

53. Chatman, *Story and Discourse*, 55.

54. Chatman, *Story and Discourse*, 19.

55. Chatman, *Story and Discourse*, 22.

56. Chatman, *Story and Discourse*, 32.

57. Chatman, *Story and Discourse*, 44.

58. Chatman, *Story and Discourse*, 45.

59. Chatman, *Story and Discourse*, 53.

60. Chatman, *Story and Discourse*, 54.

61. Chatman, *Story and Discourse*, 60.

62. Chatman, *Story and Discourse*, 33.

5.2 *Story and Discourse: kinds of characters and function of settings*

Regarding discourse, one essential key in analyzing the narration, according to Chatman (1978), is the difference between the storyteller and the story writer.⁶³ Also, it is essential to differentiate between overt narrator which can be either a real character, an intrusive outsider, or an absent narrator.⁶⁴ When it comes to the concept of plot, he follows the formalist definition: the order of events that a reader becomes aware of.⁶⁵ Moreover, he integrates time: the reading-time and the plot time, which helps identify the beginning, middle, or end of the story.⁶⁷

In the relation between the discourse-time and the story-time Chatman includes three basic terms: order, duration, and frequency. In the “order” term, he includes both foreshadow: the semination of anticipatory satellites, flashback: recall of earlier events, and flashforward: the discourse jumps ahead of the present events.⁶⁸ The types of duration are: summary (brief description of events), ellipsis (discourse is halted/cut and then jumped into another one), scene (the incorporation of actions or interactions as a dialogue in the events), stretch (discourse-time is prolonged), and pause of story-time.⁶⁹

As for frequency, according to Chatman, based on Genette’s categorization, there are four types. The first one is the singular representation of a single story moment. The second one is about the multiple-singular representations of several story moments, e.g. similar and common routines of a person’s life like going to bed early. The third one is the repetitive representation, in which “several discursive representations of a single story moment.” The last one is the iterative which are “single discursive representations of several story moments”⁷⁰ The iterative one relies on duration of the story moment the most, making the iterative more or less durative. From the three terms above, I am most interested in both the first one and the fourth one which will reinforce the concept of the riffs as musical repetitions incorporated in these metal novels.

With reference to characterization, he includes two terms: traits and habits. Traits are particular individual features on characters, whereas habits are more interdependent

63. Chatman, *Story and Discourse*, 34.

64. Chatman, *Story and Discourse*, 20 & 43.

65. Chatman, *Story and Discourse*, 62.

66. Chatman, *Story and Discourse*, 62-63.

67. Chatman, *Story and Discourse*, 63-64.

68. Chatman, *Story and Discourse*, 67-74.

69. Chatman, *Story and Discourse*, 78.

70. Chatman, *Story and Discourse*, 121-122.

features.⁷¹ Thus, he categorizes two kinds of characters based on traits: a flat character, including one trait or a few more, and round characters: including several traits.⁷² The setting is the place that a character is positioned to, which contains objects that can either interact or react to his/her actions and passions.⁷³ A setting can have five functions. The first one is the utilitarian: simple, necessary for action, and unemotional. The second one is the symbolic: tightly and non-neutrally related to action. The third one is the ironic: situates a character in a contradictory situation. The fourth one is the inner landscape: for example, coming from a character's or narrator's mind. The last one is the kaleidoscopic: a shift from the internal world, like in a narrator's mind, to the outside world, such as a park; or, viceversa.⁷⁴

Chatman defines focalization (or point of view) as the physical or ideological orientation that the narration provides. This is different from the narrative voice, which is the speech that the narration communicates to the audience.⁷⁵ A point of view, according to him, can be either a) perception: a view made by either a perception, e.g. vision, b) a conception: a view made by way of analyzing or thinking, or c) interest: a report made by concern or curiosity.⁷⁶ After having included Chatman's essential key terms from his work, most of them will help identify the basic narratological information about the three novels analyzed in this thesis work. It is important, then, to define the terms to employ from Petermann's work.

5.3 *The Musical Novel: riffs and narration*

Petermann (2014) believes that a musical novel does not require a deep understanding of the textual structure, like in Chapman's approach to narratology. Instead, she proposes an awareness of the textual layers in a novel. She also considers fundamental to find both the musical elements and cultural context in a musical novel, for example: a musical composition, or a musical genre. Once these musical elements are found, it is essential to assess the structure of a novel considering the shared knowledge between the reader, the text, and the author.⁷⁷

71. Petermann, *The Musical Novel*, 5.

72. Petermann, *The Musical Novel*, 131-132.

73. Petermann, *The Musical Novel*, 139-140.

74. Petermann, *The Musical Novel*, 143.

75. Petermann, *The Musical Novel*, 153

76. Petermann, *The Musical Novel*, 153-154

77. Petermann, *The Musical Novel*, 3.

In her narratological approach, Petermann (2014) defines a musical novel as a kind of novel that is more focused on form rather than content. It means that, in contrast with other kinds of novels such as the graphic novel or the artist novel, a musical novel is unique as it includes musical references such as words, images, and signs that are imitated in the text.⁷⁸ A musical novel is just a musical adaptation to a literary context, for example: musical themes or a musical imitation of a certain song in a dialogue. However, it does not seek to become music, like musical lyrics do.⁷⁹

In the matter of the elements that form a musical novel, Petermann bases part of her work from Linda's Hutcheon's *A Theory of Adaptation* (2006), which includes several elements that can be adapted in this kind of novels such as story, themes, characters, plot ordering, focalization or point of view.⁸⁰ From these elements, Petermann starts developing her theory for analyzing a musical novel by including the analysis of musical elements. The first one is the riff, which makes an extensive use of musical repetition, which is also a cultural heritage from African music.⁸¹ This musical repetition is a central note containing two to four bars long, with a repeated playing almost no musical variation.⁸² This is an essential element in other music genres such as thrash metal.

A riff brings a new harmony into a song. It is a recurring scheme in a musical genre such as jazz, rock and roll, which is also in heavy metal, for example Toni Iommi's guitar riffs in *Black Sabbath's* songs like *Paranoid* (1970). In Petermann's approach, such a repetitive technique is not just limited to musical tones. It can also be a textual riff. Both a tone and a phrase have a repeated idea that is shaped either musically or linguistically.⁸³ Examples of repetitive phrases are either exclamations or long clauses, which even add a musical effect on a literary text like a poem. This narrative repetition in a repeated signifier, like a musical riff, can give a different meaning despite its repeated pattern, e.g., a textual riff included in a musical scene, like a repeated exclamation on different stanzas in a poem or a lyrical song, according to James A. Snead.⁸⁴ In this sense, imitation and repetition (riff) are, for Petermann (2014), constantly used as oral devices in jazz novels.⁸⁵

78. Petermann, *The Musical Novel*, 3.

79. Petermann, *The Musical Novel*, 3.

80. Petermann, *The Musical Novel*, 71.

81. Petermann, *The Musical Novel*, 71.

82. Petermann, *The Musical Novel*, 72.

83. Petermann, *The Musical Novel*, 72.

84. Petermann, *The Musical Novel*, 73

85. Petermann, *The Musical Novel*, 108.

In connection with the narration, in these musical novels, according to Petermann, there is more attention to the narrator's participation in the novel as the third-person narration is less omniscient, adding an individual trait throughout a strong internal focalization.⁸⁶ In this way, both a more authentic language and a more typical action is brought from a more individualized character's perspective. This is what Gordon Collier, when citing Brian Richardson's *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* (2006), calls "subjectivized third-person narration," which includes a typical language of the character being described.⁸⁷

In terms of *Jazz*'s narration, for example, according to Khaleghi (2011), in her novel *Jazz*, Toni Morrison provides two narrators: an omniscient, hostile gossip and an involved, ignorant storyteller.⁸⁸ Such technique, according to Petermann, links narration and improvisation as the narrator takes and overshadows the writer's perspective.⁸⁹ Also, she adds that other oral devices in this novel includes informal language, slang, incomplete sentences, frequent use of deictic expressions, choice of topics and gossip styles, prominence of speaker or narrator, use of present and past tenses, and active involvement of the listener and reader.⁹⁰ Therefore, her description of the devices used in *Jazz* gives a brief idea about both what a musical novel is and the ways how to approach it, which will be useful for finding out the elements that make a metal novel.

5.4 The Musical Novel: performed texts and musical themes

In Petermann's approach, it is essential to specify that performances are both musical and narrative. When analyzing these performances in a musical novel, there are elements to consider. One of these is the tense switching. According to her, in the novel *Jazz*, in chapter one, the past tense is used by narrating events that have already occurred, whereas the present tense is used for talking about the attributes of characters to suggest no variance of events and of unchanged characters. The present tense is used for inserting opinions like a kind of solointerpretation.⁹¹ This story's performance obtains a new perspective as the narrator chooses different voices that are together in a place like a city.

86. Gerard Genette, *Narrative Discourse*, 1983, 189-194, (as cited in Petermann 2014, 109).

87. As cited in Petermann (2014), 109.

88. Khaleghi, Mahboobeh, *Narration and Intertextuality in Toni Morrison's Jazz* (The Criterion: An International Journal in English, 2011), 1.

89. Petermann, *The Musical Novel*, 110.

90. Petermann, *The Musical Novel*, 111.

91. Petermann, *The Musical Novel*, 117.

In such a style, the narrator in *Jazz* keeps switching to past-tense narration when revealing anterior events.⁹²

Another important element in her approach is the use of multiple, or multi-vocal narration, which apart from the narrator as a performer, there are other voices in the characters that help, and shift, the whole narration. For example, according to Petermann, in Morrison's *Jazz* there is a multi-vocal narration among the main characters: Victor, Joe, Dorcas, and Felice.⁹³

Other important concepts from her work are essential to consider, such as the role of the audience. In these performances, there is an audience that reacts to such events, for example, a part of a novel that includes a concert in which artists and the audience, whether other characters and/or reader-interact. Petermann explains that this participation of a reader is another way of narrating, which can also give a shift between both past and present events.⁹⁴ Such participations involve characters and audience. However, there can be solo performances. Solos are also essential in these performances, for example, guitar solos. By citing Murray's *Improvisation and the Creative Process* (1996), Petermann specifies that a solo, or a single improvisation, is not an accidental invention. Even in solos there are patterns to follow.⁹⁵ In a musical novel, a solo performance can be made in several ways, e.g., imitating oral elements as phrases for a textual improvisation. Another example Petermann explains is how *Jazz* musicians in *The City* are strongly influential not only for the narrative scenes but also for the other characters in this novel's plot. There are three solos taking place in *The City*: Harlem in 1920s. One relevant solo in *Jazz* involves a scene with some clarinet men:

Young men on the rooftops changed their tune; spit and fiddled with the mouthpiece for a while [...] The clarinets had trouble because the brass was cut so fine, not lowdown the way they love to do it [...] when it was clear that they had beat the clarinets out, [...] lifted those horns straight up and joined the light just as pure and steady and kind of kind.⁹⁶

92. Petermann, *The Musical Novel*, 117.

93. Petermann, *The Musical Novel*, 119.

94. Petermann, *The Musical Novel*, 124.

95. Robert G. O'Meally, *The Jazz Cadence of American Culture*, 1998, (as cited in Petermann, 2014, 127-128).

96. Morrison, *Jazz*, 196-197, (as cited. in Petermann 2014, 132).

This scene, according to Petermann, provides both the tone and the setting of this novel. These musical details give such a jazzy environment. Some instruments like the drums have a meaning of protest, while the clarinet adds the “love” scent in this setting.⁹⁷

Concerning solo performance, there is a following scene on *Jazz* involving a Bluesman on page 133. In this scene, the repetition of the phrase “blues man,” which serves as an accompaniment of the solo, is noticeable. Moreover, she includes phrases such as “where did she go and why,” “so lonesome I could die” are characteristic of blues, and the verses echo the pattern AAB which ends with the B phrase “everybody knows your name,” like a textual riff.⁹⁹ She explains that Joe believes this song is about him, as the solo’s end provides an instant return to the main plot, like a drummer signaling the end of a song and the start of a new song.¹⁰⁰ This example provides two different scenes from one common topic: a bluesman. This is when music, in contrast to the literature, offers compositional variations.¹⁰¹ Such variations can originate from different styles of narration as well as events, characterizations, and themes. This provides several ways of analyzing specific literary works such as musical novels.

When it comes to themes, one important concept to include is of a musical theme. Petermann (2014), citing the *Grove’s Dictionary of Music and Musicians*, defines it as a musical piece used in a composition for development, elaboration or variation, which is identical with either (a) a melody or tune, (b) a subject or (c) a motive.¹⁰² The question is: how does a musical theme vary from a conventional theme in a novel? Petermann (2014) explains that a musical theme can be a more specified literary theme.¹⁰³ Such inquiry will be fundamental for analyzing the death-metal based themes in the three contemporary American novels of this thesis. As for the variation of musical themes in musical novels, Petermann considers such themes are related to motifs as recurring elements, as motifs do not provide as much variation as themes.¹⁰⁴ She concludes these thematic variations are thematic analogies.¹⁰⁵

97. Petermann, *The Musical Novel*, 132

98. Morrison, *Jazz*, 119, (as cited in Petermann 2014, 133).

99. Petermann, *The Musical Novel*, 133.

100. Morrison, *Jazz*, 119, (as cited in Petermann 2014, 133).

101. Petermann, *The Musical Novel*, 149.

102. Petermann, *The Musical Novel*, 149-150.

103. Petermann, *The Musical Novel*, 150.

104. Petermann, *The Musical Novel*, 150.

105. Petermann, *The Musical Novel*, 151.

One last concept Petermann deals with is the concept of time, which Chatman, in his approach, also deals with. For her, it contains both dynamism (change/development) and stasis (repetition). It is reflected in a certain theme, which can give multiple variations. In this way a musical novel not only shows a linear plot progression but it also shows a recycled thematic plot.¹⁰⁶ More importantly, she considers that the time in the narrative is linear and progressive, whereas the time in music is an expansion of the present moment, which can be brought differently from the past and or come as inspiration in a certain performance.¹⁰⁷ Her approach, as regards time, is more connected with both the narrative performance and the musical performance, which is more connected with discourse and story development.¹⁰⁸

To conclude, I provide a brief view in two narratological approaches that shall be used in the upcoming analyses. On one hand, the first approach, *Story and Discourse*, by Seymour Chatman is a canon for narratological studies as it departs from previous approaches in literary criticism as formalism. He focuses his views on essential questions about plot, characters, setting, which anyone interested in narratology can employ in basic literary analyses. Also, his views on the story and discourse, the types of characters based on traits and habits, the events and existents, the five functions of settings, as well as his concepts on the relation between discourse-time and story-time, the three types of points of views, kernels, and satellites, and time as narrative are essential as well, especially for analyzing novels and films. His approach will be useful for introducing the most basic information about the novels to be analyzed.

On the other hand, the second approach: *The Musical Novel* by Emily Petermann, which is nurtured by the influence of other important scholars in narratology such as Gerard Genette as well as from other researchers interested in the connection between music and literature such as Linda Hutcheon or Werner Wolf, have provided a more specialized analysis to musical novels as Toni Morrison's *Jazz*. Her views on riffs as repetitive techniques –similar to Chatman's repetition as frequency term- as well as performances like solos, are not limited just to music but to literature as well. Thus, she always includes structural terminology that helps understand the narration in musical novels, for example the shift from present tense to past tense, which gives an idea of how

106. Petermann, *The Musical Novel*, 173.

107. Petermann, *The Musical Novel*, 179.

108. Petermann, *The Musical Novel*, 179.

the characters use the time for a cyclical chain of events and themes which can also give variations to the settings in a certain musical novel. Another important key she introduces is the kinds of narration which can be, for example, multi-vocal. She includes the role of the audience as an essential element that connects other characters in a novel, and even readers. Even though this approach of her is more applicable to novels, this can also help analyze some poems or dramatic works that include musicalized scenes, musical aesthetics, etc., as she did in *Jazz*.

After having explained these two approaches to narratology, which complement different views and key terms into a combined approach to be used in this research, the following chapters will show the application of these concepts in the novels *The Armageddon Chord*, *Death Metal Epic I: The Inverted Katabasis*, and *Death Metal Epic I: Goat Song Sacrifice Song* as well as answering the research questions about musical themes. Some notes from Weinstein's *Heavy Metal: The Music and Its Culture* are added for a further emphasis on the analysis of death metal in these contemporary novels.

6. Narratological analyses

In this chapter, the analyses of the three novels are separately provided. Each novel includes two kinds of analyses: a basic narratological analysis and a musico-literary narratological analysis. The first part of the narratological analysis includes the terminology from Chatman's *Story and Discourse* which will help introduce the basic information about each of these novels. The second part of the narratological analysis includes some terminology from Petermann's *The Musical Novel*, which helps both discover and categorize the death-metal themes in three subparts: the recognition of death-metal themes, the transformation of death-metal themes, and the paranormal and the realistic in these metal novels.

The first subpart concerns the thematic recognition of these metal themes, involving three thematic aspects such as 1) the folkloric: mythology and religion, 2) the chthonic: Necronomicon and Faust, and 3) the chaotic: violence and death. The second subpart concerns the thematic transformation of these themes, which involves three thematic concepts related to the metal performance such as the metal hero, the metal concert, and both the metal riffs and the metal solos. Finally, the third subpart concerns the relationship between both the paranormal aspects and the realistic aspects in these novels, which includes three thematic concepts such as Armageddon, the ouroboros, and the metmetal, as well as other specific events such as the metal redemption in *The Armageddon Chord*, the search of the Ouroboros in *The Inverted Katabasis*, and the battle between death metal and black metal in *Goat Song Sacrifice*.

First of all, there are three aspects that are part of the thematic recognition in these metal novels. The first aspect deals with the folkloric, which includes both mythology and religion. Judeo-Christian tradition is both predominant and influential in both culture and literature worldwide. One clear example is how the Bible has been studied for ages for several reasons: for Latin translations, for moral education, or for literary inspiration as in John Milton's *Paradise Lost*. Satanism is also influential as it represents the opposite of these religious conventions. Thus, paganism, according to Weinstein (2000), is the addition of the pre-Christianity in the North of Europe.¹⁰⁹ This is seen in some pagan images, e.g. the pentacle (present in Arthurian literature as well), that represents such religious view. The use of pagan images is judged antagonistically by the religious conventions, which rejects the lyrics, imagery, and performances in metal music.

109. Weinstein, *Heavy Metal: The Music and Its Culture*, 39.

Both Satanism and paganism are the ideal opposites of the prevalent heavy metal genres as death metal represent a chaotic opposition portrayed in events as The Armageddon. Weinstein (2000) adds that such lyrical and novelistic themes act as a metaphysical rebellion against the conformity of society to the traditional conventions. Heavy metal, for her, has not invented this opposition. Instead, heavy metal has borrowed some cultural variations to such conventions like mythological traditions such as Nordic mythology, e.g. Valhalla. She also explains that other religious traditions as Egyptian mythology provide a further opposition to Christianity.¹¹⁰ Therefore, these religious opposites make a contrast which provide a conflict that help develops a literary plot.

The second aspect deals with the chthonic, which includes both *Necronomicon* and Faust. *Necronomicon*, or the book of the dead is a kind of magical textbook, or grimoire,¹¹¹ whose literary concept was created by the American writer Howard Phillips Lovecraft. This book appears in several Lovecraftian works such as *The Call of Cthullu* (1928). These literary works are also influential in heavy metal music. For example, thrash metal band Metallica's instrumental song "Call of Ktulu" from their 1984 record *Ride The Lightning*. Another important reference is the Faustian myth. This myth is centered on Faust: a knowledgeable man who gets the unlimited knowledge from the devil in exchange of his soul, which eventually Faust loses. This German legend is strongly influential in literature such as Marlowe's *Faust* or Richard Wagner's *Faust Overture*, as well as in music, for example songs from metal bands like death metal Cradle of Filth's "Absinthe with Faust" or black metal Agalloch's "Faustian Echoes," in which there is a lyrical dialogue between other characters such as Mephistopheles.¹¹³

Finally, the third aspect deals with the chaotic, which includes both violence and death. According to Weinstein (2000), both themes are in common with a) the Dionysian: from Dionysius, the Greek god of wine, and b) the Chaotic: from Chaos, the Greek god creator of the void.¹¹³ The first one is related to the ways of ecstasy and carnal pleasures as sex, whereas the second one deals with the challenge the order of life represented in monsters, the underworld, hell, the grotesque, disasters, mayhem, carnage, injustice, death, and rebellion. These two thematic aspects are the opposite of the Apollonian (in

110. Weinstein, *Heavy Metal: The Music and Its Culture*, 39.

111. Lovecraft, Howard Phillips, *The Hound, Weird Tales*, Vol. 3, 1924.

112. Darklyrics.com. *Agalloch Lyrics. Faustian Echoes*. Darklyrics.com. Accessed on March 10th, 2020. <http://www.darklyrics.com/lyrics/agalloch/faustianechoes.html>.

113. Weinstein, *Heavy Metal: The Music and Its Culture*, 35.

reference to Apollo: the Greek god of the Sun and knowledge), which represents both order and logic.¹¹⁴ That is why the role of heavy metal music opposes to those traditional conventions for it must be a natural opponent to those dominant ideologies.

Regarding both death and violence, most heavy metal genres such as death metal deal with these topics. Death metal, however, is both more specific and more explicit on such themes in its songs. Moreover, as death metal is a powerful music whose deadly lyrics and violent loudness match with the power of violence and death, this genre is ideal for describing chaos as part of society, which is reflected in social problems as violence.

Second, there are three concepts that are part of the thematic transformation in these metal novels which are reflected in the metal performance. The first concept is the metal hero. A hero, in heavy metal, is a metal-head musician who can either lead a band or be a musical virtuoso whose abilities can raise the metal reputation of either a solo performance or a band performance. This metal hero also is able to face several challenges from playing and composing a complicated musical piece as a certain chord to overcoming his/her defects that can affect the musical performance and production of a certain metalwork, as the recordings for a next musical release. Moreover, a metal hero is not necessarily a leader or a role model. He/she can be an inspiration, musically the most of the cases, who seeks to live the metal lifestyle to the utmost. However, a metal hero is also a vulnerable human being, especially when either experiencing stage fright or rehabilitating from drug abuse.

The following concept is the metal concert. A musical concert is a ritualistic invocation between the performers, the audience, and some onstage supporters, also called “roadies,” for the electric equipment as instruments, etc. In a heavy metal concert, this is no different. However, when including aesthetics (e.g. black metal corpse paints) and music performance (a black metal concert, or a metal festival), a metal performance will determine the kinds of metal being played live. Moreover, the engagement between the audience and a metal band is essential for the success any band can have for their musical career. Live performances shape the artistic work of a certain band, which is approved by the audience.¹¹⁵ Finally, the third concept is both the metal riff and the metal solo. As in other kinds of music as Jazz, both the riff and solo performances are also essential in the heavy metal underground.

114. Weinstein, *Heavy Metal: The Music and Its Culture*, 264.

115. Turino, Thomas, *Music as Social Life: The Politics of Participation*, (The University of Chicago Press, 2008), 67-68.

It is certain that most of the riffs and solos come from the guitar, from guitar heroes as Megadeth's Dave Mustane, Kreator's Mille Petrozza, or Death's Chuck Schuldiner. Other alternative riffs and solos also accompany and even overshadow guitar performances, e.g, Dave Lombardo's rapid double-bass drum solos, as in the song *Angel of Death*, Pete "Commando" Sandoval's blast-beat drum riff, Steve DiGiorgio's fretless bass guitar riffs, or Alex Webster's bass-guitar solo in the song *Hammer Smashed Face*. These are just a few examples of alternative metal riffs and solos.

Third of all, there are three concepts that are part of the thematic relationship between both the paranormal aspects and the realistic aspects in these metal novels, which are presented in three concepts: Armageddon, Ouroboros, and Metametal. The first concept is Armageddon: the ultimate battle between good and evil for the eternal glory. This biblical event has been so influential in the history: from theology to literature, this event is also the ideal confrontation of two opposite forces: Jehovah and his holy servants versus Satan and his hellish servants. This event is not just exclusive to this epic battle. It also shows the connections between heaven and hell as stages of preparation for this battle. This event has been portrayed in several literary works, such as Katherine Anne Porter's *Pale Horse, Pale Rider* (1939)¹¹⁶ as well as metal songs like Bathory's *Armageddon*. From the three novels analyzed in this research, the only novel that deals with the Armageddon is *The Armageddon Chord*.

The second concept is Ouroboros. It is more than a serpent, a wyrm, or a dragon eating its tail, symbolizing the life-and-death circle of existence, which inspires both Juan and Svart in the two *Death Metal Epic* novels. It does not mean just the European perimeter of metal, as Nekrokor sets in *The Inverted Katabasis*.¹¹⁷ It also means the closeness of the metal environment in both a powerful music and a cultural identity, like a mortally coiled serpent making the metal ring. In this part, metal novels provide realistic situations that the metal bands experience so as to reach musical success, especially when considering getting in or out of the ouroboric environment for either exploring new settings and/or experimenting new ways of reaching the idealized metal forge, musically.

Finally, the third concept is metametal. It does not mean just "beyond metal." It is also an evolution of changes and variations that come from the same metal. It is a further influence from the heavy metal underground which is seen not only generationally but

116. *Apocalyptic Literature*, Encyclopaedia Britannica, <https://www.britannica.com/art/apocalyptic-literature>.

117. Dean Swinford, *Death Metal Epic I: The Inverted Katabasis*, (Atlant Press, Ohio, USA, 2013), 105.

also interartistically. Each decade of the fifty years of metal has provided different posterior influences that have created new metal genres. From early heavy metal and doom metal in the late 1960s to the early extreme metal in the late 1970s which comprises the following genre: speed metal, power metal, thrash metal, death metal, and black metal. From the current new waves of heavy metal to other alternative metal genres such as groove metal, metal music forges other types of metal such as thrash-death metal. All this musical phenomenon is described in one phrase from Anvil's song: *Metal on Metal*. This spread of metal is not just limited to music. It is also found on other kinds of arts such as painting, cover-ups in metal records, culture, in research works like Weinstein's *Heavy Metal: The Music and Its Culture*, or the influential literature to metal lyrics from Lovecraftian literature which also generate the writing of metal novels. These analyses include the views on both the metal references and other musical influences for metal as classical music, such as Richard Wagner, which is present in these three metal novels.

6.1. *The Armageddon Chord*

The first novel to be analyzed is *The Armageddon Chord* by Jeremy Wagner. Published in 2011, timely set in the late 1990s, this quasi-paranormal novel introduces Kirk Vaisto, a successful guitar virtuoso. Whereas one multimillionaire, Festus, with the help of his assistant Helmut: an Egyptologist, wants to discover the meaning and power of a chord found in Egypt, which turns out to be Satan's Armageddon Chord. Festus, with a contract, forces Kirk to play this chord and unchain the hidden power that it holds. When it comes to story, this novel includes a wide variety of events and existents that are distributed in twenty-seven chapters.

Regarding the existents, the characters in this novel are Kirk Vaisto, Festus Baustone, Helmut Hartkopff, Mona Baustone (Festus' daughter), Father Antonio Zacharelli, and other minor characters such as Festus' bodyguards. The settings are Egypt, Vaisto's studio, Festus' office in New York, Mona's suite, and the Aknaseth's Pyramid in Egypt. In the matter of events, some actions and happenings are present, which will be analyzed in two groups of chapters.

Regarding kernels, there are 6 in this novel: 1. the discovery of Aknaseth's grave, 2. Introduction to Kirk, Helmut, Festus, and Mona, 3. the forced play of the chord and its devastating effect, 4. the playing of the Armageddon Chord in Egypt, 5. a brief Armageddon, 6. Kirk and Mona's back to normality. There are few satellites in this novel

needless to take note such as Mona's physical appearance described in pages 106 and 107. Most actions in this novel are nonverbal acts: speeches, thoughts, and feelings like Kirk's opinion about the power of the Armageddon chord, as well as some physical acts such as Kirk's solo performances. Three satellites are found like the descriptions about Mona and Kirk's early life as well as most of Festus' descriptions in the early chapters of this novel are not necessary to know except for finding out about their both traits and habits.

When it comes to the types of characters based on traits and habits, the main characters such as Kirk, Festus, Helmut, and Mona are multiple in traits and roundness. Kirk is described as a guitar virtuoso who is interested in polishing his abilities. As he tries to be abstinent from vices such as drinking, that makes him pure in values and the ideal, heroic protagonist. Festus is the ideal opposite as antagonist: evil, greedy, thinking about gaining more power, even worse considering his mood and behavior is affected by the pain from his cancer. Helmut is described as Festus' devilish assistant, and a former Nazi, an Egyptologist only interested in finding out about power the Egyptian Pharaohs had, merciless. He does anything to get what he wants. Mona behaves similarly to Festus in the sense of being manipulative; however, after she meets Kirk, her behavior starts to change for a kinder version of herself. Father Antonio Zacharelli, though a secondary character, has a relevant paper of being the divine guide of Kirk before and during the Armageddon. In relation to the kinds of a narrator, this novel is narrated in the third person by an unknown person, the writer's voice, which is present in all this novel's narration.

With reference to the relation between the discourse-time and the story-time, this novel includes a constant use of foreshadows, flashbacks and some flashforwards. One example of a flashback is about Kirk's early life before becoming a musician. A summary is found when Jack Slynn explains Kirk in brief about the attack he had from Festus' henchmen. Some chapters pauses of the main plot. Chapter 3 introduces Festus or chapter 10 that introduces Mona Baustone, which gives a pause in the plotline for the character's introduction. When considering frequency, most of the actions characters perform, especially Kirk's solo performances, are singularly described in Kirk's solos and riffs.

Regarding functions of settings: there are three identified in this novel: utilitarian, symbolic, ironic, and kaleidoscopic, which are present in at least three different settings: Kirk's Studio, The Vault Studio, and The Egyptian Pyramid Valley where the Armageddon Chord is played. Finally, when it comes to the three types of points of view, this novel includes both the perception and the interest point of view as the narrator's constant interest is present to know what happens event after event.

6.1.1. The folkloric, the chthonic, and the chaotic

The *Armageddon Chord* deals with myths and religious views from a musical adaptation. It adapts the most important of the Apocalyptic events described in The Bible, in an artistically form by a musical note, a guitar chord, which in this novel turns out to be a Satanic chord which turns to a Godly one after Kirk plays the last part of it. For example, before such a magnum event, there is a dialogue between Kirk and Mona about the power of this chaotic chord, which almost destroyed Kirk's studio on its entirety after he plays the chord's first part. This makes Mona wonder why Satan would need a song to enter to earth as he is powerful enough to do so.¹¹⁸

As Mona wonders about this chord's satanic nature, Kirk explains this chord was created for opening hell's gates and enter on Earth. Mona, then, adds her grandmother taught her the Bible. Mona knows, for example, the Book of Revelation [Apocalypse] which has seven trumpet-blowing angels that would bring chaos upon the wicked world. Kirk explains it is what this chord would do for Satan's favor.¹¹⁹ In this dialogue between Mona and Kirk, the narration is simple, which includes some of the oral devices employed in this dialogue such as slang, prominence of a narrator, choice of appropriate themes, and some slang language included in the previous analyses of this novel. These elements make the whole religious experience intense.

The use of oral devices like the choice of opposite topics is present. The cyclical chain of events are presented in this novel as either a flashback in past tense or foreshadows in the present tense, making such narration in this novel both familiar and unique at the same time. One chord provokes the whole Armageddon to be awakened even before what The Bible describes in The Apocalypse. The Bible is, certainly, thematically inspirational in this novel as religiously Christian. From the two main streams of Christianity: Catholic Church and Evangelical Church, the first one is present in this novel the most as Father Antonio Zacharelli is included as well as other symbols related to Catholic tradition such as the stigmata or the cross.

There are also other important historic connections with both Christianity and mythology. One of these is the Egyptian mythology. For example, when Helmut explains to Festus about some Egyptian gods such as Horus –the sky, good god- versus Seth –the

118. Wagner, Jeremy *The Armageddon Chord*, (Knight Romance Publishing, 2011), 167.

119. Wagner, *The Armageddon Chord*, 167.

famine, evil god. These gods, according to him, are devils which bring all fevers and plagues. They are also linked to Satan.¹²⁰ Egyptians used this chord to worship these Egyptian deities as Sethis: the God of Darkness and evil, and Aten: the god of light and goodness. This Egyptian influence is included throughout *The Armageddon Chord's* storyline, especially in the last part of this novel. There is also some reference from Greek mythology. For example, the narrator explains Egyptian music was so important it influenced the Greeks, as the Greek biographer Plutarch commented.¹²¹ Helmut explains that the Greek philosophers such as Pythagoras also researched music theory. Ancient Greeks considered music as a human soul that stimulated the search of inner peace.¹²² This narration is both simple and subjectivized as Helmut provides a historical background of both Egyptian and Greek mythologies with the use of oral devices such as choice of topics, incomplete sentences, and slang.

Regarding the Necronomicon, the narrator gives an account of such Egyptian mythology. Helmut's knowledge on the Necronomicon is wide as he studied the Book of the Dead over decades, which he could learn every spell from countless coffin and pyramid texts.¹²³ The narrator also emphasizes that Helmut knew every myth, every god, and every tongue of the ancient Egyptians.¹²⁴ In this example, the kind of narration employed is the simple, third-person subjectivized. Some of the oral devices employed include the choice of topics, prominence of the narrator, and flashback of events, in this case Helmut's previous expeditions and work in Egypt. The book of the dead is of Egypt origin.¹²⁵ Whereas the Necronomicon is of Greek nomenclature with a certain influence from this Ancient Egyptian text.¹²⁶

In connection with the Faustian myth, *The Armageddon Chord* includes Festus' contract for deciphering and playing this chord that Kirk has to deal with. It is like the Faustus' contract with the devil, making it a Faustian aspect of the satanic theme. This novel has also the reference to the devil in chapter 14: Diabolus in Musica, which refers

120. Wagner, *The Armageddon Chord*, 25.

121. Wagner, *The Armageddon Chord*, 205.

122. Wagner, *The Armageddon Chord*, 205.

123. Wagner, *The Armageddon Chord*, 15.

124. Wagner, *The Armageddon Chord*, 15.

125. John H Taylor, *Ancient Egyptian Book of the Dead: Journey through the afterlife*. (British Museum Press, 2010), 54.

126. Devan Sagliani, *Exploring The Dark Horrifying Corners of The Necronomicon*, escapistmagazine.com, 2015. Accessed on April 9th, 2020. <https://v1.escapistmagazine.com/articles/view/comicsandcosplay/columns/darkdreams/13735-Diving-Into-The-Necronomicon-The-Works-of-H-P-Lovecraft>.

to Slayer's 1998 eponymous record. Thus, this contributes to the infamous image of metal as the devil's music depicted not only in this novel but also in the two other novels.

When it comes to the chaotic, *The Armageddon Chord* contains a lot of both intense gore and physical violence during the last part of the novel, which is already described in the previous analyses. When Kirk was rehearsing before the chord's final play in Egypt, he could foreshadow the violent experience and the deadly encounter he would face. In his vision, he witnessed both Helmut and Festus riding like two horsemen upon mummified, empty-eyed, nostril-smoking hell-horses galloping on the air leading the hell legions into the Armageddon. Kirk was scared to witness this arrival of the four horsemen in his vision at the time he played this powerful chord.¹²⁷ The narration in this example is the simple, third-person subjectivized, as it contains authentic language that emphasizes the personality of both Kirk and Mona. Some of the oral devices employed in this narration are the prominence of witness and the cyclical chain of events and themes such as the arrival of the four horsemen: time, famine, pestilence, and death.

6.1.2. Kirk Vaisto's metal performance

One example of the metal hero is found on Kirk Vaisto's solo career in *The Armageddon Chord*. For example, on page 4, a brief biographical description of Kirk's early life is told, which he not only was already prone to music but also was influenced by other classical heroes as Johann Sebastian Bach as well as by metal heroes like Eddie Van Halen or Randy Rhoads. Kirk became a hero by having decided to be a guitar teacher. He left New York to become a summer teacher of guitar at a music school in Los Angeles.¹²⁸ Another example of metal heroism is found when Kirk survives to the destructive power of this chord in three attempts to play it. For example, the first attempt to play this chord explains the stoic effort Kirk did while performing it: "Kirk began playing the song. [...] Kirk's breathing and heart rate slowed, his eyes rolled back into his head, his teeth clenched, and his brain slipped into a place where the kingdoms of dark and light collided."¹²⁹

Kirk also experiences the hero's ordeal by experiencing both similar physical and mental stress in the other two eventual chord plays. As for the riff as repetitive techniques in the narration of this event, as well as the other two attempts to unfold this Armageddon

127. Wagner, *The Armageddon Chord*, 143.

128. Wagner, *The Armageddon Chord*, 40.

129. Wagner, *The Armageddon Chord*, 142.

chord, Kirk's stoic performances are employed emphatically to describe the power of this chord. The time in this narration is static as the repetition of the same chord is another music expansion from this chord's destructive power once played in its entirety. As Kirk is the savior of humanity after taking control of this chord, that makes him a metal hero.

One example of the metal concert is found in this novel. The audience's role in Festus' concert in Egypt reveals how the audience is engaged with Kirk's musical solo interpretation, he could watch the live audience as it roared for their approval.¹³⁰ Kirk is impressed already by the whole environment as he could look out at a sea of faces. This crowd was loudly cheering for him to get on stage.¹³¹ Though the audience is excited about Kirk's initial performance of the solo, the hellhole appears after Kirk starts playing it.¹³² The audience is trapped in this infernal hole.¹³³ The narration time in this novel is static as there is a solo performance that is another expansion from the past rehearsals.

One evidence in relation to both the metal riff and the metal solo is found on *The Armageddon Chord*. When Kirk auditions for Cardinal Slynn, there is one description of his successful audition when he played precisely ever riff and every solo. After it was finished, he became instantly chosen by Cardinal slynn.¹³⁴ The riff employed in this part contains more admiration from other characters as Cardinal Slynn's leader Jack Slynn. This is a unique view of the musical heroism differed from the posterior riff performances of Kirk Vaisto on the upcoming chapters of this novel. In connection with time, it is static as it does not change the nature of the audition itself, but it shows a different outcome: Kirk's eventual joining to Cardinal Slynn. The other riffs that Kirk performs before and after this Armageddon chord is unveiled show a more heroic performance as Kirk stops the Armageddon by using the supernatural power of this chord to save humanity.

6.1.3. Armageddon as a heavy-metal redemption

Kirk's experience with the Armageddon chord redeems his career as well as heavy metal, for he is the savior of humankind that uses the power of heavy metal for good and not for bad. This redemption includes paranormal events. The first one is found when Father Antonio Zacharelli appears the first time in front of Festus, Helmut, and their bodyguards.

130. Wagner, *The Armageddon Chord*, 218.

131. Wagner, *The Armageddon Chord*, 221.

132. Wagner, *The Armageddon Chord*, 223.

133. Wagner, *The Armageddon Chord*, 239.

134. Wagner, *The Armageddon Chord*, 44.

Father Antonio is also accompanied by his bodyguard. Father's purpose is to warn Festus about the unveiling of the sinful Armageddon chord. Festus does not care about Father Zacharelli's warnings. Moreover, Father's bodyguards apologize for the Father's behavior. Unexpectedly, they are experimenting with a paranormal experience as he was bleeding from his big holes on his hands and his legs.¹³⁵ Festus and his companions realize this is a messianic simulation, which makes them think it is stigmata as they look at this father's bleeding ankles.¹³⁶ Helmut, then, is afraid of his legs' pain as he is also afraid of the Father's paranormal experience. In Christianity, there are several cases of stigmata that show a kind of celestial signal from above.¹³⁷ This experience is paranormal as it is not commonly witnessed among people, not even by Christians.

Another paranormal experience is found when Kirk plays the Armageddon chord, which gives him a deep foreshadowing of what will happen in the concert that is held in Egypt. As this song is opened, his mind floods with visions of hell, he sees million deaths and tortures. He also saw Satan in a million different images, as he was demanding Kirk to release him.¹³⁸ In later chapters, Kirk witnesses, while in the Armageddon, how a big hellhole is formed, trapping several people of the audience as well as the desert itself. When Kirk plays the rest of the chord with Father Zacharelli's guitar, leaving out Festus' guitar Kirk feels the connection between heaven and hell, making him a mediator of both places. In his subconscious, he could play notes angelically. The narrator adds that Kirk's "riffing sounded like a million angels singing, as if the universe itself were crying in every note."¹³⁹ These metal riffs provided Kirk with divine power reflected in his guitar riffs and hooks, making a music that would rock worlds and destroy evil.¹⁴⁰

As for the challenges for attaining success, there are four different challenges Kirk Vaisto has to face in his solo career as a metal guitar virtuoso. The first one is when he auditions for Cardinal Slynn, which he is eventually accepted into this band. The second challenge is when he has to restart his career after Cardinal Slynn is disbanded due to Jack Slynn's mysterious disappearance. The third challenge is to face Festus, Helmut, and Mona when Kirk accepts the contract for helping Festus decipher and decode this chord.

135. Wagner, *The Armageddon Chord*, 63.

136. Wagner, *The Armageddon Chord*, 63.

137. *Stigmata*, Encyclopaedia Britannica, <https://www.britannica.com/topic/stigmata>.

138. Wagner, *The Armageddon Chord*, 109-110.

139. Wagner, *The Armageddon Chord*, 243.

140. Wagner, *The Armageddon Chord*, 243.

The last challenge is when Kirk transforms the diabolic side of this chord into a more angelical side of it at the time the Armageddon happens, which he lately overcomes. From these challenges, the last one is the less realistic one as the challenges a metal musician has to face are related to the constant hard work they do for both the art's sake and the music's business. Moreover, when Kirk travels from the USA to Egypt, it is a symbolic escape from the American ouroboros as Kirk goes to the place where Aknaseth composed this chord: his pyramid. In such a way, Kirk breaks this musical damnation this Armageddon chord contains.

The first reference to metametal is found on *The Armageddon Chord*. The name Kirk Vaisto, as this novel's writer Jeremy Wagner explains in an interview, it is the combination of Wagner's two guitar hero's names: Metallica's lead guitar Kirk Hammett, formerly in Exodus, and the guitar virtuoso Steve Vai,¹⁴¹ The latter has worked with different musicians in his career such as Frank Zappa, Whitesnake, or David Lee Roth.¹⁴² Another metal reference in this novel is found on a dialogue between Mona and Kirk about the power of the Armageddon chord. Kirk explains music is one of the most powerful forces ever as it can make people both cry and dance; or, it can make them aggressive and happy.¹⁴³ He even explains music can even cause orgasms. This makes Mona laugh, which she comments: “[y]eah, right. If music can give orgasms, I'd never need a date. I'd just slap on a [doom metal band] Type O Negative disc. That's the closest thing to audio pleasure I know of.”¹⁴⁴ In her comment, she makes the use of irony for expressing her delight when she listens to this band.

The following description from this Mona and Kirk's dialogue in this novel contains another reference to metal artists as well as metal bands. Kirk explains that when he listens to music, he is full of emotion that hits him hard. He compares such emotion as when he listens to the music of Stevie Ray Vaughn, Paganini, or Skynyrd and old Metallica.¹⁴⁵ This is another example of how music can be such a psychedelic experience without the necessity of drugs for such a recreational purpose. Both Mona and Kirk continue describing the power of music like metal: “[w]ell, it's not like you can just point

141. *The Armageddon Chord*, WTNH News8, uploaded on August 24th, 2011, accessed on February 26th, 2020, <https://www.youtube.com/watch?v=TgqTKSEYeWs>.

142. *Bands*, The Official Steve Vai Website. November 23rd, 2015, accessed on April 9th, 2020, <https://www.vai.com./bands/>.

143. Wagner, *The Armageddon Chord*, 115.

144. Wagner, *The Armageddon Chord*, 115.

145. Wagner, *The Armageddon Chord*, 116.

at someone and say, ‘She’s an A major,’ or ‘He’s a B flat.’ [...] I feel everyone vibrates to a chord, and that chord goes through a progression during our lives.’”¹⁴⁶ This description is a thematic resemblance to the orchestral composition of lives like in Virginia Woolf’s *The Waves* as Kirk explains that people are instruments. Each has unique chords that vibrate from each soul.¹⁴⁷ To conclude with this novel’s analyses, the aforementioned examples prove enough this is a metal novel.

6.2. *Death Metal Epic I: The Inverted Katabasis*

The second novel to be analyzed is *Death Metal Epic I: The Inverted Katabasis* by Dean Swinford. Published in 2013, set in the early 1990s, this realist/quest novel introduces David and Juan, who look success for their melodic metal band “Katabasis”, formerly known as “Valhalla”, by making a tour to Europe to promote their work. This whole quest include meeting with other fans and promoters who are interested in their band. It also includes descriptions of common items for metalheads, as black t-shirts with album logos, tattoos of mythological creatures such as the Ouroboros.

This novel includes a more linear chain of events and existents in its story plot that are distributed in fifteen chapters, which are also divided into two parts: the first part includes nine chapters, whereas the second includes six. In connection with the existents, the characters in this novel are David Fosberg, [also known as Azrael le Fevers, and lately Azraelington Maximus], Juan Bon Joker [The Bard], Nekrokor [Bård] the manager of his label *Despondent Abyss*, and other minor characters such as the former Valhalla members: Phil, John, and Jake, Sean and Mike: the agents from Plutonic Records, Abel: David’s job colleague, Claire: David’s assistant, Gale: John’s girlfriend who helped Valhalla in the early recording, Delphine and Olienna: two goth groupies, Jiří: their Czech guide, and J. Svart, the manager and member of Desekration band. The settings in this novel are: Booksalot store in Miami, Florida, a college in Tallahassee, Florida, Trondheim, Norway, Prague, Czech Republic, and Antwerp, Belgium.

Regarding events, most actions are nonverbal: most of these are thoughts and perceptions, which come from the narrator’s perspective, when he reminds about his past with his childhood friends and former Valhalla’s members. There are very few physical acts in this novel, like the blood contract between Nekrokor and David. Three happenings

146. Wagner, *The Armageddon Chord*, 116-117.

147. Wagner, *The Armageddon Chord*, 117.

are found in this novel, for example, when David's father was judging him for David's early love discovery for heavy metal: "[r]ight or wrong, people judged you."¹⁴⁸

Concerning the kernels, there are at least 8 kernels found in this novel, which are divided into the two parts of this novel: 1. David's early life, 2. the early formation of Valhalla, 3. David's job at Booksalot, 4. the first Valhalla's record and first Valhalla's line-up break-up, 5. the Valhalla's reformed line-up with Juan, 6. their second record and the European tour, 7. the second Valhalla's break-up, 8. David's joining Desekration. Regarding satellites, in this novel there are 3 satellites found, such as Gale's graduation.

As for the relation between the discourse-time and the story-time, this novel includes a constant use of both flashbacks and foreshadows. One example of a flashback is David's memories about the early formation of Valhalla and its first break-up. In terms of duration, only a summary is found about the early youth David had with his former Valhalla mates and childhood friends. As for frequency, most of the events described are singular, and just a few events are repetitive, as Juan's solo which saves Valhalla's show at Trondheim. Regarding the types of characters, most of them are single on traits, except Juan and Nekrokor who possess multiple traits as strange or obsessive. As to habits, most of them are simple, for example, David's work at Booksalot makes him bored as it is the same routine every day.

With regard to the five functions of settings, most of this novel's settings are utilitarian, symbolic, and ironic, as they are all real places where the metal underground exists, like Trondheim. Finally, in terms of the three types of points of views, this novel includes interest, perception, and conception. Notwithstanding, the perceptive is the most frequent of all as the narrator is constantly facing both new and challenging experiences in his tour with the reformed Valhalla band.

6.2.1. The folkloric, the chthonic, and the chaotic

There is another example of a brief Christian reference found in *The Inverted Katabasis*, when Juan understands the essence of metal as an anti-Christian force after David gives him a death metal mixtape: "[t]he rift separating Christianity and poetry is a consequence of modern life –careers, reason, logic."¹⁴⁹ Juan also explains that in this mixtape, its unknown authors were trying to invoke the trance of the shaman and the bard as a reversal

148. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 25.

149. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 58.

of the Christianity they knew.¹⁵⁰ In this example, the narration is simple, third-person subjectivized. The oral devices employed are some incomplete sentences, with a recycled use of Christianity as an antagonistic theme, which still has a force in the composition of metal songs as anti-religious protest.

There is another example that shows a different portrayal of the Devil. In *The Inverted Katabasis*, when David was younger and attending school, he was learning some creative writing. He had an assignment to write a poem about self-discovery. After David's poem had landed in a parent/teacher conference. David's teacher, Ms. Smith, David's parents, and he sat in her office. She mentioned to his parents that she was concerned with David.¹⁵¹ The first evidence taken from this example, which proves this is a novel music, is the reference to Forsberg, which is the black metal legend Quorthon's real surname. The second evidence is found in one part of David's poem:

I am from the boar's head equinox
From black candles and chalk circles.
I am from the swamp where the
Nameless One sleeps[...]¹⁵²

David explains that this is a reference to *The Lord of The Flies*. This novel, written by Nobel-Prize winner William Golding, reflects a natural evil that even in children are attracted to. This lord of the flies is the devil, which is a literal translation of Beelzebub, from 2 Kings 1:2–3, 6, 16.¹⁵³ The difference is that this lord is displayed as a more tribal version.¹⁵⁴ This poem is the reason why David was severely criticized by his parents. It was supposed to be a creative-writing activity for finding himself. Instead, he was literarily influenced by Satan. His parents were too conservative to him as this poem contains the darkness that comes from David as part of his discovery to literature.

There is also one more kind of mythology included. For example, when Juan explains about his experimental idea of including an ocarina for Valhalla's early records. When David notices a reedy tone in the air, Juan explains it is the sound of an ocarina,

150. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 58.

151. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 23.

152. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 23-24.

153. Harold Bloom, *Major themes in Lord of the Flies*. Retrieved from Wikipedia, the Free Encyclopedia, 2019.

154. *Lord of the Flies*, sparknotes.com, accessed on March 13th, 2020. <https://www.sparknotes.com/lit/flies/>.

which for him is one of the oldest musical instruments on earth. He also explains to David that both the Mayans and the Aztecs played these instruments made of clay. This helps provide a unique sound for their instrumental project.¹⁵⁵ Juan, thus, feels the supernatural power behind metal, according to David, as heavy metal for him is an emotion that drives him to the connection with the past, like a travel to the ancient times, like in pre-Hispanic times.¹⁵⁶ This example demonstrates how other mythological views produce a strong influence in both music and literature.

One Lovecraftian reference is found in this novel when Juan uses the phrase “not dead but dreaming,” which means the sleeping entity, the anthropoid, dragon-like, chthonian, god-like Kraken called Cthulhu. David explains some metal songs related to this creature as well as the God myths as Cthulhu itself: “Metallica used it on ‘The Thing That Should Not Be.’ There’s a Deicide song. Liers in Wait. Edge of Sanity. Even goths, like Fields of the Nephilim, are clued into the mythos of the elder gods.”¹⁵⁷ He also adds that it is in a Valhalla song “Where the Nameless One Sleeps” which describes Cthulhu as well as other possible chthonian creatures in their hidden status as well.

One Faustian reference is found on *The Inverted Katabasis*, when Nekrokor offers the blood contract to David for signing Nekrokor’s label, as previously explained in the narratological analysis of this novel. Nekrokor’s blood contract is a Faustian gift of metal lore as David wants to be part of the Eurometal lifestyle as the Valhalla’s Euro tour starts. It shows how willing David is to do anything to get into the Ouroboros. This example from *The Inverted Katabasis* is, instead, a thematic variation of such symbolism.

Concerning violence, this novel contains both a more lyrical violence and a more thematic meaning of total death in some of its chapters. For example, when David reads a letter sent by Nekrokor: “I write to wish you/Death/Death/Death.”¹⁵⁸ This means death metal as total death. This letter also includes bad wishes that ironize good wishes with the following phrase: “[y]ou will praise my name as you cry with spasms of disease.”¹⁵⁹ This letter presents the prominence of its speaker. It uses a lot of repetitions with words like “disease” or “death.” Another example of Nekrokor’s violent texts come from a booklet

155. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 76-77.

156. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 58.

157. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 21.

158. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 41.

159. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 42.

booklet David and Juan read. It is explained that total death is the systematic pursuit of endings, of death. This pursuit is a ritual to the ultimate demise, void, and death.¹⁶⁰

6.2.2. Valhalla's metal performance

Another example of the metal hero, not a guitar hero this time, is found in this novel. As previously explained, when Valhalla's first concert with the new line-up is performed, David has a problem with the audience's engagement in the concert. Then Juan appears with this ocarina's solo, as David supports Juan's solo: "I cued up our cicada samples and coaxed fuzzy distortion from my guitar as Juan whetted his lips on his ocarina. [...] And then, Juan saved the show."¹⁶¹ The audience at this club in Trondheim becomes more engaged. Juan becomes unexpectedly the hero, not David.

In this musicalized scene, the riff is not repeated, it is a solo performance being narrated. Juan's ocarina solo is accompanied by David's guitar in a kind of improvement that eventually helps engage with the audience. The time in this narration is dynamic as there is no repetition but a change of musical environment in the same setting: from David's hard engagement with Valhalla's audience to Juan's saving solo.

Another example of a metal concert in this novel is found when David, the narrator and main protagonist in the two *Death Metal Epic* novels, expects a more engaged audience when his band Valhalla goes to a concert at a club in Trondheim, Norway. He thinks all will be ok as it is of common knowledge Scandinavians like metal. This is when he has the first flashback of a previous Valhalla's concert in Melbourne. He recalls the crowd erupted into a pit as he stood on stage, alone, while tuning an E-string. Then, bodies were spinning around this pit.¹⁶²

A moshing [also called moshpit], according to Weinstein (2000), is a circular dance which is divided into two parts: the moshing circle at the center called "pit," and the surrounding dance is the "mosh."¹⁶³ This dance, imported from the punk-rock concerts to the thrash metal performances, according to her, involves people running into circles, sometimes body-clashing and pushing other people. This is important to consider as this dance, like in Melbourne's concert, engages more with the audience.

160. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 113

161. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 89

162. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 88.

163. Weinstein, *Heavy Metal: The Music and Its Culture*, 228

Once back at the Trondheim concert, David finds an unexpected reaction from the crowd when he starts performing with Juan. David took his guitar, walked to the front of the stage, no one was reaching to his guitar.¹⁶⁴ He further narrates that the pit was like a pit means: an empty life hole. Though the room was not empty, he tried to call the audience. He was trying to call their attention by giving a death grunt: “‘Ghooohhh!’ No response. ‘Are you dead? Come on, Trondheim!’”¹⁶⁵

As they are preparing the song “Kithairon,” David still cannot connect with the audience. He felt it was the longest ten minutes of his life. All this silence, all this lack of response, all of this was discouraging. When they get to the last part of this song, he feels they are indeed an abyss, which came to no surprise. He was frustrated.¹⁶⁶ Were it not by Juan’s saving Ocarina solo, Valhalla’s Trondheim solo would have been a disaster. The role of this audience at this Valhalla’s performance is poorly engaged with the characters Juan and David until Juan’s ocarina saves this metal performance.

The second reference to the metal riff and solo is also found at the time of the Trondheim show, when David breaks his stage fright, he tries to improve this performance. He lined up the cicada samples, which he mixed with the distortion of his guitar as Juan played his ocarina. Juan also feels this musical inspiration with his ocarina solo, which includes a reference to the renowned saxophonist Kenny G.¹⁶⁷ At the same time, he saves Valhalla’s performance while performing at Trondheim, as he plays part of the main riff in The Song of Amergin, while David eases the riff of his guitar. Moreover, this musical improvement proves to be effective as the audience starts to be engaged with Valhalla’s performance.¹⁶⁸ The riffs are improvised in this performance, as Juan’s solo helps with the engagement to the audience.

6.2.1. The death-metal road to the “Euroboros”

As regards the search of the ouroboros, there are five challenges David has to face in the plot of this novel. The first one is the strong opposition his parents stand for. His dad was sick of this music, having expressed that to David.¹⁶⁹ The second challenge he faces is the

164. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 88.

165. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 88.

166. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 88.

167. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 89.

168. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 89.

169. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 25.

creation and the continuance of Valhalla's band with his youth friends and the first recording of the *Zombiechrist* demo. The third challenge he faces is Valhalla's first break-up and its eventual reformation with Juan The Bard. The fourth challenge he faces is the *In Circle of Ouroboros*'s follow-up recording plus the Eurotour. And the fifth challenge he faces is the second and definitive Valhalla's split-up.

There is one paranormal reference when Nekrokor offers David the blood contract as a sign of compromise with Nekrokor's label. David accepts the agreement, not the blood contract. This is a paranormal symbol as it leads to perdition, which happens like in Faust's Legend. This Nekrokor's contract does not go to something paranormal. However, it leads to a kind of eventual damnation for David as Nekrokor usurps David's performance at Gent when both perform together alongside other Desekration members in *Goat Song Sacrifice*.

Concerning metametal, *The Inverted Katabasis* has several, which only three shall be taken. The first reference in this novel is found when David, while working at Booksalot, analyzes about why people ask him about his metal love as heavy metal, for them, has no soul, no emotion, pure loudness, too guitar-prone, Satanic violent lyrics do not add to human culture, like death metal "with its monstrous cloaks and rhythmic, spam-inducing riffs."¹⁷⁰ This is another criticism that David faces like his parents' criticism as well. Another metal reference that concerns to aesthetics is found on the same initial chapter when he goes to work with a different metal shirt: from his Cannibal Corpse shirt to his Carcass *Necroticism* which is a record that contains medical tools and incomprehensible definitions for painful medical procedures. In contrast to his Cannibal Corpse shirt, his Carcass shirt has no complaints from customers.¹⁷¹

Another musical reference is found when Juan shows a small white piano, which David used to play before he learnt how to play the guitar. He sits down as his hands feel a musical familiarity when he checks the opening notes for Händel's "Sarabande," a classical song that he still remembers it: "its mournful minor tone foreshadowing my eventual musical path."¹⁷² He continues narrating that David plays the first section of this song using a pedal that provides this baroque dance hit into a lament.¹⁷³ As David plays the piano, Juan opens a thick book of orchestral music from Richard Wagner's *Siegfried*

170. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 5.

171. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 8-9.

172. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 49.

173. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 49.

Opera. It has annotations from instruments as oboe, clarinet, or the timpani. He also describes that each page has five measures of a long opera.¹⁷⁴

Even though this music scene is not a metal reference in its entirety, there are two classical-music references: Georg Friedrich Händel and Richard Wagner. The earlier composed a sarabande, meaning from Spanish “zarabanda,” which is a dance in triple meter, possibly of Guatemalan and Mexican origin.¹⁷⁵ The latter is acknowledged as a deep musical influence not only in classical music but also in metal music. For instance, Manowar’s bassist Joey DeMaio is known to be a Wagner aficionado.¹⁷⁶

It is also known that several metal bands include musical variations from important classical compositions into their songs. For example, Antonín Dvořák’s Symphony No. 9 “From the New World” is musically covered by the power metal band Rhapsody of Fire in *The Wizard’s Last Rhymes* from their record *Rain of a Thousand Flames* (2001). This kind of musical fusion between classical music and heavy metal forms another genre called “symphonic metal.”

One more metal reference is found in chapter 10 in which contains the lyrics of three songs from *Katabasis: In Circle of Ouroboros*. The songs that include lyrics are: *Kithairon*,¹⁷⁷ *The Song of Amergin*, and *In Circle of Ouroboros*. In between each song, there are two more instrumental songs: *Microcosmos I* and *Microcosmos II*. The last two pages include acknowledgement and from Juan The Bard and Azrael to several people that collaborated with their demo as their label Plutonic Records, other important writers as H.P. Lovecraft, Gabriel Garcia Marquez, other influential metal bands as Death or Deicide. These acknowledgements also include some ironic thanks to their families for not supporting them as well as Cardiac Arrest Magazine’s Martin. The difference is the time setting of this novel, as it is held at the beginning of the 1990s, CDs became popular before the internet’s arrival. To conclude this analysis, this novel is musical as the previous evidence shows it includes several references related to death metal.

174. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 49-50.

175. *Sarabande*, Encyclopaedia Britannica, <https://www.britannica.com/art/sarabande>.

176. *MANOWAR Give Student Musicians From Essen, Germany A New Stage*. Manowar.com. <http://manowar.com/manowar-give-student-musicians-from-essen-germany-a-new-stage/>.

177. *Kithairon*, Encyclopaedia Britannica, <https://www.britannica.com/place/Cithaeron>. Kithairon, Cithaeron, is related to the Dionysian as it is the place where Dionysus performed his mystic rites.

6.3. Death Metal Epic II: Goat Song Sacrifice

The third novel to be analyzed is *Death Metal Epic II: Goat Song Sacrifice* by Dean Swinford. Published in 2017, and timely set in the early 1990s, this realist/quest novel is the follow up of *Death Metal Epic I: The Inverted Katabasis*, which continues with David's Eurometal adventure after he breaks up with Juan, who also looked for success with Valhalla, while in a tour in Europe. This also includes David's new experience of joining black metal band Desekration whose members are also part of another black metal band called Astrampsychos. It also includes descriptions of common items for metalheads, as black t-shirts with album horrific pictures, tree-branched logos, and references to Necronomicon.

As regards story, this novel includes a more linear chain of both events and existents distributed in twenty-four chapters, which are also divided into two parts: both with twelve each. Concerning the existents, characters from the previous novel are present as well: David Fosberg: now the new Desekration's lead guitarist, Juan: now the new Desekration's second guitarist and instrumentalist, and Jurgen Svart: Desekration's manager and bass player and a secondary character in the previous novel. This band has new members such as Tomi: the drummer, and Nordikron: former Astrampsychos' singer, now Desekration's singer and keyboardist.

In this novel, Nekrokor still runs his label, *Despondent Abyss*, of which Desekration is part. Thus, he takes a more antagonist role as lead guitarist in his band: Astrampsychos which includes Goathorn: the new singer, Torburn: the drummer, and A. Hex.: the new bass player. This novel also includes other minor characters such as Delphine a goth groupie, who has started dating with Juan since the previous novel: *The Inverted Katabasis*, Mrs. Svart: Svart's mother, Helena: David's Dutch teacher, Katrin: an Azerbaijani pregnant student, and Natasha, David's ex-girlfriend, who in the *Death Metal Epic I* has a minor role. The setting in this novel is mainly Record Huis and Svart's house as well as other settings such as some bars in Gent, Belgium. With respect to events, some actions and happenings are found in this novel, which is analyzed in two parts.

As regards events, most actions in this novel are nonverbal: most of these are thoughts and perceptions, which come from the narrator's perspective, when David reminds about his past with his then-girlfriend Natasha. He also reminds Juan while being in Valhalla before its break-up. There are very few physical acts in this novel, like when Nekrokor kicks David offstage or the missed attempt of Nordikron to escape from the

closed coffin while performing onstage with Astrampsychos, which he almost dies by asphyxiation.

There are few happenings in this novel, for example, when David is kicked out of the stage by Nekrokor, or when David gets food poisoning from chicken curry. With respect to kernels, there are 13 kernels found in this novel, which are divided into the two parts of this novel: 1. Svart's help to David, after breaking up with Juan and Valhalla, 2. joining Desekration, 3. David's Adaptation to a new life in Belgium, 4. first recording sessions with Desekration, 5. David's forgiving to Juan, 6. Desekration's new line-up, 7. meeting Nordikron, 8. getting to know Astrampsychos, 9. studying Astrampsychos' material -especially their live record *The Intraphysic Secret*, 10. meeting Nekrokor again, 11. Astrampsychos' opening to King Diamond, 12. the canceled Astrampsychos' next concert, replaced by Desekration's new line-up debut, and 13. Nekrokor's joining Desekration plus his betrayal on David. Regarding satellites, in this novel there are at least 5 satellites found, like David's taking Dutch one.

With regard to the relation between the discourse-time and the story-time, this novel includes a constant use of flashbacks, e.g. David's memory of Valhalla's last days before its break-up. One summary is found when David revisits what happened previously in the Death Metal Epic I. There are also some pauses in the storyline which are employed as some chapters, for example the first chapter about Necronomicon or the chapter 18 that describes the meaning of logos and symbols. The frequency in most of the events described are singular, for example: the opening Astrampsychos performed for King Diamond. Some riffs are also found, which make each event repetitive, for example, Nekrokor's stolen solo at the end of this novel, or Nordikron's keyboard riffs he practices after he buys David's keyboard. Most of the characters are single on traits, except both Nordikron and Nekrokor who possess multiple traits such as both strange and obsessive.

As for habits, most of them are simple, e.g., Svart is a character that is a heavy drinker and a common black-death metal singer. In reference to the five functions of settings, this novel's setting, Gent, is utilitarian, symbolic, and ironic, as they are all real places where the metal underground exists. Gent is utilitarian and symbolic the Valhalla's break-up, the Desekration's new line-up, and the discovery of Astrampsychos. It is also ironic as Valhalla is broken up there as well as David's being pushed away by Nekrokor at the time of their concert in the final chapter of this novel. Finally, this novel includes a frequent use of the perception point of view as the narrator is constantly facing new experiences with the new Desekration tour.

6.3.1. The folkloric, the chthonic, and the chaotic

There is one example of a Biblical reference in this novel. When Nekrokor meets David again, while criticizing Desekraton's band members for their poor commitment to recording music, he addresses to David that he cannot call him by his name as it is too Hebraic. What Nekrokor means is that David can leave out this religious reference in his name and turn to the dark side: anti-religion or paganism.¹⁷⁸ The kind of narration employed in this example is both simple and first-person subjectivized. Some oral devices used are: incomplete sentences, a shift of present to past tenses, and choice of topics.

These examples introduce other important religious views such as paganism and Satanism, which are already analyzed previously, like the Guldren Draak as the devil and Satan.¹⁷⁹ The goat sacrifice is a known ritual made in several cultures for multiple purposes, for example: Jehovah's order to sacrifice scapegoat for sin-cleansing in Leviticus, or the symbolic sacrifice of the Lamb of God: Jesus, who was crucified for human redemption. This ritual has never been exclusive to Christianity or Judaism. It is also practiced in both Satanism and paganism.¹⁸⁰

Two examples related to the Necronomicon are found on the *Goat Song Sacrifice*. The first one is in the first pages of this novel, which foreshadows the Necronomicon's influence in the description of chapter 14. It starts with the dark signs in the pages of this book, which contain a deep knowledge about the dead.¹⁸¹ This description continues as the Necronomicon's word sound means death. The one who understands it, it will speak death. Its message will lead to the total death spoken by the living dead. One shall not be the same again after reading it.¹⁸² In this part, the narration is simple, first-person. Some oral devices are used such as the repetition of short phrases like "speak" as well as the switch of tenses for a further emphasis on eternity and prominence of the speaker.

The second example of the Necronomicon is found in a whole chapter, chapter 11: Metametal: The Nekronomikon [sic] Eucharist. This is a special chapter as it speaks from David's mind as internal monologue and self-reflection. He is involved in a kind of cult that follows the Necronomicon's power that allures them to take a path to the place where

178. Dean Swinford, *Death Metal Epic II: Goat Song Sacrifice* (Atlal Press, Ohio, USA, 2017), 109.

179. "Tragedy" originally meant "goat-song," BBC news, May 17th 2016, accessed on March 13th, 2020. <https://www.bbc.com/news/magazine-36276651>.

180. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 102.

181. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 1.

182. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 2.

the Necronomicon lies.¹⁸³ The voices forcefully shake the ground with the combined musical power of baritones in pubescent sopranos. They all sing the song of the quest to the Necronomicon's tower, possessing their minds.¹⁸⁴ These are the words from the Necronomicon: “[a] vast repository of life. Of total death. Our robes are its pages.”¹⁸⁵

David also includes he is among this cult in front of a tower. They flow like bleached blood in the veins of darkness inside a spiral artery.¹⁸⁶ Instead of following a priestess, according to him, some vultures welcome this cult to the tower. As the door opens, a strong stench goes around: “unholy fart, a bestial queef-hands like fog.”¹⁸⁷ He finishes his imaginative, religious peregrination to the book, which rests against the wall. There is a text whose letters raise “like a winding line of scabs, crusts across the left hand page.”¹⁸⁸ Instead of reaching it, it reaches them with a messianic message: *This is my body*.¹⁸⁹ This is a powerful first-person narration in this novel that includes the prominence of a speaker on behalf of the Necronomicon cult.

In relation to this event, in *Goat Song Sacrifice*, there are some diabolic references as the silver pentagram hanging on the door at the Record Huis. There was an aluminum-foiled pentagram that looked like a diabolical pizza.¹⁹⁰ One more diabolic reference connected to the Faustian theme is found in chapter 5, both Svart and David give more opinions about *The Intrapsychic Secret*, especially its influence on other black metal bands: “[i]t’s the record that a hundred other bands copied.”¹⁹¹ Despite the notoriety, this record is considered a masterpiece as it contains decipherable lyrics and intelligible screams, resembling earlier black metal demos from bands as Behemoth or Mayhem.

One example comes about death is found on the *Goat Song Sacrifice*. The last part of chapter four explains how *Astrampsychos* cursed and killed the printer man for effects on their CD cover. Even they threw a grenade to this place to get a new sound: “‘King Death claims another victim. All hail the king... the king of hell.’ ‘That’s Nordikron, the singer,’ Svart said.”¹⁹² This reflects reflects how black metal bands are so

183. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 84.

184. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 85.

185. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 85.

186. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 86.

187. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 86-87.

188. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 87.

189. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 87.

190. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 14.

191. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 36.

192. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 22.

chaotic when recording their records and do extreme things as church-burning, or killing other members of the same band or from other bands, as it had happened with Mayhem's members who wanted to kill one another. For example, the bass player Varg Vikernes killed Euronymous as a product of their animosity, selfishness, and mental instability. David reflects this contrast between black metal and death metal. He says he plays death metal, thus, he made an album called *Thrones of Satanic Dominion*. But this went too far for him. He thinks one cannot kill fans, or the people helping put on the show.¹⁹³ David continues arguing that despite recording songs about nuclear annihilation, metal music calls for both unity and peace.¹⁹⁴

Another example of violence is also found in this novel. For example, when, on the last chapter, Nekrokor sabotages David's guitar, jumps on stage to kick David offstage and plays his solos, it shows how the artistic material is stolen among the members of bands, which generate disputes among members of a band. This happens frequently in black metal bands as well as other metal bands. This narration is simple, first-person subjectivized, and some oral devices are slang, choice of topics, and prominence of David as narrator. These aforementioned examples provide death and violence as death-metal themes in these novels.

6.3.2. Desekration's metal performance

One last example of a heroic act is in the *Goat Song Sacrifice*. This example contrasts with the previous two as another kind of hero, the anti-hero, is portrayed in this novel. In the last chapter of this novel Nekrokor performs an antiheroic solo as he steals it from David, which he has his guitar maliciously and intentionally distorted, possibly by Svart. Moreover, he continues with his narration at this concert on page 200, especially when around 50,000 watch Desekration perform the song *Ring around the rosie*. No one would check David's discordant riffs as Tomi was going like a storm blast with his drums.¹⁹⁵ The audience enjoys the early performance as the time in this narration is more dynamic as there is not riff repeated, it is David's solo, stolen by Nekrokor, that connects the stage and the audience. It is David who is the metal hero, not Nekrokor. This example shows how chaotic situations can happen while a band is performing on stage.

193. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 23.

194. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 23.

195. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 200.

One more example is found when the Desekration concert is held in a club at Gent, Belgium, where Desekration's new line-up performs instead of the unexpected Astrampsychos' concert cancellation. David is excited as many people will watch them perform onstage. David continues narrating this moment. The audience gets closer to the stage as they contorted paroxysms like a corpse plague "jerked back into the realm of the living."¹⁹⁶ This performance includes a more engaging role as David is kicked offstage by Nekrokor in a clear attempt to take David off Desekration's performance. Although the audience is more engaged by Nekrokor's solo performance, which is stolen from David's creative work, David is not engaged with the audience from this band's performance. Nekrokor makes clear in previous chapters of this novel not many people deserve to be part of the metal world. He is clear David does not belong to the Eurometal.

David in this concert is still engaged with the other band members such as Juan as well as part of the audience after he is cross-surfed like if stage diving. Stage diving, alongside mosh-pit and cross-surfing, is another way of concert engagement between the audience and the band. According to Weinstein (2000), some members of the audience climb up to the stage, get closer to the band by a moment, then get back into the audience.¹⁹⁷ This technique helps with the time of narration as it involves a dynamic change of stages: onstage performance and the offstage audience.

The third reference to the metal riff and the metal solo is found on *Goat Song Sacrifice*. In this novel, there are several riffs practiced offstage and onstage. One riff in this novel is found when Svart practices his bass riff during the first recording sessions with Desekration. David narrates how Svart makes the bass soundings from the upcoming song "Winterminion Ensorcels," which was the closest they had to a new song recording, which is a recycled riff from Desekration's last release: "To Winds ov Demise."¹⁹⁸ David continues narrating that it stresses on alternate notes: "[w]e'd switched it up, progressed from 'To-may-toe' to 'To-mah-toe.' I sighed. This new one, 'to-mah-toe,' sounded stupid. 'Winterminion Ensorcels' –the riff and the title."¹⁹⁹ This riff is repeated, though not in its best shape, according to David's narration. Its role is a solo performance that helps with the recording sessions of Desekration. No further involvement is present as there is no audience, nor any possible witnesses, that is engaged with this band's rehearsal.

196. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 200.

197. Weinstein, *Heavy Metal: The Music and Its Culture*, 229.

198. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 15.

199. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 15.

Another example of a riff is found when David gives an account of the Astrampsychos' live performance at Brno. The first song of *The Intrapsychic Street* is the most acclaimed one: "The Inmost Sanctum" as its riff forms start it so majestically and so strong that it comprises the darkness's arrival in a new age.²⁰⁰ For David, this record, including four tracks and an extension cord sounds as if invoking Satan's throne as well as being inside a Neolithic small cave.²⁰¹

Another riff example is found when David, once he is influenced by the goat song, starts composing his riff and solo which Nekrokor steals the last chapter of this novel. David made his solo from a notecard pile. He could hear it, he could intuit it, he could hum it to get the right forms on each notecard, a "fully formed riff sent from the chthonic realm."²⁰² David keeps narrating that he goes home and start practicing this riff with his guitar. He could dig out a powerful riff without the classical half notes.²⁰³ This is another description of the creation of a riff made by an artistic inspiration.

Even though these three riffs contribute to new Desekration's songs, Nekrokor is disappointed with Desekration's lack of intensity to their work.²⁰⁴ While performing "Cursed Shades of Orcus," Desekration's only concert is musically improving, according to David, who feels he is doing good with its riff: he explains it was not complicated as it has a single repetition of a riff with a simple series of notes which were sequenced through a tremolo blur with higher octaves. David acknowledges Nordikron the one who wrote it with his keyboard.²⁰⁵ This example proves how such genres as death metal or black metal can provide unique pieces of musical improvisation, containing some melodic sounds.

Nordikron, also known as Mathias, improves with David's keyboard, which is reflected in his riffs in the song, in the repetition.²⁰⁶ David also describes such a powerful musical effect Nordikron's keyboard riff has, which sounds with a sickening voice.²⁰⁷ David considers this band work is finally giving some product. This is one of the reasons why Nekrokor sabotages David's solo work as Nekrokor does not consider that this band is at the stage of notoriety that Astrampsychos is.

200. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 38.

201. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 38.

202. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 136-137.

203. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 137.

204. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 177.

205. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 201.

206. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 185.

207. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 185.

6.3.3. The metal battle: death metal vs. black metal

In order to describe the battle between death metal and black metal in *Goat Song Sacrifice*, an analysis of the events in this novel provides further differences between both metal genres. In relation to the search of the metal success, there are five challenges David faces once in Europe. The first challenge is joining Desekration and recording with them, especially by dealing with Svart. The second challenge is the new recordings, which do not conclude with a wished result as Nekrokor expects to. The third challenge is David's adaptation to a new life in Gent, especially when learning Dutch. The fourth challenge is to get along with Juan again after he is selected as the new Desekration member. The fifth challenge is to deal with Nekrokor's sabotage when performing with Desekration in their first concert with the new line-up. Therefore, all these challenges provide a more realistic idea about the start and the end of the Ouroboric process of metal-music production which can be either a success or a failure. This makes David wonder about black metal, which disappoints him with the previous disappointments he has experienced with Desekration.

Other aspects are important to include in this analysis as well. As regards the paranormal experience, there is one which is experienced by David on the Necronomicon's call in chapter 11. In a dream experience, he went with a pilgrimage to the Necronomicon's tower, in which they felt the power of the dead that drove them into that place. This example in *Goat Song Sacrifice* is the closest to the paranormal. However, both *Death Metal Epic* novels include more realistic events as previously explained.

Goat Song Sacrifice contains some metal references exemplified in the characters' actions. The first example of such references is found at the beginning of this novel, once David gets back to the recording sessions. David is trying to emulate an instrumental solo called "Dee," an acoustic song written by virtuoso Randy Rhoads."²⁰⁸ He was a guitar hero and a metal legend who was a guitar teacher and first guitar player in Ozzy Osbourne's band. Despite having shown a prodigious guitar skillfulness on the two albums he recorded with Ozzy: *Blizzard of Ozz* (1980) and *Diary of A Madman* (1982), his promising career ended very early when he died in a plane accident in 1982 at 25.²⁰⁹

Another metal reference is briefly found on the next page of this novel when he talks with Svart about the start of the new recordings for Desekration. E.g., Svart could

208. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 11.

209. Randy Rhoads, *Biography*. allmusic.com Accessed on April 9th 2020. <https://www.allmusic.com/artist/randy-rhoads-mn0000400279/biography>.

figure out a sound that is similar to the recording in Bathory's *Under the Sign of the Black Mark* off the shelf.²¹⁰ David acknowledges the good production and sound quality for a black metal record, which makes it one of the best black metal records ever made.

One more musical reference is found in chapter 10 when David feels sick because he ate some chicken curry that was not well cooked. At 3 am, as he stares at the window, his mind replays the "opening measures of C.P.E. Bach's Solfeggietto."²¹¹ He describes these notes through moving his fingers: right middle, left pinky, left middle, right thumb, right pinky, right ring, right middle, right index. It was the *Empire Strikes Back* reference to his bedsheets. This musical scene reflects how David is flashbacked by this musical note as he remembers riffs from bands such as Black Sabbath, Metallica, and Carcass.²¹²

One important example to consider in this part is the Astrampsychos' opening to King Diamond GSS in Chapter 17. This is special as King Diamond is one of the pioneers in such genre in the early 1980s with his first band Mercyful Fate. This expectation about Astrampsychos opening King Diamond at Brussels brings a lot of discussion among Desekration members about black metal, though some of them as Nordikron have conservative opinions. He considers his music as pop music, which can sound offensive to other King Diamond fans. David also comments the metal influence from the riffs and solos in the song of bands as King Diamond, Mayhem which has to be found.²¹³

David continues narrating David's practice with his keyboard playing Van Halen's "Jump" or Journey's "Separate Ways"²¹⁴ which contains a synth tone with "an endless two-note progression. Just A flat, then D with his right hand."²¹⁵ These solos are single performances, with no audience involved. Thus, the narration is simple, and it is single in telling each event. To conclude with this analysis, *Goat Song Sacrifice* is a metal novel as the evidence provided several references and events related to the heavy metal lifestyle. Also, death metal wins barely this metal battle against black metal for two reasons: more lyrical violence and more familiarity to the chaotic, which is more acceptable than the real violence and an exaggerated expression of the chaotic some black metal songs contain.

210. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 12.

211. Check appendix 2.

212. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 83.

213. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 136.

214. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 166.

215. Swinford, *Death Metal Epic II: Goat Song Sacrifice*, 166.

7. Discussion

These three novels are death-metal novels as they include the artistic interaction between death metal and contemporary American literature dealing with the death metal themes such as Armageddon. The previous analyses provided results that answered the three research questions, bringing new views of the themes to be discussed in this thesis chapter.

The first thematic discussion concerns the religious and mythological themes as Christianity already analyzed in these novels. Even though Christianity is present in all novels, it is in *The Armageddon Chord* that presents a more constant use of Christianity that counteracts against the satanic power in this chord, which creates a chaotic opposition. Whereas in both *Death Metal Epic* novels the themes of Paganism and Satanism are more present in characters such as Nekrokor, or the symbolic settings as Prague or Trondheim which are traditionally less religious settings.

Even though these thematic oppositions show a balance between the sacred and the profane, there are strong views against such oppositions which are culturally and ideologically conservative. These novels also present such a view. For example, in *The Inverted Katabasis*, after David's parents realize about the metal influence David portrays in his teenage look as well as in his poem inspired by both heavy metal and *The Lord of The Flies*.²¹⁶ Plus, the paternal opposition that David had to face was difficult for him. Many metalheads worldwide, including this thesis' author, have faced such irrational and violent opposition to metal, which shows a few tolerance, a lot of immaturity, and worst of all, lack of comprehension, coming from skeptical people with narrow-mindedness raging towards this natural socio-cultural opposition. Such conservatism is a product of an ideological battle between anti-religious protest and religious salvation.²¹⁷

As metal genres like death metal use both religious and anti-religious symbolism such as the inverted cross, which is St. Peter's cross meaning "death," this opposition causes a challenge to traditional religious conventions which try to detach good and evil ineffectively. This Christian symbolism is appropriated by heavy metal. It is then absorbed into the Dionysian, providing a more mundane meaning of the world, the flesh, and the devil, as reflected in AC/DC's song "Hell Ain't a Bad Place to Be."²¹⁸ Christianity already condemns this view of the mundane altogether with both the flesh and the devil.²¹⁹

216. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 25.

217. Weinstein, *Heavy Metal: The Music and Its Culture*, 238.

218. Weinstein, *Heavy Metal: The Music and Its Culture*, 238.

219. Weinstein, *Heavy Metal: The Music and Its Culture*, 238.

Any metal genre -except white metal that deals with and favors Christianity- becomes the enemy because, for Weinstein, “it is the proud pariah.”²²⁰ Other metal bands take any symbol, name, or anything from other mythologies for the sake of anti-religiousness. For example, the black metal band Marduk took this name from Marduk: the patron deity of Babylon, god of creation, water, vegetation, judgment, and magic. In conclusion, death metal is another protest against the ideological conventions as religion.

The second thematic discussion concerns with both the Lovecraftian and the Faustian themes such as evil already analyzed in these novels. These two major musico-literary themes come from two important literary influences: Lovecraftian literature and the myth of Faust. According to Weinstein (2000), the gothic literature of Edgar Allen Poe, the supernatural work of H. P. Lovecraft, and the fantasy work of J. R. R. Tolkien have inspired songs, e.g. Iron Maiden's “Murders in the Rue Morgue,” is both a liberal and literal borrowing from Poe's story.²²²

With reference to the Lovecraftian themes, as the influence of the dead, all the novels portray a constant reference to the Necronomicon and the deep, as the chthonic creatures as Chtulhu. For example, the chapter 14 in *Goat Song Sacrifice* describing how David is involved in a cult that peregrinates to a tower where the Necronomicon lays within. Another example, previously explained in the early analyses, is found in *The Inverted Katabasis* that reveals how the deadly influence from this book of the dead creates death metal, especially in the Valhalla's inspiration for their song-composing. It is also important to remember that Valhalla, in Nordic mythology, is the realm of the heroic dead warriors who are laid to rest.²²³

This is also related to death metal and the Necronomicon. One more example is found on *The Armageddon Chord*, when in the early chapters of this novel, Helmut finds a book that is with Pharaoh's servant Aknaseth, which contains the Armageddon chord. This book is symbolic as a dead man is buried with this book of knowledge, coffin texts, from the dead. This chord is so powerful that it has sacrificed many souls to reach such Armageddon power. Even though Weinstein does not go further into the Necronomicon nor the influence of the dead, she explains the emergence of the “dead” [meaning inactive as a dead, metaphorically] as a stronger force of life, which is symbolically reflected in

220. Weinstein, *Heavy Metal: The Music and Its Culture*, 238.

221. *Marduk*, Encyclopaedia Britannica, <https://www.britannica.com/topic/Marduk>.

222. Weinstein, *Heavy Metal: The Music and Its Culture*, 40.

223. *Valhalla*, Encyclopaedia Britannica, <https://www.britannica.com/topic/Valhalla-Norse-mythology>.

several metal bands such as Possessed which was trendy in the late 1980s, with a decline of activity in the 1990s, and a reemergence in the late 2000s.²²⁴ These musical novels, hence, revive the Lovecraftian tradition.

Few bands follow the symbolic Faustian contract with the devil to get success, as it is portrayed in both *Death Metal Epic* novels. Most metal bands are prone to initial failure and lack of success. These bands never sign a contract.²²⁵ If so, these bands become part of the capitalist exploitation which happens commonly in the music business.²²⁶ This not only affects the creative production of these bands but it also creates both discomfort and chaos among the bands. This situation is not only portrayed in David's chaotic relationships with his two bands Valhalla in *The Inverted Katabasis* and Desekration in *Goat Song Sacrifice*. He breaks Valhalla, and he is disbanded in Desekration's concert by Nekrokor Nekrokor. The devil in this Faustian contract is the music business.

The closest example to the Faustian deal is seen in Kirk's contract with Festus in *The Armageddon Chord*, as Festus is not the one who signs but the one who proposes the evil contract that exploits Kirk to deadly experiences with the Armageddon to unveil the hidden power of this musical chord, which turns out to be the Devil's chord. At the end of this novel, Kirk breaks the evil spell in this contract by playing the whole Armageddon solo, and his salvation by God is effective. This is an overturn to Faust's original legend, though he gets some redemption to God for his sinful acts, he is still sent to hell. This is symbolically Satanic as it involves Satan.²²⁷

The third thematic discussion concerns the violent and the death themes as jealousy already analyzed in these novels. These are two topics that, alongside anti-religion and Satanism, are commonly both misinterpreted and stigmatized in metal genres such as death metal.²²⁸ Weinstein (2000) provides a concise explanation of both suicide and aggression. For her, there is a big distance between what the lyrics say and how they are misinterpreted.²²⁹ It means the conservative views blame metal for the promotion of violence. Yet, it is forgotten that violence does not come just from any kind of metal music. It comes from societies. It is, in fact, a historical phenomenon. One can ask then:

224. Weinstein, *Heavy Metal: The Music and Its Culture*, 282.

225. Weinstein, *Heavy Metal: The Music and Its Culture*, 75.

226. Weinstein, *Heavy Metal: The Music and Its Culture*, 77.

227. Weinstein, *Heavy Metal: The Music and Its Culture*, 39.

228. *The Truth about Satanism in Metal*. Loudwire Online Magazine. February 20th 2020. Accessed on February 20th, 2020. <https://loudwire.com/the-truth-about-satanism-metal/>.

229. Weinstein, *Heavy Metal: The Music and Its Culture*, 251.

is worldwide violence limited to the fifty years of heavy metal's existence? Is violence exclusive to heavy metal music?

Although further research is needed, violence has ever existed since humanity was created. Even in history books as the Bible present violent scenes. For example, Abel's assassination by Cain, the brutal crucifixion of Jesus, or the attack by the horsemen of the Apocalypse as the introduction to Armageddon are also violent movements. Also, heavy metal is not the only kind of music that deals with violence. Other musical genres such as Jazz, Rap, Pop, and even Classical music deal with violence as a musical theme. Or these kinds of music contain negative sounds or words in the lyrics that may lead to violent reactions, not necessarily to compulsive violent deeds. This is debatable, there is research showing the pros and cons of this violence in music.

From the three novels analyzed, *The Armageddon Chord* shows more violent scenes that are a product of the chaotic environment caused by the Armageddon. When Helmut, possessed by the Devil, devours Festus' head is a clear explicit violent scene that does not promote people to eat other people's heads but it shows a violent contrast and an ironic outcome artistically portrayed in this novel. Though both *Death Metal Epic* novels show less violence in the four parts of this series, these novels deal with death symbolically. For instance the death metal Valhalla formation in *The Armageddon Chord* or the deadly experience of recording by black metal *Astrampsychos* in *Goat Song Sacrifice* both events previously explained. To conclude, these polemic topics as violence and death will always exist in either any kind of music as death metal and/or any literary work as these three metal novels. These themes are not a product of a musical chaos but social chaos. Instead, it brings out artistic works reflecting such chaos, like thrash metal legends Kreator's song: *Total Death*.

The second thematic discussion provides a further analysis of the death-metal themes related to the metal performance: the hero, the concert, and the solo/riff. The metal performances described in the previous analyses shall be considered. This is part of the presentational music that involves between artists and audience, which there is a face-to-face musical interaction with a variety of different values, practices, and style features come into play as well.²³⁰ These metal artists mediate between both audiences and mediators. The exchange consists of the audience's acceptance of the band's performance, which is based on the specific criteria that a certain genre possesses as well as the likes,

230. Turino, *Music as Social Life: The Politics of Participation*, 52

the arguments, and the values these bands try to both fulfill and satisfy to their fans as an exchange of a positive musical judgement.²³¹

The first part of this discussion concerns the metal heroism as a musico-literary theme previously analyzed in these novels. A metal hero is not necessarily a kind of hero that saves anything like a performance, like Juan did with his ocarina solo in *The Inverted Katabasis*. A metal hero is not also a savior like Kirk's last solo performance in *The Armageddon Chord*. According to Weinstein (2000), the metal artists come from the fanbase itself, not apart from it, in contrast to the classical heroes in the ancient Greek, who most of them were lawgiving outsiders.²³² In effect, a metal hero is someone that comes from the metal fan base. A metal hero can be an antihero, or a metal villain, as well. For example, Nekrokor is the hero in *The Inverted Katabasis* when helping David with his Eurometal experience. He is an antihero in *Goat Song Sacrifice* when expulsing David offstage for Nekrokor's egoistic purpose, making him a villain as well. Nekrokor is the tragedian that sacrifices David for metal's sake. This reflects how the metal dream becomes a metal nightmare: to be considered a poser, or a follower, not an authentic metalhead or metal hero. David was trying to accomplish such a dream with both Valhalla and Desekraton. Similarly, Juan in both *Death Metal Epic* novels is also both a hero and an antihero. For example, Juan is the savior of the Trondheim concert. However, he is also the criminal that steals David's funds for his own sake. E.g., he buys several presents for his groupie girlfriend Delphine including the unnecessary waste of a lot of money. In *Goat Song Sacrifice*, he redeems himself by asking David for forgiveness.

On the contrary to the metal anti-heroism, David shows how a metal hero must also be able to pass through several ordeals, including banishment or forgetfulness, to get back to action and remerge as the most heroic metal hero, as he became an antihero when he could not connect with his audience at that Trondheim concert. Like David, Kirk overcame several difficulties that put his creeds, his talents, and his confidence into the challenge, with the difference that he was always loyal to his moral and musical principles during his musical odyssey in *The Armageddon Chord*.

A metal hero, then, is on one hand a rebel and on the other hand a defender of justice. For Weinstein (2000), the metal rebellion is a symbolic opposition to the cultural and social hegemony that establishes the conventions of what society must follow like in

231. Frith, *Performing Rites: On the Value of Popular Music*, 8.

232. Weinstein, *Heavy Metal: The Music and Its Culture*, 186.

religion. That is why, the symbolic rebel triumphs, by defying the profaning, against the ideologic hegemony that opposes to the cultural freedom.²³³ Kirk, Juan, and David, as the major metal heroes in each of the three novels analyzed in these series.

Some heroines also help them in their heroic deeds: Mona in *The Armageddon Chord* and Delphine in both *Death Metal Epic* novels. Mona becomes an antagonist as she just looks for pleasure and money. This is proven when she takes advantage of Jack Slynn's fame for her own sake. After she realizes she did wrong, it is Kirk that helps her resolve. She, thus, becomes the heroine that helps Kirk in his monumental challenge against her ambitions evil father: Festus. With regard to Delphine, she helps Juan to admit his faults and to get back to David for a new understanding of life.

To conclude, a metal hero can be also a metal heroine, or an inspirational band, or any metalhead that raises the flag of metal and spreads the good word of metal worldwide. A metal hero can turn to be an antihero, or a villain, as a phase that can either redefine his/her heroism once being redeemed or prepare his/her musical demise and eventual oblivion. To be a metal hero is already heroic as he/she faces both several and strong oppositions in which such hero fights against social conventions.²³⁴

The second part of this thematic discussion concerns the metal concert as a musico-literary scenario, which serves for the musical performances that originate the metal themes analyzed in this novel. A metal concert provides a sequence between the artist, the audience, and mediators. This sequential run starts from the mediator to the audience to the artist. These mediators provide the artists for the audience as an exchange of both approval and money.²³⁵ Moreover, it is when music becomes a literal process as the music is seen performed on stage, which adds a unique interaction between art and business.²³⁶ In these novels, the metal concert is the most essential interaction not only in the musical performance but also in the literary narration on these novels as well.

On one hand, it is essential to consider the musical performances the characters execute in these novels. Even though Kirk is not accompanied by a band during the Armageddon chord's performance in Egypt, he gets as equal popularity as when he was with Cardinal Slynn. As Kirk is a musical virtuoso, if he needs a band, it will be part of the solo performance, as it happens with other virtuosos' careers such as Joe Satriani.

233. Weinstein, *Heavy Metal: The Music and Its Culture*, 275.

234. Weinstein, *Heavy Metal: The Music and Its Culture*, 63.

235. Weinstein, *Heavy Metal: The Music and Its Culture*, 9.

236. Frith, *Performing Rites: On the Value of Popular Music*, 211.

As for Valhalla and Desekraton in the *Death Metal Epic* novels, the first band has a problematic situation for being engaged with the audience as the experimental music both David and Juan play show how risky can a performance be. Also Desekraton has some problems at the time of the performance. However, once Nekrokor appears for a staged improvement, it is when David notices a possible conflict of interests that in most cases can cause a band's breakup, like he experiences when Valhalla is broken up twice in *The Inverted Katabasis*. It is hard to find a replacement for a band member.²³⁷ In most cases, the bands either continue without that member, find a new replacement, take a hiatus, or they break up. If a band member is having trouble with, say, drugs, the other members either try to help him/her or they continue without him/her.

On the other hand, it is fundamental to emphasize the role of the audiences in these musico-literary performances. The audience is essential for keeping the interest of the performance, as the performance is a kind of social responsibility that helps keep this musical interest.²³⁸ In *The Armageddon Chord*, the audience is important as they witness the power of this chord. Such an audience approves what Kirk does, even after the Armageddon has he becomes even more popular because of this event. As for the *Death Metal Epic* novels, the audience is relevant as both Valhalla and Desekraton are new bands, which are strongly tested on their respective performances.

Valhalla's performance at Trondheim shows how difficult a metal concert can be for the performers as David and Juan. Concerning Desekraton's performance, it is Nekrokor who raises the image and popularity of the band, not the other members of the band as Svart, David, Mathias (Nordikron), Juan, and Tomi. E.g., due to the unexpected cancellation of the next Astrampsychos' concert, Nekrokor completes this artistic improvisation for the sake of Desekraton at the expense of David's musical work.

It is significant how the mediation between the audience and the media helps achieve the success of metal bands. Though there is not a big difference between metal performers and metalheads in terms of musical preferences, the metal band contains a charismatic gift that has to satisfy the metal codes in a metal genre with its fan base.²³⁹ It means that the image of a metal band makes the difference between the interest from the audience for this band and the media's perception for a band's popularity. Even though

237. Frith, *Performing Rites: On the Value of Popular Music*, 71.

238. Turino, *Music as Social Life: The Politics of Participation*, 52.

239. Weinstein, *Heavy Metal: The Music and Its Culture*, 233.

there are several bands not interested in popularity nor fame, e.g. black metal bands such as Darkthrone, their artistic work can get respect in the metal scene.

Kirk does not experience failure in *The Armageddon Chord* as the media shows a constant respect to his work with Cardinal Slynn as well as with his solo career, including that Kirk is a gifted virtuoso. Whereas Valhalla and Desekration have both poor remarks from the media. For example, Valhalla's first 4-song demo *Zombiechrist* has poor reviews from fictitious magazines as *Cardiac Arrest*. In this review, this demo is considered as an excremental musical attempt. "excretious offal!" It is also added there is a plagiarism of guitar harmonies from more renowned bands as Iron Maiden or Mercyful Fate.²⁴⁰

Martin Rosenbaum, the reviewer, further adds the guitars are bad as well as the vocals are like cookie-monster vocals, with a down-tuned bass fart, and the repetitive drum solo. He concludes his review in this way: "[t]he whole thing sounds like a pack of wild dogs afflicted with diarrhea."²⁴¹ This review, according to David, was biased to the death metal work Valhalla did on this demo.²⁴² The only negative review Desekration has is from Nekrokor, as previously mentioned. Both reviews in *Death Metal Epic* novels show how the mass media can also work either for or against metal bands, which have to work hard to get both success and respect.

The third part of this thematic discussion concerns the metal riff and the metal solo as a musico-literary themes previously analyzed. Although guitar solos are essential in the metal code it is not a competition between the vocalist and other instrumentalists as the guitar-bass player or a drummer. These instruments can also show exemplary riffs and solos that help with the lead guitar on a band's performance. Weinstein (2000) adds that the metal solo is based on rock blues. According to Eric Clapton, solos in rock originated with Cream.²⁴³ In these three novels, it is demonstrated that the riffs and solos make the difference in the metal bands as Desekration or Valhalla as well as the solo careers like Kirk Vaisto's career.

As for the metal riff, the riffs in these novels present different varieties. For example, Kirk's riffs while playing the Armageddon chord show a more traditional metal-heroic riff where a virtuoso displays a full command of the guitar techniques that in this novel Kirk possesses. Whereas David's riffs in both concerts: the Valhalla's concert in

240. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 37-39.

241. Swinford, *Death Metal Epic I: The Inverted Katabasis*, 39.

242. Check appendix 1.

243. Weinstein, *Heavy Metal: The Music and Its Culture*, 24.

Trondheim and the Desekraton's concert in Gent show how hard such riffs are performed. Even when David gets more experience with his guitar skills in the *Goat Song Sacrifice* novel, he notices his talent must not be shared by everyone, as he thinks Nekrokor is taking full credit of David's work. This is reasonable: David has accepted the Nekrokor's blood contract without having signed it in *The Inverted Katabasis*.

The previous three examples show how the artistic creation of riffs can be a complex one as other band members are involved. There must be an agreement for the musical symbols to be realized as a lyrical composition.²⁴⁴ This is another reason why it is hard to keep the teamwork in the metal bands as previously described from these three novels. Moreover, selfishness also affects as there are disputes among band members to take full credit of their work, which is a way of achieving more acknowledgement at the cost of other people's work like Nekrokor does in both Astrampsychos and Desekraton.

When considering the metal solo, the solos also show alternative experiments. Though Kirk does not play his solos in most of the *Armageddon Chord*, he contributes to unfold the hidden power of this Armageddon chord, which is Aknaseth's creation. He shows that as a virtuoso character he is even able to play difficult and dangerous songs as this chord. Whereas Juan's ocarina solo in Valhalla's Trondheim's concert shows a more experimental side of a solo, which is less typical in real life.

An ocarina is a strong exception for a death-metal band as Valhalla, as the most common instruments employed for solos are the guitar, the bass, and the drums. Sometimes in certain songs an additional effect from a different instrument is included, e.g. an acoustic guitar brief solo, an organ solo, or an instrumental solo, as in, e.g. Possessed's *Intro to The Heretic*. Also, Nordikron's experimental keyboard solo at the end of *Goat Song Sacrifice* comes as effective during Desekraton's concert, which shows an attempt to the instrumental metal.

The product of constant efforts that produce a musical result adds an undistinguishable sound from a metal band. According to Weinstein (2000), a band is successful when they find a familiar sound that identifies with their musical style, which is "their's [sic] alone."²⁴⁵ Also, this is a collaborative work that helps define this unique style, shaped by the experience of the musical performance itself.²⁴⁶ This is important to

244. Turino, *Music as Social Life: The Politics of Participation*, 10.

245. Weinstein, *Heavy Metal: The Music and Its Culture*, 165.

246. Frith, *Performing Rites: On the Value of Popular Music*, 53.

include in here as such musical development is also the weakening factor that leads the bands to break as happens with Valhalla and, very likely, with Desekration. This can give a strong unity in a band. Both the metal riffs and the metal solos show a more thematic action rather than a musical description as an attempt to musicalize these fictional novels.

The last thematic discussion deals with the death-metal themes with the relation between the paranormal and the realistic in heavy metal: the Armageddon (as a paranormal event), the Ouroboros (as a symbolic reference to the metal underground), and the Metametal (as a metallic “beyond”). As some themes like Satanism involve a further connection between the paranormal encounters and realistic inspirations to worship the devil, this is another way of protesting against the social conventions imposed over people. The Ouroboros is another link between the paranormal reference and the realistic environment of metal performances. Whereas metal on metal is what makes more metal, considering the aforementioned examples. For that purpose, more comments shall provide further understanding of these themes.

The first thematic discussion in this part concerns the Armageddon as a symbolic event in the musico-literary themes previously analyzed in these novels. The Armageddon involves the battle between the good and the evil. As the good is the one to prevail in most societies throughout history, evil appears to counteract those conventions that show there is no predominant force in life. There is, instead, a balance of those forces. As the devil offers a different side of the conventional order, the disorder, it is what gives the meaning of chaos that nurtures the metal themes as destruction.

Throughout the narrations in these novels there is a constant chaos among characters, which is seen in the main conflicts between protagonist and antagonist: Kirk vs. Festus, David vs. Juan, and David vs. Nekrokor. These chaotic events as the Armageddon offer not just an apocalyptic view but a conflictive view that is not just related to Christianity but life itself. Thus, the narrations, like in metal lyrics, function unrelatedly to the meaning within the statements. This meaning comes from the obscure: “evil,” “black,” “night,” “death.”²⁴⁷ Hence, conflicts like Armageddon give the meaning that form a literary plot as well as a lyrical force in metal literature and metal music.

The Armageddon Chord also shows a kind of Satanic-pagan metal folklore that challenges the traditional religious folklore. Weinstein adds that folk culture opposes mass culture; in the earlier, there is almost no distinction between artists and fans. Indeed,

247. Weinstein, *Heavy Metal: The Music and Its Culture*, 125.

a performer is another more talented member of the audience.²⁴⁸ It is certain folk culture, from a musical perspective, is related to mass culture. Both religious and anti-religious views are part of the folk culture. However, the conventions and preferences make a wide difference between a religious convention and an anti-religious alternation, as it is shown in these novels. This is when metal music is heard as a folk discourse that challenges social conventions.²⁴⁹ This kind of music is changing as more people are now experiencing an alternative to the cultural and religious conventions in arts like metal music. This is also reflected in the increase of metal research as this music is being listened to by more people worldwide, making it worth researching about.

The second part of this thematic discussion concerns the Ouroboros as a symbolic reference in the musico-literary themes previously analyzed in these novels. Several metal bands like the ones described in these novels, except Cardinal Slynn, have had a hard time to get some success in and out of their regions. Thus, most metal bands are prone to failure and oblivion or ending as a cover band as there is also a strong competition among bands to get a contract by a label.²⁵⁰ This is what David experienced in both *Death Metal Epic* novels, which make him wonder about his metal career.

In his inner battle between death metal and black metal, David thinks over death metal, though he recognizes black metal is powerfully influential as well, but harder to achieve success due to its notoriety. Even, it can take up years to get some success and recognition in the metal underground. When the success and recognition is reached, the metal bands reach the Ouroboros. If a metal band is able to achieve some improvement in the metal production and promotion of their genre, then other alternative activities as touring can reinforce the metal career of a band. This kind of activity helps a band promote both its image and its style as part of the presentational performance that helps connect with the audience.²⁵¹

This is what happens with both bands Desekration and Astrampsychos in both *Death Metal Epic* novels, as previously analyzed. Even though Kirk Vaisto's success comes naturally for his work with Cardinal Slynn and his solo career, he knows he has to work hard to continue with his metal career. After his last Armageddon challenge, he retires briefly for a more productive work with his solo career. This is another way metal

248. Weinstein, *Heavy Metal: The Music and Its Culture*, 95.

249. Frith, *Performing Rites: On the Value of Popular Music*, 26.

250. Weinstein, *Heavy Metal: The Music and Its Culture*, 74.

251. Turino, *Music as Social Life: The Politics of Participation*, 62.

musicians have for a more inspirational and less stressful musical production.

One last detail to consider in the metal Ouroboros is the metal aesthetics. Elements as t-shirts, make-up, band logos, etc. represent the metal identity of metalheads depending on the genre.²⁵² As most of Desekration members opt to make-up in the black metal style: corpse paint. Also, the description of metal t-shirts as David's t-shirts when he goes to work at Booksalot, all these show a more realistic image of the metal lifestyle. According to Weinstein (2000), there are two dimensions of the metal aesthetics such as the sonic dimension: the musical loudness, the guitar solos, etc., and the visual dimension: t-shirts, metal covers, etc.²⁵³

Other kinds of languages as gestures like the horns with the hand are representative for the metal aesthetics. According to Weinstein, the body language is also, like music, another way of expression that connects with the audience. Furthermore, any of these acts signify more than just one theme. These function not only to represent a metal subculture, but also to elicit excitement and a bond between the audience and the band.²⁵⁴ That is why, other remarkable metal signs the “mano cornuta” as a signified does not signify a call to the devil, from the traditional Christian view, but the expel of negative forces, as in Hinduism, or as casting off evil forces, as Ronnie James Dio (1942-2010) explained based on what he had learnt from his grandmother to expel the “malocchio” (in Italian: the evil eye).²⁵⁵ These elements also contribute to the magazine artwork and music video images comprise a necessary kit of tools that help construct the metal identity not only in metal bands but also in metal fans.

The third part of this thematic discussion concerns the Metametal as a symbolic reference in the themes previously analyzed from these novels. Heavy metal as a cultural reference is hard to determine in a single unit as there are many metal references as much as several metal genres and sub-genres. This is why the metal underground is one of the most complex musical genres ever made. Some common elements exist across several metal genres such as the dominant colors as black and red, which denote intensity, excitement, or ominousness, as well as the dominant themes in metal such as chaos, the grotesque, death, destruction, horror, etc. These metal metathemes are included in: “the

252. Turino, *Music as Social Life: The Politics of Participation*, 23-24.

253. Weinstein, *Heavy Metal: The Music and Its Culture*, 27.

254. Weinstein, *Heavy Metal: The Music and Its Culture*, 218.

255. *Ronnie James Dio Explains The Horns*. Metal Hammer DVD, June, 2007. Accessed March 13th, 2020. https://www.youtube.com/watch?v=Z_1u4lQV7oo.

iconography of horror movies, gothic horror tales, and heroic fantasies; technological science-fiction imagery; and impressions of studded, black leather-clad biker types.”²⁵⁶

In these novels, there are multiple literary references such as myths in the metal lyrics. For Weinstein (2000), in terms of the levels of signification in metal lyrics, the word meaning is understood as an evocative symbol, which in sets of expressions contain the verbal dimension with the band names, both album and song titles, and the lyrics in these songs.²⁵⁷ The lyrics in Valhalla’s *Ouroboros* contain a constant reference to nature such as the abyss, the wind, or the sea as well as divine references such as Quetzacoatl: the feathered divine serpent representing the life cycle.

Concerning the battles among metal bands, there are only a few feuds among bands in a specific metal genre, like it infamously happened in black metal bands as Mayhem. *Goat Song Sacrifice*, for instance, proves such conflict of ideas, e.g. Nekrokor’s sabotage. It also shows that the transition from one metal genre like death metal to a similar one like black metal proves as successful in a few bands, except Desekration. For example, some black metal bands adopt a more guttural style of singing borrowed from death metal, including the black-metal corpse painting, which forms: *blackened death metal*, represented in bands such as Behemoth.

Finally, this sense of metal forging new metal, musically, helps keep this musical genre alive which has been so criticized and overlooked in these fifty years of metal. In the last part of her work, Weinstein (2000) considers that metal as a beast that is alive and well despite the multiple changes this complex musical phenomenon has experienced, especially in the 1990s. In this period, for her, there was a decline in metal production reflected in the break-up or reformation of bands such as Iron Maiden or Black Sabbath which have changed several members in recent decades. The upcoming of metal bands such as Immortal or Hypocrisy in the 1990s revived new metal genres and new waves of metal that have kept metal on the surface during these last two decades, which has helped keep metal music alive up today.

256. Weinstein, *Heavy Metal: The Music and Its Culture*, 29.

257. Weinstein, *Heavy Metal: The Music and Its Culture*, 31.

Conclusion

This master's thesis aimed to find out how death metal is musically influential in the literary themes of the chosen three contemporary American novels: *The Armageddon Chord* (2011) by Jeremy Wagner, *Death Metal Epic I: The Inverted Katabasis* (2013) and *Death Metal Epic II: Goat Song Sacrifice* (2017) by Dean Swinford. These novels were analyzed by employing both Chatman's narratological approach and Petermann's narratological approach. The first approach helped find out about the basic narratological elements that compose a literary text as the chosen novels. The second approach helped discover the musical themes in these novels from a narratological perspective. This approach helped answer the research questions that concerned the recognition, the transformation, and the connection between the paranormal and the realistic themes.

The first part of the analyses in this thesis work is concerned with the basic narratological analysis from Chatman's approach in his work *Story and Discourse*. In terms of story development, these three novels contain the most basic elements of a metal novel. With regard to existents, these three novels include unique characters that are constantly present in their plot. In *The Armageddon Chord*, the main characters as Kirk, Festus, Helmut, and Mona, provide an intensive interaction of opposite actions as speeches, feelings, or thoughts that complement most of the events in this novel, including the most important event: the Armageddon. Few happenings are included as well.

Whereas in both *Death Metal Epic* novels, the main characters as David, Juan, Nekrokor, and Svart, are involved with several musical projects in their bands: Valhalla, Desekration, and Astrampsychos, which show a variety of actions as speeches, perceptions, and opinions. There are few setting elements, e.g. musical equipment, as well as happenings that support these actions. Concerning kernels and satellites, these novels present both types of events. However, in *The Armageddon Chord*, the satellites are included within some chapters, whereas in both *Death Metal Epic* novels, the satellites are included in some full chapters as in *Goat Song Sacrifice*'s chapter 10.

As regards discourse, these three novels include a narrator, which is either absent like in *The Armageddon Chord* or overt as David in both *Death Metal Epic* novels. Both novels are completely narrated with an emphasis on interest as the most recurrent point of view. As regards the relation between the discourse-time and the story-time, the three novels include a constant use of flashbacks, summaries given by the characters as Kirk or David, and singular narration of events, which are centered from the narrator's

perspective. Concerning the type of characters all the characters in these novels are multiple and round because of the complexity these characters show during the chapters in these novels, for example, Festus' ambitions or Nekrokor's ambitions. When it comes to the functions of settings, most of the settings in these novels are utilitarian, symbolic, and ironic, as these set all characters in contradictory events as the Armageddon in *The Armageddon Chord*, the Valhalla's Trondheim concert in *The Inverted Katabasis*, and the Desekration's Gent concert in *Goat Song Sacrifice*.

The second part of the analyses in this thesis work is concerned with the discovery of the death-metal musical themes in these novels from a narratological perspective. For this purpose, Petermann's *The Musical Novel* was employed. This approach provided enough terminology adequate to find out about the elements that helped identify the musical influence in these three American novels. Moreover, her approach provided a new understanding of these novels.

As for the recognition of death metal themes, six death metal themes were discovered: religion, mythology, Necronomicon, Faust, violence, and death. Even though Christianity is the main theme in the folkloric aspect, other mythologies as Egyptian or Greek (present in *The Armageddon Chord*) or alternative anti-Christian views as Satanism or paganism (both present in the *Death Metal Epic* series) show how different ideological views both interact and counteract. For example, Mona is connected with both her grandmother's Christianity and Festus' satanic behavior.

In relation to the chthonian aspect, the Necronomicon is constantly referred to in these novels, which shows once more how metal is influenced by the literary darkness of H.P. Lovecraft. As previously described, there are even further references to the book of the dead: from Aknaseth's book to the call of this Necronomicon David experiences in one of his dreams. The Faustian myth is also present. However, it is in *The Armageddon Chord* that shows the closest essence to this Faustian aspect, represented in Festus.

Whereas in both *Death Metal Epic* novels, Nekrokor gets closer to this Faustian trait. Regarding the chaotic aspect, death is seen not as the end of existence –like in *The Armageddon Chord* when both Festus and Helmut die, but the end of different cycles, like personal projects. For example, David has finished with both bands: Valhalla and Desekration, as well as most of his friendships, especially on *The Inverted Katabasis*. Violence is present briefly in both *Death Metal Epic* novels in scenes as Nekrokor's kicking David out of the stage. However, the most violent novel is *The Armageddon*

Chord. It includes both physical attacks, like Festus' attack to Jack, and gore scenes such as Helmut eating Festus' head.

Most of the characters in these novels are adapted musically into these themes, for example Kirk and David show the ideal heroes that are more connected with morality whereas Festus and Nekrokor are antireligious. Moreover, the plotline in these novels show clear ideological distinctions reflected in the third-person narration in *The Armageddon Chord* and the first-person narration in both *Death Metal Epic* novels, which are mostly subjectivized as it reflects the authentic language the narrators use, like some slang language characteristic of metalheads.

Concerning the transformation of death metal themes in these novels, the following narrative elements helped in this process: oral devices, the role of the audience, and the time of the narration whether dynamic or static. This transformation was also reflected in the following metal elements: the metal hero, the metal concert, and the metal riff with the metal solo. Such elements provided further insight into the metal environment. As to the metal hero, both David and Kirk serve as good models of the ideal hero. Whereas Kirk is a guitar virtuoso who saves the world against the Armageddon by a metal chord, David is the metal survivor as he stoically overcomes several difficulties to achieve the metal dream: to reach success for a band. Other heroes in these novels are also antiheroes, like Mona, Juan, Svart, or Nekrokor.

Regarding the metal concert, in these novels, it shows where a metal band becomes either famous or infamous as the audience is the band's judge of their hard work. This is seen in Valhalla's difficult performance and Desekration's unexpected success. Moreover, Kirk's concert shows how even a talented metal virtuoso can show outstanding performance as well as doing a great effort for the metal people love. When considering both the metal riff and the metal solo, there is a remarkable use of solos from different instruments: David with a guitar, Juan with an ocarina, Nekrokor with a guitar, Nordikron with a keyboard, or Kirk with a guitar. Whereas the use of riffs is employed by Svart with the bass, Juan with a keyboard, or David with a piano. It is interesting how each riff and solo contribute to the stasis as the narrative repetition that prolongs the length of, e.g. some *Death Metal Epic* chapters.

As regards both the paranormal and the realistic aspects of these metal novels, though the realistic is the most prevailing aspect in all these novels, there is a close experience to the paranormal in both *Death Metal Epic* novels. Only in *The Armageddon Chord* it is seen a full paranormal experience as Kirk opens the hellhole by using the

satanic power hidden in this chord. With regard to the ouroboros as the metal underground, it is clear how David reaches a part of this experience with his bands Valhalla and Desekraton. Though he ends with both, he knows how hard it is to achieve such musical accomplishment. Finally, in relation to the metametal, these novels contain several references to metal bands, metal influences as classical music, like Wagner or Bach, as well as metal performers as Chuck Schuldiner. In terms of aesthetics, both *Death Metal Epic* novels, in contrast to *The Armageddon Chord*, include more illustrations from the real metal lifestyle, for example: band logos, attires, booklets, reviews from metal magazines, a street poster like the Astrampsychos.

After having analyzed these novels from a narratological perspective, it is concluded that these three novels are completely structured in the most basic narratological analysis, as in kernels and satellites. Moreover, these three novels are musical as they include a musical genre such as death metal which influences in both their creative work and their plot development. Death metal is recognized, transformed, and adapted in both paranormal and realistic aspects throughout the several musical themes on these contemporary American novels, which give three concluding ideas showing death metal is not the only kind of music on interaction. First, there is a heavy metal redemption in *The Armageddon Chord*. Second, death metal is the death road to the “Euroboros” dream in *The Inverted Katabasis*. Finally, the metal battle between death metal and black metal in *Goat Song Sacrifice* shows how two similar metal genres are as different and disturbing as well, which death metal shows a less extreme musical perspective than black metal as an ideological opposition.

Though these metal novels are not complete musicalized fictions, as Petermann (2014) states, the previous analyses provide a clearer idea of what a metal novel is. As death metal deals with themes that are unnecessarily tabooed, like violence, this thesis shows such themes are not limited to a kind of music but the chaos in societies. Furthermore, this research helps demystify conservative misunderstandings about death metal. Hence, this metal research leads not only to a further research on other connections between other heavy metal genres and literature that generates metal literature but also to a further development of a unique approach to analyzing metal literature in the works such as novels or poems, which the author of this thesis plans to undertake on future projects. In the end, music like death metal and literature like in contemporary American novels will always both interact and influence new interartistic works that include such powerful themes as death.

Resumé

Cílem tohoto výzkumu je seznámit ty, kteří neznají death metal, který jako silná hudba, obvykle náchylná k negativním názorům, produktivně přispívá k literárním tématům tří současných amerických románů: *The Armageddon Chord* (2011) od Jeremy Wagnera, *Death Metal Epic I: Invertovaná katabáze* (2013) a *Death Metal Epic II: Oběť kozí písně* (2017) od Deana Swinforda. Důvod, proč byl vybrán death metal, je ten, že tento žánr je společným jmenovatelem ve třech románech, i když jsou zde zahrnuty i jiné žánry, jako je heavy metal a black metal. Tato práce se skládá ze sedmi kapitol, z nichž každá se věnuje různým aspektům hudební historie, naratologie a témat metal metalu jako násilí, smrt, Necronomicon a Faustovský mýtus.

Kapitola jedna poskytuje historické pozadí death metalu. Toto pozadí zahrnuje stručný popis hudebních žánrů, které přispěly k vytvoření death metalu, jako je hard rock, heavy metal a thrash metal, se sociokulturním zázemím, kam tyto kapely, většinou pocházející z chudých předměstí, patřily. Taková sociální situace pomohla utvářet pohledy na hard rock a heavy metal, které vyvinuly další variace metalické hudby, jako je black metal. Tato kapitola také obsahuje stručnou definici death metalu a jeho podkategorii v žánrech jako je technický death metal.

Druhá kapitola představuje tři literární díla, která se zabývají souvislostí mezi hudbou a literaturou. První z nich je *The Waves*, který zahrnuje odkaz na orchestr, který formuje propletené spiknutí životů šesti postav. Druhým je *Jazz* Toni Morrison, který popisuje jazzové pozadí, ve kterém se vyvíjí milostný trojúhelník, který končí smrtí jedné z postav: Dorcas. Jazzová hudba má hodně společného s vývojem spiknutí v tomto románu, protože přináší postavám v tomto románu složité emoce, jako je Alice Manfred, teta Dorcas, která cítí, že tato hudební síla Jazz přináší její zármutek. Třetím je krátký Kazuo Ishiguro „Come Rain or Come Shine“, který popisuje, jak hudba od koronerů, jako je Frank Sinatra, pomáhá znovu propojit milostný poměr mezi Charlie a Emily pomocí Charlieho přítele: Raymonda. Všechna tato literární díla jsou také hudební, protože druh hudby je součástí pozadí zápletky, která formuje vývoj příběhu v těchto dílech.

Kapitola třetí obsahuje stručný popis předchozího výzkumu, který analyzuje souvislosti mezi hudbou a literaturou. Některá muzikálně literární díla, jako jsou *Listy trávy* Walta Whitmana, byla studována Calvinem S. Brownem, který byl jedním z prvních vědců, kteří se zajímali o hledání této muzikálně literární interakce, a vysvětlil to ve svém průkopnickém díle *Hudba a literatura* (1950). Tato práce poskytla novou oblast

výzkumu, která byla prozkoumána několika vědci, kteří poskytli teoretická díla, jako je Werner Wolfova muzikalizace fikce.

Čtvrtá kapitola představuje úvod autorům tří románů, které jsou v této práci analyzovány. Jeremy Wagner, vůdce skupiny Broken Hope a romanopisec, který publikoval romány jako *The Armageddon Chord* a *Rabid Heart*, poskytl jedinečný pohled na heavy metal thrillers, jak říká, které vytvářejí alternativní pohled na současnou literaturu. Podobně se Dean Swinford, profesor anglické literatury a výzkumník středověku a heavy metalu, snaží toto hledání úspěšných metalových kapel hledat ve svých dvou románech *Death Metal Epic: Invertovaná katabáza* a *Oběť kozí písně*.

Kapitola pátá obsahuje metodologii, která je použita v této práci, která se skládá ze dvou zdrojů. Prvním je *Story and discourse* Raymonda Chatmana, který poskytuje základní naratologické prvky, které jako vybrané romány skládají literární text. Druhý zdroj, *Hudební román* Emily Petermannové, pomohl objevit hudební témata v těchto románech z naratologické perspektivy. Tento přístup pomohl odpovědět na výzkumné otázky, které se týkaly rozpoznávání, transformace a souvislosti mezi paranormálními a realistickými tématy v těchto románech.

Kapitola šestá představuje analýzu témat death metalu ve vybraných románech Jeremyho Wagnera a Deana Swinforda. Tyto romány mají následující společná témata: folklórní (včetně náboženství a mytologie), chtónický (včetně *Necronomicon* a *Faust*) a chaotický (včetně násilí i smrti). Tato kapitola obsahuje také další důležitá témata, jako je kovová vystoupení a konkrétnější témata ke každému románu, jako je *Armageddon*, *Ouroboros* a *kovová bitva*.

Kapitola sedm se zabývá výsledky předchozích analýz těchto románů, které poskytují zálohu z výzkumných prací, jako je Weinsteinův *heavy metal: Hudba a její kultura*. Argumenty v této sociologické práci posilují realistické prvky heavy metalu v těchto románech. Tato bakalářská práce na závěr osmé kapitoly uzavírá, že tyto romány jsou metalovými romány, protože mají jak základní naratologické prvky, které tvoří společný literární román, tak i specifická kovová témata, která zahrnují jedinečný pohled na kovové romány. Tato práce ukazuje, že death metal je pozitivní síla, která působí jako přirozená opozice vůči společenským konvencím a je silnou tvůrčí inspirací k takové metalické literatuře, kterou se autor této práce snaží definovat a prozkoumat v pozdějším výzkumu.

Appendix 1: Selected pages from *The Inverted Katabasis*.

Below that, there was the track listing for the album and a few paragraphs of copy designed to get college radio stations to play it and record shops to buy it.

The first Valhalla full length album, *Thrones of Satanic Dominion*, is upon you. This essential force of Florida death metal distills the genre to its essence. It's true that quite a number of death metal bands have come out of Florida recently, and Valhalla have taken that approach and maximized its potential. Muscular riffs thunder from intro to outro on this essential release. Each well-placed solo, brief and frantic, slashes like a blade through water. The vocals pronounce the end, proclaim the imminent arrival of a zombified messiah. The drums thunder like the ravages of a category 5 storm.

Valhalla formed in Miami in 1989. The members went to the same high school and have known each other since they were kids. Phil and John got the other guys into metal. "One of our Mom's boyfriends

34

too." Of the band, David has more of a classical background. "I started playing piano when I was, like, six. I'd say J.S. Bach inspired me more than Sebastian Bach when I was a kid. Still, Phil and John always shared music with me and, by about 8th grade, I started to catch on. I transitioned to guitar. My parents still haven't forgiven me." "I grew up listening to Two Live Crew," drummer Jake deadpans when asked about his influences. "There's not a lot of options. It was this or marching band."

Valhalla put out their first release, the *Zombichrist* EP, by themselves. Released on 666 hand numbered cassettes, the EP soon captured the attention of the underground. And of a number of churches in Florida, who continue to protest at shows and burn albums by death metal bands. A review in *Cerebral Holocaust* praised it as "a godly assault of brutality." Even *Cardiac Arrest*, known for their critical acumen, exclaims that "the songs are . . . blindingly fast." The new album promises a deepening of the sound that comes as Valhalla has matured as a band.

Part of the intratextual booklet from Valhalla's *Thrones of Satanic Dominion*, pp 34-35.

I pulled out one of the worst, a review of our *Zombichrist* demo by some guy from Fort Lauderdale, Martin Rosenbaum, a prog rock purist who somehow had a soft spot for early Napalm Death-style grindcore. He had no tolerance for anything in between. He specialized in negative publicity, particularly when it came to Florida style death metal:

Cardiac Arrest Reviews

Valhalla. Zombichrist. 4-track demo.
Four songs. No label.

Man, what a piece of excretious offal! When I think of derivative Florida-style death metal, I will now think of Valhalla from Miami. All of the generic and repetitive features of this style of "music" are firmly in place, the most prominent being the continuous belch of the vocalist. This is my least favorite part of all of these bands—I wish they would wake up and give the proper respect to real bands, like Dream Theater, Yes, or Rush. Valhalla will

When I think of dual guitar harmonies, I think of two bands—Iron Maiden and Mercyful Fate. Notice that I did not mention Valhalla in that last line. These guys shamelessly steal all of the tricks and techniques of the aforementioned gods. The only plus side to this outright plagiarism is you can barely hear the guitar playing on the demo anyway, what with the cookie monster vocals, downtuned bass fart, and the continuous drum solo. The whole thing sounds like a pack of wild dogs afflicted with diarrhea. Fart. Bark. Repeat. Ad nauseum.

Hey guys—do the right thing—stop this madness, and send an apology letter to me, and to the true metal bands you rip off daily. I'd suggest you send a letter apologizing to your fans, too, but I can't imagine you actually have any.

—Martin

The press release described this as a new Valhalla album, a product of our overbrimming productivity:

Valhalla's second release, "Katabasis: In Circle of Ouroboros," represents a musical journey that begins in the deepest crevices of the mesobenthic depths and ends on the shrouded steepes of vast mountains of madness. This journey is not for the weak or narrow minded.

72

Only original Valhalla guitarist David Fosberg, adopting the sobriquet "Azrael," and a fellow traveler known only as "The Bard" were up to the task, undertaking this quest and bringing back the slab of molten steel you now hold. Which is why Plutonic Records is offering it as the inaugural release of our Ultralimited Underground series.

Part of an intratextual review of Valhalla's second release, pages 62-63

10. Metametal: Ouroboric Liner Notes

Valhalla

Katabasis: In Circle of Ouroboros

Bard: rhythm guitars, ocarina, timpani, transcendence

Azrael: lead guitars, samples, programming, despair

Kithairon

Lyrics: Bard

Music: Bard/Azrael

When the full moon

Rides over us

Listen, listen to us

Sing to you

Kithairon

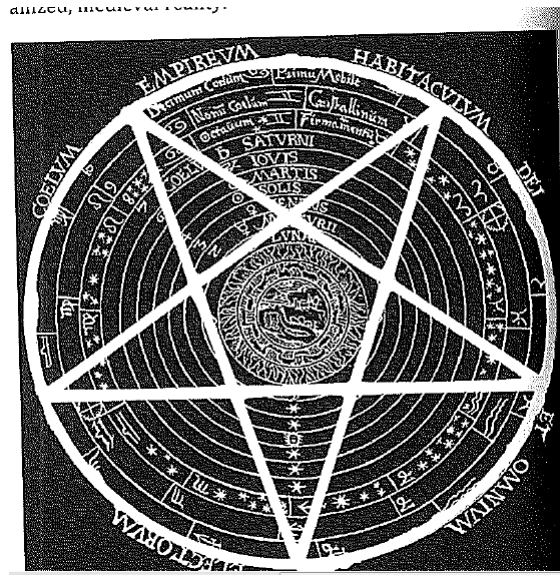
The god of the high peaks

The wild dervish

On the high peaks

Part of the intratextual lyrics from Valhalla's *Katabasis: In Circle of Ouroboros*, page 81.

Appendix 2: Selected pages from *Goat Song Sacrifice*.



The Intrapsychic Street's album cover-up, page 24.

beams. The other half of my fevered young mind replayed the opening measures of C.P.E. Bach's "Solfeggietto," in an endless loop:



Bach's Solfeggietto, page 82.



"Hunh," I said. That seemed like a stretch to me. I reached for the next bottle. Meditated on the other hand, and the next...

Desekration's new logo, page 167.

Bibliography

Primary Sources

Ishiguro, Kazuo. *Nocturnes: Five Stories of Music and a Nightfall*. Alfred A. Knopf, USA. 2009. Epub e-book.

Morrison, Toni. *Jazz*. Vintage International, New York. 1993. Epub e-book.

Swinford, Dean. *Death Metal Epic I: The Inverted Katabasis*. Atlatl Press, Ohio, USA, 2013.

Swinford, Dean. *Death Metal Epic II: Goat Song Sacrifice*. Atlatl Press, Ohio, USA, 2017.

Woolf, Virginia. *The Waves*, Hogarth Press, 1931. Epub e-book.

Wagner, Jeremy. *The Armageddon Chord*. Knight Romance Publishing, 2011.

Secondary Sources

Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1978. PDF e-book.

Clements, Elicia. *Transforming Musical Sounds into Words: Narrative Method in Virginia Woolf's 'The Waves.'* Narrative, vol. 13, no. 2, 2005. PDF e-book.

Frith, Simon. *Performing Rites: On the Value of Popular Music*. Harvard University Press. Massachusetts, USA. 1996. ePDF book.

Kennedy, Victor, and Gadpaille, Michelle. *Symphony and Song: The Intersection of Words and Music*. Cambridge Scholars Publishing, 2016.

Khaleghi, Mahboobeh. Narration and Intertextuality in Toni Morrison's *Jazz*. The Criterion: An International Journal in English. April 2011. PDF e-book.

Petermann, Emily. *The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction*. European Studies in North American Literature and Culture. vol. 1, 2014.

Turino, Thomas. *Music as Social Life: The Politics of Participation*. The University of Chicago Press. Chicago, Illinois. 2008. ePDF book.

Weinstein, Deena. *Heavy Metal: The Music and Its Culture*. New York: Da Capo Press, 2000. PDF e-book.

Wolf, Werner. *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*. Internationale Forschungen Zur Allgemeinen Und Vergleichenden Literaturwissenschaft, 1999.

Other sources

Ashflower. *Ronnie James Dio Explains The Horns*. Metal Hammer DVD, June, 2007. Accessed March 13th, 2020. https://www.youtube.com/watch?v=Z_1u4lQV7oo.

Bloom, Harold (2019). *Major themes in Lord of the Flies*. Retrieved from Wikipedia, The Free Encyclopedia. Accessed on April 9th, 2020. https://en.wikipedia.org/wiki/Lord_of_the_Flies#Themes.

Darklyrics.com. *Agalloch Lyrics. Faustian Echoes*. Darklyrics.com. Accessed on March 10th, 2020. <http://www.darklyrics.com/lyrics/agalloch/faustianechoes.html>.

Dictionary.com, *Speculative Fiction*, Dictionary.com. Accessed on April 24th, 2020. <https://www.dictionary.com/browse/speculative-fiction>.

Darklyrics.com. *Masacre. Death Metal Forever*. Darklyrics.com. Accessed on March 10th, 2020. <http://www.darklyrics.com/lyrics/masacre/totaldeath.html#5>.

- Dome, Malcolm. *Anthrax: Fistful Of Metal*. Kerrang!. London, UK: Spotlight Publications Ltd. 1984.
- Encyclopaedia Britannica. *Cithaeron*. Encyclopaedia Britannica, inc. April 18th, 2013. Accessed on April 14th 2020 <https://www.britannica.com/place/Cithaeron>.
- Encyclopaedia Britannica. *Marduk*. Encyclopaedia Britannica, inc. July 12th, 2016. Accessed on April 9th , 2020. <https://www.britannica.com/topic/Marduk>.
- Encyclopaedia Britannica. *Sarabande*. Encyclopaedia Britannica, inc. January 18th, 2011. Accessed on April 9th 2020. <https://www.britannica.com/art/sarabande>.
- Encyclopaedia Britannica. *Stigmata*. Encyclopaedia Britannica. January 12th, 2009. Accessed on April 9th 2020. <https://www.britannica.com/topic/stigmata>.
- Encyclopaedia Britannica. *Valhalla*. Britannica.com March 10th, 2020. Accessed on April 9th, 2020. <https://www.britannica.com/topic/Valhalla-Norse-mythology>.
- Full Metal Jackie, Mikael Akerfeldt: “I Can’t Take You Seriously If Mozart Isn’t Heavy To You.” Loudwire Online Magazine. October 18th, 2019. Accessed on February 13th, 2020. <https://loudwire.com/opeth-mikael-akerfeldt-mozart-heavy-interview/>.
- Hartmann, Graham. *The Truth about Satanism in Metal*. Loudwire Online Magazine. February 20th 2020. Accessed on February 20th, 2020. <https://loudwire.com/the-truth-about-satanism-metal/>.
- Iosonofederico. *The Who - My Generation live 1967*. Uploaded on 2017. Accessed on February 13th, 2020. <https://www.youtube.com/watch?v=qjN5uHRIcJM>.
- Internet Archive. *Georgia On My Mind Lyrics*. archive.com Accessed April 8th, 2020. https://web.archive.org/web/20080905171246/http://www.sos.ga.gov/state_symbols/state_song.html.

Lerner, Robert. E. *Apocalyptic literature*. Encyclopaedia Britannica. Britannica.com. Published on January 30th 2020. Accessed on March 13th, 2020. <https://www.britannica.com/art/apocalyptic-literature>.

Lovecraft, Howard Phillips. *The Hound*. From *Weird Tales*, Vol. 3. 1924. pp.50-52.

Manowar news. *MANOWAR Give Student Musicians From Essen, Germany A New Stage*. Manowar.com. Accessed on March 13th, 2020. <http://manowar.com/manowar-give-student-musicians-from-essen-germany-a-new-stage/>.

Prato, Greg. *Randy Rhoads, Biography*. allmusic.com Accessed on April 9th 2020. <https://www.allmusic.com/artist/randy-rhoads-mn0000400279/biography>.

Rhapsody of Fire. *The Wizard's Last Rhymes*. Rhapsody of Fire Official Channel. Uploaded on April 30th, 2018. Accessed on March 13th, 2020. <https://www.youtube.com/watch?v=rJeBuEjQeol>.

Reuben Tasker. *Pink Floyd: Comfortably Numb, Lyrics*. Genius.com. Accessed on February 13th, 2020. <https://genius.com/Pink-floyd-comfortably-numb-lyrics>.

Schaffner, Laurie, *16 Bands + Musicians Who Are Considered Pioneers of Heavy Metal*. Loudwire Online Magazine. February 18th, 2020. Accessed on February 27th, 2020. <https://loudwire.com/bands-pioneered-heavy-metal/>.

Sparknotes. *Lord of the Flies*. Sparknotes.com. Accessed on March 13th, 2020. <https://www.sparknotes.com/lit/flies/>.

Sagliani, Devan. *Exploring The Dark Horrifying Corners of The Necronomicon*. The Escapist Magazine. 2005. Accessed on April 9th, 2020. <https://v1.escapistmagazine.com/articles/view/comicsandcosplay/columns/darkdreads/13735-Diving-Into-The-Necronomicon-The-Works-of-H-P-Lovecraft>.

Taylor, John H. (Editor), *Ancient Egyptian Book of the Dead: Journey through the afterlife*. British Museum Press, London, 2010. ePDF book.

Tighe, Chris. *A History Of... Speed Metal*. The Mighty Decibel. April 6th, 2018. Accessed on April 8th, 2020. <https://www.themightydecibel.com/single-post/2018/04/05/A-History-Of-Speed-Metal>.

The Official Steve Vai Website. *Bands*. The Official Steve Vai Website. November 23rd, 2015. Accessed on April 9th, 2020. <https://www.vai.com/bands/>.

The Vocabularist. “*Tragedy*” originally meant “goat-song.” The Vocabularist Magazine, BBC news. May 17th 2016. Accessed on March 13th, 2020. <https://www.bbc.com/news/magazine-36276651>.

UK Essays. *The Study Of Literature And Music*. All Answers Ltd. ukessays.com, November 2018. Accessed on February 6th, 2020. <https://www.ukessays.com/essays/english-literature/the-study-of-literature-and-music-english-literature-essay.php?vref=1>.

Wagner, Jeremy. *Jeremy Wagner: The Official Website of the Author and Musician*. Accessed on April 14th, 2020. <https://www.jeremy-wagner.com>.

WTNH News8. *The Armageddon Chord*. Uploaded on August 24th, 2011. Accessed on February 26th, 2020. <https://www.youtube.com/watch?v=TgqTKSEYeWs>.

Other references

Benčičová, Markéta. *Narratological study of Ernesto Sábato's On Heroes and Tombs*. 2010. Palacký University, Czech Republic. Thesis Work. PDF e-book.

Agadzhanian, Siran. *Confession, Obsession, and Memory in the Selected Early Russian and Later English Works by Vladimir Nabokov*. 2018. Palacký Czech Republic. Thesis Work. PDF e-book.

Anotace

Autor: Eliseo Guardado Salguero

Univerzita: Univerzita Palackého v Olomouci

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Narratologická analýza témat death metalu ve vybraných dílech Jeremyho Wagnera a Deana Swinforda.

Vedoucí Práce: Mgr. David Livingstone, Ph.D.

Počet stran: 90

Počet znaků: 178,282

Počet apendix: 2

Počet příloh: 0

Počet titulů: 47

Rok: 2020

Závěr:

Tato diplomová práce si klade za cíl zjistit, jak death metal má hudební vliv na uměleckou prezentaci literárních témat ve třech současných amerických románech, kde death metalová témata, jako je náboženství, násilí, smrt a literární vliv mecenace Necronomicon a Faustovství, jsou diskutovány. Za tímto účelem se provádí naratologická analýza pro další objev těchto hudebně literárních románů. Tento výzkum také zahrnuje: předchozí výzkum souvislosti mezi hudbou a literaturou v jiných literárních dílech, jako jsou například *The Waves*, *The Waves*, analýza témat metalových death metalů a estetiky, a korelace mezi paranormálním a realismem v těchto románech. Tato práce také demonstruje vliv těchto témat na interakci death metalu a současné americké literatury. To pomáhá představit myšlenku, že pozitivní síla death metalu přidává kreativnímu psaní v těchto románech.

Klíčová slova:

death metal, současná americká literatura, naratologie, hudební román, black metal, heavy metal, hard rock, metalové hrdinství, metalové vystoupení

Annotation

Author: Eliseo Guardado Salguero

University: Palacký University

Department: Department of English and American Studies

Topic: A Narratological Analysis of Death Metal Themes in Selected Works of Jeremy Wagner and Dean Swinford

Supervisor: Mgr. David Livingstone, Ph.D.

Number of pages: 90

Number of textual characters: 178,282

Number of appendices: 2

Number of annexes: 0

Number of sources: 47

Year: 2020

Abstract:

This master's thesis aims to find out how death metal is musically influential in the artistic presentation of literary themes in three contemporary American novels, where death metal themes such as religion, violence, death, and the literary influence from both the *Necronomicon* and the Faustian myth are discussed. For that purpose, a narratological analysis is carried out for a further discovery of these musico-literary novels. This research also includes: previous research on the connection between music and literature in other literary works such as Virginia Woolf's *The Waves*, analysis of death metal themes and aesthetics, and the correlation between the paranormal and the realistic in these novels. This thesis also demonstrates how influential such themes are in the interaction between death metal and contemporary American literature. This helps present the idea of the positive force death metal adds to the creative writing in these novels.

Key words:

death metal, contemporary American literature, narratology, the musical novel, black metal, heavy metal, hard rock, metal heroism, metal performance