

ROCK ME, BABY: ROCK AND ROLL IN CROATIAN TEENAGE NOVELS

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Abstract: The paper lists and classifies musical phenomena, and then analyses the musical atmosphere in three recent novels of Croatian YA literature: *The Band* (Bend, 1999) by Silvano Simčić, *Yellow Minute: A Rock 'n' Roll Fable* (*Žuta minuta: rock'n'roll bajka*, 2005) by Darko Macan and *The Ice Creams* (*The Sladoleds*, 2019) by Miljenko Muršić. All three novels have a rock-and-roll theme, they all follow the life and growth of boys for whom rock music is extremely important in their formative years. The age difference between the three boys is approximately two years: Muršić's hero Miran is 14 years old, Macan's protagonist Yellow (Žuti) is 16 years old, and Simčić's main character celebrates his eighteenth birthday near the end of the novel. Given that the heroes are of different ages, the author's approach is different in all of them, and they are intended for different audiences. The chronotope of the novel is also different: In the novel *The Ice Creams* the characters are gathered around the band of the same name live in an unnamed city; in Macan's novel, the band The Deaf Swallows (Gluhe laste) plays in a club named The Shed (Shoopa) in Novi Zagreb (New Zagreb); and the main character of Silvano Simčić's teenage story is a young rocker, Vudi, who dreams of forming a band and briefly started Happy Dead People (Sretni mrtvaci) in Rijeka in the early 1980s, which at the time was a real rock capital. The referentiality of the three novels is based on the names of well-known rock bands, solo musicians and songs, Croatian and foreign, then iconic world locations associated with rock, among others. The numerous interferences of literature and music have been pointed out by intermedial studies, primarily a very detailed model by Werner Wolf. Due to the variety of musical references in the novels, we are talking about three different novelistic genres: a novel of performance (*The Ice Creams*); a novel of music criticism (*Yellow Minute*); and a musical diary (*The Band*), which is also a kind of musical memoir prose and a *Bildungsroman*.

Keywords: YA literature, rock and roll, *The Band*, *Yellow Minute*, *The Ice Creams*

1. Introduction

In the focus of our research are three recent novels of Croatian young adult (YA) literature: *The Band* (*Bend*, 1999) by Silvano Simčić, *Yellow Minute: A Rock 'n' Roll Fable* (*Žuta minuta: rock'n'roll bajka*, 2005) by Darko Macan and *The Ice Creams* (*The Sladoleds*, 2019) by Miljenko Muršić. The central theme of all three novels is rock and roll, and they all follow the life and growth of boys for whom rock music is extremely important in their formative years. The age difference between the three boys is approximately two years: Muršić's hero Miran is 14 years old; Macan's protagonist Yellow (*Žuti*) is 16 years old; and Simčić's main character Nikola, a.k.a. Vudi, celebrates his eighteenth birthday near the end of the novel. Considering the different age of the heroes, they all show a different approach by the author and are intended for different audiences. The paper analyses all the occurrences of rock music in the three novels, their similarities and differences. These occurrences are grouped and systematised and an attempt is made to describe the entire musical atmosphere in the novels, the musical background to the events.

Music is defined as tonal art and sound-shaped rhythm, while literature is defined as the art of spoken and written words. Both forms of art can be recorded, fixed either in writing, graphics as a text or linguistic record, or with notes as a sheet music or score. What graphemes (letters) are in a verbal, literary text, notes are in tonal notation. A record implies a sequence, and reading words and notes means following a series of graphic verbal or tonal records; therefore music and literature are temporal arts, inseparable from the passage of time. They belong to the medium of performance: they are perceived auditorily and visually by reading. Literary science and musicology share terminology, e.g. a musical/literary work, motif, theme, composition, event, description, emotion, melody and rhythm.

Therefore, for the study of music in the three novels, the theory of intermediality was imposed, which determines the types and forms of the presence of one medium in another, in our case, music in literary works. Intermediality is the process by which the structures, materials, forms and techniques characteristic of one medium are transferred to another. Intermediality implies the use of more than one medium in artistic expression, and it denotes the relationship between systems, not between individual phenomena (Wolf 1999, 36). In intermediate operations and procedures, new meanings are added to what a work expresses through its traditional means.

Steven Paul Scher's typology (2004, 173-201) distinguishes three models of the relationship between literature and music: "literature in music"; "music and literature"; and "music in literature". Music in

literature consist of three subtypes: “word music” (words imitate the acoustic quality of music); “musical structures” (adaptation of larger musical structures and patterns and application of musical techniques and devices, e.g. theme and variations, the contrast and the leitmotif, the sonata, the fugue, etc.); and “verbal music” (a piece of music is the theme of the text, the score is approximated, the performance of the music is evoked, as is one’s reaction to the performance) (180-188).

On the solid basis of Scher’s distribution, Werner Wolf created a fairly detailed model. In researching rock and roll in the three novels, we focus on what Wolf calls intermedial reference, which can be either explicit or implicit. Explicit reference, or intermedial thematisation, are terms that can be used interchangeably, particularly for verbal media. “In verbal media”, Wolf claims, “explicit reference is easiest to identify. In principle, it is present whenever another medium (or a heteromedial work) is mentioned or discussed (‘thematised’)” (2015, 464). Implicit reference or intermediate imitation has three subtypes. The first – evocation – concerns the effect of music in general or of a certain work, evocation of a musical composition in a literary work. “As opposed to explicit reference, which points to another medium in a non-imaginative, denotative and cognitive way, it appeals to the recipient’s imagination. Evocation is highly relevant for the relation between literature and music. (...) novels can evoke a specific musical composition in the reader’s mind by describing its effects on certain characters” (466). Another subtype is partial reproduction, and an example of this is, as Wolf says, “as far as the relationship between literature and music is concerned, a novel that contains a quote of the text of a well-known song, thereby presenting the entire song (including the music) to the (informed) reader’s mind” (465). The third subtype of implicit reference is formal imitation. Its characteristic feature is that it attempts to shape the structure of one medium so that it assumes a formal resemblance to the typical features or structures of another medium, at least to some extent. An example in our case would be the musicalisation of a literary work, imitating music with words or imitating a musical structure in a literary work.

2. Rock and roll references in the three novels

2.1. *The Ice Creams*

The heroes of the novel *The Ice Creams* live in an unnamed city. Although half of the novel is actually a light story about the romances of two pairs of elementary school students, Ana and Mislav and Iva and Miran, the remaining half deals with the first performance of an emerging band, The Ice Creams. The initial line-up, which consisted of

the guitarist Miran, the drummer Filip and the keyboard player Martin, would be supplemented by the 30-year-old bassist Ivan and the singer Iva, who is still in elementary school. Parallel to the formation of the band, the love between the two teenage couples grows, accompanied by dramatic arguments and petty jealousies, along with conversations about current events at school and their desired future occupations (architect, musician, psychologist, kindergarten teacher). Ultimately, everything culminates in an extremely successful school concert and the resolution of love-related vicissitudes.

2.1.1. Explicit references or intermedial thematisation in *The Ice Creams*

Miran's guitar practising is frequently described in passages, as well as his judgments on his own performance, and about the song *Mona Lisa*, for which he wrote both the lyrics and the music. When Ivan joins the band, we read a description of the performance of several songs, his evaluation of the main qualities and shortcomings and a self-assessment of all the band members regarding the quality of the performance.

The keyboard player is very good. You can see that he knows how to play, you can see that he is educated. He doesn't make mistakes in the notes or in the melody, and he has a feeling for the melody. That's great. The drummer is also phenomenal. Sometimes he loses his composure and drums too much. He has some of his drumming ornaments with which he wants to show off his virtuosity. It's actually not bad because it's effective and gives the performance a distinctiveness, and the listeners like it too. Only that should remain within certain limits. If it's within limits, then it's excellent, if it goes too far, then it's annoying. That goes for everyone. It's a little trick – let them predict that each of them will have one part in which they will come to the fore and show their skills – the keyboardist, the drummer, and the guitarist. And Miran is good. The guitar is the soul of rock 'n' roll. The guitar has to stand out (Muršić, 2019, 65).

Finally, several pages of the text are dedicated to the band's performance at the school event, where we read about the effects of The Ice Creams' music on the audience. The musical part of the novel is focused on performances and value judgments during rehearsals, and then on the final performance. The reader is a witness to the entire process, the selection of the repertoire, and its rehearsal until the final

form that the band presents at the school performance. A large part of the novel is devoted to the creative process: practising and reproducing:

– It is fine! – Miran praised himself. This is his first, only and best own composition. It is far from perfect. It will be! The boy keeps hitting the guitar. When he makes a mistake, he repeats, corrects himself and looks for a good tone (5).

The explicit reference also includes the narrator's comments and conversations about the composition of the rock band: "In rock bands, the drum is the foundation. Guitar, keyboards, singing – it's all a superstructure, and the drum is the foundation. (...) The guitar is the soul of rock" (59). A few endearing stereotypes have "crept" into conversations about the rock milieu: "(...) all rockers are kind of relatives" (18), "A dude is someone who can play rock 'n' roll, not someone who can solve maths problems" (33), "One day, when I am playing in a rock band, thousands of the most beautiful girls will scream and admire me, including Iva" (22), and "(...) rock musicians have the right to the most beautiful girls" (44).

Assessments of particular songs are also a kind of explicit reference, e.g. *Satisfaction*: "A powerful song, impressive rhythm, very attractive" (62), or *Bohemian Rhapsody*: "Of course they couldn't choose that because it's too complicated and they would need the whole philharmonic" (63). Musical terms form a part of explicit reference, too. For example: "band", "backing tracks", "demo recording", "sound effects", some even from the past, such as the Soviet "VIA – vocal-instrumental ensemble", etc.

In addition to the aforementioned interweaving of music and literature, in the novel we also encounter the subtype of explicit references, intermedial quotations, in the form of the names of bands, solo musicians and songs. They appear in the context of composing a repertoire for a school performance and are significantly fewer than in the novel *Yellow Minute*, and especially in the novel *The Band*.

THE ICE CREAM – INTERNATIONAL AND CROATIAN EXPLICIT REFERENCE <i>(intermedial quotations)</i>	
<u>International</u>	<u>Croatian</u>
Bands	
† The Beatles The Rolling Stones Pink Floyd Queen	Azra

Band Members / Solo Musicians	
Freddie Mercury (Queen) Tina Turner	Branimir Johnny Štulić Drago Mlinarec
Songs	
<i>Yesterday</i> (The Beatles) <i>Michelle</i> (The Beatles) <i>Satisfaction</i> (The Rolling Stones) <i>Another Brick in the Wall</i> (Pink Floyd) <i>Bohemian Rhapsody</i> (Queen)	<i>What Should I Do (A šta da radim)</i> / Azra <i>Smile (Osmijeh)</i> / Group 220 (Grupa 220)

Table 1. Subtype of explicit reference, intermedial quotations, in the novel *The Ice Creams*

2.1.2. Implicit references or intermedial imitation in *The Ice Creams*

When we talk about implicit references, one example of its first subtype – evocation – shows the moment when Iva completely immerses herself in the performance at the first rehearsal with the band, and that motivates the other members as well. The way in which Iva and the band immerse themselves in the music undoubtedly evokes the fierce rhythm of rock music to the reader, and not, for example, opera, *fado*, soul or trap.

She got into the song, varied her voice, inserted her improvisation into the singing, and even improved it a little melodically. In the last chorus, she broke free until the end, as she has seen with some bands. Her teasing encouraged Martin to introduce his improvisation on the keyboard, and then Miran also stepped up and excelled on the guitar. When it seemed that it was over, the drummer broke free, as if he couldn't wait to release the accumulated energy. Then they sang the chorus from their hearts together once more, which now sounded great (85).

Unlike intermedial citations of the names of bands, solo musicians and albums that belong to explicit references, those of individual verses or entire songs are counted as the second subtype of implicit reference, referred to as partial reproduction. The examples are the literal lyrics of the first stanzas of two rock songs. The first one is *What Should I Do (A šta da radim)*, by the group Azra, published as their first single (1979).

The second song, *Smile (Osmijeh)*, is the title track of the album by the Zagreb rock band Group 220, which was released in 1967. Partial reproduction is supported in both cases by explicit references to band names and song titles.

THE ICE CREAMS – IMPLICIT REFERENCE = PARTIAL REPRODUCTION	
Verses	
<u>What Should I Do</u>	<u>Smile</u>
<p><i>What should I do When my friends leave When the girl On whom I cast my eyes Leaves.</i></p> <p><i>(A šta da radim kad odu prijatelji moji kada ode djevojka na koju bacam oči.)</i></p>	<p><i>Like the sun that shines through the day Like the yellow moon that shines in the sky My dear, know that is how you look to me While you look at the world with a smile.</i></p> <p><i>(Ko sunce što sja kroz dan Ko mjesec žut što na nebu sja Tako mi draga znaj izgledaš ti Dok sa smiješkom promatraš svijet.)</i></p>

Table 2. Subtype of implicit reference, partial reproduction, in the novel *The Ice Creams*

In addition to verifiable songs by two Croatian bands, we find in the novel an endearing song *Mona Lisa* by the band The Ice Creams, which talks about inviting Mona Lisa to eat ice cream, the text of which is fully present in the novel.

MONA LISA

<i>If you want happiness, listen to the old wisdom: all you need to know is - play the guitar!</i>	<i>(Ako želiš sreću, slušaj mudrost staru: samo trebaš znati – svirati gitaru!</i>
<i>Mona Lisa, Lisa ice cream! Mona Lisa, Lisa smile!</i>	<i>Mona Lisa, Lisa sladoled! Mona Lisa, Lisa nasmiješi se!</i>
<i>Mona Lisa, Lisa ice cream! Mona Lisa, Lisa I love you!</i>	<i>Mona Lisa, Lisa sladoled! Mona Lisa, Lisa volim te!</i>
<i>If you want a girl go crazy with love, buy her an ice cream – don't waste your time (5–6).</i>	<i>Ako želiš curu ljubavlju zaludit, kupi joj sladoled – nemoj vrijeme gubit.)</i>

The onomatopoeic imitation of the sound of the guitar, representing the third subtype, formal imitation, is present in several places in the novel: “Pin pin piuuu – simulates Miran playing the guitar” (18); “Pin pin piuu, Miran plays” (33); “Piruriiii, he plays” (33); “Piruuu – like he’s playing the guitar” (38). We find this subtype of implicit reference only in the novel *The Ice Creams*.

2.2. Yellow Minute

In Darko Macan’s novel the main character is Yellow, a student at Andrija Maurović Secondary School Centre. Yellow is a rocker at heart, he passionately collects records and gives his last money for them. But he doesn’t play. He is best friends with Gogo, the frontman of the band The Deaf Swallows (Gluhe laste). Yellow is a big rock enthusiast, he is hard-working and a good person, so he helped Asterix, the manager of a club named The Shed (Shoopa) in Novi Zagreb, to clean and set up the club. Yellow does not like asking for favours, so he only reluctantly does

this to ensure the Swallows' first appearance in *The Shed*. By chance, the smug Uroš Uzelac, editor of rock magazine *The Rebel*, appeared at the concert of The Deaf Swallows. Yellow amazes him with a coherent assessment of the subgenres played by The Deaf Swallows. Because of this, Uroš asks Yellow to write ten lines about the Swallows' performance. That is how Yellow becomes a rock critic, and the fate of Gogo's band is in his hands. Yellow shot to fame with what would turn out to be his only article in the magazine, because it soon stopped being published. He fell unhappily in love with Ljiljana, so he then fell out of love, then he changed the balance of power in his friendship with Gogo. In the last sequence of the novel, he is on the way to falling in love again, this time with Ksenija, a friend from school.

2.2.1. Explicit reference or intermedial thematisation in *Yellow Minute*

The assessment of the repertoire played by The Deaf Swallows, which Yellow presented to Uroš Uzelac "in a flash", is part of explicit reference or intermedial thematisation: "post punk-rock grunge, I would say, with a great influence of 'Black Sabbath'. In terms of music, not of biting off chickens' heads" (Macan 2005 34), and when he misinterprets the editor's speechlessness, Yellow adds a comparison to a more recent band, Alice in Chains.

Actually, Yellow had already displayed a lucid and very objective assessment of The Deaf Swallows' concert when he asked Asterix to allow the Swallows to perform in the club, and the article written in *The Rebel* attests to his knowledge of the technical characteristics of the band's performance, as well as to his ingenious use of language. Writing about the relationship between music and literature, Viktor Žmegač emphasises that music in its essence remains true to its nature (2003 173). If a literary text wants to represent music, it must either hide it or unduly burden the accessibility of the literary (mainly prose) expression. When expressing a personal impression (if too professional a description is to be avoided), the author must use metaphors and look for a literary expression appropriate to the musical experience. The trouble then, Žmegač emphasises, is that each reader can read the text in his own way. At the other extreme, there may potentially be a musicological description of some musical text, that would drastically limit the number of future readers who can understand it (174).

Of course, Yellow is not able to write a musicological description of the performance of a rock band, and the readers of *The Rebel* do not want to read such a text either. The magazine's habitus and Yellow's age are much better suited to this discourse of music criticism:

Rock is true (...). Rock is more than music and words (...). Rock is a voice (...). Rock is the voice of dissatisfaction, the voice of the betrayed, the voice of hope. Rock is not just music – rock is a call to change the world for the better. (...) So when rock is played in the name of dissatisfaction, in the name of hope and change, then it doesn't matter if the guitarist has problems with more complex chords or if the drummer constantly rushes half a beat. 'The Deaf Swallows' played in the name of the truth in 'The Shed' that evening and the audience responded in the name of the truth with roaring and dancing... (Macan 2005 44-45).

Nikša Gligo divides up verbal texts in terms of their relationship towards music into: "literature about music", "verbal text as an instruction for interpretation" and "verbal interpretation of the findings of technical analysis" (1999, 165). Regarding the latter category, Gligo (referring to H. H. Eggebrecht's theory of musical analysis) explains the "division of degrees of analysis" (165), according to which the analytical procedure is based on "technical analysis", and then on "its verbal interpretation". From the previous quotes from the article published by Yellow in *The Rebel*, it is evident that Yellow emphasises interpretation in his judgments.

Yellow is, therefore, a good musical diagnostician, but he is somehow out of his time, he is an anachronism. In the flood of pop culture and folk, he knows and loves rock. He understands the mechanism of music creation and its performance, but the market mechanism is completely foreign to him. For example: it is hard for him to understand that *The Rebel* is dwindling because rock does not bring in money, only folk songs sell well.

The novel *Yellow Minute* also has its stereotypes and unwritten rules, such as: "A friend will always side with a friend, but a rocker can't lie about rock" (Macan 2005, 17), or:

That's not how it works in rock! You play and then you get good and then you get noticed and they invite you to small clubs and then to bigger ones and then you record a CD and go to stadiums and then you get hooked on drugs or become a mystic and ... But, you don't arrange a performance in a club through friends! Ties and laces – that's the way adults think! There is no place for that in rock 'n' roll! (15-16).

In addition to the critical oral judgments that Yellow pronounces, one written criticism and stereotypes, explicit reference of the text is

achieved through intermediate quotation: in the novel we find a slightly larger number of band names, musicians and song titles than in the novel *The Ice Creams*.

YELLOW MINUTE – INTERNATIONAL AND CROATIAN EXPLICIT REFERENCE (intermedial quotations)	
<u>International</u>	
Bands	Band Members / Solo Musicians
Black Sabbath Alice in Chains Motörhead AC/DC Calexico The Rolling Stones The Beatles Led Zeppelin The Monkees Foo Fighters The Hives Queens of the Stone Age	Paul McCartney Beck Jimi Hendrix
	Songs
	<i>Ace of Spades</i> (Motörhead) <i>Rebel Yell</i> [Billy Idol] <i>Bohemian Rhapsody</i> [Queen]
<u>Croatian</u>	
Bands	Band Members
Dirty Theatre (Prljavo kazalište) White Button (Bijelo dugme) Indexes (Indexi)	[Jasenko] Houra / (Prljavo kazalište) [Husein Hasanefendić] Hus / (Prljavo kazalište)

Table 3. Subtype of explicit reference, intermedial quotations, in the novel *Yellow Minute*

Musical terminology is abundantly represented, for example: “frontman”, “audience”, “stage”, “backstage”, “fan”, “set”, “cover version”, “chord”, “unplugged concert”, “post punk-rock grunge”, “rockabilly”, including the terminology of the microworld where rock music and journalism converge: “demo band”, “demo tape”, “albums for review” or “press card”.

2.2.2. Implicit references or intermedial imitation in *Yellow Minute*

The only kind of implicit reference in the novel, evocation, belongs to the descriptions of dancing. The effects of music on Yellow are clearly shown in two passages in which he expresses his love for rock music performatively. Although his movements are quite clumsy, his dancing evokes associations with rock and similar fierce rhythms and cannot be mistaken for a waltz, samba or cha-cha-cha. It should be emphasised that the novel is “framed” – it begins and ends with Yellow’s dancing; the first and last sentences of the novel are identical.

Yellow dances.

Yellow does not dance particularly beautifully or particularly interestingly: he throws his elbows to every blast from the speakers, drops his head, and raises his right knee (always only the right) almost to his chin. While girls and boys dance around him to be seen or to be like each other, Yellow resembles more than anything an Indian witch doctor for whom there is no world while he is summoning a storm in a trance (7).

With each step, Yellow shakes off one worry and one bad memory. With each of Ksenija’s smiles, Yellow feels the old joy and knows that everything is good, that everything will always be good.

Yellow throws his arms strongly, and powerfully up, and lets out a roar of invincible youth and unbearable happiness from the top of his lungs.

Yellow dances (141).

2.3. *The Band*

The novel *The Band* takes place in the 1980s in Rijeka, which was then a rock capital. The main character of Silvano Simčić’s teenage story is a young rocker who dreams of starting a band. He has an inner voice,

that of a fierce rocker, Janis Joplin. Nikola is called Vudi because he is obsessed with Woodstock. He has finished marine engineering high school, he is unhappily in love with Morena, who has a boyfriend, and he also likes Tanja. Vudi spends his time in rock clubs in Rijeka with Morena and also with Anica, who becomes part of his short-lived band Happy Dead People (*Sretni mrtvaci*). The desire for a guitar (and an amplifier) motivated Vudi to look for a summer job, and when he spends part of the earned money on a summer vacation, he accepts the gift of a guitar from his friend and neighbour Elvis even though he knows it was stolen. When the band is finally established, Vudi has a hard time coming to terms with the band's punk profile imposed by Maja, an experienced punk singer from Ljubljana. Because of the guitar, he goes to the police to be interviewed and he has to return it, and the band breaks up. What follows is a relationship with Tanja, a phase of promiscuity, graduation and finally a voyage on a ship to the other side of the world, which signifies Vudi's growing up.

2.3.1. Explicit reference or intermedial thematisation in *The Band*

When describing a visit to a café, a disco, or even a visit to someone's house, Vudi always mentions the music that was playing on that occasion. He does so in great detail: he lists both the artist and the song, sometimes accompanied by a short review. Time is divided up by musical numbers. Songs are anchor points in the flow of time – gripping points, dividers. The novel is somewhat reminiscent of a musical version of a diary. Vudi recorded a lot of factual information from the world of rock music, comments and observations, and the number of passages in which he describes the states into which certain songs take him is truly impressive – which are all characteristics of a diary.

Thematisation or explicit reference in the novel is achieved in several ways. The first are Vudi's observations about the rock scene in Rijeka in the 1980s:

In the middle of 1982, the rock scene in Rijeka was mostly played by new wave-oriented bands. There are also some pop and heavy metal and sympho groups that follow the former. A few years earlier, Termites and Paraphs started the whole rock 'n' roll craze. Now both bands are dying, but they are being succeeded by younger and more agile ones" (Simčić 1999: 14).

Furthermore, the thematisation paragraphs are Vudi's expert comments about the way certain instruments are played in different bands full of technical details: "It is played fiercely; the rhythm guitar,

under distortion, is in the foreground, the solos are short and effective, and the lyrics are engaged, and related to the topic of everyday life" (14). Vudi also comments on the rehearsals of the band Happy Dead People: "Whenever I would like to refine the sound and offer a few softer chords and more melodious phrases, I encounter her strong resistance" (71).

Explicit references are also the numerous musical terms incorporated into the novel, for example "chords", "distortion", "riffs" and the names of musical genres: "soul", "funk" or "sympho" and some musical jargon: "đitra", meaning a guitar, "dilajla", meaning out of one's mind, drugged or drunk, calling back to the hit song *Delilah* by Tom Jones.

Two tables containing many names of bands, musicians, songs and albums, world-famous and those from Croatia, testify to the representation of intermedial quotations. (And we are only talking about references from the domain of rock music.)

THE BAND – INTERNATIONAL EXPLICIT REFERENCE (<i>intermedial quotations</i>)		
Bands	Band Members	Songs
The Beatles	Grace Slick	<i>Something</i> (The Beatles)
The Rolling Stones	/Jefferson Airplane	<i>Let it be</i> (The Beatles)
U2	John Lennon, Paul McCartney	<i>Angie</i> (The Rolling Stones)
Jefferson Airplane	McCartney / The Beatles	<i>Beast of Burden</i> (The Rolling Stones)
Deep Purple	Debbie Harry	<i>Start Me Up</i> (The Rolling Stones)
Pink Floyd	/Blondie	<i>You Can't Always Get What You Want</i> (The Rolling Stones)
Uriah Heep	Mick Jagger / The Rolling Stones	<i>Wild Angels</i> (The Rolling Stones)
Led Zeppelin	Ian Curtis / Joy Division	<i>Stairway to Heaven</i> (Led Zeppelin)
The Stooges	Jonathan Richman /	<i>Lust for Life</i> (Iggy Pop)
The Doors	Modern Lovers	<i>Heroes</i> (David Bowie)
Who	Johnny Rotten / Sex Pistols	<i>Scary Monsters</i> (David Bowie / Robert Fripp)
Pere Ubu		<i>Denis</i> (Blondie)
New Order		<i>Hotel California</i> (The Eagles)
Television		
Jonathan Richman & Modern Lovers	Solo Musicians	

Specials Talking Heads Spandau Ballet Simple Minds Yes King Crimson Genesis The Cure The Velvet [Underground] Jethro Tull Black Sabbath Lynyrd Skynyrd	Janis Joplin Eric Clapton David Bowie Bob Dylan Joe Cocker Santana Elvis Costello Patti Smith Joe Jackson Jeff Beck Neil Young Mike Oldfield Jim Morrison [Bruce] Springsteen Lou Reed Elton John Iggy Pop Alvin Lee Arlo Guthrie	<i>Let's Stick Together</i> (Bryan Ferry) <i>Whiter Shade of Pale</i> (Procol Harum) <i>Wish You Were Here</i> (Pink Floyd) <i>Dark Side of the Moon</i> (Pink Floyd) <i>Blue Jeans Blues</i> (ZZ-Top) <i>Me and Bobby McGee</i> (Kris Kristofferson / Janice Joplin) <i>Goodbye Stranger</i> (Supertramp) <i>Cocaine</i> (J. J. Cale / [Eric Clapton]) <i>Hey, Joe</i> (Jimi Hendrix) <i>Avalon</i> (Roxy Music) <i>Sultans of Swing</i> (Dire Straits) <i>Samba Pa Ti</i> [Santana]
<u>Punk bands</u> Sex Pistols The Clash Joy Division The Ramones Partisans Discharge Dead Kennedy Gang of Four The Vibrators	Albums	
	<i>Some Girls</i> (Rolling Stones) <i>Avalon</i> (Roxy Music) <i>War</i> (U2)	

Table 4. Subtype of explicit reference, intermedial quotations, in the novel *The Band* (international)

THE BAND – REGIONAL (CROATIAN, INTER ALIA) EXPLICIT REFERENCE (intermedial quotations)	
Bands	
<u>Rijeka</u>	<u>Croatia</u>
The Termites (Termiti) The Paraphs (Parafi) Eastern Exit (Istočni izlaz) Chaos (Kaos) Empty Plates (Prazni pijati) Protest (Protest) Ideological Riots (Idejni nemiri) Let 2 The Mirrors (Ogledala) Lonely Boys (Usamljeni dječaci) Frozen Rats (Smrznuti štakori) Alpha [= Beta] Centauri	Azra Dirty Theatre (Priljavo kazalište) White Button (Bijelo dugme) The Passage (Haustor)
	<u>Slovenia</u>
	Children of Socialism (Otroci socijalizma) The Bastards (Pankrti) Laibach O!Cult (O!Kult) Niet
	<u>Serbia</u>
	Catherine II (Katarina II) Electric Orgasm (Električni orgazam)
Songs	Band members
Azra <i>Horror is My Style (Užas je moja furka)</i> The Termites (Termiti) <i>Folk Song (Narodna pjesma)</i> Movie (Film) <i>You Radiate Rays Through the Air (Ti zračiš zrake kroz zrak)</i> <i>Smiles (Osmijesi)</i> <i>Misfit (Nepriлагоđen)</i> <i>Modern Girl (Moderna djevojka)</i> <i>When You Are Young (Kad si mlad)</i> <i>Together (Zajedno)</i>	Jura Stublić / Movie (Film) Johnny Štulić / Azra Kralj / The Termites (Termiti)
	Albums
	Movie (Film) <i>Signals in the Night (Signali u noći)</i>

Table 5. Subtype of explicit reference, intermedial quotations, in the novel *The Band* (regional, mostly Croatian)

A particularly interesting part of the intermedial quotations are two comparisons with rock singers and bands as the main components: “His car shines like Mick Jagger’s concert microphone” (62). “Everything seems to have an end. After all, neither Janis Joplin, nor The Doors, nor the Sex Pistols lasted forever” (124).

2.3.2. Implicit references in *The Band*

A subtype of implicit references in the novel – evocation, i.e. quotes of the effects of listening to music – is focused on Vudi. Of the 13 references found, we single out two, one short: “(...) until I put *Some Girls* by The Rolling Stones on the record player for my pleasure, finding on the album the beautiful ballad *Beast of Burden* that takes me somewhere high up in the middle of the sky” (13), and one really long:

(...) I recognise the opening bars of *A Whiter Shade of Pale* by the group Procol Harum. That melody fills my soul like a holy river that soaks the fertile land. A sense of mystical awe towards life grows in me, which must be just one big secret that only the best rock music can express in a subtler way. The thing captivated me and at the same time alienated me from people, locking me in my own shell. At that moment I am unable to start a conversation with anyone. I’m just peeking at the couples in the living room dancing, in love, while their faces reflect the glare of the blue, yellow and reddish lights of the *light show* (33).

The second subtype of implicit reference, partial reproduction, is reduced to the three verses identical to the names of the Croatian songs.

THE BAND – IMPLICIT REFERENCE = PARTIAL REPRODUCTION
Verses
<p><i>Smiles, Smiles (Osmijesi, osmijesi)</i> / Movie (Film)</p> <p><i>You Radiate Rays Through the Air (Ti zračiš zrake kroz zrak)</i> / Movie (Film)</p> <p><i>I’m a Really Happy Kid (Ja sam stvarno sretno dijete)</i> / Dirty Theatre (Prljavo kazalište)</p>

Table 6. Subtype of implicit reference, partial reproduction, in the novel *The Band*

In addition to the small number of mentioned verses of real songs, numerous songs by Happy Dead People are mentioned in *The Band*:

Praise to Hard Punk (Pohvala tvrdom punku), Phallus of the Moon (Mjesečev falus), Yugoslavia (Jugoslavija), To the Workers in the Shipyard (Radnicima u brodogradilištu), Lenin's Will (Lenjinova oporuka), Communism in High-Heeled Boots (Komunizam u čizmama sa visokim petama), Hlapić the Apprentice in the Central Committee (Šegrt Hlapić u Centralnom komitetu), Easy (Radodajka), and the first three were performed in their entirety. Here is an example of one of them, as well as one of the two lines of unfinished songs that Vudi wrote after his walk of shame home from police interrogation.

<i>PRAISE TO HARD PUNK</i>	<i>(POHVALA TVRDOM PUNKU</i>
<i>if you can't live normally</i>	<i>ako ne možeš normalno</i>
<i>because you don't have a job</i>	<i>živjeti</i>
<i>or enough money</i>	<i>jer nemaš posao ili dovoljno</i>
<i>blast out hard punk</i>	<i>novaca</i>
<i>punk is a big supermarket</i>	<i>šibaj tvrdi punk</i>
<i>with weapons</i>	<i>punk je velika samoposluga s</i>
<i>you just pick it and shoot</i>	<i>oružjem</i>
<i>someone... (68)</i>	<i>ti ga samo odaberi i nekoga</i>
	<i>upucaj...)</i>
<i>Cry, mother, cry,</i>	<i>(Plaći, majko, plači,</i>
<i>that theft oppresses us both,</i>	<i>ta krađa oboje nas tlači,</i>
<i>cry, mother, cry,</i>	<i>plači, majko, plači,</i>
<i>it makes us stronger (83)</i>	<i>to nas čini jačim)</i>

In the novel *The Band*, we find a lot of Vudi's mistakes when writing down the names of authors, bands, songs or albums. For example: Johnny [Johnny] Rotten, Peru [Pere] Ubu, Lynard Skynard [Lynyrd Skynyrd]. Some titles are garbled, such as *Goodbay* [*Goodbye Stranger*] by Supertramp, *You can get always what you want* [*You Can't Always Get What You Want*] by The Rolling Stones, *We are always together* [*Together*] (*Mi smo uvijek zajedno* [*Zajedno*]) by Movie (Film) – but one line reads *Because we are always together* (*Jer smo uvijek zajedno*). Also, Vudi attributed one album to the wrong artists: "While driving we listen to Joy Division's *White Album*" (63). The *White Album* was recorded by The Beatles, at the time when the novel *The Band* takes place, whereas Joy Division recorded the studio albums *Unknown Pleasures* and *Closer* and the compilations *Still* and *Substance*. The mistakes in the novel do not interfere with the reader's experience. Wrong entries are entirely in

the spirit of the subjectivity of a diary entry, and thus also of a music diary.

3. Referentiality

In addition to musical intermedial references, references from reality or their absence are also interesting in the construction of rock milieu and stories in novels. Thus, in all three novels, the bands around which the main action takes place are fictional. In the novel *The Ice Creams*, referentiality is largely absent, so we do not find out in which city the four elementary school pupils live, so a fictitious band is expected.

In *Yellow Minute*, the characters move through Zagreb's neighbourhoods (Trnsko, Trešnjevka, Knežija) and squares (Kvatrić, Cvjetni), individual buildings (Jadran Bridge [Jadranski most], House of Sports [Dom sportova], Atrij Cafe, Đuro Rock Club) and a supermarket chain (Konzum) are also mentioned. Part of the literary reality is fictional: places (The Shed, Portorico club, Andrija Maurović Secondary School Centre), a cult rock magazine (*The Rebel*), singers (Neva Djever, Šokre Bundek, Slavoljub Munižaba), and many rock bands – The Deaf Swallows, Martin and the Pirates (Martin i gusari), The Hussars (Husari), Ganders (Gusani), Second Support Group (Druga predgrupa), Formulas 2 (Formule 2), The Mandrakes (Mandraci), Jarun, and Penkala.

The novel *Yellow Minute* emphasises the spatial component. The passage underlining the iconic status of Wembley Stadium, where numerous world musicians have held memorable concerts, and somewhat caricaturing the music critic's worldwide fame is impressive and funny at the same time. Uroš, who is affectedly self-important, longs for Wembley, feels topophilia for it (Tuan 2003). He fantasises about being late for the concert of the world's biggest rock attraction, dressed in black, when everyone falls silent, all the lights are focused on him, and he "bows slightly, gently touches his chest with his long white fingers, even smiles with the corner of his lips" (Macan 2005, 23). Then Wembley erupts, half a million people clap, and the drummer stomps his feet. "The concert is finally complete because he, Uroš Uzelac, *the* critic, has arrived" (24). Gogo also fantasises about performing at the cult stadium, and he makes many promises to Yellow because he helped The Deaf Swallows get their first concert at The Shed: "You are on our list from now until the end of time! When we play at Wembley, you'll have a backstage ticket!" (19). Finally, the singer Šokre Bundek says that he wants to reach Wembley when he suggests that Uroš become his manager: "Then Šokre laughed: – And you know the conditions: either

you bring me to Wembley in a year or two or I'll dump you! 'Wembley', thought that hungry part of Uroš's mind, 'I can do it!'" (96).

The referentiality in *The Band* is contributed to by the absence of any fictional band names besides Happy Dead People (Alpha Centauri is written wrongly, when it should be Beta Centauri), and of any fictional places: all the iconic rock places are real – Kont Club, Palach Club, Modra Disco Club in Rijeka, the Forty-Eight Disco Club (Četrdesetosmica) in Opatija, Mimi Disco Club in Lovran – as well as those where snappy dressers gather – Kont and Milde in Rijeka, Imperial Disco Club in Medulin. The stratification of Rijeka's youth is based (mostly) on musical criteria, even on individual catering facilities: the first floor of the Kontinental Hotel (a pastry shop) is occupied by snappy dressers, and the bottom (café) by rockers, punks and others. But one place is even more important to rockers than Kont, they belong entirely to the Palach Club: "And that youth club for every rocker from Rijeka was Parliament, Banares, Mecca, the Vatican, Paris, London, Texas, New York, CBGB, Studio 54, Graveyard on Kozala, the United Nations and Kantrida Stadium together" (Simčić 1999 19). When we talk about internationally famous places, what Wembley is in *Yellow Minute*, Woodstock is in the novel *The Band* – an iconic world-renowned location associated with rock.

The iconography of Vudi's and Yellow's rooms contributes to the rock atmosphere of *Yellow Minute* and *The Band*; the rooms are similar, with plenty rock posters on the walls, and hundreds of CD and vinyl records on the shelves and on the floor. Also, the numerous fictional songs of Happy Dead People in *The Band* and the song Mona Lisa in *The Ice Creams* contribute to the musical atmosphere of these novels, but they only feign the status of intermedial quotation.

4. Conclusion

In conclusion, formal imitation, which introduces structural analogies and formal similarities between two mediums is present only in the novel, *The Ice Creams*, and that is in its simplest form – onomatopoeic imitation. In our three novels, according to Diana Grgurić, "(...) deeper interactions between music and literary-artistic works were not realised. They stopped at the level of describing the music and its atmosphere" (2010 23). When implicit reference is concerned, we find evocation in all three novels, as well as partial reproduction in two of them. It is obvious, then, that intermediality in all three novels is mostly explicit. It consists of various statements, comments, evaluations,

musical terminology and intermedial quotations. Nevertheless, its diversity created three very interesting and different novels: a novel of performance (*The Ice Creams*), a novel of musical criticism (*Yellow Minute*) and a musical diary (*The Band*). Referentiality contributes to the musical atmosphere in all three novels as much through actual toponyms and iconic musical places as through the bands, singers and songs, both real and imagined – which we also include in intermedial quotations.

This musical atmosphere has the strongest effect on the reader in the novel *The Band*. Apart from the real background on which the novel is entirely based (to a greater extent than *Yellow Minute*, and especially more than *The Ice Creams*) and the multitude of musical references, the novel *The Band* is a true and authentic testimony of the music scene in Rijeka during a certain time period, a kind of prose musical memoir. On the other hand, as Vudi's life is permeated to the core with music, parts of his upbringing are accompanied by musical sequences that partially change over time – in accordance with the announcement of musical novelties on the market, the Rijeka music scene, especially the music that is heard in cafés and clubs, but also in accordance with Vudi's current musical preferences. As Vudi grows up, so does the musical expression, so the novel is also a kind of musical *Bildungsroman*. In any case, of the three analysed novels, *The Band* is the one most strongly "soaked" in music.

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LJULJAJ ME, DUŠO: ROCK AND ROLL U HRVATSKIM ROMANIMA ZA MLADE

U radu se navode i razvrstavaju glazbene pojave, a potom se analizira glazbeno ozračje u trima novijim romanima hrvatske književnosti za mlade: *Bend* (1999.) Silvana Simčića, *Žuta minuta: rock'n'roll bajka* (2005.) Darka Macana i *The Sladoleds* (2019.) Miljenka Muršića. Sva tri romana imaju rock and roll tematiku, svi prate život i odrastanje dječaka kojima je rock glazba iznimno važna u formativnim godinama. Razlika u godinama između trojice dječaka je otprilike 2 godine: Muršićev junak Miran ima 14 godina, Macanov protagonist Žuti 16 godina, a Simčićev glavni lik pred kraj romana slavi 18. rođendan. S obzirom na to da su junaci različite dobi, kod svih je različit i autorski pristup te su namijenjene različitoj publici. Drukčiji je i kronotop romanâ: u romanu *The Sladoleds* likovi okupljeni oko istoimenoga benda žive u neimenovanome gradu, u Macanovu romanu bend Gluhe laste svira u klubu Shoopu u Novome Zagrebu, a glavni lik tinejdžerske priče Silvana Simčića mladi je roker Vudi koji sanja o osnivanju benda te je nakratko osnovao bend Sretni mrtvaci u Rijeci početkom osamdesetih, koja je u to vrijeme bila prava rock prijestolnica. Referencijalnost triju romana temelji se na imenima poznatih rock bendova, glazbenika i pjesama, hrvatskih i inozemnih, zatim kulturnih svjetskih lokacija povezanih s rockom itd. Na brojne interferencije književnosti i glazbe upozoravaju intermedijalne studije, ponajprije vrlo detaljan model Wenera Wolfa. Zbog raznolikosti glazbenih referenci u njima, riječ je o trima različitim romaneskim žanrovima: romanu izvedbe (stvaralačkoga postupka) (*The Sladoleds*), romanu glazbene kritike (*Žuta minuta*) i glazbenome dnevniku (*Bend*) koji je ujedno i neka vrsta glazbeno-memoarske proze i *Bildungsroman*.

Ključne riječi: književnost za mlade, rock and roll, *Bend*, *Žuta Minuta*, *The Sladoleds*