

One of the aspects of the sound medium that attracted me to including this modality to our work package Sound as Illustration, was the rhetoric aspect of sound. Sound and illustration share having a potential of communicating intentions and messages, that the receiver may not be conscious of, especially if they accompany other modalities, such as text, voice resitals etc. Sound effects used in podcasts was part of the research between 2020 and 2023, where I listened to and analysed a number of podcasts. I go deeper into an analysis of these in the main chapter about sound in the exposition Sound as Illustration, and continue in this exposition to specific expressions of sound.

CHARACTERS IN NARRATIVE THEORY

What can be considered provisionally to be a character's relevant characteristics and which are of secondary relevance, asks Mieke Bal, who suggests selecting relevant semantic axes. These could be rich-poor, man-woman, reactionary-progressive etc. She further hold social or family roles to be of importance. (Bal 2014). E.M. Forster, who introduced 'flat' vs. 'round' characters in narration, wrote that the true test of roundness is in a character's ability to surprise in a convincing way (Forster, 1927). Flat characters have fewer traits, and usually remain unchanged.

Roland Barthes writes in The Fetish of Character about destroying the 'multilevel unity of the whole work and bringing forward only isolated popular passages' (Barthes, 2001).

Theodor Adorno addresses fetish-character in music and what he calls the regression of listening, in connection to music as a consumed product, and the impact of technological development. Do not some of the same rules apply for illustration? Think of the chain of commercially successful animation films and computer games where the protagonists, male and female are modelled to be quickly decoded by the viewer; 'the hero', 'the witch', 'the villain uncle' etc. This visual readability is salient, but I propose it at the same time leads to imaginary poverty on the receiver's end.

Literary characters build on a number of principles and techniques that authors use to create believable, engaging and memorable actors in their narratives. Some of the most important factors are:

1. A character must appear to belong to the ecology of the literary universe she appears in.
2. Strong literary characters are multidimensional and complex with different motivations, strenghts and weaknesses that makes them intriguing and credible.
3. Characters should have clear goals, that drives the action forward.
4. Some kind of change or development of the character should take place as the fabula unfolds. An unchanged character will soon lose the attetnion of the audience.
5. Detailed backstories may explain behavior and support the audiences empathy towards the chararcter.
6. Dialogue and action: An author may use the characters own words or behavior to reveal their personality and motivations.
7. The challenges and conflicts the character is exposed to, contributes to the shaping of their traits and development throughout the fabula.