

Introduction

Intermediality and intermedial references

Academic research on intermediality has been expanding around the globe. Initially restricted to the field of literary studies, intermedial research has multiplied and crossed borders, being now a feature of different research fields.

Aiming at fostering such expansion, this number of *Revista Letras Raras* focuses on intermedial studies and, more specifically, on intermedial references (RAJEWSKY, 2010). The current issue comprises nine papers and an essay, all centring on intermedial studies. We invite our readers to discover new perspectives offered by Brazilian, American, and German scholars, whose work is a testimony to the breadth and international character of intermedial studies as well as of this journal until nowadays.

The current issue brings different perspectives on intermedial research. The opening essay **Intermediality and intermedial references: an introduction**, by Ana Luiza Ramazzina Ghirardi (UNIFESP), Irina Rajewsky (Freie Universität Berlin), and Thaïs Flores Nogueira Diniz (UFMG), organisers of this issue, presents a brief introduction to intermedial studies. It offers a short overview of key moments in the debate around the concept of intermediality and discusses three of its subcategories, as proposed by Rajewsky, centring on intermedial references, which are the object of the current issue.

Solange Ribeiro Oliveira, Emeritus Professor at UFMG, in **Intermedial references in ‘Ponciá Vicêncio’ and ‘Um defeito de cor’**, analyses intermedial references in two Brazilian novels: Conceição Evaristo’s *Ponciá Vicêncio* (2003) and Ana Maria Gonçalves’ *Um defeito de cor* (2017). Freedom and cultural memories in relation to visual arts are discussed in both novels: two black young women are the protagonists of the novels and find, in art, a vehicle for preserving the history of their people.

In **Filmic Referencing in ‘Blood-Drenched Beard’**, by Daniel Galera, Cristine Fickelscherer Mattos (Mackenzie Presbyterian University) examines intermedial strategies in a novel by Daniel Galera, a contemporary Brazilian writer. Her paper argues that Galera’s work is materialised and organised around filmic reference, an expression she uses to designate the specific relation between film and literature and to emphasize the visual part of this binomial. The

paper also examines the critical reception of Galera's work, focusing on his use of filmic language.

Marcia Arbex (UFMG) and Izabela Baptista do Lago's (UFMG) **Staging the Act of Painting in Courbet: L'Atelier du Peintre** analyses, from the viewpoint of intermediality, the intermedial references present in Marianne Nahon's *Courbet: L'Atelier du peintre*, which brings together her text and illustrations by Charles Matton. The novel involves both the transposition and combination of media, as well as intermedial references. The authors aim at identifying references (in particular to painting and drama) and at assessing the extent to which they contribute, by means of narrative descriptions, to the process of building up literary *tableaux vivants* which focus on the act of painting.

(Shadow of) The Raven: an intermedial adaptation from literature to music, by Liliam Cristina Marins (State University of Maringá) and Fernando da Silva Pardo Correio (Federal Institute of São Paulo), establishes theoretical and analytical dialogues between intermedial and adaptation studies through the analysis of *Shadow of the Raven* (2007), an album by the American band Nox Arcana which makes reference to Edgar Allan Poe's work. The authors examine the move from a primarily verbal medium (literature) to a sound-based, non-alphabetical medium (instrumental music).

Gérson Luís Werlang and Viviane Aparecida Pandolfo Debortolli (Federal University of Santa Maria) discuss the soundscape in **Musical aspects and the Soundscape in The Lost Link & Other Tales, by Charles Kiefer**. The authors examine various analytical options offered by the literary text and aim at highlighting the soundscape as a narrative tool. Their focus on the relations between soundscape and literature is quite new in this area of research.

Francisco Láyos Lima Tôrres and José Wanderson Lima Torres's (Federal University of Piauí) **Arrow: the green archer from the perspective of the journey of the hero** analyses the narrative in the TV series *The Green Archer*. The paper presents the transformation of Oliver Queen into an archer and aims at examining archetypes and the notion of heroic quest, as well as at pondering on the implications of medial transposition.

Guilherme Fernandes Lima and Lavinia Silveira's (UNIFESP) **Hip-hop Lear: Intermedial References of the play King Lear (1606), by Shakespeare, in the series Empire (2015-)** looks at intermedial references to Shakespeare's *King Lear* in the TV series *Empire*. The authors argue that the series makes explicit references to the language and structure of

Shakespeare's text. By examining strategies of mirroring, the text explores similarities between the two works.

In **William Blake: The Eighteenth-century Genius of Intermediality as a Character in *Mad Girl's Love Song***, Mail Marques de Azevedo (UNIANDRADE) discusses the appropriation of William Blake's persona as a character in the novel *Mad Girl's Love Song*, by the Indian post-colonial writer Rukmini Bhaya Nair. The author suggests that Blake's work, particularly his copper engravings through poetry and painting, represents an eighteenth-century example of the immediacy and hypermediacy (Bolter and Grusin) that characterize today's digital media. The relationship between Bhaya Nair's writing and the Western literary canon is seen not only in the appropriation of its themes, characters and writing techniques but as an instrument of protest against the subaltern position of the post-colonial subject.

Playing "Ping Pong" with Words, an essay by Indiana University Emeritus Professor Claus Clüver, discusses Clüver's approach to Brazilian Concrete Poetry, from his first contact with the genre to his subsequent analytical hybrid work. Despite being directed at a non-academic audience unfamiliar with Concrete Poetry, the text describes his involvement with Concrete Poetry and Concrete Poets, and deserves to be read by scholars interested in intermedial studies.

According to our editorial policy, we also publish a thematic paper in each edition. In this number, there are five other papers set in the journal's scope, even though not directly linked to the purpose of the issue. This is the case of **Experimentalism in Brazilian contemporary prose: an analysis of the short story *Corações ruidosos*, by Alex Sens**, by Lucas José de Mello Lopes and Rosanne Bezerra de Araújo (Federal University of Rio Grande do Norte). The authors highlight the enhancement of the narrative based on the techniques used by the writer, especially by considering the flow of consciousness and the technique through which Alex Sens articulates the "multiple narrative voices, overlap the reason of death – that lives through the existence of the characters". For the authors, the writer challenges some parameters established by Narrative Theory, which makes the story significantly important.

Valter Cesar Pinheiro and Elton Jônathas Gomes de Araújo's (Federal University of Sergipe) **The decaying word: an author in search of writing in the short story *As três toucas brancas*, by Breno Accioly** emphasises Angolan literature. The authors underline the "protagonist-narrator, Sigismundo, a doctor who wishes to write". They also highlight the

autobiographical perspective in the writer's debut work *João Urso* (1944), since that offers the public with a different perspective on the author and his work. The paper also analyses the short story in terms of “the examination of the form of narrative voice” by emphasising its public reception.

In **Antônio Nobre: between the Essential loneliness and the Populated loneliness**, Moisés Carlos Amorim (Federal University of Mato Grosso) and Diego Pinto Sousa (State University of Campinas) present literary and discursive analyses based on Heidegger, Bakhtin, Blanchot, Volochínov, and Rilke, in order to interpret loneliness in *Só*, published by Antônio Nobre at the end of the 19th century. The authors highlight the poetics that “presents loneliness, beyond the apparent monastic isolationism founded in the otherness of loneliness”. According to them, subjectivity constitutes a dialogue and establishes loneliness as “inhabited by expressions, subjects, and other meanings”.

From/in the word in action, discourse and power: philosophical dialogues, by Elaine Pereira Daróz (University of São Paulo), discusses the importance of language in the process of signification of the world. The author dialogues with Aristotle, Mikhail Bakhtin, and Michel Pêcheux for understanding the complex process “in which subjects and meanings are materialized mutually and simultaneously”. The dialogic relation between subject and language is considered in terms of philosophy in order to situate the materialization of ideology and the “instance of power that founds tension relations inherent to the practices among subjects”.

Based on Translation Studies, **Rilke's *Römische Fontäne* translated by José Paulo Paes and Augusto de Campos**, by Ana Maria Ferreira Torres and Mayara Ribeiro Guimarães (Federal University of Pará), compares translations for Rainer Maria Rilke's poem *Fonte Romana*, published in the anthology *Novos Poemas – I*. The study is based on a critique of the poem and respective translations of Mário Laranjeira and it dialogues with the studies of Hans Vermeer. “In order to accomplish the main aim, the concept of *Novos Poemas*, as well as of the fountain figure in Rilke's poetry, were problematised. The analysis is then developed in terms of the level of distance or closeness to the target language and of Haroldo de Campos's transcreation concept”. The authors also find the main basis for their discussions in Judith Ryan, Manfred Engel, Otto von Bollnow, Wolfgang Müller, and Benedito Nunes.

According to our editorial policy, this number also presents a translation for the original paper *Presse ou medias, littérature ou culture médiatique? Question de concepts*, written and

translated by Pascal Durant and co-translated by Maria Lúcia Dias Mendes (Federal University of São Paulo) as **Imprensa ou mídia, literatura ou cultura midiática? Questão de conceitos**. It is a fundamental text for thinking about the media nowadays, especially when mass culture is a key target for large medias. And what is the place of literature in this context? which path has it taken in this new context? These reflections are also linked to the issue.

Finally, we present an interview made by Renally Arruda Martins de Lima and Maria Martha dos Santos Silva Nóbrega (Federal University of Campina Grande) entitled **Literatura, memória e identidade: entrevista com Ondjaki**. The dialogue reveals some of the inspirations of Ndalu de Almeida “Ondjaki”, who is well known by readers and scholars on Young and Adult Angolan Literature, in our country and abroad, besides discussing his literary project and emphasizing memory and identity in literature

In line with our editorial policy, this issue also includes other types of productions, namely, short-stories and poems by youth writers and poets. You can read the short-stories **A apoteose de Demerval Carmo-Santo**, by Wellington Amancio da Silva (Federal University of Alagoas), **Submerso**, by Jefferson Adriã Reis (Federal University of Rondonópolis), and **Maurício e Minerva**, by Roberto Remígio Florêncio (Federal University of Bahia). The poems are written by Joilson Bessa da Silva (Federal University of Bahia) and Cristóvão José dos Santos Júnior (Bahia State University), respectively: the first poem is **De onde (?)**, the second is **A Conceição Evaristo**. All these creative literary texts might produce different affects and effects on the readers.

This issue of **Revista Letras Raras** is guest-organised by Professors Ana Luiza Ramazzina Ghirardi (Federal University of São Paulo), Irina Rajewsky (Freie Universität Berlin), and Thaís Flores Nogueira Diniz (Federal University of Minas Gerais; research leader, alongside Claus Clüver, of the CNPq group *Intermídia: Estudos sobre a Intermedialidade*).

We want to reinforce our commitment to constructing and maintaining a top-quality journal, always presenting relevant, contemporary subjects, such as this one on **Intermediality and intermedial references**. Our goal is to inspire you to think medias, as it is proposed by Rajewsky (2012) in terms of referencing “other medias” “as strategies of meaning construction that contribute to the total signification of products: the latter uses their own mediums, whether to refer to an specific and individual work produced by another media, or to refer to a specific medial subsystem, or yet to another media as a system.” (RAJEWSKY, 2012, p. 25).

This issue invites readers to think on the concepts and theories, old and new, which enrich research in intermediality, an area of studies of increasing relevance.

We wish you a good reading!

References:

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PhD. Prof. Ana Luiza Ramazzina Ghirardi (Federal University of São Paulo - Brazil)

PhD. Prof. Thaís Flores Nogueira Diniz (Federal University of Minas Gerais - Brazil)

PhD. Prof. Irina Rajewsky (Freie Universität Berlin - Germany)

Organisers of the issue **Intermediality and intermedial references**

PhD. Prof. Josilene Pinheiro-Mariz (UFMG - Brazil)

Chief Editor of *Revista Letras Raras/LELLC*

Translated by José Garcez Ghirardi and Rafael de Arruda Sobral.