

INTRODUCTION

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In the western world, the first mention of the concept of world literature (*Weltliteratur*) appears in January 1827, when in his journal *Kunst and Altertum* (Art and Antiquity), Goethe tells his readers that his attention to the reception of Alexander's Duval's play *Le Tasse*, adapted from his *Torquato Tasso* (1790), goes beyond mere personal interest:

Everywhere one hears and reads about the progress of the human race, about the further prospects for world and human relationships. However, that may be on the whole, which is not my office to investigate and more closely determine. I nevertheless would personally like to make my friends aware that I am convinced a universal world literature is in the process of being constituted, in which an honourable role is reserved for us Germans. (Goethe in Gearey 1994: 224)

In a letter to his friend Adolph Friedrich Carl Streckfuss in the same month, where Goethe adds: "I am convinced that a world literature is in process of formation, that the nations are in favour of it, and for this reason make friendly overtures. The German can and should be most active in this respect; he has a fine part to play in this great mutual approach." (Goethe quoted in Strich 1949: 349) Exploring the work of Transylvanian comparatist Hugo Meltzl, principal editor of the first journal of comparative literature in Europe, *Acta Comparationis Litterarum Universarum* (1877–88), David Damrosch's essay, "Rebirth of a Discipline: The Global Origins of Comparative Studies" (2006), claims that the idea of world literature emerges from a desire to make local Otherness (in Goethe's case 'German') inclusive. Indeed, if one examines the progression of references within Goethe's discourse on *Weltliteratur*, his wish to include German among the well-established national canons of countries such as France, England, Italy and Spain becomes obvious. In the same month Jan. 31 1827 Goethe is claimed to have said to his disciple Johann Peter Eckermann:

I am more and more convinced that poetry is the universal possession of mankind [...] National literature is now a rather unmeaning term, the epoch of world literature is at hand [...] But while we thus value what is foreign, we must not bind ourselves to some particular thing, and regard it as a model. We must not give this value to the Chinese or the Serbian or Calderon or the

Nibelungen. And if we really want a pattern we must always return to the ancient Greeks, in whose works the beauty of mankind is constantly represented. All the rest we must look at only historically; appropriating to ourselves what is good so far as it goes. (Goethe in David Damrosch, 2003: 1)

Goethe's idea of world literature is articulated from a desire to include the transnational dimension at a critical period of nation-building; a time of increased trade and communication, which coincided with the expansion of capitalism in the western world, as Martin Puchner (2006) has noted. Emphasizing the transmission and internalization of culture as well as the exchange of creativity and art among diverse cultures, this understanding of *Weltliteratur* became the basis of the discipline we know today as comparative literature.

In a world where socialization equals survival, the creation, distribution and reception of the literary crucially preserves historical, national and transnational memory, the expansion of knowledge and, inevitably, the power-dynamics involved in all these processes. The incorporation of approaches coming from the field of cultural studies into comparative literature highlighted differences in literary transmission across the world, whether in postcolonial contexts (see for instance Said 1978, 1993; Bhabha 1990, 1994), or including the role translation (Bassnett 1993). These incorporation processes into the body of comparative literature were the reason behind Charles Bernheimer's acknowledgement in his 1993 report that the term 'literature' may no longer adequately describe its object of study (1993: 15). Ten years later Gayatri Chakravorty Spivak announced that the discipline was dead.

The current revival of *Weltliteratur* should perhaps be placed within these shifts in points of view, encompassing complex processes of relations and appropriations, frequently including political and economic issues of space-location — both local (self, community, nation) and global (transnational)— issues that also evolve in time. The evolution of the discipline of comparative literature, possibly unlike any other field of research, stages the many forms and ways to capture processes of simultaneous multidimensional change, across space—by exploring recurring aspects in different cultures, and across time—by searching for historical parallels and differences, inquiring into themes, topics, semiotic processes, stylistics, and so on. From René Wellek and Austin Warren's structuralist conception of the literary work of art as "a highly complex organization of stratified character with multiple meanings and relationships" (*Theory of Literature* 1984: 27) to Damrosch's definition of world literature as "a mode of circulation and of reading" (*What is World Literature?* 2003: 5) and as "writing that gains in translation" (281), with translation contemplated as "an expansive transformation of the original, a concrete manifestation of cultural exchange and a new stage in a work's life as it moves from its first home out into the world" (*How to Read World Literature* 2009: 66), the shift in vantage point is indeed spectacular as it opens "multiple windows on the world" (Damrosch, 2003: 15).

The present volume problematizes the concept of world literature(s) even more by re-introducing material concerns into the discussion. Here materiality is addressed in

terms of dynamic systems of relations, rather than structures, where the plural is mandatory, hence the typographical trace. In the thematic issue of *Journal of Comparative Literature and Aesthetics (JCLA)* presented here, the physical features of the art work are shown inseparable from the function they perform for individuals and cultures, and exposed to a complex system of relations between creators and audiences, within a market dynamics that includes forms of translation, adaptation and remediation. Damrosch's visual metaphor 'windows to the world' is particularly apt to highlight the ways in which art-forms impact upon each other, showing, for instance, how intermedial transposition (adaptation) from one medium to another has extended representational possibilities, and how processes of intermedial reference (or *ekphrasis*) help thematize other media, as well as how the narratological basis of transmediality enables themes to be presented in more than one medium, thus having a multiplied impact upon literary reception (see also Werner Wolf "(Inter)mediality and the Study of Literature" 2011)

The volume also reflects upon aesthetic tendencies in particular places and at given times, foregrounding economic factors behind intermedial configurations and including a variety of forms of spatiotemporal extensions which correspond, in diverse ways, to overlapping media configurations and generic categories (i.e. drama could be considered both a narrative and a performance; an oral reading of a poem is considered both literature and music, and its recitation accompanied by music and dance is a performance). For Marshall Brown world literature is defined in terms of *close* encounters and their "shock value", with readers facing the literary as that which "retains its alienness even in the original" (Brown "Encountering the World" 2011: 364). This thematic issue of *JCLA* provides a sample of papers that *disclose* the artistic and the literary as a system of relations that enhance the *outmoded* sublimity of the sensual; that is, the miracle operated by artistic representation when it sets out to express, by means of its limited materialities however multimodal, the simple/complex feelings that make humans of us all.

It is worth starting with a reminder that the process of artistic creation entails ideational and emotional components, which operate at the unconscious level of inspiration, as well as technical or plastic components, concerned with extra-linguistic matters—plot, characterization, setting, theme, motif, and imagery as expressed 'through' language, as well as with other elements—phonological, morphological, syntactical, semantic—as expressed 'in' language. In early 20th-century Europe, the emphasis on sound and 'speech acts' was fundamental for formalist and structuralist critics alike (see Mukarovsky "Standard Language and Poetic Language." 1970: 43-44), and with poeticity "present when the word is felt as a word and not a mere representation of the object being named or an outburst of emotion, when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality." (Jakobson "Linguistics and Poetics" 1987: 378; for an analysis of the impact of orality on literacy see Walter Ong *Orality and Literacy, The Technologizing of the World.* 1982)

The visual aspects of signs were, for some time, and in certain cultures, considered more limited and "therefore inferior to poetry, both the means (language) and manner (narrative) of representation of which indicate Time in its eternal continuity." (Sukla, *Art and Representation* 2000: 235) Gotthold Ephraim Lessing's reflections on the expressive power of temporal and spatial artistic forms in *Laocöon: an Essay on the Limits of Painting and Poetry* (1766), find an echo in the thought of eminent Indian scholar Ananta Sukla, who contemplates the dialogue between visual and poetic art in terms of temporal (*kriyâ vivarta* = action modification) and spatial (*mûrti vivarta* = image modification) changes. "The former indicates the state of continuity (*sâdhya*) and the latter the state of stagnation (*sidha*). Pictorial art or a material image (*mûrti*) belong to the order of spatial modification because it is static and limited in extent, whereas language (and poetry) belongs to the order of temporal modification." (Sukla, 2000: 235; for an in depth study of the role of experience, see Sukla's *Art and Experience* 2012)

In *Black Riders: The Visible Language of Modernism* (1993), Jerome McGann explored how the changes in the form of mass production in the western world during the 18th and 19th centuries caused the remediation (for an explanation of term, please see below) of many aspects of the oral tradition (with an interest in speech and vernacular voices). Paradoxically, the ideological, symbolic and conceptual elements directed attention away from the material aspects of writing because such recognition removed art from nature and emphasized the artificiality of creation, bringing it close to the industrial and mass-production mechanisms that the Romantic imagination rejected. In other non-western cultures, where some of these aspects have remained largely unexplored, iconicity played an important role. For example, while in the west and until the 18th-century, the visual mode was carefully controlled in written texts, keeping metaphorical images tied around discourse, it has always been fundamental in Chinese language and representation.

The explosion of visuality in the 20th-century western art was related to the impact of changing technologies for cheaper image reproduction (fundamentally photography and moving pictures or cinema). The fascination with visual aspects was used to subvert discursive meaning in the works by Marcel Duchamp, the art-game experiments of the Surrealists, the compositions of Tristan Tzara and the Dadaists, Russian constructivism, the anti-art mechanical sensibility of the Futurists, Ezra Pound's Vorticism or Joyce's language puns in *Finnegans Wake*. Many of these early experiments foregrounded the material aspects of language by focusing on graphical coding, the acoustic and visual aspects, and the articulation of meaning through the aesthetic/writing space. They also opened the art work to their audiences and removed partially or entirely the semantic content of discourse, anticipating many contemporary experimental digital works.

In the case of poetry, for instance, linguistic expression has been used to capture the original idea/emotion by echoing biophysical perceptual rhythms in alliteration, homonymy or synonymy, and by means of contrastive variations—antonymy, negative parallelism and other defamiliarizing techniques. In the west, the shape of the writing space became more prominent in the late 19th-century, possibly under eastern influence

encouraged with the expansion of European empires. Pattern poems, for instance, were common in China, where pictograms, ideograms, and phonograms were incorporated into poems as part of their writing system. Shapes are also part of many Japanese *haiku*. More research would be necessary to show the crossings between east and west that propiciated the emergence of visual poems in the Greek *Carmen figuratum*, and in later work by various poets such as George Herbert (i.e. "The Altar"), Dylan Thomas (i.e. "Vision and Prayer"), Lewis Carroll (i.e. "Long and Sad Tail of the Mouse" in *Alice in Wonderland*), as well as e. e. cummings's "L(a)", Edwin Morgan's "Siesta of a Hungarian Snake," Francois Rabelais's "epilenie," or Guillaume Apollinaire's "Il pleut". In some of these, as well as in many examples of 'concrete poetry', graphic design and shape are visual complements to the sound patterns that accompany the general perceptual effect of the pieces. The Futurists' "words in freedom" were 'works in progress' (a term also used by James Joyce for his *Finnegans Wake*), open to new multi-sensory experiments particularly the impact of typographic innovation and formats, including ink colours, typefaces, texture of the paper, book-binding technique, etc. All these artistic innovations, tied to changes in techno-material aspects, gradually have enabled a greater interplay of perceptual modes, enhancing diverse forms of emotional and aesthetic charge, alternating between 'showing' (*mimesis*) and 'telling' (*diegesis*). But as W.J. T Mitchell writes in *Picture Theory: Essays on Verbal and Visual Representation* 1994, "The real question to ask when confronted with these kinds of image-text relations is not 'what is the difference (or similarity) between the words and images?' but 'what difference do the differences (and similarities) make?' That is, why does it matter how words and images are juxtaposed, blended, or separated?" (Mitchell 1994: 91) Examples of concrete poetry, conceptualism, abstract expressionism, etc., can be considered the forerunners of contemporary e-poetry, which interestingly, and as this volume shows, questions the narratological turn within intermedial studies.

Traditionally, the transposition of art across media, including writing, painting, sculpture, the performing arts, music or film (*ekphrasis*; from ancient Greek 'speak') was the way by means of which artistic representations shared sense experiences. In literary writing, intertextuality has also enabled textual voices to relate to each other in a local event, bringing forth the cultural experiences of that event. The term 'intertextuality' was coined by Mikhael Bakhtin's translator Julia Kristeva in "Word, Dialogue, and the Novel" (1967). Early studies on the topic (i.e. Brooks, 1971) established textual hierarchies of intertexts such as allusions, quotes, references, footnotes, endnotes, annotations on the margins etc., with regards to the central body of the text. Similarly, T. S. Eliot spoke of three voices in poetry:

The first voice is the voice of the poet talking to himself—or to nobody. The second is the voice of the poet addressing an audience, whether large or small. The third is the voice of the poet when he attempts to create a dramatic character speaking in verse; when he is saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character. The distinction

between the first and the second voice, between the poet speaking to himself and the poet speaking to other people, points to the problem of poetic communication; the distinction between the poet addressing other people in either his own voice or an assumed voice, and the poet inventing speech in which imaginary characters address each other, points to the problem of the difference between dramatic, quasi-dramatic, and non-dramatic verse. (*On Poetry and Poets* 1957: 96)

Literary voices correspond to diverse spatiotemporal contexts and crossings among generic categories, for instance the fact that drama could be considered both a narrative and a performance, and a sung version of a poem, might be both literature and music. These voices are also related to overlapping media configurations that might share metaphoric relations of similarity (what Jakobson termed the axis of 'selection), as in 'ekphrasis' or intermedial reference, or metonymic relations of contiguity (what Jakobson described as 'combination'), as in intermedial transpositions or 'adaptation' from one medium to another. These types of relations are the basis for Jakobson's distinction among genres, with lyric poetry tending toward the metaphoric and realistic prose toward the metonymic.

For Harvard pragmatist and semiotician Charles S. Peirce, signs can be divided in phenomenological terms in icons, indexes and symbols. Icons would be determined under relations of space-time similarity, while indexes under contiguity. Symbols are abstract and arbitrary, including verbal levels—morphemic, lexical, syntactic, or phraseological. Research on conceptual metaphor has also pointed toward the idea that all signs, to various degrees, have a physiological grounding based on human experiences with spatial contiguity, temporal simultaneity, and temporal succession, aspects that determine not just literary genres but also media configurations (see Lakoff & Johnson *Metaphors we Live By* 1980; Forceville and Urios-Aparisi. *Multimodal Metaphor* 2009; López-Varela *Semiotics of World Cultures* 2012)

Working in the boundaries between literary and cultural studies, early critical studies on intertextuality focused on issues of textual and cultural authority, exploring early 20th-century avant-garde and postcolonial works where textual boundaries were broken or overlapping. Literary theorist Gérard Genette defines paratext as those things in a published work that accompany the text, including illustrations, for instance. For Genette, the paratext is a threshold, not a boundary or a sealed border. It is "a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that ... is at the service of a better reception for the text and a more pertinent reading of it." (Genette *Paratexts: Thresholds of Interpretation* 1997: 2) Kristeva's definition of intertextuality also advances a theory of cultural transfer. Implicit in this analysis is the notion that subjectivity is multiple and that exists in relationship to other subjectivities, a view of communication as dialogical action, materially realized whether in face-to-face conversation—where actions are made known through contextualization cues, that is, verbal registers, non verbal signs (gestures, postures, etc.), prosodic signals (intonation

patterns, volume, stress patterns, etc.) — or in writing and artistic representation, as well as in other forms of human communication. As Bakhtin explained, “prior to the moment of appropriation the word does not exist in a neutral and impersonal language [...] but rather it exists in other people’s mouths, in other people’s contexts, serving other people’s intentions: it is from there that one must take the word and make it one’s own.” (*The Dialogic Imagination* 1981: 294; for a summary of the *History and Poetics of Intertextuality*, see Marko Juvan 2008)

Similarly, in Michael Halliday & Ruqaiya Hasan’s (1976, 1989) semantic model, the ideological and axiological viewpoints present within a text correspond to discursive value-orientation perspectives and socio-cultural positions framed within a typology of metafunctions: thematic content (ideational or experiential metafunction), the attitude of the speaker towards his/her audience, bearing in mind the specificity of the community (interpersonal metafunction), and the resources for giving the text coherence, structure and texture (textual metafunction). Finally, with regards to its educational application, Jay L. Lemke (2005) identifies three primary principles of intertextuality: thematic, orientational and organizational, including Halliday’s original three discursive metafunctions, and adding other semiotic modalities such as gesture and multimedia.

Nowadays, many approaches from a range of interdisciplinary fields in the Social Sciences and Humanities emphasize these dialogical and agentive aspects of communication, understood as body acts/performances made known through verbal registers as well as non verbal signs, whether face-to-face or by means of representations (written texts, painted and recorded images, music, film, video, etc.), artistic or not. Because effective communication requires several modes of sense perception to locate things in space and time, whether in situations where participants share the same spatiotemporal coordinates, or in recorded (past) events that use deictic pointers to the original happening, the workings of a given medium — be it biophysical (the air that conducts speech waves for instance) or technological (the printing press; a computer) — are based on experiences where several perceptual/communication modes (or sense modalities) speak across to convey information (for neuroscientific evidence on this, see Zlatev, Racine, Sinha, and Itkonen *The Shared Mind* 2008).

In order to incorporate sensorial aspects from human real life experiences in their art works, creative writers draw analogies with other artistic forms such as painting or photography, just as British author Mary Ann Evans (George Eliot) does in many of her novels under the influence of John Ruskin’s *Modern Painters* (1843). An effective way to recall the sense of smell in textual formats, for instance, is by means of synaesthesia and the visualization of food, either in the form of images, or by means of metaphors, as in the story by Patrick Süskind, *The Perfume* (1985). Textual voices or modal combinations highlight the need to understand experience as a dialogue, not just of ideological positions, but also of perceptual modes. In all these contexts, *ekphrastic* as *tertium comparationis* operates according to notions of similarity/difference, expressed by means of metaphors and analogies, in accordance with the way human brains map information mirroring it across sense perceptions (see Zlatev, Racine, Sinha, and Itkonen, *The Shared Mind* 2008).

‘Intermedia’ was a term used for the first time by English composer and poet Dick Higgins in the newsletter to volume 1, issue 1 of *Something Else Press* (1963) to describe his artistic activities in the *Fluxus* movement. Higgins used it to refer to works “in which the materials of various more established art forms are ‘conceptually fused’ rather than merely juxtaposed.” (18). Although transpositions of art across media were often part of artistic practices, digitalization has enabled easier, faster and cheaper interplay between texts, images, music, video, causing a renewed interest in intermedial studies since the 1990s.

Works such as Valerie Robillard’s “In Pursuit of Ekphrasis: An Intertextual Approach” (1998), or Siglind Bruhn’s *Musical Ekphrasis* (2000) have explored the synaesthetic intersections between music, words, pictorial image and moving images, the iconotextuality of visual poetry, the simulation of poetry in sculpture, the changes within literary adaptations, or the influence of filmic techniques upon written works. In all these cases, a given medium thematizes, evokes and sometimes imitates elements and structures of another medium in order to stretch semiotic levels to their limits, modify perception and conceptual imagery, and increase immersion and aesthetic response (for a detailed description of previous works on the subject, see Irina Rajewsky 2002, 2003).

Possibly the biggest problem of intermedial studies, and also its major asset, is the fact that research comes from a broad spectrum of fields. For example, comparative literature has often dealt with the study of forms of transmediality (phenomena that are not specific to one medium but common to many of them, although realized differently). In media studies, interest was often directed to media configurations, distinguishing groups of media phenomena with their own distinct intermedial qualities, with film studies playing an important role in the study of spatiotemporal differences. In the late 1990s, and particularly at the turn of the century, with the growing impact of the Internet, research began to include different types of intermedial forms.

Irina Rajewsky’s work has proposed several categories that run from mere contiguity of two or more material manifestations of different media to a genuine integration. For instance, she explains that film adaptation can be classified as media combination (of theatre and photography) but also as medial transposition (of a literary text). It is also interesting that she also takes into account contextual aspects such as the production and specificity of material media patterns, which have changed over time, and she goes on to relate their ‘intermedial’ qualities to their use and reception (distribution is not mentioned). For instance, in the case of film adaptation, Rajewsky explains that the viewer receives the original literary text, not as something on which the film production is based, but as another nucleus that produces crossed relations on the horizontal (not vertical/hierarchical) intermedial level. Rajewsky’s approach has the advantage of theoretically distinguishing, for the first time, between intramedial (and thus intertextual) and intermedial references. Within the first, a medium evokes and generates an illusion of another medium’s specific practices, as mentioned above. Intermedial references, however, constitute themselves in various complex combinatory

ways in relation to another medium (monomediality) or several media (plurimediality) as in the case of dance theatre.

Werner Wolf's categorization includes intermedial reference (texts that thematize, quote, or describe other media), intermedial transposition (adaptation) transmediality (phenomena that can be represented in more than one medium because of their narratological basis), multimodality (the combination of more than one medium in a given work: e.g., opera, comics, or the words and gestures of oral discourse), and what Marina Grishakova and Marie-Laure Ryan in *Intermediality and Storytelling* (2010) call "a generalized form of ekphrasis", similar to Jay David Bolter and Richard Grusin's (1999) remediation, where a work in one medium is re-represented in another medium.

Since the appearance of George Landow's (1992) *Hypertext: The Convergence of Contemporary Literary Theory and Technology*, the inquiry into the sociological impact of hypertext and hypermedia became intense. The debate on what a medium is and how it constructs culture followed frequently on Marshall McLuhan's footsteps (a medium serves "to mediate signs between people"; 2003: 9). Once it was acknowledged that technological mediation is a general condition of culture (studies on anthropology signal the connection between mind-development and tool-making) it was also recognized that this mediation is not neutral. The initial celebration of the social potentialities of digital communication (see for instance, de Kerckove *Connected Intelligence* 1997) was followed by harsh criticism on the digital divide it creates (García Clanlini, Yúdice & Ashley 2001; Norris 2002, and more recently Mark Poster 2006).

Another landmark was Jay David Bolter and Richard Grusin's (1999) volume *Remediation*, a volume that brought forth the idea that a medium appropriates the techniques, forms, and social significance of previous media and attempts to rival or refashion them. The same year, Katherine Hayles published *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* where, her inquiry was directed from postmodern 'floating signifiers' (see mainly work by Jacques Derrida) to what she calls the 'flickering signifiers' of digital communication, signifiers constructed with the introduction of mathematical random conditions that complicate representation Hayles explains that the semiotic processes mediated by the new digital technologies modify human cognition and acts. "Incorporating practices perform the bodily content; inscribing practices correct and modulate the performance," writes Hayles (1999: 200). Although resistant to change, when incorporating practices mutate, they do so because of the use of new technologies that affect spatiotemporal coordinates in the human body (205). The study of intermediality begins to emerge as a place of border-crossings between art, media, entailing operations with ontological, technological and cultural implications.

This issue of *Journal of Comparative Literature and Aesthetics* begins with a paper by George P. Landow (Emeritus Prof. Brown University), one of pioneers in criticism and theory of Electronic literature, hypertext and hypermedia. Landow discusses precisely modes of conceptualization that combine in what appear to be diametrical opposites under what he terms 'hermaphrodite thinking'. In particular, he

discusses two striking examples, one from the 19th and the other from late 20th-centuries. The first concerns the practice of reading the Bible, particularly the Old Testament, as a semiotic network whose nodes take the form of types and figures of Christ. This self-nesting pattern of narrative framing was prominent in ancient literary examples (see for instance *The Book of A Thousand Nights and a Night*). The second example presented concerns digital texts, and like Biblical typology, they are both used by Landow to call into question assumptions on how people or entities exist in time and in relation to other people or entities. Fundamentally, analogies in this paper bring to the fore the multiple, non-hierarchical entry and exit points in data representation and interpretation in complex informational environments such as the Bible. The metaphor of 'the hermaphrodite' presents identity in terms of complex and 'recursive' intertextual reading patterns, whose unity depends not only on a multiplicity of superpositions and arborescent chronological lines that provide indication of the origins, but also on rhizomatic self-reflexive interconnections that spread by replication and repetition. In complex dynamic systems, events can be chained regardless the connection or not (mere speculation) between individual fragmented scenes, which can also be read as a series. Such a structure forms the basis of some hypertextual links. For this reason, the second part of Landow's paper focuses on a similar dynamic nuclear structure known as 'hypertext', with origins in Vannebar Bush (1945) paper "How we may think," with hundreds of hypertext systems existing before Tim Berners-Lee's information management system and database software project of interlinked pieces of information that would eventually become the World Wide Web, accessed via telephone and satellite by means of Internet (for more details see George Landow *Hypertext 3.0* 2006)

Like in the Biblical nuclear structures, frequently based on journey narratives, hyperlinks are anchored (navigation metaphors are often used when dealing with Internet) in a certain type of document within a homepage. This nucleus is known as 'source code'. Hyperlinks can be unidirectional, bidirectional (followed in two directions so that so both ends act as anchors and as targets), a complex many-to-many links. In World Wide Web configurations, the amount of hyperlinks a given hypertext supports is crucial in offering different levels of openness. The narrative skeleton of many hypertexts is really a network of causal subnuclei based on optional selection. In *The Open Work*, Umberto Eco uses the metaphor of the opera (the title in Italian is *Opera Aperta*, where the word refers simultaneously to the musical composition and to operate/work) to explain the dialogical nature of narrative and its open/ambiguous structure. He also states that the more open a narrative is, the more anxiety it generates on its readers. Likewise, complex nuclear structures increase the anxiety and insecurity of their audiences, as most readers prefer to read for the plot rather than face openness (see Peter Brooks *Reading for the Plot* 1984). As papers collected at the end of this volume show, hypertextual structures, such as a piece of electronic literature, present information in a way that can be read in diverse ways by different users, providing a different aesthetic experience from printed narratives. Depending on the complexity of the hypertext, the choice of hyperlinks and paths would vary for various readers, even if

when asked about the nature of the piece, they might give similar answers. Landow's essay attempts to explain how such a similar answer can be formulated even if a good conceptualization and realization on the author's part can make a work to be revisited infinitely.

T.S. Eliot's statement quoted above mentions the voice of the poet, "talking to himself or to nobody," an assertion that indicates that, unlike conversational voices, the poet's voice might be just aimed at (narcissistic) self-reflexion, not aimed at 'telling' (thus not entering the realm of the symbolic in Lacanian terms). In *Gödel Escher Bach: An Eternal Golden Braid*, Douglas Hofstadter analyzes the characteristics of self-reflexivity in various media. Rather than building on linear cause-effect (narratological) relationships, certain recursive loops create nesting structures that reduplicate messages such as stories inside stories, movies inside movies, paintings inside paintings, and transgeneric and transmedial crossings as well (see Hofstadter 2000: 127). For example, he demonstrates how self-reflexivity in Escher's lithograph "Drawing Hands" is based on a spatiotemporal experience of simultaneous drawing of the two hands (Hofstadter 2000: 10). Such structures are common in Zen aesthetics.



Escher's "Drawing Hands" [http://en.wikipedia.org/wiki/File: Drawing Hands.jpg](http://en.wikipedia.org/wiki/File:Drawing_Hands.jpg) // [yin-yangChinese-}](#):-;

The paper by Li Quingben (Director Institute World Literature, Beijing Language and Culture University), focuses on a well-known poem by Chinese writer Wang Wei. The analysis of "Dwelling in Mountain and Autumn Twilight" shows relations between Zen Buddhism, and somaesthetics, a theory of aesthetics by Richard Shusterman, both based on the concept of non-duality which is also the basis of Li Quingben's own theory of complex cross-cultural crossings (in López-Varela *Semiotics of World Cultures* 2012). Shusterman's neo-pragmatist revisionism, inspired by John Dewey's work, re-thinks art and aesthetics from experience, proposing philosophy as a way of life, the hermeneutics of understanding, the legitimacy of popular art and somaesthetics. Non-duality refers not only to transcendence between dualities such as silence/noise, stillness/movement, outside/inside, subject/object, body/mind, human/nature, as illuminated in Wang Wei's poem. It also refers to transcendence between different cultures. The paper focuses on comparative translation as a mode of transcultural intermediality. It shows how translation, expressed in Saussurean terms, which operates the transfer of an instance of *parole* (message in Jakobson's formulation) from one *langue* (code) to another, is impracticable in cases of languages as distinct as Chinese and English, for instance, where elements in code are not just dependent on

particular orders and rules, but on relations that are not operated under principles based on the duality between the concept (signified) and its acoustic image (signifier), as Saussure claimed. A translator from Chinese would be unable to leave content/meaning of signifiers intact, and would need to adapt it to the signified, that is, the new set of rules and ideas of the translated language which, in some cases, cultural factors may even render untranslatable.

Continuing with the aesthetic intermedialities of sound, the paper "Musical patterns in William H. Gass's 'A Fugue' and 'The Pedersen Kid'" by Marcin Stawiarski (Normandie Université, France) explores musico-literary intermediality in two works by the American novelist, short story writer, essayist, critic, and former philosophy professor. The paper focuses on Gass's conception and use of language, musicality and musicalization in passages from two works of his fiction — "A Fugue", a passage from *The Tunnel* (1995), a novel that received the American Book Award, and novella *The Pedersen Kid* (1961). Stawiarski asks to what extent texts that do not necessarily present a direct link to music can be given a musical reading. The article shows that textual musicality in Gass is grounded in traits related to rhetorical and prosodic devices, such as rhythmical and sonorous patterns, and the author's specific conception of thought and language. Musical polyphonic techniques structure both "A Fugue" and "The Pedersen Kid," regulating textual intensity, texture, and temporal unfolding, lending voice to transtemporality. In contrast to "A Fugue"'s overt musicalization, "The Pedersen Kid" exemplifies covert musicalization, where there seems to be a possibility of a transmedial transformation of both narrative time and sentence time (*transtemporality*), and which entails simultaneity, but more fundamentally, the possibility of regulating density and intensity of language zones, building up areas of tension and release around recursive and circular patterns, an intermedial texture that conveys semiotic meanings that allow a and experiential (emotional) understanding of the content. For example, as Stawiarski notes, the lexical associations predicated on fight and hunt are evocative of initiation and reminiscent of the fugue, but there seems to be a correspondence between symbolism in the text and fugal patterns on yet another level related to conflict, tension and passage, as if the musical form were secretly used to provide subconscious patterns for the protagonist's initiation journey. On a more general level, the article reflects upon the textual effects produced by musico-literary intermediality and their cognitive impact (both ideological and emotional) on time structures in fiction.

Nicoleta Popa Blaniariu (Universitatea "Vasile Alecsandri" din Bacău, Romania) offers a semiotic approach to an analysis of the measure in which the semio-narrative categories and the Greimasian actantial model are relevant for the understanding of choreographic discourse as reverse ekphrasis. In particular, the study considers choreographies inspired by literary (pre)text or pre-established narrative frames. It is necessary, according to Algirdas J. Greimas, to draw a fundamental distinction between two levels of representation and interpretation: a) an 'apparent' level of the narrative, where its various manifestations are subjected to exigencies characteristic of linguistic

or non-linguistic (particularly choreographic) manifestation substances; b) an 'immanent' level, which may constitute a structural core, where narrativity is situated and organized before its manifestations. Therefore, according to Popa Blanariu, all narrativities share an experiential-semiotic level distinct from the linguistic level, which it precedes. In the case of choreographic discourse, the syncretic – transmedial and multimodal – result of the general narrative structures and of the particular discursive configurations (bodily, rhythmic, spatial). In her discussion of narrative coherence in dance, Popa Blanariu refers to Greimas's distinction between between actants and actors that enables the separation of two levels of reflection upon narrativity, with *actants* related to narrative syntax, and *actors* recognized in the particular discourses in which they occur.

With the transformation of analogue modes of production, distribution and reception in digital environments, inquiries into fiction/non-fiction, real/virtual differences have reached new heights. Discussing the hierarchy between factual and fictional, Peter M. Boenisch's "Choreographing Intermediality in Contemporary Dance Performance," (in Freda Chapple and Chiel Kattenbelt's 2006 collection on *Intermediality and Performance*), revisits the role of analogy in the construction of real and virtual worlds. For Boenisch, the mimetic relationship between the actual thing and the mediatized representation takes the form of a "second order reality", arguing that whether as idealist representation of a crude reality, in terms of the beautiful and the sublime, as a realist rendering of the actual thing, or as a surreal invention in Science Fiction, in all cases the experience, whether factual or fictional, would be felt in the same way because it is authentic in terms of its spatio-temporal effects on the audience. (Boenisch 2006: 110) On the other hand, Marie-Laure Ryan's introductory piece in the collection *Intermediality and Storytelling* (2010), edited by Marina Grishakova and herself, claims that the distinction fiction/non-fiction matters because it affects our interpretation of the information offered. In comparing language to image, for instance, the judgment of fictionality is most important in the case language, she explains, whereas image will be decoded as less fictive.

Before presenting the following paper which deals with historical memory as recorded in textual and pictorial formats, I will briefly discuss previous attempts to distinguish between fiction/not-fiction in the case historical narratives. In *The Distinction of Fiction* (1999), who draws on Käte Hamburger (*The Logic of Literature* 1968), Dorrit Cohn signalled three 'voice' markers that would enable the distinction between fiction/non-fiction; first, fiction's adherence to a bi-level story/discourse model that assumes emancipation from the enforcement of a referential database external to the text which operates in historiographical texts; second, the employment of narrative situations that open to inside views of the characters' minds; finally, the articulation of narratorial voices that can be detached from their authorial origin, in contrast to the fundamental identity between narrator and author that characterizes historical texts (Cohn 1999: 30). The first two, however, are really a consequence rather than a cause of fictionality, at least from the reader's point of view, since they are related to the discourse pact (Coleridge's suspension of disbelief) between author and reader.

As well as these narrative 'voices' that would capture space configurations, in terms of time, sequence was another criterion for distinguishing between fiction/non-fiction. Narratives presenting real facts (i.e. history, autobiography) would tend to use a chronological and forward-looking prospective, moving from cause to effect (teleology), whereas in fictional narratives the characters' recollection and retrospective memory may preserve only some of the reported order of events. It can be argued, however, that utobiography, can also be predicated on a necessary forgetting or distancing in cases of trauma. So, while potentially a source for remembrance, the material traces of the past might be structured by omissions, restrictions, repressions, and exclusions. As such, they expose the ever present dynamics inherent in processes of selection, assemblage and ordering whereby events are made into facts (a fact being that which is affirmed or stated of an event; an event is a fact subject to description or telling). Observing the tendency towards event dissolution as basic temporal occurrence in modernist narrative, Hayden White's (1973) classic *Metahistory* works on the idea of "emplotment", self-reflexive re-writing patterns interwoven in figurative speech that subvert the organization of events, problematizing the borders between fact and fiction. Similarly, Michel De Certeau (*The Writing of History* 1988) examined the role of fiction and the unconscious in the production of a historical text, and proposed the notion of 'anecdote' as a fundamental gap in narrative continuity of the grand historical narrative, a gap that allows the irruption of contingencies, forcing retrospection, recall and reflexivity in the form of a *lieux de mémoires*, a similar conception to the one presented by Jacques Derrida in *Archive Fever*, where speaks about the 'presentness of the past'.

In *Intermediality and Storytelling* (2010), Marina Grishakova's offered a differentiation between two forms of intermedial representations; "metaverbal" (an attribute of verbal texts that evoke images) and "metavisual" (an attribute of images that reflect on the incomplete nature of visual representation). Several papers in Grishakova and Ryan's volume study the workings of memory and sequence in graphic narrative (McHale, Kuskin), moving onto similar issues on television (Mittell), film (Cobley, Ben Israel, Hansen), photography (Baetens and Bleyen, Lehtimaki), advertising (Freitas), and digital technology in its various modes (Page, Ciccoricco, Gibbons). Jason Mittell's cognitive approach examines the diverse ways in which media manage the memories of viewers, from cinema, which requires, like short stories, only short-term memories, to longer pieces of narrative fiction, such as novels, and TV serials, that require the need to maintain long term memory active.

Memory is indeed an essential component of the western classicising cannon, as it becomes established in 16th-century Italian Renaissance. It is during this century, as Lina Bolzoni has pointed out in *The Gallery of Memory*, that literary models are outlined, set forth and fixed to be a fundamental influence as artistic ideals in the following centuries. Influenced by the development and diffusion of printing, the literary and the iconographic canons are defined together, alongside the oratory traditions of memory reinforcement. Works by writers and visual artists are made into intermedial artefacts of recollection, imitation and emulation in which audiences participated just as

they do now in the age of digitalization. The paper by I-Chun Wang (Director Centre for Arts and Humanities National Sun Yat-sen University, Taiwan) explores the intermedial dialogue with historical memory, focusing on the story of the captive queen Zenobia as represented in western historical writing and visual arts. This study brings to light Zenobia's cultural identity, the symbolic meaning of the spectacle in Aurelian's triumph and Rome's disciplining system, thus unveiling the conditions of colonial encounters based on coercion, inequality and conflict. The moral duplicity present in colonial depictions both with regards to the experiences of the colonized and the colonizers, as well as the forms of transmediality used to thematize history, create a formal doubleness that impacts directly on the act of recollection, blurring the differences between historical fact and myth. Here transmediality, as defined by Werner Wolf (2011) can be seen on the level of content in myths which have become cultural scripts and have lost their relationship to an original text or medium.

Irina Rajewsky's research has insisted that the criterion of historicity is relevant with regard to the particular intermedial configuration, but also with regard to the technical development of media, and the changing conceptions of art and media on the part of the media's recipients. ("Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality" 2005: 51). The paper by Annette Thorsen Vilslev (University of Copenhagen) investigates *I Am a Cat* (*Wagahai ha neko de aru*, 1905), the first feuilleton novel by Japanese writer Natsume Sôseki (1867-1916), a study on the workings of multimodal satire and the subversion of the Aristotelian plot from the perspective of the feuilleton form, told through the eyes of a small cat. On January 3, 1868, a group of samurai succeeded in overthrowing the powerful Tokugawa shogunate, and gave Japan an unprecedented impulse to open to western culture and civilization. A closed country with a rigid feudal system organized according to Confucian and Buddhist doctrines of effacing the self, Japan was virtually unknown to the world, and ignorant of western culture. The Meiji restoration abolished this system and introduced ideas from European thinkers in the form of translations that prompted huge changes in Japanese society. With a new awareness of individuality, materialism and success, Meiji Japan embarked upon a quest for "a viable sense of its own identity in the face of the west and, [...] within the socio-political terms of the need to invent, for the sake of modernization, an analogue to the western 'self' as the necessary precursor to the political concepts of 'liberty,' 'freedom,' and 'rights' which are founded upon it" (Pollack 1992:55). The disruption of Japanese Buddhist and Confucian cultural codes and the rapid introduction of totally unknown value systems, made Japanese become obsessed with questions such as "Who am I?" and more fundamentally "What is an I?" (Pollack 1992:54)

Thorsen Vilslev's discussion of *I Am a Cat* focuses on the differences between western and Japanese narrative models, alongside Franco Moretti's claims in his *Conjectures*, where he explains that "the modern novel first arises not as an autonomous development but as a compromise between a Western formal influence (usually French or English) and local materials" (Moretti 2000: 58). Sôseki's work was in many ways at

the heart of Karatani's work, which Moretti mentions within the development of literature on a larger world historical scale. The publication of Sôseki's theory *Theory of Literature* (1907) followed that of *I Am a Cat*, but the actual notes for the work were written during the years Sôseki spent studying English literature in London between 1900 and 1902.

The term *feuilleton* originates from the French *Feuille* (leaf of a book) and consisted on a kind of non-political supplement to newspapers that chronicled on literature art and cultural issues, becoming popular in Europe in the 1800s. Apparently the term was first used by Julien Louis Geoffroy and Bertin the Elder, editors of the French *Journal des Débats* in a supplement which appeared on their journal on 28th Jan. 1800. In 1836 the Paris newspaper *La Presse* began to circulate a separate sheet from the paper with the same title. Several visual features were used to identify the 'feuilleton': it always appeared in the same part of the journal, newspaper or magazine, and established forms of typesetting and vignettes were used as markers. The genre became popular in other European countries, having frequently informal and humorous satirical content that help establish its popularity as a genre of masses. The text was usually hybrid, making use of journalistic as well as literary structures. In English newspapers, a serial story was usually printed, with a huge popularity during Britain's Victorian era. This was possible due to a combination of the rise of literacy and technological advances in printing and distribution (Law 2000: 34) as well as laws that reduced taxes on paper and publication (Law 2002).

Many Victorian novels appeared as either monthly or weekly instalments during a period inaugurated with the successful publication of Charles Dickens' *The Pickwick Papers* (1836). Initially, American periodicals published work by British writers. In the 1840s, Eugène Sue's *Le Juif errant* scandalous best-seller was printed everywhere in Europe and North-America, reaching nearly a million readers in its first year of publication. The novel and its anti-clerical message shocked mid 19th-century society and spawned debates and imitations. Harriet Beecher Stowe's *Uncle Tom's Cabin* was published over a 40-week period by the *National Era*, an abolitionist periodical, starting with the June 5, 1851 issue. Henry James and Herman Melville also published in this form, which allowed authors and periodicals to respond to audience reactions. Gustave Flaubert's *Madame Bovary* was serialized in *La Revue de Paris* in 1856. Leo Tolstoy's *Anna Karenina* was serialized from 1873 to 1877 in *The Russian Messenger*, and Fyodor Dostoevsky's *The Brothers Karamazov* from 1879 to 1880. In his study on "The rationale of Victorian fiction," Lionel Stevenson explained that "When a novel was encountered through the instalments of twenty months, the readers acquired an unparalleled illusion that the time scheme of the action was equivalent to that of real life, and that the events were taking place side by side with those actually occurring in their own daily activities. (Stevenson, 1973: 402) This also occurred in the years of radio serials and continues to happen with popular TV serials, and in online serialization (see for instance JukePop).

Serialization allows detailed descriptions of everyday events and familiar characters that satisfy and engage the general public by means of an emphasis on suspense,

emotional aspects or witty conversations that make people laugh. Sôseki's novel is a satire of the Japanese society of his time, and makes fun of the *nouveau riche* of intellectuals, artists, writers and painters. The influence of Sterne's *Tristram Shandy* is undeniable, but the novel also mocks the idea of the universality of English literature, resisting the totalization of a standard past-tense prose (a literary third person focalized *-ta* form) that after the Meiji restoration of 1868 increasingly imported western cultural products and translated or adapted western literature.

The self-nesting narratological structure of the feuilleton centrally locates the transposition of one story into another (transformation of a non-serial story into a serial story) so that it can be contemplated as a generative process. In the Victorian era, audiences were allowed to intervene in the development of the stories by means of letters addressed to the authors of the feuilleton. In the case of *I am a Cat*, translations of world literature into Japanese – such as E.T.A Hoffmann's *Kater Murr* (1906; *Tomcat Murr* in English) are used by Sôseki to interfere intradiegetically in narratological terms with the universe of his own novel. In line with Jean-François Lyotard's claim that serial transformation would have had an impact on the continuous composition and decomposition of 'grand récits' or 'metanarratives' (Lyotard 1979: 31), with the audience becoming 'mediatized' and involved in the process of creating the fiction. Sôseki's novel also uses elements of immediacy, concrete ideas, impression and sensations, borrowed from what the author termed *haiku shôsetsu*, a blend of western naturalistic perspective and Japanese aesthetics which place great emphasis of the affective mode and on his own psychology-inspired theory about the role that feelings play in literature.

The relationship between movement (direct presentation of events or enactment) and stasis (what happens in between episodes) forms the fundamental dialectics of the serial paradigm. In this case, the use of intermedial references thematizes and satirizes its own media specific production and reception, which, due to its serial publication, successively forms the content. The novel incorporates, for example, oral or dramatic media, the aesthetics of poetry as well as specific modes of affective responses. Since the novel defines its own media specificity in relation to other media, creating a storyline punctured by other stories and by the echoes of its own reception, it challenges its own form. The paradigm represents media-centred and reader-centred perspectives, so that the series can be regarded primarily, not as a dialogue between author and audience, but between the medium where the feuilleton is broadcasted (newspaper, radio, television) and its audiences. Thus, it can be regarded as a form of intermediality in its own right.

In the above lines I have briefly described intertextuality as a forerunner of intermediality. Mikhael Bakhtin's *The Dialogic Imagination* (first published as a whole in 1975) included four essays composed in the late 1930s and early 40s, "Epic and the Novel," "From the Prehistory of Novelistic Discourse," "Forms of Time and of the Chronotope in the Novel," and "Discourse in the Novel". In these, Bakhtin introduced the concepts of heteroglossia (the primacy of context over text) dialogism and polyglossia (the many voices of literature), and the chronotope (time space), all of which made a very important contribution to literary criticism. Bakhtin not only shows how different

texts from the past have ultimately come together to form the modern novel; his concept of chronotope provides a basis of genre categorization, an issue to which he returns in "The Problem of Speech Genres", where he hints that genres correspond to distinct communicative modes, literary, legal, scientific, etc.

Interrogating on the semiotic distinction between multimodality and intermediality, Lars Elleström's *Media Borders* (2010) provided important clarifications on both terms and introduced four fundamental modalities in perception and cognition: the material, the sensorial, the spatiotemporal, and the semiotic, all of which constitute media in various ways. "Basic Media" can be identified by their appearance, but there are also, according to Elleström, qualifying aspects such as origin, delimitation, the use of media in specific historical, cultural, and social circumstances, and finally communicative and aesthetic considerations. Complex art forms are "Qualified Media," and a technical medium as any object or body that "realizes," "mediates," or "displays" both basic and qualified media. For example, the material modality of sculpture consists generally of solid materiality that can be realized by technical media such as bronze, stone or plaster, but some qualities also arise in perception, and in the case of sculpture, through vision and touch. Furthermore, sense-data cannot be conceived as sensation unless it is given some sort of mental form ('Gestalt' and 'schema' are the terms most frequently used) in the act of perception. Elleström's "sensorial modality" would include the physical and mental acts of perceiving the realized interface of the medium through the sense faculties. This is achieved with the intervention of yet another modality, "the spatiotemporal," that structures perception according to the four physical axes of width, height, depth and time. Thus, while the materiality of a photograph might be considered static, once the picture forms part of a larger composition of moving images, the dynamic and temporal axis is introduced into what we know as cinema or motion pictures. Temporal structures include aspects such as sequence, present in sound (music), in cinematic formats (television, cinema, etc.), and also in the syntactic patterns of human discourse.

Technological changes in communication formats impact directly in genre categorisation. In this volume, the example of Natsume Sôseki's novel shows how the surversion of sequence is indicative of generic changes as well as a new mode of circulation. Similarly, sequence in visual novels and comics operate in a different time as in cinematography. Göran Sonesson describes the continuous sequence of moving pictures in a film, and sometimes television as "temporal series" and "temporal set", consisting in a number of static pictures united by a more or less common theme, similar to comic strips, graphic novels and photo novels. Temporal links are partly mimicked by traditional reading order, and partly projected by the reader explains Sonesson (1995: 31).

In *Intermediality and Storytelling* (2010), Jan Baetens and Mieke Bleyen's contribution extends Baetens's important work on sequential images and word/image combinations by focusing on photographs, which arranged linearly may constitute narrative sequence, but also a non-narrative series. The authors distinguish between intermedial (multimodal) photonovels, popular in many French- and Spanish-speaking countries, and where photographs are arranged in sequence and combined with words presented in captions or speech balloons, and which work similarly to television soap-

operas, and monomedial photonovels, where the photo-sequences lack word-captions or speech balloons, and images lay exposed to readers' interpretation. In this second example, photonovels do not provide sufficient clues to allow spectators to establish a specific story exemplify a "radically indeterminate narrativity" (181).

Drawing on the figure of the flâneur, and theorizations by Baudelaire, Walter Benjamin, Gilles Deleuze, Michel De Certeau and Michel Foucault, Sandhya Devesan Nambiar (Jawaharlal Nehru University, New Delhi, India) examines spatio-literary intermediality in the contemporary Indian graphic novels: Sarnath Banerjee's *Corridor* (2004) and Amruta Patil's *Kari* (2008) set in New Delhi and Bombay respectively. The paper situates the argument pro intermedial encounters by engaging heterosubjectivity as an act of seeing that occurs not only in the physical space of the city, but also within the pages of the graphic novel. This study focuses on the way in which the graphic novel uses this heterosubjectivity as encoded within the urban city, mediated through the figure of the spectateur/flâneur.

In the 2012 collection edited by Rui Carvalho Homem and entitled *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen*, Martin Heusser explores visuality in the relationship between text and image, noticing how different historical periods, for instance the Enlightenment, or the Romantic period, approach this relationship in different ways. Heusser believes that the context that leads to the visual development of poetry at the turn of the 20th-century has to do with a turn from anabolic (synthetic, complementary or constructive oriented) poetry to catabolic poetry (where the visual component subverts the linguistic meaning (i.e. irrational poetry in Mallarmé's times). Though anabolism and catabolism in Modernist poetry are not to be seen as pure categories (these two tendencies seldom intersect, as they do in the Modernist technique of montage), in Modernism catabolic poetry occurred far more frequently, and in its extreme forms (i.e. Lettrism, Dadaism) the resulting text was devoid partially or entirely of any semantic content. Heusser connects the catabolic Modernist poetry with the concept of entropy, situating the Modernist poets at the intersection of Romanticism with postmodernism, in their desire to find a proto-linguistic language and a metaphysical order. Similarly, Tomás Monterrey's suggests that modernist novelists stopped introducing supernatural and unperceived elements (i.e. ghosts, impenetrable characters) with the help of pictures and similar framed images, and instead they incorporated the suggestiveness of the pictorial arts and dismantled the frames that surrounded the un-natural *ekphrastic* elements in order to integrate them in the empirical reality of their narration. Monterrey thinks these unframed objects are charged with a 'semantic dynamism' that prevents them from being clearly defined and associated with any stable meaning; their meaning grows in paradoxical connotations throughout the story; thus, these unframed objects seem to function 'like verbal icons' resembling Lacan's concept of the Real: they reveal the core of the story 'which would otherwise escape language and verbal representability'.

In this thematic issue of *JCLA*, Carolina Fernández Castrillo expands these arguments in her paper "Intermedialities in Visual Poetry: Futurist "Polyexpressivity" and net.art" which examines the crucial role of Futurist visual poetry as starting point in

the creation of an interconnected and expansive net of interdependencies between traditional artistic branches and new media in the western world. At the beginning of the 20th-century, Filippo Tommaso Marinetti and his colleagues launched their systematic program of action as a result of the impact of new technologies on their creative process. They coined neologisms as "polyexpressivity" or "multisensoriality" to define the essence of their cultural productions based on the equivalence and the mixing of media to stimulate and implicate the participant in the construction of a total artwork. Futurist contribution constitutes a milestone in the field of intermedial studies, and it can help determine the idiosyncrasy of net.art and other innovative cultural expressions in the digital age.

Scholars in the field of digital intermediality have been defending for years the peculiarities of the medium, and the fact that layers of machine and human languages obscure the mediated aspects of digital representations, designed to resemble the real as much as possible (thus termed hyper-real; Bolter and Grusin 1999: 24). Sense modalities are combined to produce the effect of authenticity, and not simply of similarity (as in the analogue mode). The illusion of transparency, a feature of the digital media, might blind users to the part it plays in constructing their experiential worlds. The extent to which information may be perceived as 'real' depends on the sense modalities employed, as well as spatiotemporal factors such as the use animated signs. Contributions from semiotics show that iconic signs (images, graphs, diagrams) acquire primacy because they require lower levels of decoding (Eco 1976, 204-5; see Mary-Laure Ryan 2010 mentioned above). Discourse typically has a lower sense modality than photography, television or film, judged to be more realistic because of their higher image content (see also Kress and van Leeuwen 1996).

Not only does the digital medium include more images, it allows the possibility of greater mobility of semiotic units because it is programmed by means of algorithmic code that breaks the continuous and linear data characteristic of analogue media. Digital data units (pixels polygons, voxels, characters, scripts) maintain their separate identities and independence while being combined into even larger objects, explains Lev Manovich (2001: 30). This modularity may modify, as George Landow noted, the hierarchical status of semiotic units (text with regards to marginal notes, foot and endnotes, and so on), particularly in those hypertexts, such as pieces of electronic literature that, unlike databases or institutional websites, do not follow traditional print layouts. The modular structure also facilitates the incorporation of other non-textual units, such as image, video, or sound.

As seen above, examples of *ekphrasis* and intertextuality function according to the notion of similarity/difference expressed by means of metaphors and analogies. In resemblance, meaning derives from the authority of an original which provides authentication. In digital culture, this distinction between original and copy has lost its cultural relevance, a question already pointed out by Walter Benjamin or Roland Barthes in their works referencing to the easier/cheaper reproduction of material formats, for instance in the case of photography and its impact on cultural production. As

mentioned, metaphoric thinking operates by linking concepts at different levels of abstraction, evoking meaning by pointing out similarities or commonalities between two things and transferring qualities from the referent (source domain) to the object (target domain) through implied comparison and analogy, thus making generalization possible (see work on conceptual metaphor, starting with Lakoff & Johnson 1980 and moving on to Charles Forceville's work on multimodal metaphor).

Conventional narrative, built around "a beginning, a middle, and an end" (Aristotle *Poetics* 1955: 55), where the reader's capacity to envision an 'end' that determines meaning (see Kermode 1966: 17, and Brooks, 1992: 22) configures a dynamics of narrativity based on suspenseful propection, curiosity-driven retrospection and surprise-generated recognition, so that an essential part of reading consists in filling in information 'gaps' by means of inferences (see also Sperber and Wilson 1986; Sternberg 1993). In the case of iconic signifiers (images, graphs, diagrams, etc., according to C. S. Peirce's classification), they typically use a concrete form (i.e. a flag or a statue that might represent the abstract conception nationhood), and maintain a certain condition of analogy with the signified. However, in cases of incongruity, where there is an absence of similarity or the attempt to map one concept onto the other violates cultural norms, a tension that challenges the receptor to find a solution might arise. For Stuart Kaplan (1992), the receptor goes through a response sequence which includes error, puzzlement, recoil and resolution stages, when he/she is confronted with a metaphor. First he/she recognizes that there is an error in the information presented; this puzzlement leads him/her to recoil in uncertainty first and then search for alternative ways to solve the puzzle and seek meaning. Multimodal configurations are complicated because the heterogeneity of signs endows them with greater ambiguity. In the case of online documents, particularly in complex pieces of electronic literature, the linking structure and the hypermedia format problematizes inferential work by producing weaker implicatures that force the reader to anticipate conclusions in an effort to create meaning (see also Grishakova's distinction between "metaverbal" (an attribute of verbal texts that evoke images) and "metavisual" an attribute of images that reflect on the incomplete nature of visual representation) in her 2010 volume)

In order to establish the workings of these processes, narrative as been proposed as a transmedial *tertium comparationis*, since human conscious recollection operates under cause-effect narratological principles. Research collected in the volume edited by Richard Bauman, *A World of Other's Words: Cross Cultural Perspectives on Intertextuality* 2004, for instance, shows that learning close reading and the workings of intertextual and intermedial connections highlight abductive thinking processes and expand cognitive connections. Processes of importation and reproduction of source texts into one's own writing, in paraphrase for instance, lead to a better assimilation of the source text. The "narrative practice hypothesis", as part of Shaun Gallagher's research (see his most recent volume *The Phenomenological Mind* 2012), claims that when children listen to stories or play-act (and the same applies to adults who are exposed to parables, plays, myths, novels, etc., also in second language acquisition) they become

familiarized with sets of characters' actions and situations that contribute to help us to understand the other people's reasons and mental states, as well as their attitudes and responses. This process would contribute to develop intersubjective structures in humans.

Work by Werner Wolf (2003, 2005, 2011) has established narratology as transmedial *tertium comparationis* across intermedial configurations. Wolf indicates that intermediality in the broad sense is the medial equivalent of intertextuality. In the narrow sense, it refers to the participation of more than one medium. He uses the term "transmediality" for phenomena such as narrative, whose manifestation is not bound to a particular medium. He uses "intermedial transposition" for adaptations from one medium to another, and "intermedial reference" for texts that thematize other media (for example, a novel devoted to the career of an artist –painter, musician, etc.). This term is also used for processes of *ekphrasis* (for instance, a novel structured as a fugue, as in the case of William H. Gass analyzed in the present volume). Following Wolf, Nicole Mahne (2007) attempted to arrive at a systematic transmedial narrative theory which included media specificity. Her revision of the structuralist differentiation between *histoire* and *discours* enabled her to establish a hierarchy of intermedial combinations with more or less narrative potential, discussing also visual narration, particularly in comics and films, and examining temporal sequences between images and text, focalization, metalepsis, distance, perspective, and other spatio-temporal dimensions.

But narratological analyses do not always work in the same way. Starting from a brief revision of the studies on conceptual metaphor, López-Varela's analysis (2011) of Al Davison's autobiographical graphic novel *The Spiral Cage* shows that the centrality of the 'source-path-goal' conceptual structure upon which memory and narrative are based, is modified by a person who approaches life experiences from a different perceptual frame. In the case of Davison, his condition of spine-bifida is the cause of a narrative frame based on categories such as force and verticality, rather than horizontal motion. The graphic medium allows Davison the presentation of his own way of seeing and sensing the world in a way that can be easily visualized by the reader, something much more difficult to do in the abstract medium of written discourse.

In his 2011 article "Discourses and Models of Intermediality" Jens Schröter identifies four models of discourse: 1) synthetic intermediality: a "fusion" of different media, 2) formal (or transmedial) intermediality: a concept based on formal structures not "specific" to one medium but found in different media, 3) transformational intermediality: a model centred around the representation of one medium through another medium, leading to the postulate that transformational intermediality is located in the processes of representation and 4) ontological intermediality: a model suggesting that media always already exist in relation to other media. Schröter mentions that a 5th model of "virtual intermediality" ought to be considered, but he does not include it.

In 1998, Mark Benstein attempted a narratological explanation to describe ten types of websites: 'cycle, counterpoint, mirrorworld, tangle, sieve, montage, split/join, neighbourhood, missing link and feint'. Some of these hypertextual structures, he argued,

interweave different narratological voices (in Bakhtin's sense) of equal (or nearly equal) weight within a single exposition (see for instance counterpoint). The 'mirrorworld' establishes a second voice that separately parallels (or parodies) the main statement. The 'sieve' and the 'split/join' explicitly guide a user's path and may allow users to experience different episodes or points of view. The 'split/join', however, might be misleading in the diversity of viewpoints represented because no matter which path a user takes through the landscape, the exit is always the same. Bernstein suggests that each structure suits different rhetorical purposes, so argumentation, for example, utilizes a 'cycle' by repeating points or modifying them, and a "tangle" might disorient users in order to make them more receptive to a new argument or an unexpected conclusion.

It is important to point out that in multimodal digital environments signs are distributed on the screen space, their positions themselves becoming signs. Links also take this form because nothing precludes their interpretation and thus they become a signifier (or the sign a link; the sign becomes data, the href destination is the signified), being anchored to texts, images or parts of images, and being marked by underlining, different colour or different coloured background. Images can be signified as links by a coloured border, or by placement on the page, e.g., in the margins or next to a short text describing another page. Some sites make their own icons, images that signify the presence of a link. A link can also be signified by a change when the cursor passes over the link anchor, by changing the link anchor sign, or by a change in the cursor symbol. However, these codes are not universally shared by all Web sites.

Unlike the intralinguistic logical operations of artificial (mathematical) languages, natural languages are never intralinguistic and always heterosemiotic, that is involving signs received through direct multisensory perception and mental representations of the past, present and future. However, more complex intermedial combinations occur when artificial (code) language and human languages are fused together in a piece of electronic literature, for instance. Digital code fulfils the old Futurist dream of achieving an interactive and 'polyespressive' artwork by the principles of 'numerical representation', 'modularity', 'automation', 'variability' and 'transcoding', as described by Lev Manovich in *The Language of New Media*. Manovich explains that whereas old media involved a manual assembly of visual/verbal elements into a composition or sequence, a new media object is able to generate many different versions and variations, which is often accomplished with automation. (2002: 36). Transcoding is described by Manovich media continues to belong to the dialogue of visual/verbal composites of human culture, the "cultural layers", as well as following the system of computer data organization, the "computer layers," 2002: (45).

Certain digital hypertexts, like some forms of concrete poetry, a genre that became popular in the 1950s, resist "telling" and narratology. In other cases, the complex networked structure of links complicates reading paths. In such cases, Aarseth (1997) has used the term *ergodic* to explain the reading process as a work (*ergon*) of selection of paths (*hodos*): "[Cybertext] is seen as a machine—not metaphorically but as a mechanical device for the production and consumption of verbal signs. [...] The machine,

of course, is not complete without a third party, the (human) operator, and it is within this triad that the text takes place. The boundaries between these three elements are not clear but fluid and transgressive, and each part can be defined only in terms of the other two. (Aarseth 1997: 21)

In the analysis of Serge Bouchardon's creation *Loss of Grasp*, which won the New Media Writing Prize in 2011, we encounter at least two modalities of enunciation which correspond to multimodal narration (text) and description (text, image, sound). In description the object offers itself to the gaze/ear in the simple coexisting present of its parts. In narrative we can image the gaze of a traveller covering a time span and occupying areas which might offer new vantage points (or points of view). Location, embodiment, and distance enter an intricate set of relations and associations to help 'sense' the loss of grasp by means of several perceptual modes. Bouchardon and López-Varela's discussion shows the dominance of certain sensorial modes -vision, sound, and touch- in electronic texts. In a printed text the gaze moves the narrative forward, at least until the reader turns the page. In digital formats the tactile experience creates the experience of narrative motion, together with eye-tracking movements, introducing information from the outside by means of the tracking movements of the keyboard, the cursor, and the webcam that captures the image of the user. Transition reading cues that organize information and indicate if a previous proposition will be expanded, supported, or qualified in some way following causality rules (consequential/reversed), likeness/contrast, amplification or metonymy/example, are more difficult to identify in intermedial configurations with multiple inks that can be anchored within images, audio or video files.

In the introduction to *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), Ágnes Pethő writes that in the last couple of decades, the combination of the principles of media studies and comparative narratology, with an emphasis on intertextuality, dialogism and, more recently, intermediality have come to promote the idea of cinema not only as a mixed medium, but as a prototype for a medium existing and working in a space that lies in-between other media. Cinema studies have contributed to research on intermediality on account of the general interconnectedness of the realms of language and images within movies, but also because of the role that literary models and adaptations have played in the history of cinema. Previous studies, such as *Analog / Digital. Opposition oder Kontinuum?* (2004), a collection edited by Alexander Bohnke and Jens Schröter, explored *mimesis* and visuality as *tertium comparationis* between different artistic expressions and transformations from analogue formats to the digital, a research which was expanded in the 2008 volume *Intermedialität Analog/Digital. Theorien, Methoden*, coordinated by Joaquim Paech and Jens Schröter, extending Paech's own research on cinema studies and adaptation in *Menschen im Kino. Film und Literatur erzählen* (2000)

Unfortunately this thematic issue of *JCLA* does not include a paper on the workings of cinematography and intermediality. Indeed, the primary theoretical approaches towards computer animation have come from the field of cinema studies (for the differences between temporal films -the pixel, magical films -the cut, and graphical films -the vector,

see Susan Cubitt *The Cinema Effect* 2004). In *The Language of New Media*, Lev Manovich uses “the theory and history of cinema as the key conceptual lens through which I look at new media.” (2002: 9) His exploration goes in both directions, seeing also how digital media and their capabilities transform cinema, a deep study on how the history of cinema informs and helps us understand new media work. However, its focus falls more on characteristics of new media, imagery and visual narrative rather than on written language and its signifying potential when placed in motion. John Cayley’s essay “Bass Resonance,” explores the cinematic history of words in motion, focusing on the work of Saul Bass—well known for his animated title sequences at the beginning of films such as *Anatomy of a Murder* (1959), *North by Northwest* (1959) and *Goodfellas* (1990). Cayley’s contribution describes some of the effects of Bass’ dancing words, aligning his practice with ‘concrete’ poetics and kinetic texts. Reflecting upon the particular environment and ecology of digital texts, Leonardo Flores (Fulbright Scholar in Digital Culture, University of Bergen, Norway), expands these previous studies that do not completely trace the complexities of textuality in motion. The author argues that the elaborate terminology used to describe the materiality of print texts, with their graphical, bibliographical, and linguistic codes, is available and useful for electronic texts displayed on a screen, but it is incomplete without a discussion of their programmed characteristics. For instance, these might include codes that enable the continuation at a different statement (jump), the executing a set of statements only if some condition is met (choice), the executing a set of statements repeatedly (loop), the executing a set of distant statements, after which the flow of control returns (subroutine), or the stopping the program, preventing any further execution (halt). Thus, his essay presents and discusses a typology of textual behaviours and offers examples of electronic poetry (or e-poetry), perhaps the most concentrated use of language in digital media, as a model of the potential of digital textuality.

The last paper in the thematic issue of JCLA explores sotyworlds in online environments, such as video-games, that enable external/internal perception, for instance by means of avatar identities. Ioan Flabiu Patrunjel (University of Babes-Bolyai, Cluj-Napoca, Romania) debates on the difficulties and problems of adapting classical literature to video-games. Starting from the argument that classic literature texts will never be accurately translated into the video-game medium; resulting always in superficial imitations, the author suggests that art and literature can also become adapted to the continuous cultural and societal changes, thus surviving oblivion. Adaptations of classic literary works to video-games can be accomplished in multiple ways. There are few attempts that superficially recycle the surface of their story-line sources reinvesting in the game narrative the cultural material with a different meaning while maintaining the same title and characters as in the original classic. This is, for instance, the case of *Dante’s Inferno*, which in fact only promotes the game by using the already famous literary material. Another way is to make superficial allusions pointing to classic literary works with different purposes, not necessarily connecting the narrative core of the game with the texts mentioned. In this case, allusions are secondary, although perhaps

relevant to reveal the hidden source of inspiration for certain situations, game characters or ideas, explains Patrunjel using the example of the *Devil May Cry* series, which points to the *Divine Comedy*. Another example is *Final Fantasy X2*, which incorporates phrases from *Macbeth* suggesting that the three feminine characters are constructed after the three witches from Shakespeare’s play etc. Most of the games remain at this level when recycling cultural material, argues Patrunjel. There is however, a third way which includes educational games, specifically designed to inspire gamers to read the books. This is the case of *Odyssey* and *Speare*; the first follows Homer’s source, while *Speare* informs the player about the Shakespeare’s work. These games are specifically designed to promote the literary works. The fourth case includes games that reproduce in their narrative more than just the story or plot, frequently using different layers of meanings in order to not only create intertextual/intermedial allusions but also induce similar aesthetic responses, feelings and atmosphere as the related sources of inspiration. *Silent Hill* and *Call of Cthulhu* are examples of such games and discussed in this paper. According to the author, they demonstrate that the intermedial transition from books to video ludic platforms can be accomplished.

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