Volume 15 | (2013) Issue 1 | Article 18

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Ioan-Flaviu Patrunjel
Babes-Bolyai University

Asunción López-Varela
Complutense University Madrid

Recommended Citation

CLCWeb: Comparative Literature and Culture 🍒

Volume 15 Issue 1 (March 2013) Book Review Article 18
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<http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

Contents of *CLCWeb: Comparative Literature and Culture* **15.1 (2013)**
<http://docs.lib.purdue.edu/clcweb/vol15/iss1/>

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"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 2 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

Ioan-Flaviu PATRUNJEL and Asunción LÓPEZ-VARELA AZCÁRATE

Literature and the Study of Intermediality:
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Since the 1990s, there seems to be a growing interest in the study of literature with regard to intermedial configurations and practices and this is reflected in the increasing number of publications and conferences devoted to the topic (for a bibliography, see Vandermeersche, Vlieghe, Tötösy de Zepetnek <http://docs.lib.purdue.edu/clcweb/vol13/iss3/26>; see also, e.g., Finger; Schmidt; Tötösy de Zepetnek; Tötösy de Zepetnek, López-Varela Azcárate, Saussy, Mieszkowski <http://docs.lib.purdue.edu/clcweb/vol13/iss3/>). The term was initially associated with the exchangeability of expressive means and aesthetic conventions between different art and media forms. In addition to inquiry about the ontology of intermedia, much of this research has turned to assessing its persistence across distinct time periods perhaps in order to heighten awareness of the materiality and mediality of cultural practices. Irina Rajewsky points out that there seems to be two distinct approximations to the study of intermediality. The first, in literary studies and narratology along the lines of Michael Bakhtin's concept of intertextuality and Julia Kristeva's work explores how a given medium may thematize, evoke, and sometimes imitate elements and structures of another medium through the use of its own media-specific means (see, e.g., Juvan). The second derives from media studies and it does not focus on medialized configurations, but on the formation of a given medium and on medial transformation processes by distinguishing groups of media phenomena which exhibit their own distinct intermedial qualities.

   In 2004 Marie-Laure Ryan further extended the narratological exploration across media in her volume *Narrative across Media* in which she studies five areas: face-to-face narrative, still pictures, moving pictures, music, and digital media, in order to investigate how the intrinsic properties of the supporting medium shape the form of narrative and affect the narrative experience. The collection provided analysis of how narrative operates when expressed through visual, gestural, electronic, and musical means redefining the act of storytelling. In 2010, Lars Elleström stressed the importance of intermedial studies from a cultural perspective with regard to the changing conceptions of art and media on the part of the media's recipients and users, and with regard to the functionalization of intermedial strategies within a given media product. This would enable the understanding of media as transmedial without the need to establish a hierarchical dependency between narrativity and intermediality as Werner Wolf proposed. Wolf 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 in which other media are thematized (for example, a novel devoted to the career of an artist/painter, musician, etc.). He also uses this term for processes of *ekphrasis*, that is, transposition of art across media, including writing, painting, sculpture, the performing arts, music or film.

   The first volume we discuss in the book review at hand — *Intermediality and Storytelling* edited by Marina Grishakova and Marie-Laure Ryan — extended previous work on storytelling placing a greater emphasis on multimodal configurations. In their introduction, the Grishakova and Ryan explain that they chose the word "intermediality" in the title because "it covers any kind of relation between different media" (3). Contributors to the collection explore two categories of storytelling: the artistic (world, sound, and image configuration) and the technological (channels of communication such as print, television, cinema, and electronic books) including Werner Wolf's categorization which includes intermedial reference (texts that thematize, quote, or describe other media), intermedial transposition (adaptation), transmediality (phenomena which 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 they call "a generalized form of *ekphrasis*" (4) similar to Jay David Bolter's and Richard Grusin's notion of remediation in which a work in one medium is re-represented in another medium.

   There are fourteen articles in the collection all of which exemplify to some degree the above categories. Ryan looks at the distinction between fiction and nonfiction and claims that the distinction matters because it affects our interpretation of the information offered. Comparing language to image,

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 3 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

she argues that the judgment of fictionality is most important in the case language. Similarly, Grishakova closes the volume offering 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). Grishakova uses as an example of Henry James's *Turn of the Screw* and painted portraits which turn into first-person narratives. Along the lines of work on incongruity within multimodal metaphor by Charles Forceville, Grishakova presents cases in which words and images are juxtaposed in such a way that "reveal their discrepancy" (315).

The main body of the volume is organized sequentially by medium, beginning with the memory studies and sequence in graphic narrative moving onto similar issues on television, film and photography, advertising, and digital technology in its various modes. Brian McHale's article extends his own research on the relations between units of meaning and units used to demarcate space: building on Rachel Blau DuPlessis's idea that "segmentivity" is a defining characteristic of poetry, McHale's work is interesting in that he explores patterns of convergence and divergence between narrative units and lines and stanzas in epic poetry. Here he focuses on T.S. Eliot's "quasi-narrative poem" (32), *The Waste Land*, and Martin Rowson's adaptation of the poem as a graphic novel. William Kuskin compares comics (primarily Dave Gibbons's *Watchmen*) to William S. Burroughs's "cut-up" novels and argues that comics and prose and poetry alike take "the book not as a fixed sequence but as an object the reader moves within" (66). Jason Mittell examines the diverse ways in which media manage the memories of viewers in the context of cognitive science: while cinema requires only short-term memory, longer pieces of narrative fiction such as novels or television series need to maintain long-term memory active. Mittell explains different ways in which television series manage to present viewers with information from previous episodes for those viewers who have missed some events, while avoiding too many repetitions which would bore viewers who follow each single episode. Mittell also describes ways which guide viewers' emotional responses. Paul Cobley compares styles of representation in film, the "neutral" versus the "paranoid" (by means of a paranoid focalizer) specifically in the Foucaultian surveillance theme. Cobley sees a greater use of the paranoid style since 9/11 and suggests that this indicates an increased awareness of the general phenomenon of surveillance. From a psychological perspective, Samuel Ben Israel distinguishes between the "intrapsychic" and the "relationist" perspectives comparing films which are with focus on one protagonist and on the character's goal-oriented actions moving chronologically from conflict to resolution in multi-protagonist films where group relationships are emphasized and characters' motivations discerned only episodically in their inter-actions with others within a non-enclosed narrative structure. Per Krogh Hansen uses Gérard Genette's categories of *diegesis* to discern three strategies for integrating musical themes within movies in the 1950s: assimilation (the characters inhabit a world where singing and dancing is commonplace), differentiation as in "backstage musical" (where characters perform musical acts), and conceptualization (where musical acts add narrative commentaries to issues raised in the story). For Hansen, some cases present the subordination of music to the story and others the *diegesis* is subordinated to the musical mode (161). Jan Baetens and Mieke Bleyen extend Baetens's earlier work on sequential images and word/image combinations by focusing on photographs which are arranged linearly and may constitute narrative sequence. The examples used to illustrate the difference are two versions of photonovels. In this way, they are able to distinguish 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 that 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" (Baetens and Bleyen 181). Markku Lehtimaki explores *Let us Now Praise Famous Men* with regard to the separation of images and words. Using Ryan's analysis of interactivity and digital content, Ruth Page explores changes in Web 2.0 (which includes social-software possibilities such as blogs, social networking sites, wikis, etc.) to discuss storyworlds from an external/internal perception (internal meaning more participation for instance by means of an avatar identity) and exploratory/ontological (that is, restricted perception or empowerment to select paths, reading directions, or even interact

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 4 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

with the piece in a more immersive way). Elsa Simoes Lucas Freitas's contribution is about narrative constraints in advertising and she shows how certain spatiotemporal limitations are medium specific and individualize perception and reception. Alison Gibbons argues in her article that multimodality enables characters and readers to share an experience and uses Mark Z. Danielewski's *House of Leaves*, a double page that requires readers first to turn the book ninety degrees then read from the bottom of the page line-by-line to the top in order to realize that the character is climbing a long ladder. Similarly, David Ciccoricco proposes that third-person action-adventure games where players see their character/avatar acting in the storyworld allow a similar interpretation as printed narrative fiction. Ciccoricco argues that players process narrative information following the "'bottom-up' mode of character reception common across cognitive modes of textual reception" (245).

The volume is an important contribution to the field of intermediality studies particularly concerning aspects of multimodal sequencing and its impact upon perception, cognitive processing, and memory recollection across media combinations.

The collection edited by Rui Carvalho Homem entitled *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen* is about intermediality studies in media studies and historiographic perception. In his introduction Carvalho Homem posits that the book illustrates the critical possibilities which derive from the broad range of modes of inquiry: poststructuralist criticism, gender studies, postcolonial studies, and new historicism. Divided in four sections on intermedial practices from several cultural and critical perspectives, the structure of the volume help situate artistic and critical intermedial practices in a historical context, although not necessarily chronologically. The first section entitled "Shakespeare's Wanderings" includes four articles with focus on the immense number of appropriations of the Shakespeare's dramas. Contributors to the section also revise the importance of popular culture for the study of Shakespeare and how it has contributed to generate an interest on less well-known works. Contributors explore adaptations in television, graphic novels, commercials, and the pornographic industry, to name but a few. In "A Fellow of Infinite Jest" Remedios Perni provides a useful entry point by offering a historical survey of the relations between Shakespeare and the pictorial arts with focus on the graveyard scene from *Hamlet*. Perni addresses the issue of visual experience and of familiar iconographies, namely the well-known theme of *memento mori*. In "Shaping the Spectacle: Faking, Making and Performing Reality through Shakespeare" Agnes Matuska discusses the adaptation of *Richard III* in Cluj-Napoca's Hungarian theater. Given the numerous media involved in the adaptation, the audience fulfils various roles in a dialogue which creates social reality, rather than representing it. Sofia de Melo Araújo discusses three adaptations from the multitude approaches of *The Taming of the Shrew* with the intent to show how the play became a mirror for gender relations and mostly of feminine stereotypes which changed over time from a cultural misogynistic perspective patriarchy to feminist interpretations where Kate (the main character of the Shakespearean play) succeeds in taming her husband. Miguel Ramalhete Gomes in "The Artwork on Exhibit Runs about: Brigitte Maria Meyer's Filmic Adaptation of Heiner Müller's *Anatomie Titus Fall of Rome*" concentrates on the scene of the act of raping and mutilation of Lavinia (Titus's daughter) to shows how violence against the beautiful young woman can be understood as a statuesque artistic ruin of a living being that mirrors the fall of Rome under the barbarism of the Goths.

In the second section entitled "Changing Experiences, Changing Discourses: The Challenges of Intermediality" contributors highlight the ways in which art forms have impacted on each other: for instance how films extend the representational possibilities previously developed in literary fiction and determine new ways of viewing and reflecting reality: for example in the case of representations of the Holocaust and also what concerns the strategies for exploiting the dynamic of power relations between Western powers and their colonial elsewheres in intermedial relations used in representation. Carmen Lara-Rallo discusses in her "Ekphrasis Revisited: Crossing Artistic Boundaries" the various transformations of the concept of *ekphrasis* and the connection and difference between the visual arts and texts from ancient *ut pictura poesis* to the present. Contrary to Lessing's dichotomy between spatial visual arts and time related arts like music and poetry, later approaches try to recuperate the similarities between the false distinction "static" and "dynamic" arts. Emphasizing the broadening of the concept — from A.W. Heffernan's definition of "verbal representation of visual representation" to Claus Clüver's "verbal representation of real or fictitious text composed in a non-verbal sign system"

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 5 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

— Lara Laro points to the necessity of both understanding *ekphrasis* as a dynamic process and extend its borders from the limited image-text relation to other media (such as music) in order to meet current critical, theoretical, and artistic challenges. The gaze, reading, and listening are lately understood as dynamic processes and thus the current in scholarship the recuperation of the ancient connections between painting and text are extended to approaching other forms of art. Helena Lopes proposes in her "The Cinematograph in the Novel" the concept of "para-cinematic vision" in order to explain the influence of film studies upon the act of reading and Lopes concludes that literature reinvents itself constantly through dialogue with other media. Jorge Bastos da Silva starts in his "Formal Doubleness and Moral Duplicity: The Holocaust on the Page and Screen" from Michel Foucault's distinction between utopias and heterotopias and uses the metaphor of mirror to show the moral duplicity involved in various literary and cinematographic depictions of the Holocaust. In his view there is an ineluctable ambiguity in representation which makes it impossible to produce a completely objective view in the same manner that a mirror reflects but also distorts the reflected object. For Bastos da Silva, the moral duplicity involved in the depictions of the Holocaust regarding both the experiences of the victims and those of the perpetrators and the ambiguous status of the literary or filmic artifact in relation to their audiences represent a formal doubleness within the art work itself. Maria Sofia Pimentel Biscaia in her "Hitchcock Goes East: Postcolonial Gothic in *Under Capricorn*" revisits the concept of the Gothic and Julia Kristeva's theory on abjection, as well Gina Wisker's key concepts in postcolonial literature. Pimentel Biscaia focuses on the specific elements of female insanity, the Aboriginal Other, nationhood, and heterogeneous representations of the British in both Helen Simpson's Australian view and Hitchcock's cinematic adaptation. In "Bright Star: Reinventing Romantic Poetry for the Screen" Margarida Esteves Pereira analyses Jane Campion's film *Bright Star*, partially inspired from the biographies and poetry of John Keats and his romantic affair with Fanny Brawne. Esteves Pereira points to the feministic shift of perspectives from Keats's journals towards what Campion calla the "mythology of love" and concludes that *Bright Star* is a good reminder that poetry should come natural to be of true value. Martín Urdiales Shaw highlights in his article "Reaching Beyond the Commix/Ture: Art Spiegelman's *Maus* as Relational Genre" the intermedial codes operating in-between words and images according to three different criteria: the characters representation as humans with animal heads, the relevant elements surrounding the characters in the graphic panel, and ultimately according to ethico-historical, as well as psychological functions within the work. Daniel Nicolás Ferreiro discusses in "Relational Genres, Gapped Narratives and Metafictional Devices in Daniel Clowes" the multiple ways through which the plot follows and then subverts conventions of the super hero and other Western narrative features and paradigms: it is a valuable comment on Western culture and its clichés, as well as a ingenuous postmodern way of ordering the "arbitrariness of reality" and narrative fragmentation thus making readers aware of the metafictional rhetoric of the graphic novel. In Ferreiro's reading, the feminized super powers and anti-super-hero qualities of the main character, together with the multiple allusions to genres and artistic expressions, are some of the issues involved in the intertextual games that Clowes proposes to his detective readers.

Understanding that most messages in advertising exist in the form of Creolized texts (composed from two non-homogenous parts: verbal and non-verbal) and following E.A. Elina's classification of categories of advertising according to the importance the verbal and the visual have when employed in construction of the message — namely "elite" (less verbal, more visual), "sentimental" (balanced proportion of text and image used), and "moral" (more verbal, finding a solution to a problem) — Ekaterina Eynullaeva and Elizabeth Woodward-Smith analyze three different car advertisements. They conclude that culture-specific differences between audio and visual content might occur because of the emotional and aesthetic charge present in images, rather than in verbal communication which humans tend to interpret more rationally. Thus, the interplay of visual and verbal modes enhances reception.

In section three entitled "Writing and the Gaze: Inscriptions of the Modern" contributors pay tribute to the lasting influence enjoyed by the formal and conceptual disruptions in literature and the arts by some of the key figures of the various modernisms. It is acknowledged that innovative practices which formed the metropolitan elites on both sides of the Atlantic signal the extent to which powerful models impacted cultures. Taking as starting point Walter Benjamin's comment on the relationship between spoken word and script that the visual aspect of writing a) is not subordinated to

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 6 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

the phonological or symbolic signified and b) it crosses over and migrates into the act of reading as a *Figur* — meaning all *Gestalt*, illustration, character in a play, and trope — and thus involving the perception of its visuality, Martin Heusser notices how this visuality is, to a degree, independent of its function in speech, but also uncontrollable and — ultimately — subversive. As Heusser notices, until the Enlightenment writers carefully tried to control visuality by shaping their poems around certain figures and by emphasizing linguistic meaning of their texts. However, after Addison and Lessing, painting and poetry were understood as two different modes of cultural production which should not be mixed. Nevertheless, in Romanticism the situation turned again favorable to the mixture of word and image (i.e., Blake). Heusser believes this is the context that leads to the visual development of poetry at the turn of the twentieth century, that is, the turn from anabolic (synthetic, complementary, or constructive oriented) poetry to catabolic poetry (where the visual component subverts the linguistic meaning). Although 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) and the resulting text was devoid partially or entirely of any semantic content. Heusser connects catabolic modernist poetry with the concept of entropy thus situating modernist poets at the intersection of Romanticism with postmodernism in their desire to find a proto-linguistic language and a metaphysical order. Frank Hutton-Williams examines in his "The Visual Artifact in the Poetry of Thomas McGreevy" the influence of postimpressionism in the poetry of Thomas McGreevy, especially of the poet's Irish contemporaries Mainie Jellet and Yeats. Although the "abstract," "iconic," and "non-representational" qualities are borrowed from postimpressionism, McGreevy's poetry does not lack emotional sense; on the contrary, his focus on the primary colors was intended to offer a material basis to a difficult and estranged emotional reality. Williams thinks that "without turning itself into a visual artifact, McGreevy's poetry puts into dialogue what is poetic about painting and painterly about poetic … his poetry harnesses the non-representational tendency of those developments with forceful complexity to his background as a British soldier during World War I and as an anti-Treaty supporter during the Irish Civil War. … What his poetry emphasizes instead in the backdrop of a Europe between wars is rather a process of trans-medial forestallment" (237-53). Using various disciplines (phenomenology, art history, literary criticism, anthropology, and social science) with the aim of comparing Van Gogh's old boots series of paintings (1886-1888) with those present in Beckett's fiction, drama, and poetry from 1930s to 1980s, Julie Bates concludes that both Beckett and Van Gogh share a common fascination of salvaging the object "as a mnemonic for the passage of time and mortality', thus capturing what is eternal in what is ephemeral, and saving it from 'the jaws of annihilation'" (265). In this hermeneutical light, the "old boots" appear as "humble relics" which embody the animated and the inert. By using the concept of *ekphrasis* and Lacan's notion of the real, Tomás Monterrey's suggests in his article that modernist novelists stopped introducing supernatural and unperceived elements (i.e., ghosts, impenetrable characters) with the help of pictures and similar framed images and they incorporated instead the suggestiveness of 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 that these unframed objects are charged with a "semantic dynamism" that prevents them from being clearly defined and associated with any stable meaning and that 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 in that they reveal the core of the story "which would otherwise escape language and verbal representability" (278).

Following Roland Barthes's reading of Twombly's art, Aidan McCardle suggests in his article that Frank O'Hara also tried to emphasize the act of artistic production in his poetry. This would situate both artists — painter and poet — aside from all those attempts trying to impose a certain meaning on the spectator or on the reader. McCardle considers that in contemporary poetry it is moral and relevant not to give answers, but to put questions, thus leaving the gaze of the viewer open to necessary "indolence" needed to achieve the real, the authentic "ing" of the making of art. This attitude present both in Twombly's works and O'Hara's poetry calls for the participation of the viewer or reader in re-tracing the act of creation of the artistic product through the gaze connecting and collapsing together the viewer, reader, painter, and writer with looking, reading, writing, and painting all in the atemporal present. However, his (and perhaps Barthes's) synonymy between "having

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 7 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

morals" and "having answers" undermines his own attitude towards the gaze simply by imposing a moral responsibility on the reader/viewer. Of course, the definition of art may have different other meanings aside the process of creation which — despite the fact it makes the audience aware of the authentic Now — is nevertheless an answer and a meaning associated to what art should be, in this case situating the audience *hic et nunc*, in the present, therefore somehow escaping temporality.

The third and final section of the volume entitled "Postmodern Shifts: Narrative and the Arts" includes the following articles: Teresa Casal, "'When you Look through the Eyes of Another': Mary and Lydia Cassatt in Art, Life, and Fiction," Márcia Lemos, "An Agony of Perceivedness?: Gazes and Disguises in the Works of James Joyce and Cindy Sherman," Ana Rull Suárez, "The Journey as Pictorial Metaphor in Thomas Pynchon's *The Crying of Lot 49*," Maria Aline Ferreira, "Death and the Young Man: Saramago's *Death at Intervals*," Eduardo Barros-Grela, "Performances of Uncertainty in Spaces of Contingency: Aesthetic Confinement and Mechanisms of Silencing in Paul Auster, Haruki Murakami and Park Chan-wook." In these articles their authors discuss such heterogeneous works as Joyce's *Finnegan's Wake*, Pynchon's *The Crying of Lot 49*, Murakami's *Hard-Boiled Wonderland* and *The End of the World*, Harriet Scott Chessman's *Lydia Cassatt Reading the Morning Paper*, Saramago's *Death at Intervals*, and Auster's *Travels in the Scriptorium*. As to the visual or filmic narratives, they are represented by Park's *Oldboy*, whereas photography and painting are represented by a selection of Cindy Sherman's photographs dating from the end of the 1970s and a more recent work titled *Clowns*, paintings with the theme of the "Death and the Maiden" such as Thomas Gotch's *Death the Bride*, exhibited at the Royal Academy in 1895 or Marianne Stoke's 1900 painting *Young Girl and Death*, and Mary Cassatt's impressionist (1880s) and Remedios Varo's surrealist (1950s and 1960s) paintings. The "Afterpiece" by Teresa Casal entitled "Painting with Words and Becoming Other People: Theatre and the Visual Arts in *Molly Fox's Birthday* and *Authenticity* — An Interview with Novelist Deirdre Madden" closes this ambitious and comprehensive volume on the relations between the different modes of representations and the arts contemplated from a socio-cultural and historiographical perspective. The volume is an important addition for work in the study of intermediality.

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Author's profile: Ioan Flaviu Patrunjel is working towards his doctorate in comparative literature at the University of Babes-Bolyai with a dissertation entitled *Naratiuni eschatologice in jocurile video horror* (Eschatologic Narratives in Survival Horror Videogames). Patrunjel's interests in research include the study of comic books and video game narratives. Patrunjel's recent publications include "Death Games and Survival Horror Video Games: On the Limits of Pure Torture Show Entertainment," *The Scientific Journal of Humanistic Studies* (2012) and "ut poesis video ludus:

Ioan-Flaviu Patrunjel and Asunción López-Varela Azcárate, "Literature and the Study of Intermediality:
"A Book Review Article on New Work by Grishakova and Ryan and Carvalho Homem"   page 8 of 8
CLCWeb: Comparative Literature and Culture 15.1 (2013): <http://docs.lib.purdue.edu/clcweb/vol15/iss1/18>

On the Possibilities of Remediating Classic Literature into Videogames," *Journal of Comparative Literature and Aesthetics* (2013). E-mail: <patrunjelioanflaviu@gmail.com>

Author's profile: Asunción López-Varela Azcaráte teaches English-language literatures at Complutense University Madrid. Her interests in research include socio-semiotics, the study of intermediality, and comparative literature. López-Varela Azcaráte's recent publications include "Intermedial Aesthetics and World Literatures," *Journal of Comparative Literature and Aesthetics* (2013) and "Semiotics and World Cultures," *Cultura: Journal of Philosophy of Culture and Axiology* (2012). E-mail: <alopezva@ucm.es>