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Introduction

Intermediality is a notion related to the tendency in academic studies to broaden the scope of the practiced disciplines and their topics. Already some twenty years ago, Hans Lund (2002) observed the transition from comparative art studies to intermedial studies, which goes hand in hand with blurring the boundaries between high and popular culture. Going beyond the meaning of the printed text in a book has become more relevant for the academic study of literature. Additionally, already from the manuscript stage onwards the visual aspects have been related to the verbal text. Hence, analyzing literature from an intermedial perspective implies more than the traditional structuralist and narratological approach.

Derived from the Latin word *littera* – “a letter of the alphabet”, literature has been predominantly associated with the basic medium of the ‘word’ in the form of printed letters. Rarely has literature been considered as intermedial. “One of the realizations of our [intermedial] discourse was”, as Claus Clüver (2020) suggested in his latest interview, that “there does not exist a ‘pure’ medium”, and another realization was “that the last century created a number of new media that are mixed and fused by their very nature” (p. 328). In a similar vein, as underlined by Jørgen Bruhn and Beate Schirmmacher (2022), any form of communication involves all our senses, and so “[t]here are no purely visual, textual, or auditory media” (p. 3). Meanwhile, by claiming that “[t]o understand things means to interrelate them”, Lars Elleström (2020, p. 35) foregrounds that investigating literature frequently includes the analysis and interpretation of basic media other than the predominant

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word. Inspired by Montaigne and Gadamer, the following issue of *Lublin Studies in Modern Languages and Literature* follows Tim Jarvis' (2016) premise that "[t]o really seek to understand is to seek contradiction and provocation" (p. 4). Thus, the dossier has been built upon the idea of broadening the premises of analyzing literature under the light of intermedial studies.

The first article, written by Dominika Bugno-Narecka, starts from the premise that language is neither the main nor the only domain of literature when producing meaning. Thus, she explores the potentialities of the material and spatio-temporal aspects of the selected literary works by Orhan Pamuk and Patrick Gale. In the second article, Erika Vieira draws attention to the physical materiality of the outside by questioning the inside. Starting from the paratext, the argumentation regarding space presented in the article enlivens the Kantian *ergon-parergon* discourse and steps beyond the Cartesian subject-object divide. In the third paper, besides relying on the referential mode of language and indexicality working for the benefit of verisimilitude, Grzegorz Maziarczyk emphasizes the multimodal context by foregrounding the assemblage character of the text that challenges the expected sequentiality of a verbovisual storyline.

For Aurélie Zurbrügg, the intertwined aspects of materiality and the semiotic structure are important for considering the wall as a qualified medium in the sense proposed by Lars Elleström (2010, 2021). When she claims that "the widespread presence of the wall in fiction is an important, yet neglected actor", she highlights it as a media representation within her investigated literature. Gabriel Franklin, in turn, questions spatio-temporality. He sheds light on the way how José Saramago draws attention to and makes us look inside. As a sort of remedy to Baudrillard's simulacrum, readers are supposed to fill in the gaps themselves. The multiplicity of enfolding the inner, the outer, and the virtual reality is the topic of Philip Steiner's paper concerning the novel *The Three-Body Problem*. Exploring the media representation of the video game, he strives to link modern physics with the immersive effects on a protagonist who is more interested in the namesake video game than the outside world represented in the fictional world of the novel. These three papers set the novels' words in friction with the world by means of *mise-en-jey* and immediacy (Bolter & Grusin, 1999).

In a comparative approach, Elaine Carolina Pinto discusses how Artemisia Gentileschi's self-portrait fashions her as a female artist. The painter and her *oeuvre* are intertwined in an intermedial network of literary reinterpretations. Last, but not least, Thais Diniz panoramically explores Edgar Allan Poe's "The Raven" by giving an overview of how one single source may extend the notion of intertextuality into a transmedial network. She looks at different media products – drawings, concrete poems, films, novels, paintings, editorial cartoon, comic books, graphic novels, and pieces of music – taking into account different intermedial processes: adaptation, interlingual translation, transmediation, and representation.

In thinking books in multiple intermedial modes, the articles in the present dossier step beyond traditional narratological and structural preconditions of analyzing literature.

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