Comparative Cultural Studies, Multimodality and Intercultural Mediation

Asunción López-Varela Azcárate
Universidad Complutense Madrid (Spain)

Abstract

In this paper we present our current research that draws attention to the material vehicles of language, focusing on the multimodal forms that are becoming common place in Computer Mediated Communication. We take as starting point socio-constructivist approaches that have maintained that the development of higher mental functions is sociogenetic, thus arguing that cognitive development is first the result of exposure to the social plane and then to the psychological plane, a move that is semiotically mediated in social interaction. This conception of human cognitive development offers insights into the relations between mind development, education processes and socio-cultural and technological implications. We claim that acts of production, distribution and reception of cultural objects form the very symbolic structure of cultural phenomena, and that these performances are located in the materiality of informational exchanges. Furthermore, we indicate that discursive practices and images form the complex multimodal network of signifying practices that constructs realities, rather than simply representing them, and that socially constructed meaning or what we call "culture" takes place through the negotiation of stories, images, and meanings, that is, through performative, jointly-constructed agreements, power relations, and the authorisation and legitimating of social positions. Finally, we situate the study of art is a powerful metacognitive tool that portrays the evolution of human culture. We defend the important role of humanities in processes of social construction and contend that this role is further enhanced through the use of multimodal forms of support. The example of a piece of electronic literature ("30 Days of Rain" by Travis Alber serves a practical show-case that presents the need for a new framework on multimodal social semiotics capable of explain multimodal encounters mediated by digital media.

INTRODUCTION

So far, our previous work has tried to connect three areas of research: semiotics of space/time representations, multimodality (multiple material formats as cultural substratum) and intercultural approaches to education. In the monographic issue we edited for Comparative Literature and Culture Journal Purdue, «Cultural Scenarios of the Fantastic», we explored how space-time avant-garde mobilizing techniques, in both literature and cinema, enabled the projection of simultaneity within linear structures, thus unveiling temporal folds within the structures (see also López-Varela *Embers of Time*) and discussed how a new epistemology of net-worked complexity begins to emerge in different disciplines (radical constructivism, complex systems paradigms, quantum physics, neurobiology, cybernetics, critical theory and deconstruction, reader-response criticism, etc.), a convergence already theorized by Katherine Hayles and George Landow, among others. This new vision of the world as a group of local open systems with permeable interdisciplinary borders includes ideological, political, economical and axiological structures and thus, it signals changes in our ontology of symbolization which in turn affects cultural forms and their material formats in a feed-back loop. Thus, our final aim has been to show how acts of production, distribution and reception of cultural objects form the very symbolic structure of cultural phenomena, and that these performances are located in the materiality of informational exchanges. Furthermore, we have indicated that discursive practices and images form the complex multimodal network of signifying practices that constructs realities, rather than simply representing them, and that socially constructed meaning or what we call «culture» takes place through the negotiation of stories, images, and meanings, that is, through performative, jointly-constructed agreements, power relations, and the authorisation and legitimating of social positions. We have also claimed that public discourse and communication are achieved by institutionalized means of transmission that always precede the content of what is communicated (López-Varela & Tötösy «Towards Intermediality in Contemporary Cultural Practices and Education»).

Part of our research as also sought to explore space-time conceptions in order to situate the materiality of phenomena. Thus, we have researched «The City as E-Topia» (edited volume in preparation) for the Imatra International Summer School on Semiotics, expanding the work we developed in «Real and Imagined Urban Spaces and Transformations in/of Western Society» where we opened up new lines of research by questioning the role of specific forms of urbanity in a globalized world, linking the study of literary fiction and artistic creativity and the wider subject matter of the nature of knowledge, its representation and transfer and the transformation of societies. This research focused on theoretical and critical approaches to the study of cities, interpreted as visible signs of social, economic and political processes, thus conceptualizing cityscapes as a composite of representational human acts (see also López-Varela & Net «Mindscapes: Cityscapes, Landscapes, Hyperspaces») in order to be able to move on toward a discussion on virtual communities. We also tried to relate the phenomenological approach to the conceptualization of space and the work of several philosophers and cultural theorists in order to show the persistence of certain features. As a summary we can say that this approach draws on Heidegger's ontological idea of «being-in-the-world» or «dwelling» and his *dasein*, where the individual thinks he/she is casting an objective eye upon herself/himself in a kind

of final analysis when, in fact, at the limit or borderline she/he is contemplating nothing other than the result of perpetual transactions with the subjectivity of others. Thus, humans unveil space as site of relational constructions where the limit or border becomes a constitutive feature, perceived first as embodied, physical and territorial, a feature of individual and collective identity but that, in fact, encloses deep aspects of human experiences and their cultural codifications. A dynamic conception of space contemplates limits as immanently connected with the possibility of their transgression. This is precisely the cornerstone upon which cultural debates between modernism and postmodernism lie; the point where the blurring of borders among the domains of differences takes place and the modern becomes postmodern. This experience of space is also the homesite of Foucault's problematization of «heterotopias», mirror sites of unreal spaces (utopias), where cultural values are simultaneously represented, contested, and inverted. Heterotopoi lie outside all places while being simultaneously localizable, and define sets of positions and relationships which cannot be equated nor superimposed. In *Des espaces autres,* Foucault articulates several possible types of heterotopia or spaces that exhibit multiple meanings: 'crisis heterotopia', sacred and forbidden places; 'heterotopias of deviation', institutions that help maintain individuals within cultural norms (hospitals, asylums, prisons, cemetery); 'heterotopias of time', which enclose in one place objects from all times (museums); 'heterotopias of ritual or purification', etc. Although approached by society as places of crisis and deviance, either forbidden or sacred. These *espaces autres* (other places) co-exist with the protected, homely dwelling places, and make visible limits and their potential transgressions, a condition of limitation itself. Finally, we have argued that Foucault's theorizations have become central in the path towards new conceptualizations of social heteronomy in diverse disciplines such as anthropology (see work by David Harvey), geography and architecture (i.e. Henry Lefebvre), postcolonial (Homi Bhabha) and critical theory (Jacques Derrida, Hillis Miller, etc.). A certain logic of spatial inconclusiveness is also present in Gilles Deleuze's and Félix Guattari's concept of the smooth-nomad-space versus striated space, developed in *Mille Plateaux*. Smooth space (*espace lisse*), exemplified by the game Go, is a way of interpreting and acting in space that avoids differentiation; any space will do, unlike the counterexample, chess, in which space is coded, distributed, limited and closed. For Deleuze and Guattari, these spaces exist in dialogical relationship that entails processes of territorialization and deterritorialization, as well as coding and de/coding. This research seemed to us necessary in order to speak about *mediation.* This is so because notions such as 'hybridism', 'in-between' and 'third space' have become powerful metaphors that include new cognitive and linguistic aspects in the description of spatial relations (individual and collective) and their limits. Insofar as hybridity brings to the fore the transitional, ambiguous and paradoxical, it touches upon the problem of categorization, enhancing the move toward pluridisciplinary approaches that require uneasy combinations of analysis from various fields of research such as anthropology, sociology, literary theory, cultural studies, architecture, etc., and which relocate cultural criticism in general.

We have also contended that the balance between limit and its transgression has been dramatically shifted by globalization and the development of mass media. While communication among Western individuals during the first half of the 20th-century remained based on the mobility of individuals, during the second half the digital revolution marked a decisive separation between transportation and communication, with symbols beginning to move independently

of geography and faster than transport (see Carey). Thanks to the new ever increasing speeds of digital communication, which can sometimes even surpass 'real time', geographical spaces have lost importance. The processing of information is the communicative vehicle of today's cultural worlds and territorial spaces appear to have become decontextualized, deterritorialized, and replaced by a «Global Village» (McLuhan), a kind of non-geographical space where, with the help of social-software, virtual communities proliferate, *Cyberspace* sketches maps of new communities which nevertheless continue to reveal cultural boundaries and core-periphery tensions (see López-Varela «Webness Revisited»). These tensioned contacts are negotiable, transitional and continuously shaped by communities, bringing forth a repertoire of identities, evidenced as constructed, performative subjectivities.

A growing number of social scientists turn to media and communication theory in order to explain the development of global networks, worldviews and subjectivities. Mass media, and particularly the expansion of the so-called World Wide Web, have worked by connecting individuals at all levels (local, national, transnational) through the virtual spaces enabled by modern telecommunications. This network models rely on a fusion of mass communication and interpersonal communication (i.e. Cardoso & Castells), and may function as a «bridging» mechanism across virtual space, encouraging people to see beyond their personal beliefs to a broader and more diverse world (interculturalism), and shaping the size and scope of the public sphere (citizenship). However, since a certain institutionalization shapes the very framework of media (see Antonio Negri and Michael Hardt's controversial *Empire* inspired in *Mille Plateaux*), existing validated bonds might just be reinforced. Both are possibilities that are inter-dependent and co-exist together a third possibility based on social constructivism: that people might also ignore social and political perspectives if they do not understand them and/or if they enter into conflict with their existing interests and beliefs. The organization of limits comes once more to the fore.

The term liminality (from the Latin word *līmen*, meaning 'threshold') names a psychological, neurological, or metaphysical subjective, conscious state of being on the 'in-between' different existential planes. In anthropology, the term points to a ritual or 'rite of passage' (see Arnold van Gennep, Victor Turner). The liminal state is a period of transition where normal limits to thought, self-understanding and behaviour are relaxed, and inconclusive mental confusion and ambiguity may become transgressive interactions that open up new perspectives. Creative artists have often claimed that novelty emerges from unprecedented combinations of familiar elements (i.e. Edgar Allan Poe's *The Philosophy of Composition*). Is it possible that world culture is at a liminal state? Emphasis on ambiguities, differences and meta-cognitive articulations of awareness of limits and their symbolic representations (multiple subjectivities whether individual or collective) and the desire either to transgress limits or to articulate 'in-between' 'third spaces', etc. are symptomatic of structural problems at the spatial-temporal interface of culture and its representations. Furthermore, such articulations signal culture as a set of specific dispositions, acquired but also constructed by individuals in their process of living and 'being in the world' and, as such, a principle of semiotic practice which permits intersubjective formations of signification and meaningful action, *negotiated* and *mediated* in political, social and economic practice.

MULTIMODALITY AND INTERMEDIALITY

Our research continued with the organization of a panel on Intermediality at the American Comparative Literature Association (ACLA) in March 2009. A forthcoming volume will publish research regarding aspects of multimodality and intermediality in theory and application. As a summary, we can say that this research focuses on the study of multimodal forms of material support (text, images, audio, video, etc.), a combination of formats is generally termed 'multimodality'. In 1966 a pionner essay named «Intermedia» (*Something Else Newsletter*, Vol. 1, No.1; reprinted in *Horizons: The Poetics and Theory of the Intermedia*, Carbondale, Edvardsville, Southern Illinois University Press, 1984), Dick Higgins used the term for the first time to express his conviction that «much of the best work being produced today seems to fall between media». (18) Higgins uses «intermedia» to refer to works «in which the materials of various more established art forms are 'conceptually fused' rather than merely juxtaposed».(18) Thus, the term 'intermediality' is preferred in the context of media combination, while re-mediation refers to the transformation of old formats into new media formats. The volume deals with cultural questions concerning the relations —combination, integration, re-mediation and transformation— between various forms of art and new media. Their socio-cultural implications are such that it becomes necessary to delimit whether the border crossings are established merely at the material level of physical reality, or whether there are implications on the level of perception and cognition. Finally, the publication also deals with the fact that media materialities are not neutral and that interactions between humans and artefacts, and more recently digital formats, affect our very conception of selfhood and therefore of culture. This can be seen in the way these acts of combination, integration and re-mediation modify our perception and conceptual imagery.

Since the 1990s, there seems to be a growing interest in intermedial configurations in general, due mostly to the emergence of hypermedia paradigms (see Landow). This is reflected in the increasing number of pluridisciplinary publications and conferences devoted to the topic. The term was initially associated to the exchangeability of expressive means and aesthetic conventions between different art and media forms and much research was conducted in Germany (see Rajewsky, Albersmeier & Roloff; Albersmeier, Weisstein, Helbig, Balme, Clüver, Schröter) and at the *CRI* (*Centre de recherche sur l'intermédialité*) established in 1997 at the Université de Montréal. However, in order to assess the cultural impact of intermedial phenomena, there is still need to recognize its persistence across distinct periods in time and to heighten awareness of the materiality and mediality of cultural practices in order to explore the possible relationships between medial border-crossings and cultural hybridization or interculturalism.

Furthermore, because art stretches symbolic levels to the very limits of representation it can become a powerful meta-cognitive tool that stages the kind of power-relations we can find in everyday life situations. Thus, intermedial references with a strong meta-medial function can have interesting implications for the medium's doubly figurative referential function. As we shall see when we present the piece of electronic literature entitled «30 Days of Rain», hypermedia, points in this direction because of the combination of multimodal formats and their self-reflexive qualities. This is particularly relevant to our interests, because subjectivity is constituted side by side by symbolic and representational forms but also by non-symbolic

forces (body, acts, feelings, drives) and, due to its self-reflexive consciousness, is capable of strategic self-fashioning. For this reason the subject-agency interferes in existing codes and texts, employing them as scenery for engaging in the symbolic interaction with others.

It is also necessary to explore the concept of intermediality from a variety of perspectives, both synchronic and asynchronic because those who have explored the concept from a synchronic approach look at it as a fundamental category along the lines of Bakhtin's concept of dialogism and Julia Kristeva's theory of intertextuality. These approaches have emphasized the transposition of art in relating different media in order to relate more directly to the audience (*ekphrasis*). Thus, literature can refer to music, script to narratology, references in a literary text can point to film through the evocation or imitation of certain filmic techniques such as zoom shots, fades, dissolves, etc., film can refer to painting, painting to photography, etc. In all these cases, a given medium thematizes, evokes and sometimes imitates elements and structures of another medium through the use of its own media-specific means (see i.e. Pfister, Plett, Wolf Tschilschke, Muller; see also Balme 2001: 154-156). By contrast approaches derived from media studies have discussed the changing media structures across time, not focusing on medialized configurations but on the very formation of a given medium and on medial transformation processes, distinguishing groups of media phenomena which exhibit their own distinct intermedial qualities (see Spielmann, Gaudraultt & Marion Paech). Jens Schröter speaks of different types of intermediality —from synthetic intermediality or fusion of different arts and media into new forms, to trans-medial intermediality, representation conventions operating in several media. He also explains that transformational intermediality refers to the representation of one medium in another medium. Thus, intermediality is a place where the boundaries soften and we cross over to in-between spaces, mixing art and media, operations that always entail ontological and cultural implications because the work of art is always mediated, as are all cultural objects. In fact, the structure of the mediation of cultural objects is the phenomena formerly known as art.

INTERCULTURALISM AND ART

The final part of our research focuses in exploring attempts to define identity as a socio-dialogical process of subjectivation and which are coming from all areas in the humanities, from Bahktinian perspectives to socio-constructivist approaches that, following Vygotsky , have maintained that the development of higher mental functions is sociogenetic. In the study of digital environments, the development of social-software points to a growing insistence in defining subjectivity as a collaborative and interactive process. This growing emphasis on dialogism and interculturalism runs parallel to the appearance of more interactive digital environments where interactions between humans and machines are rendered more visible and where changing patterns in digitally-mediated modes of communication affect our conception of selfhood, embodiment and humanness, that is, they become signs of the tool. Social-software products, such as online communities (*Facebook* or *YouTube* for instance) or blogs, are cultural artifacts and memory-making tools, performative constructions representative of our intermedial intercultural age. They afford a public space of exposure which allows narcis-

sist self-reflexive explorations as well as intermedial spaces of encounter with others (see «Posthuman Inscriptions & Humachine Environments: Blogs and Visibility in the Web»). It becomes necessary to explore if 'interculturalism' emerges as consequence of the growing use of global communication and multimodal formats and to analyse to what extent the institutional validation of formats, prior to specific content being transmitted affect communicational exchanges. It is necessary to show that technologies produce relational positions of greater or lesser privilege as they regulate the flow of intermedial discourse in particular ways through access, production, distribution and use.

Finally, we are also seeking to establish the value of literary texts as meta-cognitive tools that stage the repetition of symbolic forms affecting psychic and non-explicit levels and giving way to the emotional interiorization of cultural values as acts of production, distribution and reception of cultural objects.

CONCLUSIONS AND WORK IN PROGRESS

The discussion on digital media has contributed to debates on intermediality because electronic media is 'hypermedia', that is, often realized in *interacting* multimodal formats. The Internet explosion and the subsequent apparition of social software has shown that, despite the fact that digital media are capable of erasing perceptible media differences in their simulation process, their materialities are not neutral. Media are not mere material facilitators. The specific wrapping of language affects the structuring of cultural objects and therefore the nature of consciousness and its understanding in terms of Foucauldian subjectivation, that is, as a historical phenomenon constituted and instituted by discourses and practices.

The extensive research and work in progress, briefly summarized here, explores theoretically the relationships between intertextuality and intermediality within Comparative Cultural studies Studies, since the use of multimodal symbolic forms simultaneously employing several material semiotic resources is increasingly changing with the quick incorporation of digital media in all kinds of spaces of representation and production. These studies also want to relate intertextuality and intermediality to intercultural approaches in order to explore the relationships among them. It is important to show that multimodal formats are not 'read' in the same way. For instance, digital text formats are both conceptual —based on arbitrary agreement of signs and linear/relational— with intertextual-intermedial links (printed text formats where just linear-intertextual; multimodal formats are relational-intermedial) and visual elements are perceptual —based on resemblance of signs. These various elements together require relational skills relative to the distribution of information value or the relative emphasis among elements.

Finally, the study of art provides a window on how authorities (roles, hierarchies and value systems) are negotiated in communication and help unveil facts about cultural identity, beliefs, expectations and values, uncovering cultural bias, prejudices, stereotypes and cultural loadings, national stereotypes, socio-cultural prototypes, etc. This is seen, for instance, not only the relationships among subjectivities/characters in the case of fictional texts, but also the interchange between author and reader, or rather user/participant in the case of digital communication. In the piece of electronic literature entitled 30 Days of Rain by Travis Alber

at http://www.30daysofrain.com/, we can find an example of this negotiation of meanings and of the relations among the story prompted through a multimodal environment and the tensions it generates in terms of distribution and audience reception.

WORKS CITED

Albersmeier, Franz Josef and Roloff, Volker (eds.) (1989): *Literaturverfilmungen.* Frankfurt am Main: Suhrkamp.

Albersmeier, Franz Josef (1992): *Theater, Film und Literatur in Frankreich. Medienwechsel und Intermedialität.* Darmstadt: Wissenschaftliche Buchgesellschaft.

Balme, Christopher B. (2001): «Robert Lepage und die Zukunft des Theaters im Medienzeitalter». In Leeker, Martina (ed.) *Machinen, Medien, Performances: Theater an der Schnittstelle zu digitalen Welten.* Berlin: Alexander Verlag, 668-683.

— (2006): «Audio Theatre: the mediatization of theatrical space». In Chapple, Freda & Kattenbelt, Chiel (eds.) *Intermediatlity in Theatre and Performance*. Amsterdam, New York: Rodopi, 117-125.

Bhabha, Homi (1994): *The Location of Culture.* New York: Routledge.

Boenisch, Peter M. (2006): «Aesthetic art to aesthetic act: theatre, media, intermedial performance». In Chapple, Freda & Kattenbelt, Chiel (Eds.) *Intermediatlity in Theatre and Performance*. Amsterdam, New York: Rodopi, 103-117.

Bolter, Jay David (1991): *Writing Space: The Computer, Hypertext, and the History of Writing*. Hillsdale, N.J.: Erlbaum.

Bolter, Jay David and Richard Grusin (2000): *Remediation: Understanding New Media*. The MIT Press.

Chapple, Freda & Kattenbelt, Chiel (eds.) (2006): *Intermediatlity in Theatre and Performance*. Amsterdam, New York: Rodopi.

Clüver, Claus (2001): «Inter textus / Inter artes / Intermedia», in *Komparatistik. Jahrbuch der Deutschen Gesellschaft für Allgemeine und Vergleichende Literaturwissenschaft (2000/2001)*, Heidelberg, Synchron.

Deleuze, Gilles et Guattari, Félix (1980): *Mille Plateaux*. *París*: *Éditions de. Minuit.*

Hayles, N. Katherine (2002): *Writing Machines.* Cambridge: MIT Press.

— (1990): *Chaos Unbound*. Ithaca: Cornell University Press.

Helbig, Jörg (ed.) (1998): *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets.* Berlin: Schmidt (also online available: <http://www.uni-koeln.de/phil-fak/englisch/helbig/inhalt. htm> consulted 06-05-2009).

Huhtamo, Erkki (2004): «From Kaleidoscomaniac to Cybernerd: Towards an Archeology of the Media». In dedigitalbalie (an online archive of De Balie Amsterdam: <http://www.debalie.nl/artikel. jsp?articleid=10104> consulted 06-05-2009).

Kattenbelt, Chiel (2006): «Theatre as the art of the performer and the stage of intermediality». In Chapple, Freda & Kattenbelt, Chiel (eds.) *Intermediatlity in Theatre and Performance*. Amsterdam, New York: Rodopi, 29-41.

Klooss, Wolfgang (ed.) (1998): *Across the Lines: Intertextuality and Transcultural Communication in the New Literatures in English.* Cross/Cultures 32; ASNEL Papers 3. Amsterdam, Atlanta GA: Rodopi.

Landow, George P. (1992): *Hypertext: The Convergence of Contemporary Literary Theory and Technology,* Baltimore: Johns Hopkins University Press.

— (2006): *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization:* Parallax: Revisions of Culture and Society. Johns Hopkins University Press.

Lavender, Andy (2006): «Mise en scène, hypermediacy and the sensorium». In Chapple, Freda & Kattenbelt, Chiel (eds.) *Intermediatlity in Theatre and Performance*. Amsterdam, New York: Rodopi, 55-67

Lehmann, Hans-Thies (2000): «Das neue Theater: Urbaner Raum, potentieller Raum». *Theaterwissenchaftliche Beiträge* 2000- *Insert Theater der Zeit.* Berlin: Theater der Zeit.

López-Varela Azcárate, Asunción (2004): *Embers of Time: A Pluridisciplinary Exploration of the Crisis of Representational Time in Science and Narrative. Doctoral dissertation.* Madrid: Universidad Complutense.

— (2006): «Webness Revisited». *A Pleasure of Life in Words: A Festschrift for Angela Downing.* Eds. Marta Carretero, Luara Hidalgo Downing, Julia Lavid, Julia, Elena Martínez Caro, JoAnne Neff, JoAnne, Soledad Pérez de Ayala, Esther Sánchez-Pardo. (Madrid: Universidad Complutense), 513-33.

— (2006): «The Relevance of Different Kinds of Supporting Materials» Subsection 6.87.6.2.1. Section 6.87.6 *Comparative Literature in the Age of Global Change*, 6.87 «The Role of Comparative Literature in the Sharing of Knowledge and in the Preservation of Cultural Diversity». T. Franco Carvalhal, D. Romero & Ackmar Dos Santos (eds.). *EOLSS: Social Sciences and Humanities. Encyclopedia of Life Support Systems*, UNESCO, Eolss Publishers, Oxford at: <http://www.eolss.net>

— (2008): «Cultural Sceneries of the Fantastic» In Asunción López-Varela (Ed.) CLCWeb: Comparative Literature and Culture 10.3 <http://docs.lib.purdue.edu/clcweb/vol10/> Purdue University Press, December 2008.

— (2009): «Posthuman Inscriptions & Humachine Environments: Blogs and Visibility in the Web» En Kiene Brillenburg Wurth (Ed.) *Virtualisms: Literature as an Interface of New Media Technologies.* Fordham University Press.

López-Varela Azcárate, Asunción & Steven Tötösy de Zepetnek (2008): «Towards Intermediality in Contemporary Cultural Practices and Education. In Freda Chapple (ed.) *Intermediality. Culture Language and Representation.* Universitat Jaume I. 6, 65-84.

— (2009): «Real and Imagined Urban Spaces and Transformations in/of Western Society» In Mariana Net *Urban Spaces and Transformations in/of Western Society* TRANS. 16 Journal of the Research Institute for Austrian and International Literature and Cultural Studies (INST).

López-Varela, Asunción & Mariana Net (2008): «Mindscapes: Cityscapes, Landscapes, Hyperspaces». *Cultural Landscapes: Heritage and Conservation.* 3rd Conference of the European Association for the Study of Literature, Culture and the Environment (EASLCE). 16-19 Octubre 2008. Universidad de Alcalá de Henares.

McLuhan, Marshall (1964): *Understanding Media: the extensions of man.* London: Routledge Classics, 1994/2001/2002.

Müller, Jürgen (1996): *Intermedialität. Formen moderner kultureller Kommunikation.* Münster: Nodus Publikationen.

— (1998): «Intermedialität als poetologisches und medientheoretishes Konzept: Einige Reflexionen zu dessen Geschichte». In Helbig, Jörg (ed.) *Intermedialität: Theorie und Praxis eines interdisziplinären Forschungsgebiets.* Berlin: Schmidt, 31-40 (also online available: <http://www.uni-koeln.de/phil-fak/englisch/helbig/inhalt.htm> consulted 06-05-2009)

Oosterling, Henk (2003): «Sen(a)ble Intermediality and Interesse. Towards an Ontology of the In-Between». In *Intermedialités* No. 1/ Printemps, 29-46 (also available online: <http://cri.histart.umontreal.ca/cri/fr/intermedalities/Oosterling.pdf> consulted 06-05-2009)

Poster, Mark (2006): *Information Please: Culture and Politics in the Age of Digital Machines*. Durham & London: Duke University Press.

Pfister, Manfred (1985): «Konzepte der Intertextualität», in Ulrich Broich and Manfred Pfister (eds.), *Intertextualität. Formen, Funktionen, anglistische Fallstudien*, Tübingen, Niemeyer, p. 1-30.

Plett, Heinrich F. (1991): «Intertextualities», in Heinrich F. Plett (ed.), *Intertextuality*, Berlin, New York, de Gruyter, p. 3-29.

Rajewsky, Irina O. (2002): *Intermedialität*, Tübingen, Basel, Francke.

Schröter, Jens: «Intermedialität» In *Theories der Medien* (online journal: <http://www.theorie-der-medien.de/text_detail.php?nr=12> consulted 06-05-2009)

Spielmann, Yvonne (1998): «Intermedia and the Organization of the Image: Some Refl ections on Film, Electronic, and Digital Media», *Iris*, No. 25, spring 1998, p. 61-74

Tschilschke, Christian V. (2000): *Roman und Film. Filmisches Schreiben im französischen Roman der Postavantgarde*, Tübingen, Narr.

Weisstein, Ulrich (1993): «Literature and the (Visual) Arts. Intertextuality and Mutual Illumination», in Ingeborg Hoesterey and Ulrich Weisstein (eds.), *Intertextuality: German Literature and Visual Art from Renaissance to the Twentieth Century*, Columbia, South Carolina, Camden House.

Wolf, Werner (1999): *The Musicalization of Fiction. A Study in the Theory and History of Intermediality*, Amsterdam, Atlanta, Rodopi.