



The Raven and the intermediality¹

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Abstract

The objective of this paper is to develop some approaches between the poem *The Raven* by Edgar Allan Poe, and the american theory of film assembly, by Griffith, based on the assumption that Poe's postulates about the unity of effect, duration and extension were crucial to the later narrative, film and media development. We further examine the connections between the same text by Poe and the planning statutes of media arts (screenplay and storyboard) and their disclosure and self-referential unveiling (making of), keeping as reflection the embryonic character of Poe's ideas regarding these artistic media procedures.

Keywords: *The Raven*, intermediality, Assembly Theories, script, storyboard, making of.

1. Poe's semiotic richness to the image and midiatic arts

The work of Edgar Allan Poe was broadly transposed (HUTCHEON, 1991), transmuted (BALOGH, 2005), translated (PLAZA, 1987) or "transcreated" (CAMPOS, 1992) to other medias, mainly to the cinema. There are many explanations for this. One of them seems to be the fact that Poe's poetic and tale work were conceived in a crime and mystery atmosphere which are extremely important to the early cinema and to its consolidation as a prestigious art, a movement that persists until nowadays, and also due to the fascination this *noir* atmosphere exerts on the humankind, which also occurs in other midiatic art.

Other elements are important to explain the midiatic interest in Poe's work and figure, such as the rebound of his ideas on art creation and his image of cursed and declassed person. These ideas and features contributed and still contribute to his work, only missing the Shakespearean work with respect to film adaptation, for example. This perspective is consonant with Gerbase's view (2009): "Edgar Allan work brought for 195 adaptations because it combines visual richness with plots filled with suspense and action" (GERBASE, 2009, p. 27). Moreover, his own aesthetic narrative contributed to the formation of film narrative, as Poe, in *The Raven*, has established a

1 Translation by Lenice Medeiros, PhD and translator. An initial and expanded version of this text was published in french in another scientific journal, "Cadernos de Tradução", available at: <https://periodicos.ufsc.br/index.php/traducao/article/view/2175-7968.2015v35n2p41/30992>. Access: 1 Mar. 2016.

thought and a creative procedure extremely logical, methodical and meticulous, issues dear to filmmakers, as can be seen in its laureate essay *Philosophy of composition*, an important text for the formation of the first filmmakers and other artists who dialogued with the American writer's work, especially if we recall the intuitive Griffith cinema.

So, the flights of his *Raven* and intersemiotic landings, dialogical, intertextual and intermediatic, give us an idea of continuity of the modern aesthetics present in Poe's work, in the midst of contemporary productions. Thus, his text has huge appeal among both "classic" productions, as in the aforementioned Griffith cinema as in Hollywood mainstream productions. In this sense, it is curious to realize that a detailing poem with regard to construction and design for its author, even with the vicissitude of a possible lack of interest by other artists in "reframe" his poetic text, was and still is extremely translated into other media and arts.

Obviously, Edgar Allan Poe, needs no introduction, however, it is worth remembering the importance of his work on the renewal of tale context of the XIX century, as well as the reverberation and echo of his thoughts and aesthetic labor to the coming intermediatic XX, and also some of the relevant author's characteristics for the reflections developed in this paper. His exemplary tale narrative is *The Raven*², that, likewise needs no big introductions.

At a first glance, one realizes that Poe's prose, full of images, metaphors and symbolism enabled a potential adaptation to other media and arts, mainly for visual arts (DINIZ; CADÔR, 2009), but also to film narrative. In this sense, Poe's aesthetic perspective also holds strong connection with the cinema because his texts are usually short and allow for a quickly reading that confers a "print unity" similar to what occurs when watching a movie. According to Eco (2003), despite Poe makes no mention to Aristotle, some key terms indelibly have the marked presence of the Aristotelian logic in *Philosophy of Composition*. The most curious thing is, according Eco, the fact that Poe explained how he could create a spontaneity imprint using his own rules of aesthetic composition (ECO, 2003, p. 221).

Furthermore, from this Poe's reasoning (2008, p. 21), one sees that a long poem is, according this American author, a succession of other short poems, as if all intense emotions are brief – here could perhaps be included the cinema. We note that Poe methodically traces his poetic composition with such rigor in terms of planning and choices, including its length, that it does not seem absurd to think this as being akin to the work of a filmmaker and other artists of image, such as illustrators, designers, painters, cartoonists, photographers, which need and have to take into account the length and the number of

2 It is recalled that between narrative poems, the long Homeric narrative poems, as well as the work of Ovid's *The Metamorphoses* (8 AC) deals with a game between human and nonhuman, including transmuting men and gods in animals and other beings and things. Kafka's "*The Metamorphosis*" (1915) also transfigures Gregor Samsa in a roach. Here, it is to stress that is precisely the hybrid genre that is the poetic-narrative in line to the dual feature of zoomorphic or anthropomorphic characters and, in this sense, Poe's poem is part of a long tradition. Remember also that Ovid's transcreate the Greek myths to the Latin context, bringing the idea of a constantly changing world. It is clear, in fact, that *The Raven* internally reflects the transmutation movement proceeded in the outfield between the arts that reread it.



frames and photographic and cinematographic plans, among other approaches, owing to the film proposal and effect intent to be produced on the readers and viewers (POE, 2008, p. 21). This is set to sign the double feature of Poe's thought based on tradition revealed by the use of the category "print unit", from Aristotelian orientation, at the same time that it dialogues with the modernity of the fragmentary, mediatic and complex speeches that mold modern and contemporary art. Note that the metaphorical images created in this poem served both the synthetic art adaptations, comics and films, so that deletion and condensation processes occurred in time, language, and maintenance of the plot and the characters, as otherwise, depending on the director or the adapter (DINIZ, 1999, p. 75).

The Raven also represents a new movement on the literary creative process because Poe pontificates and outlines, in his 1846 trial *Philosophy of Composition*, his own view about the procedures for a poem construction, blurring the idea of gift, inspiration and romantic genius that considers the poets as inspired beings, moving away from the idea of art as labor. In this text, Poe works, diametrically opposite to the dominant romanticism of his time, a more aligned position proposed by Hegel (2001, p. 49), for whom the work of art is born "from training by thought, reflection on the way of its production, as well as exercise and skill to produce". Poe exposes mathematically his *modus operandi*, emphasizing the clear intentions of the literary text that will serve both the popular taste as the theoretician appraisal. More than just describe his specific writing method of the literary text, Poe sheds light broadly on the literary production, and leads it, to a large extent, presiding, we would say, in an Aristotelian way, given his strong influence on many writers, and on the modern and contemporary narrative.

By this bias, the piece *Philosophy of Composition* could be set in a long tradition of poetry, such as Aristotle, Horace, and Boileau. However, there is something quite new: the author of the *modern poetry* is the author of the commented literary work, so there is a self-referential unveiling of the artistic scriptural construction. From this perspective, Poe would be a sort of threshold between the classical tradition of the *poetics* and, at the same time, a precursor of the new modern trends of relationship that the author establishes with his own work, readers and critics, as well as contributes to the development of poetic and the modern narrative. Poe's sought for details, and explain the process of poetic production and achievement, disseminating and echoing his poetic text through the echo that *Philosophy of Composition* caused. It is undeniable that by opening the Pandora's box containing the "formula" of what would be writing as a professional artist, and sharing a knowledge typically airtight and restricted to writers, Poe socializes and desecrates the poetic making, not with other people's examples, but with his own pen, proceeding to cast more spotlight on his work, especially in *The Raven*. Let's see how Eco (2003) summarizes Poe's contribution to the artistic procedures in general, which this article advocates, including the intermediatic plan:

Poe, on the contrary, was conscious and therefore worked as *philosophus additus artifici*. Perhaps he made it *après le coup*, and writing, did not



know yet what he was doing, but as a reader himself, soon understood why *The Raven* produces the effect it produces and we say it is beautiful. The analysis made by Poe as the author could have been conducted by a reader as Jakobson. Thus, seeking to define a practice of writing from which his little poem was an example, Poe identified strategies that characterize the artistic procedure in general (ECO, 2003, p. 222).

One can say that Poe's essayistic text works as a theoretical and expository piece of the poem *The Raven*. So, it is an authorial poetics. In this way it is between the ancient and modern notion of thinking about art. It is, therefore, a reference text to think about the artistic description-prescription relationship, as well as to think about the new relationship between the author and his mode of production, circulation, defense, critical and self-critical. Thus, advancing the considerations of Eco (2003), he points out that the plot in Poe's work is important, but it is not just it, after all, to the Italian thinker, "Poe escapes the mediatic trap using other formal elements that make *The Raven* a poetic composition and not a horror movie" (ECO, 2003, p. 230-231).

By this bias, Eco, using a Freudian language, denied the Poem a mediatic potential, but the profusion of various sorts of mediatic texts, among which some unquestionable quality horror films, as the 1935 film in which Karloff and Lugosi play lead us to believe by the wealth and mediatic potential contained in Poe's *The Raven*. Eco admits that media is, in such a minimal state, an *Applied poetics* (ECO, 2003, p. 230).

2. *Philosophy of Composition* (1846) and The Film Assembly

Once Griffith said that his perspective of parallel montage had been borrowed from Dickens's narrative and, similarly, Eisenstein used it to build his own techniques of narrative procedures presented in *Madame Bovary* and *The Lost Paradise* (STAM, 2009, p. 49). Indeed, it is more than obvious the appropriation of literary narrative techniques that were transposed and redrawn for the cinematographic medium, mainly film editing.

This did not happen in isolation or randomly, since these early filmmakers had a cultural tradition in which painting, sculpture, theater, and literature prevailed in terms of aesthetic construction, so the cinema was bolstered by the narrative and dramatic tradition.

The movie makers knew, appreciated and dominated this, and then conceived the big screen as an object of art by appropriating and transforming these previous narrative aesthetic elements that were arising from important writers work.

Robert Stam (2009) analyzes the early beginnings of cinema and editing with reference to the Aristotelian view of poetic art and emphasizing the importance of the German philosopher Lessing (STAM, 2009, p. 25) for the formation of the first film theorists. However, there is no reference to the person that sets the link between the past of philosophical and literary tradition and the cinematographic twentieth century: Edgar Allan Poe. Poe cites an early concern that afflicts writers, filmmakers and other artists: the extension (for literary narrative) and the duration of the film narrative: "[...] the extension



of a poem can be calculated to save a mathematical relationship with its own merit" (POE, 2008, p. 21-22). Even, because this introductory aspect derived from Poe's postulates, eminent filmmakers and other artists were willing to create from the artistic legacy of Poe, as for example: Griffith, in *The Cask of Amontillado* (1909) and, in the same year, in the "Edgar Allan Poe" movie, in which the filmmaker merges a reading of *The Raven* with the author biography and his work, especially the *Philosophy of Composition*³.

More than fifty years separates the essay of Poe from the emergence of the Seventh art. However, there is no doubt that both may be proximate. Since its inception, the cinema, due to natural and technical features, is linked to short and brief narratives, and was processed in the tales and poetry of Poe. Even today one can see the flourish of short films that attempt to say a lot in a very short space of time. In this horizon, Poe's literary and aesthetic ideas are more present than ever in the current intermediatic artistic field. He struggled to set a new literary worldview just as the first filmmakers and film theorists have looked to root the concept of cinema as an autonomous art.

In this movement, it is commonly agreed that the Seventh art depended on the literature props to make such an undertaking, getting elements traditionally settled by the literature, such as the narrative, point of view, symbolism and metaphor, description of images, spaces, characters, and marked temporality. It is not trivial to realize that the tales and films are the two arts that still have artists engaged in theoretical work of their respective actuation areas, providing a parallel history of intermediatic narrative, in such an entangled and overlapping situation that is hard to disunite.

That is why we advocate *Philosophy of Composition* as a kind of pre-manifesto of mounting art, that is, to mount a tale, according to Poe's proposal, is something so meticulous and mathematically structured as make a film. The paradox is that it requires skills or expertise to its *métier* as much as requires acute sensitivity to elicit or provoke certain sensibilities or feelings in the reader or viewer. Thus, the tale writer joins the already established theater director, anticipating the advent of film director. From this arises the fact that art is not entirely disinterested, on the contrary, Poe rekindles the idea of directed art, not politically, but in an aesthetic perspective. The Soviet editors will take this dirigisme to preach a politically directed cinema, something also already experienced by Russian writers such as Tolstoy, according to Lukács (2010).

Note that Epstein is a figurehead with regard to the reflection about cinema, and he agrees in some degree with Poe's thought, as pointed by Bellin (2012). To Epstein, the film technique should be used on behalf of assigning an aesthetic value to the film, and in this sense one can see a strong similarity with Poe, who sought to assign this same value to the short narrative. One can quickly conclude that there are strong connections between Poe's views with respect to the short story and the prospect of filmmakers, as, for example, the work of Epstein (BELLIN, 2012, p. 119). Thus, paradoxically, the

3 Epstein in partnership with Luis Buñuel filmed Usher's *The Fall of the House* (1928), Corman's *The Raven* (1963), Fellini's "Extraordinary Stories" (1968), among other notable films and filmmakers.



ominous bird, symbol of death and misfortune, raised and raises new aesthetic and media interactions, promoting more life, in such a way that the *nevermore* poem turns to a *forever* one, perpetual and dialogic motion between authors and works that have ventured into creating from Poe's *The Raven*.

Examining some few more similarities between the aesthetic vision of Poe with reference to Epstein, we bring some words of Bellin (2012), making it clear that there are strong links between Poe's ideas and the avant-garde filmmakers (BELLIN, 2012, p. 118-119). Still remember that Poe was the "father" of the detective story, the science fiction novel, and he has an important contribution to the psychological romance, for according to Cortázar (*apud* KIEFER, 2011, p. 170) Dostoyevsky, one of the psychological novel icons, translated Poe's work, and this indicates his interest in the psychological treatment given by Poe to his work, mainly for thriller development. All these narrative realms were crucial to the film development. The power of Poe's tale and Cortázar is like a magnet to the reader (thesis defended by both); it is the same relationship between the cinema and its spectator, since both work under the suggestion that pervades the detective story, the crime and mystery, as well as the fantastic, all these essential dimensions to the cinema constitution.

It is noteworthy that the figure of the theoretical or critical tale teller, inaugurated by Poe, was and is still widely present among filmmakers, among them those already mentioned, and although Griffith is more intuitive than theoretical, his appreciation for Poe and his great contribution to the consolidation of the narrative aspect, and other cinematic procedures, requires relevancy to his work.

Hence, there are different ways of conceiving the film through various ways to set it. In this context, Poe appears as a beginner of media set, *avant la lettre*, because of the similarities between its narrative and the options of the first film makers. Starting with Griffith, it is worth noting that his primary concern was exactly make the public to be involved with the narrative (CANELAS *apud* Dancyger, 2006, p. 4), a prospect that would later culminate in a series of spectatorship theories, also partially due to Poe's postulates. As procedures for his film editing one can stand out, among others:

The Griffith contributions to the evolution of film editing were numerous, specially: a range of plans to create emotional impact, including the large general plan, the close-up (close-up), insert (detailed plan of an object), subjective camera (point of view of the character or actor) and traveling (movement of the camcorder in space), the alternate editing, the parallel editing, the *flashback* (temporal reversals), the rhythm variations, among other major contributions (CANELAS, s/d, p. 3).

One can note that these contributions were extremely relevant to the Seventh art. In Griffith's film, "Edgar Allan Poe" (1909), one can already perceive some of these procedures, especially concerning to the narrative, tangling, condensing, and "performing" Poe's biography, based on his struggle for survival as a professional writer and renovating the role of his writings through *Philosophy of Composition*, giving rise to his crow. One mediatic and commercial concern related to the literary narrative, linked to the history of cinema



in its initial essays, as seen from the Griffith film, is precisely because there was not enough time to develop unfamiliar plots, then it seemed more productive and profitably to introduce plots of famous literary texts to ensure that the production of short films would potentiate and cater an increasing public of spectators.

The relative simplicity of film-making at this time made it possible for an efficient director to turn out a short film every two to three days, a pace necessary to feed the appetite of the public, particularly at a time when film itself was considered essentially ephemeral, something to be enjoyed once and then thrown away. The imposed brevity of these films encouraged the studios to seek their material in the realm of famous novels and plays, and well-known current events; since little time was available onscreen for introducing characters or setting up the narrative. Sets were kept basic and re-used repeatedly. A film would generally consist of two or three scenes, each staged like a mini-play, without editing or camera movement⁴.

Due to the urgent need to promote the film, including to ensure the media appeal of Poe's birth centenary, the short name was misspelled in the presentation of the film, which is very common today in our current ultramidiatic context, in which biographical books published days after the death of personalities include errors, inaccuracies and even absurd. The important record to be made is in relation to the inaugural character of Griffith's movie to understand the ideological and informational potential of cinema.

Interestingly, at that historic moment, the number of literary work readers was big enough to consume the first films that dialogued with the literature. Thus, the films were viewed from the perspective of a literary reader already accustomed and familiar with the basic text. Nowadays, the opposite occurs, as it is more common, especially in countries with low level of literary and reading habits, to know the literary work through his film adaptations, thinking that it was equivalent when, in fact, the literature centrality in a more widely cultural field is missed, and this leads to a strong competition between literature and cinema. From the film editing perspective, the film "Edgar Allan Poe" is still a Griffith's attempt, but there is already a division of scenes or more properly the "filmed acts", three inclusive, respecting the Aristotelian tradition, with no concerns to mitigate the cuts between the scenes. However, it is already noted in his aesthetic a certain care with respect to the narrative continuity which is operating from the prior knowledge of the viewer about Poe's biography and his magnum poem *The Raven*.

Griffith realized very early the pungent power of the cinema to translate larger contexts to images, such as the biographical ones, and also saw the cinema potential to merge real and fictional stories, documenting and aestheticizing the reality. It was perceived from this that the cinema is a new and strong expression, capable of generating new meanings and conducting the viewer's gaze, as preached by Poe in relation to literary narrative. It is important to note that, like Poe, Griffith also created, although not exclusively, from short

4 Available in <http://www.aycyas.com/edgarallenpoe.htm>. Access in: 01 feb. 2015.



narratives, ie, short films, and to honor the writer of Baltimore, consistently, the filmmaker chose this model, which incidentally was the most widely used in the early days of cinema, another feature that approximates the primary cinematographic narrative theory of Poe's tale. Another early and great Griffith perception was to understand the media power of cinema to compose biographies from the images. Note, for example, the striking similarity between the actor Yost and Poe. Thus, Griffith takes Poe's birth centenary to perform his "microbiography". Incidentally, this is the first biopic of history: "The year 1909 marked the centenary of the birth of Edgar Allan Poe. Belatedly realizing an opportunity, Biograph hurried into production of a short film intended to pay tribute to the author; in doing so, the company created a new cinematographic genre, the biopic"⁵.

As one can see, there was a chain reaction, since Poe and his *Philosophy of Composition* was central in the formation of Griffith, and he was overarching to the host of Soviets that preceded it. Thus, if Griffith was essential to the narrative cinema, and the Soviets were to the more "artistic" movie connotation, as they saw the aesthetic appeal in film editing to be able to build metaphors and figurations, sensations, rhythms, syntactic effects and plastics (AUMONT *et al.*, 2009, p. 196), it is advocated that Poe lit these both bias, as indicated by his intermediatic survival. Then, we consider that there are thematic, semiotics, atmospheric and structural convergences underlying Poe's text that still exist as an aesthetic interest and narrative procedure in the arts and media within the contemporary context (AMODEO, 2009, p. 30), grounded in an atmosphere of melancholy, sadness and negativity, already present in Poe's crow, elements that often return to the artistic agenda.

Poe is seen in this text as a threshold between the classical tradition of poetics (ECO, 2003) and the breakdown established in modernism, being it a fundamental ambiguity of his proposal for literary creation, which shows that the past and the present artistic can live together. Poe, according to Gotlib (2006, p. 58), considered tale and poetry to be very close, precisely because both have some equivalence regarding their theory of effect, duration, esthetic image concentration, and the narrative of tone or atmosphere. It is questionable, in this perspective, an apparent aesthetic "prescriptivism" in favor of a more assorted reading of his artistic activism and aesthetics, seemed as dialectically refreshing and versatile, and, at the same time, restoring prospects of the classical tradition, from which derives its "unity of effect or impression". In this sense, the derived eclectic intermediatic production is a sample of this versatility and transposable matches the most diverse arts, especially the visual ones.

3. Poe and the embryonic notion of movie script

Today, it is almost automatic and very common the relationship between writers and screenwriters, and they are often immiscible figures, due to the great insertion of the former over the latter. Logically, the screenwriter is a writer as a consequence of his

5 Cf. *Idem.*



activity, and attempts to make verbal translation of what he imagines to be important to build the film scene. In this sense, Poe was also a “screenwriter”, since he pre-established paths to his artistic production, once he tirelessly worked to design their characters and stories so sharp that his writings could be easily converted by the modern camera, such as the definition of script given by Comparato (2000): “written form of any audiovisual spectacle” (COMPARATO, 2000, p 476.).

Thus, Poe’s tales are literary spectacles easily convertible into cinematographic images (MUGGIATI, 2009). And so it is because Poe himself conceived it in this way, focusing the reader. A similar conclusion comes from Gerbase (2009) based on the Epstein’s film *The Fall of the House of Usher*, screen written by himself and shot by Luis Buñuel:

Poe strives to build the face of his character in great detail, using both objective data (lips somewhat thin and very pale) as metaphors (hair resembling the softness and smoothness of a spider web) and rather subjective statements (lack of moral energy). The effect of this description is, according to Epstein, similar to a *close* (GERBASE, 2009, p. 23).

Following the same line, Amodeo (2009) concluded:

Working with the elements of the narrative, the author provokes sensations, creates expectations, suggests images and senses (elements that also contribute to the good movie), offered by the artwork of language that in its opacity lets gaps to be filled by the reader, who is thus seduced by the history. At first, the narrator in first-person - element that already provides a confessional tone to the narrative – directs to an interlocutor, which can be the reader himself, the narrator (would be talking to himself, which would reinforce the insanity of idea) or someone else (a jailer, perhaps, because it seems that he is arrested in the end of the story). The definition is left to the readers, since throughout all the narrative there is no clue about the identity of the interlocutor, and this contributes to maintain the mystery (AMODEO, 2009, p. 30-31).

According to Comparato, “the writer is the one who dreams, makes others dream, and feeds on his own dreams” (COMPARATO, 2000, p. 353). The Mexican Buñuel figure could not be more significant of that because of his ties to the surrealist image. Poe is also part of this picture of dream or nightmare artists, an expensive perspective to his narrative ambience. Thus, while the literary construction of Poe approaches Aristotle’s, his methodical conduction and his *modus operandi* reminds us the modern artistic figures, such as the filmmakers. In this perspective, it is advocated that his *Philosophy of Composition* can be seen as a screenplay *avant la lettre*, which would, in part, explain the profusion of films about *The Raven* and other intermediatic dialogues. In addition, there are similarities between Poe’s essay and the future construct post-creation of the *making of*, since until the emergence of Poe’s essay it was not usual for writers and other artists to unveil their creation.

Therefore, the importance of Poe to the contours of modern narrative is undeniable, just as well it was critical to the appearance and consolidation of the Seventh art and

other mediatic arts such as, for example, the comics. Griffith's films on Poe are exemplary of this issue, especially the film aforementioned, "Edgar Allan Poe" (1909), because it is crystal clear the use of the *Philosophy of Composition* as part of the theme, but also it is indicted its use as apparatus for scriptwriting. It is quite curious the way Griffith uses Poe's essay to build his film, serving for the development of the actions of the character Edgar Allan Poe, reminding his difficult path to publish their texts, interspersed by an extremely synthetic reinterpretation, though recognizable, of *The Crow*, printing, since the beginning of cinema, the intertwined relationship between fiction and documentary reality (in this case the own biography of the American writer).

The Hollywood cinema itself, in its origins and until nowadays, has a strong Aristotelian and naturalist penchant. What we mean is that the Poe's aesthetic proposal is consistent with the various elements of the cinema, both of which would be considered "art" as the *mainstream*. In this sense, it cannot be denied the relevance of Poe to the development of mediatic arts, precisely because his writing is very "cinematographic".

4. Poe and his artistic unveiling : the poetics *making of*

The *Philosophy of Composition* can also be seen as a genetic record of the artistic tool, now so widespread: the *making of*. This is because "in the general context of audiovisual realization, the concept of *making of* implies the processes of conception and construction of an audiovisual product, being it a movie, a television show, a musical video clip, a commercial video, etc." (SORTICA, 2009, p. 31), since the same artist that conceived his art is also the one who leads our eyes on what was his gaze to build his artistic work. That's exactly what Poe held in his essay, showing evidences that its form of construction, although unique, is apprehensible and describable. Although the film is inserted under the reproducibility of the Benjaminian technique, through the *making of*, it is evident the idea that the film is also unique because that architectonic will never be reproduced in its entirety in the same manner, what gives to the own *making of* the media arts statute, as it is also to the *storyboard* and the script. On this sense, the *making of* can be seen beyond the paratextuality of Genette as a culture product of the own life, even when tied to the film, video or media-source. The definition of *making of* is somewhat fluid, but as an example, to support the correlations here released, observe the words of Sortica (2009):

Analyzing in this aspect, the *making of* is a documentary and does not differ from it. It has elements such as storytelling, interviews with cast and crew, archival images and editing aspects leading *all these elements according to the vision of its creator on the topic presented* (SORTICA, 2009, p. 33, emphasis added).

The same author also stresses the need to differentiate the concept of product from that linked to the *making of*, since the product may even be a documented book, as



for example, the book of Robert L. Carringer, which documents the work on the movie "Citizen Kane." It is interesting to notice that in this kind of publication one can record the multiple sources and formats, photographs, *storyboards* connected to the film or production, technical specifications, and concept sketches (SORTICA, 2009, p. 31). The important thing, at the end, is to see that most of these collective and complex processes of media arts have found its genesis in Poe's essay.

The emphasis on the role or documentary tone of the *making of* is immediately perceived. In Poe's case, this aspect is also important, as his essay continues to have strong appeal to the documentary history of the world tale. We cannot forget the role of self-promotion contained in Poe's *modus operandi*, mainly because his biography allows us to speculate about his need to establish himself as a professional writer, something he pursued with tenacity and only achieved after his "canonization" by way of symbolist French poets. This is relevant in that it is observed that the marketing nature of the *making of* media produces its reference product, in general: commercial films, but not only that (SORTICA, 2009, p. 33).

Another contemporary feature of aesthetic construction that resembles Poe's work is the *storyboard*, which is very important for the cinema and the animations, for example. Here, I bring the words of Poe himself, as they emphasize the details of the Poe's imagery construction and show good connection with the *storyboard* procedure (POE, 2008, p. 19). The big difference is that Poe was building images with words and the *storyboard* is a kind of comic, an imagery sequential narrative that aims to clarify and anticipates the film frames, from the point of view of framing, camera position, prospects, the outcome end and difficulties of filming (NOGUEIRA, 2010, p. 7). So, *storyboard* keeps close relationship with the script, being an imagery specie of it, anticipating editing prospects. So, Poe's *Philosophy of Composition* is an ancestor of it, and deserves to be remembered together with the drawings in comics.

5. The atmosphere and melancholic negativity of Poe's poetry and storyteller

The debate done by Ginzburg (2012) on the prevalence of negativity in contemporary Brazilian literary narrative, based on Adorno's position, defends the overcoming of the issue related to the work reification, the market conditions, through this devious narrative process in which predominates unlikely points of view, and it indicates the contemporary predilection for an aesthetic tone already present in Poe: "It is with the denial of the usually necessary conditions to narrate, choosing improbable views and dissociative voices, that the narrative forms are signed in recent decades" (GINZBURG, 2012, p. 217). Poe's poem is a historical corresponding of this perspective of the contemporary *negativity* narrative, aspect that explains, in part, the mystic and current interest for the transposition of *The Raven* to other media.



In a similar debate, Eco (1991, p. 46) argues that contemporary literature is anchored in the symbol of communicating the indescribable, always opening new insights into this symbolism, bringing up the interpretative flexibility of aesthetic object usage, as, for example, the work of Joyce and Kafka (ECO, 1991, p. 46-47). Eco exemplifies the existence of *moving works*, giving as a literary example, the work of Mallarmé (ECO, 1991 p. 52) that “reproduces kaleidoscopically to the spectator eyes as if it was ever new” (ECO, 1991, p. 51). This lead us to this contemporary movement of return to Poe’s *Raven*, exactly for its timeless ethos that symbolically expresses the human suffering and evil (CORTÁZAR, 1974, p. 104), embodied by the dark echo of the word *nevermore*, sung around the entire poem. Therefore, one sees a highly topical issue in the aesthetic postulates of Poe, enrolled in his best-known poem and also more transmuted into other arts and media, precisely because of its open structure to the new reinterpretation, so that the apparent “prescriptivism” of *Philosophy of Composition* (1846) provided, along with the poem, an extension of the aesthetic possibilities (narrative and poetic).

Another curious fact is that it is not the tale, this narrative genre which Poe was one of the most responsible for outlining the modern contours (CORTÁZAR, 1974, p. 122), but the poetry of *The Raven* that served, and still serves, repeatedly, as matter to various modern and contemporary narrative genres, in particular to the cinema and comics, blurring the aesthetic proposal of Poe himself, who, in platonic tone, via very clear separation between tale and poetry; the first one in service of the effect, and the second one in service to the beauty territory (CORTÁZAR, 1974, p. 121).

The main contribution of our reflection is to revisit the scope of Poe’s poetry in the midst of artistic complexions and modern and contemporary media, in face of the multitude of adaptations of this source-text by various artists and arts throughout the history, having as reference the editing statutes and other artistic procedures considered throughout the exhibition. Thus, this paper proposes to launch a new look at the theory of Poe’s tale, viewed in dialogue with the question of adaptation and intermediality evident in Poe’s *Raven*, read initially from the essay *Philosophy of Composition*, seen as a sort of precursor of the screenplay, *making of*, and *storyboard*, pre and post-artistic creation and media. It is both a poetic tale of pre-media record in the light of what becomes media during the twentieth century. Thus, it is evident that Poe’s essay, among many other contributions to the development of modern tales and narrative, deserves credit for systematize the relationship that the artist establishes with his craft and his potential audience and critics, reconfiguring and preparing the ground for media arts of the twentieth century that exploited, sometimes well, sometimes badly, its fundamental lessons, having no way to deny its impact in the field of film editing and other media resources briefly mentioned here.



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