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## PRESENTATION

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In the second special issue of the *Revista Épicas*, we published the first phase of concrete achievements of the “Mapping of Epic Works” project, created by the *Centro Internacional e Multidisciplinar de Estudos Épicos* [International and Multidisciplinary Center for Epic Studies] (CIMEEP), in partnership with *Réseau Euro-Africain Recherches sur les Épopées* (REARE), the *Projet Épopée* and the *Centre for Recherches sur les Littératures et la Sociopoétique* (CELIS) and available today on the CIMEEP website: [www.cimeep.com](http://www.cimeep.com) (“Mapping” option).

The main objective of this mapping is to propose a geolocation, in a planisphere, of epic works – organized in nine different subgenres – recited and read around the world, from antiquity to today. The works are presented in the form of entries (in English, French, Spanish and Portuguese), which provide general information about form, content, authorship, nationality, date, references and links, when appropriate and

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as decided by each author. In general, the works are inserted in the map from the author's place of birth reference. When this is not possible, the place where it was published is chosen and, in the case of oral epics, the region in which it originally began to circulate. Some adjustments were necessary in cases where the same site would house more than one work. Thus, latitudes and longitudes, in some insertions, were approximate, not to cause markers to overlap.

The large scale of the project required the inclusion of plural textual realities according to homogeneous codes and therefore presupposed a rich reflection on the mapping modalities and the underlying data. The proposal is that the mapping is always open to new contributions and even to the enrichment of the entries already available, since epic studies always bring news informations and new perspectives that can and should be incorporated. Similarly, the description of subgenres in no way sought to limit their comprehension to the view of the author of each entry. More brief descriptions were made, seeking to broaden the theoretical repertoire on the subject by indicating some references.

In this issue, we present the first sixty published entries, as well as a description of each of the subgenres. Within the works that appear in the mapping, certainly many absences will be noted (*Os Lusíadas* [The Lusiads], by Luís de Camões, for example, only appears in the category works adapted for children and young people), since the contributions arrive little by little and require the technician work to prepare the versions in other languages and also the insertion on the site itself. However, we believe that these sixty entries (most of them naturally concentrated in Brazil because it is the host country of CIMEEP and there are more Brazilian researchers) will already provide interested persons with a rich insight into the presence of epic literature throughout the world. In addition, it is important to highlight the presence of women as authors of epic works, a theme that in itself deserves several considerations, given the millennial patriarchal tradition impregnated in epic manifestations.

It is necessary to express thanks to Rodrigo Otsuka, a student of the Computer Science Course at the Universidade Federal de Sergipe, who, acting as a scholarship holder of the *Programa de Apoio ao Desenvolvimento da Aprendizagem Profissional* [Program for Support for the Development of Professional Learning] (PRODAP), made possible, in 2017 and 2018, the realization of the project, seeking technological

resources to make virtual mapping a reality. All the design and conception of the map were born from the dialogue with the coordination of CIMEEP and his knowledge as a student of Computer Science, the technical feasibility for its realization.

In addition, it is important to thank the members of the Scientific Council and especially Professor Aude Plagnard of the Université Paul Valéry, who contributed greatly to the definition of the mapping structure and the guidelines for the production of entries. We also thank all the researchers who were able to produce the entries on epic works presented here, namely: Alexandra dos Santos, Assia Mohssine, Aude Plagnard, Charlotte Krauss, Cheick Sakho, Claudine Le Blanc, Dante Barrientos Tecún, Delphine Rumeau, Elara Bertho, Éverton de Jesus Santos, Fabio Mario da Silva, Gisela Reis, Hubert Heckmann, Ítalo de Melo Ramalho, Luana Santana, Luciara Leite Mendonça, Marcos Martinho, Margaret Anne Clarke and Marta Barreto.

We will describe below the content of this special issue, avoiding lengthening and, thus, taking the protagonism of the texts that make up the magazine. The presentation is based on the focus on epic subgenres, namely (In the original presentation in Portuguese we use the alphabetical order which, here, will not correspond to the alphabetical order of the English terms): *chanson de geste*; epic cinema; *epic cordel*; epic poem; epic adapted for children and young people; oral epic; epic saga/narrative; hybrid works; and epic theater.

The subgenre ***Chanson de Geste*** – entry signed by Jean-Pierre Martin (Université D’Artois/REARE) – is illustrated by *Chanson de Roland* (1000). Here we can find a rich description of the origins, characteristics, and manifestations of the *chanson de geste*, and in particular the fact that the theme of this kind of literary work focuses on the historical narration of warlike deeds related to Christian knights.

In the **Epic Cinema** (Fernando de Mendonça, Universidade Federal de Sergipe) understood within a clear approximation to the literary originals, a historical approach to audiovisual that goes beyond the recurrent imagery of the genre in the Hollywood industry stands out in its mapping. Several nations, movements and filmmakers have used epic material since the beginnings of silent cinema, so here are some of the maximum examples collected within the 20th century, namely: *A idade da terra* (1980); *Andrei Rublev* (1966); *Intolerance* (1916); *Le Soulier de Satin* (1985); *Moses und Aron* (1975); and *Sátántangó* (1994).

Located in a specific tradition in northeastern Brazil, in turn, the mapping of the **Epic Cordel** (Christina Ramalho, Universidade Federal de Sergipe) focuses on the way that this type of composition and stylistic dedicates to the epic matter, always guided by the identification of its thematic foundation (historical, wonderful and heroic). Although epic *cordeis* have been recovered in this genre since the 19th century, the examples collected so far turn to a more contemporary production, marked by the updating of heroic myths in a popular and national imagination, as presented in *Os 4 Sonhos Reveladores do Padre Cícero* (1990); *Zumbi dos Palmares em Cordel* (2013); *Zumbi dos Palmares Herói Negro do Brasil* (2007); *Zumbi Símbolo de Liberdade* (2008) and *Zumbi, Um Sonho da Igualdade* (2009).

The **Epic Poem** category or subgenre (Christina Ramalho) naturally concentrates the largest number of entries. What can be seen, already in the list of titles mentioned below, is that this type of production crosses time and space, and even acquiring diversified forms that theoretically result in different views about this epic manifestation, still allows the recognition of very similar identity traits, such as the historical, wonderful and literary planes of the poems, the double instance of enunciation and, above all, the existence of an epic matter around which the poem is developed. Thus, we have, in alphabetical order, works that represent various nationalities and themes: *A cabeça calva de Deus* (2001); *A lágrima de um Caeté* (1849); *Aeneis* [Aeneid] (19 a.C.); *As marinhas* (1984); *Brasilíada* (2010); *Anchieta ou O evangelho nas selvas* (1875); *Caminhos de quando e além* (2007); *Canto General* (1950); *Caramuru* (1781); *Divina Commedia* (Séc. XIV); *Iliás* [Iliad] (séc. VIII a.C.); *Invenção de Orfeu* (1952); *La Araucana* (1569, 1578, 1589); *Le Légende des siècles* (1859, 1877, 1883); *Leaves of Grass* (1855); *Los herederos de Farabundo* (1981); *Mahābhārata* (séc. X a.C.); *Martín Fierro* (1872); *Memorial da infância de Cristo e Triunfo do Divino Amor* (primeira parte – 1639); *Memorial de Rondon* (1995); *O caçador de esmeraldas* (1902); *Odysséia* (séc. VIII a.C.); *Os Brasis* (2000); *Os Timbiras* (1857); *Paradise Lost* (1667, 1674); *Poema de Chile* (1967); *Romanceiro do Contestado* (1996); *Sísifo* (1976); *South America Mi Hija* (1992); *Táxi* (1986) and *Trigal com Corvos* (2004).

With the potential for further future development, the mapping of the **Epic Poetry Adapted for Children and Youth** (Christina Ramalho) aims to focus on works that make the universal epic canon accessible to the smallest age groups. In this sense, the

variations in adaptation techniques, which may range from contextual aspects and literary genres, to illustration resources and greater visualization of the epic text. For the moment, we highlight in this section a relevant adaptation of the Iliad, published in 2005, as well as four adaptations of *Os Lusíadas* [The Lusiads], namely: one by Luiz Maria Veiga (2005), one by Ricardo Vale (2005), one by Rubem Braga and Edson Braga (2001) and one by Fido Nesti (1971), the latter adapted and illustrated for comics.

Within the remaining records of oral traditions, the mapping of the **Oral Epic** (Elara Bertho, CNRS, REARE/CIMEEP) focuses on the perpetuation of a performative act, even though the meeting of this matrix with the written record is also effective. Such narratives are marked by an emphasis on the awareness of a national and historical identity, concentrated in the collective imagination of communities that are founded and developed through epic narrative, as in the African traditions contemplated here. The mapped works also stand out for the biographical origin of historical characters, such as *El Hadj Omar Tall* (1797-1864); *Epopéia de Samba Guélâdio Diêgui* (iniciada em 1745); *Lat Dior* (1842-1886) and *Samouri Touré* (1830-1900).

The mapping of the **Epic Saga/Narrative** (Christina Ramalho), also promising for future expansion, values the modern literary form of prose, especially in its novelistic character. In such works, epic matter manifests itself through its primordial characteristics, whether by its historical, wonderful, or heroic character. The notion of saga can be identified in the examples collected in *Les misérables* (1862) and *Os sertões* (1902).

On the other hand, it is important to clarify that the north for the mapping within the **Hybrid Works** (Christina Ramalho) does not address the meaning of a language hybridism. In this register, we prioritize treatments that connect specificities of various literary genres, such as the tragical epic, the lyrical epic and other possibilities centered on the aesthetic treatment of literary language. This section focuses on some of the more contemporary examples found, in which *As cantilenas do Rei-Rainha* (1988); *Esse é o homem* (2013); *La patria insomne* (2011); *Marco do Mundo* (2012) and *Toda a América* (1926).

Similarly, the **Epic Theater** (Charlotte Krauss, Université de Poitiers/CIMEEP) is also of interest to this mapping, within a conjunction of factors that connects variations of scenic categories, such as the adaptation of literary texts, the influence suffered by

historical, wonderful or epic heroism, as well as the updating of this context to the narrative voices of Modernity, following the example of the Brechtian understanding widespread in the 20th Century. This is another section with potential future expansion, represented for the moment by the example of *Les Barricades* (1827).

Finally, it is hoped that the publication of these entries, whose circulation between readers and readers will be facilitated by the fact that individual publications are presented in four languages, can serve as a stimulus for the reading of the works themselves, besides making it more accessible for non-experts the contact with information about epic works.

So, we invite readers to visit the CIMEEP website ([www.cimeep.com](http://www.cimeep.com)) and access the “Mapping” option to have a complete view of the map, the location of the works and the color that the different subgenres bring to this visual record. Hopefully the visit will also lead you to imagine the immense possibility of expanding this mapping that, gradually, the time will materialize.

