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PRESENTATION

In another special edition, *Revista Épicas* presents to readers the entries that became part of the “Mapping of Epic Works” (<https://en.cimeep.com/mapeamento>) in 2020. There are a total of 43 entries, organized according to the sub-genre to which each one belongs and signed by Brazilian and foreign researchers at different stages of their academic career: doctors, masters, doctoral and master students and undergraduates involved in research initiation science. These entries represent epic productions, in different sub-genres, from the following countries: Bolivia, Brazil, Estonia, Finland, France, Greece, India, Italy, Japan, Latvia, in addition to those from the Republic of Mordovia (Russia); Nanai peoples, residing between Siberia and northern China; the Setu people, who live on the border between Estonia and Russia; and epic Byzantine, Greek and Latin productions.

In the section **Epic cinema**, Igor Gonçalves Miranda brings us Fantaghirò, from 1991, a film by Lamberto Bava, which was based on a fable by Ítalo Calvino, from 1956. According to Gonçalves Miranda, “ There are variants of the same fable in oral and written literature in Brazil, Spain and Portugal, whose generic titles are, among others, ‘The maiden who goes to war’ or ‘The maiden warrior’”. Fernando de Mendonça, in turn, presents three entries: *Ran*, a 1985 film, by the Japanese director Akira Kurosawa; the Greek *Taxidi sta Kythira*, from 1984, by director Theo Angelopoulos,

who “stands out for being one of the greatest updaters of his nation's classic epic matrices”; and *Jeanne La Pucelle*, 1994, French epic film about Joan of Arc directed by Jacques Rivette. According to Mendonça, in this film “the epic matter surrounding the heroine was more deeply developed”.

In **Epic cordel**, Rosângela Trajano signs seven entries, presenting: *A saga da liberdade, o grito da cor negra*, 2015, an epic cordel by Mané Beradeiro; *Che Guevara*, 2017, by the poet Medeiros Braga; *Che Guevara: nas trilhas da liberdade*, by Lucarocas, published in 2010; *Helena de Tróia e o cavalo misterioso*, by Antonio Klévisson Viana, published in 2000; *Jararaca, o cangaceiro santo*, from Costa Senna, 2013; *Viva São Sebastião! O padroeiro da Pipa...*, published in 2015, by Tonha Mota; and *Simón Bolívar, o libertador da América*, by Jorge Furtado, from 2010. Edmilson Nunes Brandão brings us *A batalha de Oliveiros com Ferrabraz* (1909, 1913, 1920), the work of Leandro Gomes de Barros, the father of the Brazilian cordel. Allana Santana Souza describes *História de Dimas, o bom ladrão*, cordel of Francisco das Chagas Batista, contemporary of Leandro Gomes de Barros, and *O misterioso atentado ao bispo de Cajazeiras*, 2015, authored by professor Janduhi Dantas Nóbrega. Claudia Emylly Silva Barreto brings a study about *Antônio Conselheiro na villa de Itabaiana*, published in 2015, by the journalist and professor from the state of Sergipe Robério Santos. Souza and Barreto, together, also sign the entry on *Viagem aos 80 Anos da Revolta de Princesa*, also by Janduhi Dantas Nóbrega, 2011 text. According to the authors, “the cordel remembers important historical facts from the state of Paraíba when narrating the revolutions around political rivalries that reverberated at the national level”. Ítalo de Melo Ramalho, on the other hand, studies *O massacre de Canudos*, a cordel written by Varnecki Nascimento, from Bahia, and published by Editora Luzeiro in 2006. And *Dragão do Mar: herói da terra da luz*, by Klévisson Viana, is a 2010 cordel presented by Christina Ramalho, according to which, “the epic matter focuses on the hero Francisco José do Nascimento (1839-1914), a sea man abolitionist (a “*jangadeiro*”), who, for his achievements at sea, closing the port of Fortaleza to prevent the shipment of slaves that would be sold by indebted farmers, received the nickname of ‘Sea Dragon’”. It is noteworthy that most of the contributions in this section are linked to the Scientific Initiation project of the Universidade Federal de Sergipe entitled “Mapping epic cordel”, directed by Professor PhD Christina Ramalho.

The **Epic poem** section consists of 16 entries. Ioannis Kioridis presents us with an introduction to the Byzantine epic poetry, to then bring to light different manuscripts by *Diogenis Akritis: the Trebizonda Text (T)* (1868); the *Text of Andros (A)* (1878); the *Text of Oxford (O)* (1670); the *Text of Grottaferrata (G)* (13th/14th centuries) and the *Text of El Escorial (E)* (15th century). In addition, he describes *Tou Αρμούρη (El canto de Armuris)* (1877) and *Τραγούδι του Υιού του Ανδρονίκου (El Cantar del hijo de Andrónico)* (1859). According to Kioridis, “All these works reflect a heroic time of struggle and coexistence of the Christian Greek world and the Muslim Arab world on the borders of the Byzantine Empire (in Asia Minor, Syria and the banks of the Euphrates River)”. Marcos Martinho presents *Argonáuticas*, a Greek epic that recalls “the glory of the heroes who they sailed on the Argo ship to the golden fleece”. Luís Manuel Gaspar Cerqueira brings Lucano's *Bellum Ciuile (Pharsalia)*, “the second great Latin epic poem, after the *Aeneid*”. *Goyania* is an epic poem by Manuel Lopes de Carvalho, published in 1896 in the city of Porto. According to Luana Santana, author of the entry, *Goyania* “narrates the conflicts established with the arrival and installation of Bartolomeu Bueno da Silva to the lands of Goiás and the struggles against the indigenous people who lived there, involving mythical aspects”. Christina Ramalho presents us *Los Reinos Dorados*, an epic poem by the Bolivian Homero Carvalho, published in 2007, which represents, in this edition, a postmodern epic poem. The work rescues, in the context of Bolivian and South American culture, “the mythical image of the Golden Kingdoms”. Anna Beatriz Paula brings us the Indian epic poem *Savitri: a legend and a symbol* (1940), by Paula identified as the “masterpiece of Sri Aurobindo (1872-1950)”, full of Vedic symbolism. Finally, Victor Hugo Sampaio Alves brings to our attention the epics *Kalevala* (19th century), *Kalevipoeg* (19th century), *Lāčplēsis* (1872-1887) and *Mastorava* (1994), putting us in contact with epic expressions, respectively, from Finland, Estonia, Latvia and Mordovia, which undoubtedly expands the view on the importance of epic genre in different parts of the world.

In the section **Epic poetry adapted for children and young people**, we find information about the adaptation to the Portuguese language, by Roberto Lacerda, in 2008, of Homer's *Odyssey*. For children and young people, the text is an edition of

Scipione for the *Coleção Reencontro* and is summarized in “27 short chapters, with their own titles”, according to the author of the entry, Christina Ramalho.

In **Oral epic**, we find three contributions by Victor Hugo Sampaio Alves, who describes the epic of *Kasa Taori* from oral tradition, “an epic chant with shamanic content belonging to the Nanai people, indigenous inhabitants of the Tungus linguistic family who inhabit Siberia and northern China”; *Peko*, “an epic poem from the Setu, a Finno-Ugric people inhabiting the borders between Estonia and Russia”; and *Oina* and *Yukar* “names given to the two types of epic oral traditions present among the Ainu peoples”, who “indigenous peoples native to the regions of Hokkaido and northeast of Honshu, Japan, and the Russian territories of Sakhalin, Kuril Islands, Khabarovsk Krai and Kamchatka Peninsula”.

In the **Epic narrative/Epic saga** section, we will find *Diyenís Akritis*, the *Text of Andros-Thessalonica (P)*, also a 17th century prose version of the Diyenís Akritis epic. According to Ioannis Kioridis, “the language is popular with a tension of simplification of the model that would be a T-related manuscript”.

In the section **Hybrid works**, “The truth will liberate you” (2020) is the title of the argument of the 2020 parade of the Rio samba school “Estação Primeira de Mangueira”, a carnival association founded in 1928. Christina Ramalho explains the title of the association and the colors of its symbols and then makes detailed reference to its activities related to carnival, with special emphasis on that of 2020, which has to do with the biography of Jesus Christ adapted to contemporary times through the proposal of a reinterpretation of his mystical and mythical that projects its “rebirth” in Morro da Mangueira. Alessandra dos Santos Bispo, in turn, presents the epic-lyric poem *Fim de um juízo* (1986), by Leda Miranda Hühne. Bispo refers to the extension of the work, its metric forms and stanzas, the I lyrical/narrator and the reflections on the arbitrariness of power in society. The epic matter of the work is the military dictatorship, expanded, in symbolic terms, by metaphorical resources. Antonio Marcos dos Santos Trindade brings information about the book *O Folclore em Sergipe, I: Romancelheiro*, also known as *Romancelheiro Sergipano* (1977). It is a collection, made by the folklorist Jackson da Silva Lima (1937), of traditional novels, popular sung poems, from the Iberian Peninsula, of a hybrid nature, presenting, at the same time, characteristics of the epic, lyrical and dramatic genres.

Finally, in **Epic theater**, we have *Auto do frade*, from 1984, by João Cabral de Melo Neto, from Pernambuco, a play that presents a varied range of voices around the political life and revolutionary ideals of Frei Caneca, a Carmelite from Pernambuco who lived two important nineteenth-century ideas in Brazil, namely the *Revolução Pernambucana* and the *Confederação do Equador* of 1817 and 1824, respectively. Killed by firing squad in 1825, Frei Caneca is part of the gallery of the heroes of the state of Pernambuco. For Ramalho, “it was precisely the episode of his death that projected him into the wonderful plan, turning him into an epic hero related to the mythical redemptive images of the martyrs”.

The *Revista Épicas*, in this edition, it offers important material for teachers, researchers and readers who may be interested in authors and works of an epic nature from the most diverse nationalities. Good reading. Good trip!

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