



Language in displacement: The word-image in the poetry of Marília Garcia

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Abstract— This article studies the interactions between poetic language and cinematographic language in the poetry of Marília Garcia. Taking into account the research of Rosa Maria Martelo (2007, 2012), this work explores dialogs between poetry and cinema to analyze the poem “estereofonia” (stereophonia) in the book *Camera Lenta* (Slow Motion). In addition, the article positions the poem closer to the cinema of poetry, a cinematographic genre described by Pier Paolo Pasolini (1982). Ultimately, it concludes that cinematographic syntax organizes the word-images of Marília Garcia’s poetics.



Keywords— comparative literature; contemporary Brazilian poetry; poetry and cinema; poetry and image; Marília Garcia.

I. INTRODUCTION

The film will be in two parts.

The second part is the same as the first.

A warp in space and time.

Emmanuel Hocquard, A Test of Solitude

According to Tania Carvalhal (2006, p. 74), comparative literature involves the “study of the relationship between literature on the one hand and other areas of knowledge and belief, such as the arts (painting, sculpture, architecture, music), philosophy and, history, the social sciences [...], on the other hand”. The present article, part of this field of interdisciplinary research, has the objective of investigating the interaction between poetic language and cinematographic language in the poem “estereofonia” (stereophonia) in the book *Camera Lenta*

(Slow Motion) by Marília Garcia (2017). Based on this central comparison, a discussion about the social role of images (filmic or literary) in the act of reading is elaborated.

The parallel between the verbal and visual arts is rooted in Horace’s famous line, “*ut pictura poesis*”, that is, “poetry is like painting”. In his *Epistle to the Pisons*, this Roman scholar notes that despite these similarities, artistic language also has specificities:

this one loves the dark, the other shows itself in the lights,

for it does not fear the sharp sting of the one who criticizes it;

the latter pleased the first, the former ten times in a row.

(FLORES, 2019, p. 264).¹

¹ Original: “esta adora o escuro, aquela se mostra nas luzes,/ pois não teme o agulhão agudo de quem a critica;/ esta agradou na primeira, aquela dez vezes seguidas.”

Based on this Horatian axiom, Jacques Rancière proposes two fundamental points for reflection on the problem of visibility in literature:

First, the word makes us see, through narration and description, a visible that is not present. Second, **it shows what does not belong to the visible, reinforcing, attenuating or disguising the expression of an idea, making the force or containment of a feeling experienced.** (RANCIÈRE, 2012, p. 21, emphasis added)

Over the centuries, Horace's verses have been revisited countless times by scholars, who have sometimes sought to bring the arts together and sometimes to distance them, establishing rigid borders. In the book *Painting - Vol. 7: The parallel of the arts*, edited by Jacqueline Lichtenstein (2005), we find a collection of texts dedicated to exchanges between the verbal and the visual. These studies have been composed by famous authors over time, such as Leonardo da Vinci, Denis Diderot, Charles Baudelaire, Wassily Kandinsky, and André Breton, which shows that the relationships among the arts has been an object of reflection throughout the history of society.

Despite their ancient origins, we emphasize that these dialogs among the arts have undergone a significant intensification with the advent of modernity, whereby "the arts feed on each other". (Adorno, 2018, p. 65). In this context, Theodor Adorno proposes that art has "its dialectical essence in the fact that it executes its movement toward unity only through multiplicity" (Adorno, 2018, p. 56). Thus, interartistic intertwining is inevitable, given that the *art institution* is established with the expressions of different aesthetic languages.²

It was also in the 20th century that nourished by the other arts, a new artform was consolidated: "in less than half a century, cinema went through everything that happened between Racine's soliloquies and surrealist poetry, between Giotto's frescoes and of Kandinsky" (Carrière, 2006, p. 23). Since the making of the first films, a familiarity between cinema and poetry has been observed. It is enough to recall "the importance given by the Russian Formalists to the affinities between cinema and poetry, in the essays collected in *Poetica Kino*" (Martelo, 2012, p. 16-17). In this sense, for example, Andrei Tarkovski underlines

that the editing procedure so esteemed by cinematographic language speaks directly to the haiku genre:

Eisenstein saw in these triplets the model of how the combination of three separate elements is able to create something that is different from each of them. Since this principle was already found in haiku, it is evident that it does not belong exclusively to cinema. (Tarkovski, 1998, p. 76)

In line with Rosa Maria Martelo (2012), the present study suggests that the intertwining of poetic and cinematographic language should be considered through an ontological lens, since both arts share common problems: "the conceptions of image and the processes of relationship between images (transition, discontinuity, shock)" (Martelo, 2012, p. 13). In other words, as Martelo (2012, p. 13) also observes, although the term "image" means something different for each of the arts, both poets and filmmakers work toward imagery creation.

To develop questions related to the word image in Marília Garcia's poetry, we have divided this article into two sections. In the first section, we depart from the contributions of Rosa Maria Martelo (2007; 2012), a Portuguese researcher specializing in interartistic studies, to discuss the ontological character of the dialog between poetry and cinema in the poem "stereophonia". In the second section, we explore how the referenced poem by Marília Garcia approaches films characteristic of *the cinema of poetry*, a genre described by Italian filmmaker Pier Paolo Pasolini (1982).

II. DIALOGS BETWEEN POETRY AND CINEMA

In *Structure of Modern Lyrics*, Hugo Friedrich highlights how Charles Baudelaire's *Les Fleurs do Mal* "are intersected by a thematic thread that makes them a concentrated organism" (Friedrich, 1978, p. 38). In the formation of this organism, Baudelaire was concerned, for example, with the order of presentation of the poems in each of the sections of his book. In fact, we can infer that this structuring of Baudelaire's work consolidates "the distance that separates him from Romanticism, whose books are always simple collections and repeat, regarding the formal

2 The term *art institution* comes from Peter Bürger, who, in dialog with Marcuse, uses it to discuss the fact that artistic works are in constant dialog: "works of art are not each received in isolation, but within a framework of institutional

conditions, and it is within this framework that the function of the works, in general, is established." (BÜRGER, 2017, p. 37).

aspect, in the arbitrariness of the arrangement, the causality of inspiration” (Friedrich, 1978, p. 40).

Thus, we propose that *Câmera Lenta* by Marília Garcia (2017) should be viewed from the same angle. In other words, the architecture of Marília’s book shifts it from the poetic collections written in romantic fashion that still circulate in the literary market. It is not by chance that Ítalo Moriconi (2017) has suggested that readers follow this reading order: “[...] the last part of this *Câmera Lenta*, entitled ‘Epilogue’, operates as a conclusion, playing with the of deciphering. It is worth going through the entire sequence of poems to get there.” Thus, as we can observe in Baudelaire’s book, Marília Garcia’s poems are interconnected to form a poetic unit, a “concentrated organism”.

For Andréa Catrópa da Silva, the aforementioned work by Marília Garcia is “the revelation of a journey that seeks to test the limits of poetic language, while playfully inviting the reader to participate in this adventure” (Silva, 2018, p. 314). One of the results of this poetic test is the deep intertwining of literary language and cinematographic language that we find in a poem such as “stereophony”. In this sense, in this study, we observe how the use of filmic procedures (editing, cutting and repetition) favors the construction of a poetics that dialogs specifically with the *cinema genre of poetry*. That is, in reading Marília’s poem, we are faced with a myriad of fragmentary images and scenes.

First, it is necessary to identify the ways in which poetry and cinema can come into contact. According to Rosa Maria Martelo (2012), there are two levels of dialog between these two arts. At the first level are the poems belonging to the ekphrastic genre, that is, “poems that talk about films, classic or not, the act of filming, projection rooms, cinema divas, directors, and so on” (Martelo, 2012, p. 12). To illustrate, we can turn to the poems included in the “After the Film” section of the anthology *Uma species de cinema* edited by Célia Pedrosa *et al. al.* (2019). In this part of the collection, we find poems marked “by a more detailed thematization of specific films, filmmakers, actors and characters from various cinematographies” (Pedrosa *et al.*, 2019, p. 8). Furthermore, ekphrasis often appears in the poetry of Marília Garcia. In “Blind light”, a long poem that bears the same title as one of the exhibitions of English

sculptor Antony Gormley, the poet references the film *La Jetée* (1962) by French filmmaker Chris Marker:

in the chris marker movie
it uses the same image for several seconds
Letting the viewer see the still images
He calls film a *photonovel*
a line to the eyes is a sequence
of points.³

(Garcia, 2016, p. 19, emphasis added)

At the second level of dialog between cinema and poetry, we find poems that invest in deeper interactions between these two aesthetic languages, since “although in different ways, cinema and poetry both work the image and the relationship between the images” (Martelo, 2007, p. 197). As an example, we return to the aforementioned anthology, specifically, its “Filmings” section, in which the poem “On the other side of the screen” is inserted, also written by Marília Garcia (2019). This poem thus surpasses the ekphrastic genre by developing a *filmic writing* that infuses poetic images with cinematographic syntax. Incidentally, this *filmic writing* has also increasingly appeared in contemporary literary productions, as “literature has absorbed and adapted motifs, plots, and even modes of writing (for example, ‘filmic writing’) from the visual arts” (Santaella; Nöth, 2011, p. 14). In Marília’s poem, we therefore read the following:

happens to be
in a desert of being in a
unclassifiable place to see you
cross the square dragging
a memory network
moment when the whistle
marks the steps and you raise your hand
to speak
as if I needed
of an impulse or said
what *are the missing subtitles*

*al hablar*⁴

³ Original: “no filme do chris marker/ ele usa a mesma imagem por vários segundos/ deixando o espectador ver as imagens fixas/ ele chama filme de fotonovela/ uma linha aos olhos é uma sequência/ de pontos.”

⁴ Original: “acontece de estar/ num deserto de estar/ num lugar inclassificável ao vê-lo/ cruzar a praça arrastando/ uma rede de memória/ no momento em que o apito/ marca os passos e você levanta a mão/ para falar/ como se

(Garcia, 2019, p. 139)

Using cutting and editing procedures, “On the other side of the canvas” reveals an imagery flow projected by the memory of the lyrical self. In summary, the interaction with cinematographic language in this poem guarantees speed and movement to the images evoked by the poet. At first, we see a desert; next, a square; then, an interlocutor speaking in Spanish. Furthermore, although it is possible to glimpse the ekphrastic genre in certain moments of *Câmera Lenta*—such as in the poem *American night*, which bears the same title as the film *La nuit américaine* (1973) by François Truffaut—this article is concerned only with the second level of dialog, between poetry and cinema, when reading the poem “stereophonia”.

III. THE PRESENCE OF THE CINEMA OF POETRY IN MARÍLIA GARCIA’S LYRICS

Before commenting on the cinematographic features of “stereophony”, it is necessary to provide a panoramic view of the work *Câmera Lenta*. Akin to *Flores do Mal*, Marília Garcia’s book should be viewed as a “concentrated organism”, to use an expression of Friedrich (1978, p. 38). In this organism, dialog with cinematographic language is the means by which the singularity of the isolated poems is integrated into the totality of the work.

In *The Secret Language of Cinema*, Jean Claude Carrière (2006, p. 30) provides a glimpse into this process, the constant expansion of cinematographic language: “Living language, as linguists inform us [...] No manual of cinematographic grammar—aesthetics, practical or commercial—survives for a period of more than ten years”. In this context, Pier Paolo Pasolini (1982) also comments on the limitless possibilities for artists in both the world of images and the world of words: “if by chance we wanted to imagine a dictionary of images, we would have to create an *infinite dictionary*, as infinity continues to be the dictionary of *possible words*” (Pasolini, 1982, p. 139, emphasis added).

Through constantly expanding artistic universes, *Slow Camera* moves in search of new possibilities for poetic language. Not by chance is it possible grasp a certain approximation between Marília Garcia’s poems and literal poetry, an aesthetic current characterized by “the search for references to places and concrete facts, which are mixed

with creative procedures arising from other artistic languages—such as cinema and photography—to circumvent the recurrence of descriptions typical of poetic language” (Silva, 2018, p. 314). This deep dialog among aesthetic languages therefore opens sufficient space for us to investigate the role of the word image in the poetry of Marília Garcia via the prism *the cinema of poetry*, the cinematographic genre described by Pasolini (1982).

According to this Italian poet and filmmaker, cinema is traditionally endowed with a poetic vocation that over time has been eclipsed by naturalist narrative:

(However, [...] *even art films adopted as their specific language this “prose language”*: this narrative convention without expressive ends, impressionists, expressionists, etc.). However, it can be said that the tradition of cinematographic language, as it was historically formed in the first decades, tends to be naturalistic and objective. (Pasolini, 1982, p. 141-142)

There is, however, no well-defined narrative in *Câmera Lenta*. In fact, what we have is an amalgamation of fragmentary images that provides clues about the possible successions of events. Plots can also be discussed in the plural, since the task of constructing the narrative it is also up to us, the readers. Marília’s book is divided into two parts. In the first, the lyrical self appears to be inserted into the Latin American reality. In the second, this self moves to the European space. In addition, the book has two ends: the introductory poem “hola, spleen” and the epilogue “stars descend to earth (what we talk about when we talk about a helix)”.

Throughout this book, the conflicts between the lyrical self and its interlocutor are established via the widening of distances, whether emotional or physical. In this sense, scenes of a fragmentary nature tend to function as pieces of a complex puzzle in the act of reading. In the Latin American reality, Marília Garcia’s lyrical self is involved in a car accident (which is also a *love story*), walks through the streets of a metropolis and is annoyed by the incessant noise of helicopters in the sky. In the European reality, all that remains to this self are memories, a blinding square and a series of ramblings about the possibilities of language. Such transformation of fragments of the world into a poetic image, which we find in the poems of Marília Garcia, is also one of the foundations of *the cinema of*

precisasse/ de um impulso ou dissesse/ que *hacen falta los subtítulos/ al hablar*”

poetry. To exemplify these transformations in cinematographic space, we can cite one of Godard's principles of composition: "everything caught by a moving camera will be beautiful [...]" (Pasolini, 1982, p. 149). In other words, for this French filmmaker, every image captured by the camera becomes cinematographic matter.

Aumont and Marie (2006, p. 233) summarize the three basic elements comprising the cinematographic genre Pasolini calls the *cinema of poetry*: "a neo-formalist technical-stylistic trend; the expression in the first person, notably thanks to the indirect-free style; the existence of spokespersons for the author". The first element, the neoformalist technical-stylistic tendency, is linked to a set of operations that favor the expansion of the semantic fields of a film. Pasolini provides the following practical example:

successive approximation of two points of view, the difference of which is negligible, on the same image, that is, the succession of two planes that frame the same stretch of reality, first up close and then a little further away, or still first of a frontal view and then an oblique view, or finally, simply from a single axis, but with two different lenses. An insistence that becomes obsessive is born from this: as a myth of the anguishing substantial and autonomous beauty of things. (Pasolini, 1982, p. 147)

The second characteristic cinematographic element of *the cinema of poetry cinema* is the interior monologue, in short, a discourse "revived by the author through a character who is, at least ideally, of his class, his generation, his situation social [...]" (Pasolini, 1976, p. 144). The last element to be described is the indirect-free style, a central component in the formation of the language *the cinema of poetry*, as it is with this that the filmmaker dissolves into a kind of imagery of the lyrical self. In Pasolini's words, indirect-free speech

is an 'inner monologue' in images [...]. When a writer "relives the speech" of one of his characters, he immerses himself in his psychology but also in his language: Free Indirect Speech is therefore always linguistically differentiated in relation to the

language of the writer [...]. However, [...] an "institutional language of cinema" does not exist; or, if there is, it will be infinite; and the author has to remember his own vocabulary in such strange a language. However, even in this vocabulary, the language perforce remains interdialectal and international because eyes are the same everywhere in the world. (Pasolini, 1982, p. 145)

In the pantheon of filmmakers in *the cinema of poetry*, Pasolini (1982, p. 146) includes names such as Michelangelo Antonioni, Glauber Rocha and Jean-Luc Godard. The final one, mentioned above, has influenced Marília Garcia's production in a special way and is even occasionally mentioned by name, as in the following excerpt from "Blind light":

the film *Pierrot le Fou* by Jean-Luc Godard
There is a scene in which the lovers Ferdinand
and Marianne
are fleeing in a red convertible car
[...]
at that moment Ferdinand turns around
looking back toward the camera
and says - *are seeing*
she only thinks about having fun
[...]
this short dialog by *pierrot le fou*
contributes to give the film its film dimension
somehow this mention to the spectator
holes in the film and inserts into it a kind of
cut
[...]
if I think of poetry
what other resources next to the cut
could contribute to making the poem
a poem?

(Garcia, 2016, p. 13-15)⁵

⁵ Original: "o filme *pierrot le fou* de Jean-Luc Godard/ tem uma cena em que os amantes Ferdinand e Marianne/ estão fugindo em um carro conversível vermelho/ [...] nesse momento Ferdinand se vira/ olhando para trás na direção da camera/ e diz - estão vendo ela só pensa em se divertir/ [...] esse curto diálogo de *pierrot le fou* contribui para dar

ao filme sua dimensão de filme/ de algum modo essa menção ao espectador/ fura o filme e insere nele uma espécie de/ corte/ [...] se penso na poesia/ quais outros recursos ao lado do corte/ poderiam contribuir para tornar o poema/ um poema?"

Next, we examine the resources that allow this reverberation of the *cinema of poetry* in the poetics of Marília Garcia. In the poem “stereophony”, the lyrical subject and his interlocutor (the “he”) are inside a car; perhaps we can assume this is the same person involved in the accident described in the preceding poem: “It is a love story and it is about an accident”. Inside this vehicle, one scene is repeated a few times—the lyrical self looks up, exchanges words with the “he”, and sees raindrops on the windshield:

I have never been so serious, I said and looked
up: your face in the middle of the drops.

(Garcia, 2017, p. 30)⁶

Suddenly, a cut leads to what could be read as a *flashback* or daydream in which the lyrical subject observes the departure of his interlocutor:

I looked up and you were gone
by the stairs. on the last step
no longer turns around.

(Garcia, 2017, p. 31)⁷

In the end, a short dialog seems to bring the lyrical self back to the initial *loop*, whose scenario is the interior of a car:

- Do you always go by the sound?
- what sound?

(Garcia, 2017, p. 31)⁸

In this poem, we therefore observe a series of characteristic elements of *the cinema of poetry*, such as indirect-free speech. For example, in the opening verses, the lyrical self seems to promote a kind of poetic delegation in the imagery’s flow:

the black umbrella as a round frame
and you standing, singing, facing the glass
from the car, without hearing anything else
only the voice singing in the middle of the rain.

(Garcia, 2017, p. 30)⁹

In the above fragment, a certain state of melancholy in Marília Garcia’s lyrical subject harmonizes

with the monochromatism of the images projected throughout the poem: a black umbrella, a mauve color “or almost mauve”, as one says, of the verses, and a cloudy sky:

but that day I only remember of the **color of lead** and the voice echoing off the car window.

(Garcia, 2017, p. 31, emphasis added)¹⁰

This association between the *spleen* (theme raised in the first poem of the work) and the “stereophony” palette configures one reading proposal among many other possible ones. It is evident that in the construction of meanings, other paths will be taken according to the variations among reading subjects and their places in time and space. In summary, the displacements of languages performed by Marília Garcia critically expand the semantic fields of the poems in *Slow Camera* and challenge the reader to assume an active posture during their reading. In this sense, the consideration of the pole of reception leads us to the category of *thinking literature* developed by Evando Nascimento (2016). According to this Brazilian researcher, in literature, the question of thought only exists “in the tense and decisive relationship [among] author, text and reader”, whereby every literary text can be a *thinker*, “but some bring more sharp devices to the inventive approach” (Nascimento, 2016, p. 10). Accordingly, this is evident in Marília Garcia’s literature, where the alterity derived from a hybrid aesthetic language invites readers’ alterity to walk through a veredum of *bifurcating paths*, to evoke an expression from the Borgesian universe.

Thus, a high degree of plurality of meaning is another trait that approximates the stereophony of the films contemplated in the *cinema of poetry*, whose images are “objects and things that are loaded with meaning and therefore brutally ‘speak’ through their presence” (Pasolini, 1982, p. 138). In this *thinking* space consolidated in the poetry of Marília Garcia, readers move from their realities to touch the literary images of cinematographic syntax. For Wolfgang Iser (1999), in these displacements in the act of reading, the subject-reader can experience an “awakening” when, after closing the book, he or she returns to the experiential reality:

The represented image and the reader-subject are indivisible. [...]. If the objects of

⁶ Original: “nunca falei tão sério, disse e olhei/ pra cima: seu rosto no meio das gotas”

⁷ Original: “eu olhei para cima e você ia embora/ pelas escadas. no último degrau/ não se vira mais.”

⁸ Original: “- você vai sempre pelo som?/ - que som?”

⁹ Original: “o guarda-chuva preto como uma moldura redonda/ e você parado, cantando, virado para o vidro/ do carro, sem ouvir mais nada/ só a voz/ cantando no meio da chuva”

¹⁰ Original: “mas daquele dia só me lembro/ da cor de chumbo e a voz/ em eco no vidro do carro.”

representation that we create in reading are characterized by making something absent or nongiven present, this means that we are always in the presence of what is represented. However, being affected by a representation, we are not in reality. Being present in a representation therefore means experiencing a certain unfulfillment, in the sense that we are concerned with something that separates us from our given reality. [...] If the fictional text unfulfills the reader through the representations it causes, even during reading, then it is only consequent that at the end of reading something such as an “awakening” occurs. [...] Regardless of the quality that such awakening may have, we awaken to a reality from which we have been temporarily removed because of the formation of representations. (Iser, 1999, p. 63)

Importantly, for the purposes of this article, this “awakening” highlighted by Wolfgang Iser (1999) can lead the reader to resignify his or her relationship with the imagetic world. This subject is also relevant due to the development of pathological relationships between subjects and images in contemporary society: “the imagery shock produced by a society excited and consumed uncritically causes addiction to audiovisual stimuli that has contributed to the weakening of experience and critical awareness as well as for the ability to stay focused” (Castro; Zuin, 2019). This *imagery shock* is forged by the excessive proliferation of images in the media, spaces where “those who do not constantly draw attention to themselves, who do not cause a sensation, run the risk of not being noticed” (Türcke, 2010, p. 37). Therefore, the dialogs among aesthetic languages can also invite us to reflect on the importance of artistic images for the education of the contemporary subject’s gaze.

IV. CONCLUSION

In this article, we have discussed the intertwining of poetic language and cinematographic language in the poetry of Marília Garcia. In the first section, we reviewed the reasons for the ontological dialog between poetry and cinema in the poem “stereophonia”. In the second section, based on this reading of the aforementioned poem, we observed how elements belonging to the *poetry of cinema* genre reverberate in the lyrical production of this Brazilian poet. Hence, finally, we can indicate that the word images present in the poem by Marília Garcia are organized according to a cinematographic syntax. In other words, cinematographic syntax is presented in poetic discourse

through cuts and repetitions, compositional procedures shared by poetry and cinema. As Walter Benjamin (2017, p. 55) recognizes, “nature that speaks to the camera is different from that that speaks to the eyes. It is different above all because a space consciously explored by man is replaced by a space he has unconsciously penetrated”. In the syntax of Marília Garcia’s poetry, then, we propose that these images are collected as if the poet is observing the world through a camera. Specifically, in “stereophony”, the image of the umbrella provides the *frame* that delimits the scope of vision for the scenes projected throughout the poem. These experiments in *filmic writing*, in the weaving of poetic images as if seen through a lens rather than the naked eye, open space for poetic works on the image based on processes of hybridization of aesthetic language.

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