

WHICH CAME FIRST, THE SONG OR THE PICTUREBOOK? MERGING AND RECREATING LITERATURE AND MUSIC ACROSS MEDIA

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Abstract: This paper analyses three Portuguese children’s “story worlds” (Ryan and Thon, 2015) that combine literature and music in distinct ways. The first story world is represented in the picture book *Tudo tão grande [It’s All So Big]* (2021), by Isabel Minhós Martins and Bernardo Carvalho, and in three songs created by readers who responded to a peritextual invitation to compose melodies to “sing the book”. The second story world is found in the song *O melhor presente [The Best Gift]* (2018), by the Portuguese singer-songwriter Luísa Sobral, and its corresponding videoclip, which focuses on the pages of a book-object—specifically conceived for this purpose – that is turned at the pace of the song. The final story world is represented in the picture book *A cruzada das crianças [The Children’s Crusade]* (2015), by Afonso Cruz, which followed the eponymous play and includes a musical score that later gave rise to a song incorporated into an album by the Portuguese band The Soaked Lamb.

Drawing on a media-conscious qualitative analysis grounded in literary and intermedial studies, this paper examines which characteristics – thematic, stylistic and other – of these story worlds and their representations are conducive to entanglements between literature and music. It further explores how, within this *corpus*, different media influence both the representation and reception of each story world, highlighting the specific affordances and limitations of each medium. The study suggests that awareness of multiple media representations has an impact on the perception of the story world and that this perception depends, at least in part, on the order in which audiences encounter the different media. Furthermore, the recourse to intermediality appears to be beneficial in increasing the story world’s visibility and appeal, attracting new audiences across different age groups and media preferences.

Keywords: Portuguese children’s literature; contemporary picturebooks; videoclips; multimodality; intermediality

1. Introduction

Literature and music have long gone hand in hand, continually feeding and transforming one another. However, in contemporary contexts marked by processes of hybridisation and dissolution of boundaries, it becomes particularly relevant to explore the coexistence, transposition, and entanglements between these two artistic forms. In addition to being an object of study in fields such as Comparative Literature, Interart Studies, Music Studies and Cultural Studies, musico-literary relations have more recently become a topic of interest within the broader field of intermedial studies (cf. Rippl, *Handb. Intermediality Lit. - Image - Sound - Music*), from which this paper draws its terminology and theoretical framework. In general, within this perspective (Wolf, "Intermediality"; Wolf, "Literature and Music: Theory"; Rippl, "Introduction"), the concept of medium is understood in a broad sense, encompassing not only technical or institutional channels for conveying a message, but also what social semiotic approaches have termed "modes", defined as "material resource[s] which [are] used in recognisably stable ways as [...] means of articulating discourse" (Kress and Leeuwen 25), such as verbal language, pictorial signs, moving images, music, etc.

The concepts and boundaries related to intermediality are far from consensual; therefore, given its long-standing and specific dedication to musico-literary relations, this paper follows the terminology and typology proposed by Wolf ("Musicalized Fiction and Intermediality: Theoretical Aspects of Word and Music Studies"; "Literature and Music: Theory"), which draws on Scher (1970) and Rajewsky (2002). Wolf distinguishes between extracompositional and intracompositional intermediality. While *intracompositional intermediality* concerns "the direct or indirect participation of more than one medium in the signification and/or structure of a given semiotic entity" ("Literature and Music: Theory" 460), *extracompositional intermediality* refers to "relations between media that transcend individual works or compositions" (460). Within extracompositional intermediality, Wolf identifies two variants: *transmediality*, which concerns phenomena that appear in more than one medium without being specific to any of them (461); and *intermedial transposition*, which involves the transfer of content or formal features from one medium to another, with a discernible origin in a source medium (462). Within intracompositional intermediality, Wolf further distinguishes between *plurimediality*, which occurs whenever "two or more media with their typical or conventional signifiers are overtly present in a given semiotic entity" (463), and *intermedial reference*, whereby one medium refers to "another medium

using the means of the referring medium only” (468). The latter may take the form of *explicit reference*, often associated with thematisation (for instance, portraying characters who are painters or musicians or discussing music in a novel), or *implicit reference*, involving forms of heteromedial imitation (468).

Concepts from both extracompositional and intracompositional intermediality branches—particularly intermedial transposition, plurimediality and intermedial explicit reference—will be used throughout this paper to define and characterise distinct relations between literature and music. It should be noted that the term *literature* is deliberately employed here in a broader sense, so as to include picturebooks, which are inherently plurimedial or multimodal artefacts. This usage is not fully consistent with the theoretical framework of intermedial studies underpinning this article, where literature is understood in a more restrictive sense, referring exclusively to verbal language. The decision to adopt the broader meaning of the term—both in the title and throughout the text—to discuss the connection or interrelation between literature and music reflects a background rooted in children’s literature studies, in which picturebooks are conventionally discussed within the literary domain despite their multimodal constitution. In order to minimise this terminological tension, the analysis will refer explicitly to individual media, such as text or verbal language, images, music, and others, whenever greater precision is required.

Another concept borrowed for this study is that of “storyworld” from Ryan and Thon. Building on the ongoing discussion of representations of fictional worlds that span across different media, Ryan and Thon deliberately place the “narrative at the center of media convergence” (2). The authors note that this center can be “a specific storyworld”, in the sense that “different media converge around this world by presenting different aspects of it” (3). Alternatively, this center of convergence may be understood in more abstract terms, as “content constitutive of ‘narrativity,’ a content [...] which all stories share” (3). In this latter sense, the concept of storyworld “captures the kind of mental representation that a text must evoke in order to qualify as narrative” (3).

Within this theoretical framework, this paper focuses on three Portuguese children’s storyworlds that combine literature and music in distinct ways. The first storyworld was initially represented in the picturebook *Tudo tão grande [It’s all so big]* (2021), by Isabel Minhós Martins and Bernardo Carvalho, and underwent an intermedial transposition when a few readers followed a peritextual invitation and

composed melodies to “sing the book”, thereby transforming the text into songs. Three of these songs were shared on the publishing house’s Facebook page (Planeta Tangerina) and are included in the analysis conducted in this study. The second storyworld is found in the song *O melhor presente* [*The best gift*] (2018), by the Portuguese singer-songwriter Luísa Sobral. In this case, the link to literature occurs as the music videoclip focuses entirely on the pages of a book-object being turned at the pace of the song (“O Melhor Presente”). The third and final storyworld in the *corpus* is represented in the picturebook *A cruzada das crianças* [*The children’s crusade*] (2015), by Afonso Cruz, which was originally a play. The picturebook includes a musical score that, six years later, was interpreted and extended, giving rise to a three-minute song incorporated into an album by the Portuguese band The Soaked Lamb.

Considering this *corpus*, this study employs a media-conscious qualitative analysis aimed at addressing the following questions: which characteristics of these storyworlds and their representations are particularly conducive to entanglements between literature and music? More specifically, considering the intrinsic plurimediality (or multimodality, in social semiotics) of picturebooks, which medium (text, illustration, materiality) most effectively promotes connections with music? Additionally, how do different media contribute to the representation and reception of the storyworlds in this *corpus*, and what affordances and limitations does each medium entail? Finally, does awareness of multiple media representations affect the perception of a storyworld, and to what extent does the order in which audiences encounter different media influence its reception and interpretation?

2. *Corpus* analysis

2.1. *Tudo tão grande*

In the picturebook *Tudo tão grande* [*It’s all so big*] (2021), the connection to music is already suggested in the subtitle, “Canção cada vez maior” [“A song that keeps growing”], but there is also an additional peritext on the back cover that poses an invitation to the reader: “Create a song to sing this book”, thereby encouraging processes of intermedial transposition. Composing a song to accompany the text of a picturebook is not unusual; it is, in fact, a common follow-up activity in reading sessions in preschools and primary schools. However, it is the explicit invitation that distinguishes this book and suggests that it possesses specific characteristics that make transposition to other media—or expansion, if one considers the possibility of a transmedial storyworld (Ryan and Thon 14–15; cf. Jenkins; Klastrup and Tosca)—a natural next step.

A close reading analysis reveals that verbal language is probably the medium that most strongly connects this picturebook with music. The text presents a structure commonly associated with lyrics, employing rhyme (cheia/inteira; avança/dança; perto/aberto) and generating a repetitive rhythm, largely through stylistic devices such as syntactic parallelism (e.g. “O dia grande / A noite cheia / A maré alta / A noite inteira” – *noun + adjective* or “O sol já nasce / A erva avança / A nuvem sobe / O vento dança” – *noun + verb*) and ellipsis (e.g. “Os pássaros, longe / As vozes, perto”). The epiphora at the end (“Eu vou também [...] Eu danço também [...] Eu cresço também”), together with the repetition of the final verse, also resembles a chorus.

It can also be argued that the theme resonates with the editorial proposal for media expansion, as the book is entirely concerned with expansion and growth. Throughout the text, adjectives such as “big”, “full”, “tall”, “whole”, “infinite”, “long” recur, alongside verbs such as “overflow”, “dilate”, “expand”, “run” or “going forward”. In the end, the final verses state that “Everything grows. I grow too. I grow too.” If everything grows, why could a picturebook not grow into a song? Despite the argument that theme and textual strategies constitute a strong gateway to audio transposition, one must also take into account the explicit invitation found in the peritexts, as previously mentioned.

Some readers took up the challenge and created melodies to accompany the lyrics provided by the textual component of the picturebook. Before analysing and comparing these musical versions, it is worth reflecting on the likely developments and outcomes suggested by the characteristics of the picturebook itself. If, on the one hand, the short verses of the poem suggest a fast pace, on the other hand the contemplative effect of the illustrations—mainly prompted by panoramic representations of natural landscapes and wide open spaces (Figure 1)—is more likely to suggest a calm and relaxing melody. Indeed, the first two musical versions created by readers and shared on the publisher’s social media¹ present slow and calming rhythms, akin to a lullaby, and were probably influenced by prior contact with the illustrations, which evoke contemplation and placidity. The third version adopts a faster tempo and establishes a more euphoric tone that is

¹ The three songs created by readers and shared on Planeta Tangerina’s Facebook page are available at the following links: 1) “Canção cada vez maior” – <https://soundcloud.com/fredmenos/cancao-cada-vez-maior>; 2) “Recebemos uma música nova, criada a partir do nosso ‘Tudo tão grande’. Desta vez os autores (e intérpretes) são a Margarida Mestre e Manel (9 anos)” – <https://www.facebook.com/watch/?v=546610149836430>; 3) “Tudo tao grande” – <https://soundcloud.com/culture-cceg/tudo-tao-grande>.

absent from the former two versions. This contrast leads to reflections on the potential of audio instantiations to determine, or at least to condition, the underlying tone of the representation of the storyworld, this being one of the affordances of this medium (one can, for instance, recall the Prokofiev's "Peter and the wolf" to illustrate this claim). Melody and rhythm, as well as the vocals or instruments used, can suggest joyful, melancholic, or even mysterious tones, potentially influencing the expectations and the overall experience of the reader-listener, especially when the first contact with the storyworld occurs through a musical instantiation.

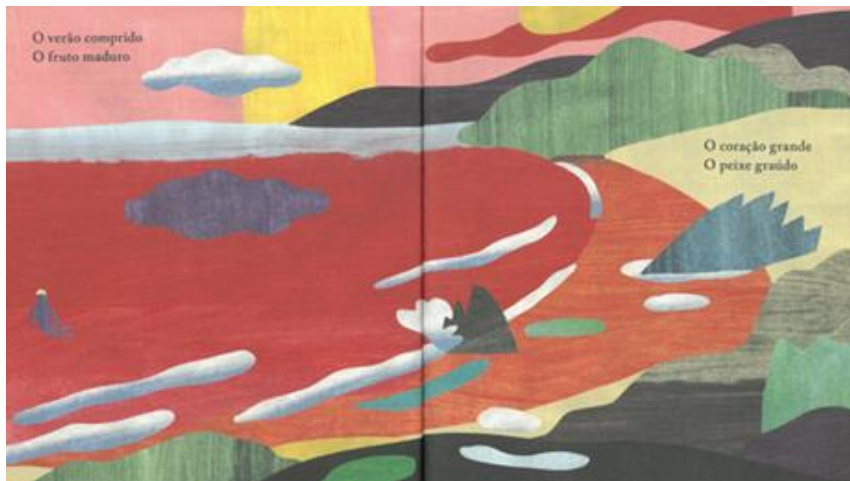


Figure 1. Doublespread of *Tudo tão grande* (2021)

Despite the fact that the publisher promotes these creations on its social media, thereby granting them not only visibility but also a form of approval or validation, the disparity among the versions makes it clear that, taken together, they lack the cohesion required to constitute a transmedial storyworld, and should instead be understood as a series of independent intermedial transpositions. With regard to media limitations, it is beyond doubt that listening exclusively to the audio entails the loss of the picturebook's visual aesthetic experience. Even when the reader combines both media, listening to the audio while turning the pages of the picturebook, the constraints remain, as the audio imposes a certain reading/listening pace. Moreover, even slower tempos are not slow enough to allow for a proper appreciation of the illustrations, which are rich in intertwined shapes, vibrant colours combinations, and varied textures.

Nonetheless, the first musical proposal deserves a more in-depth analysis. Despite not respecting the integrity of the picturebook's text, as it cuts a couple of *stanzas* and adds a chorus by repeating the text of two specific doublespreads, the melody and rhythm, drawing on influences from *bossa nova*, echo the spirit of the illustrations, which evoke the bliss of the long days of summer holidays (Figure 1). Not only is the connection between the two media more profound, offering cohesion to the storyworld, but the audio also has the potential to appeal to different audiences, widening the universe of readers and reinforcing the crossover potential of the storyworld.

2.2. *O melhor presente*

In the song *O melhor presente* [*The best gift*] (2018), by Luísa Sobral, the lyrics render a mother assuring her first-born child that the sibling yet to be born will be the best gift they will ever receive. The videoclip suggests a connection between the song and children's literature even before the first chord, as a shelf filled with children's books appears in the frame, including two picturebooks by the renowned Portuguese author Catarina Sobral.

In this videoclip, the intermediality between music and literature falls within the category of *explicit reference*, in Wolf's typology, as the videoclip focuses entirely on the presentation of a book-object, whose pages are turned at the pace of the song. This example is remarkable not only because of the multiple creative strategies applied in the conception of this book-object—with push and pull tabs, expanded spreads, detachable elements, lift-the-flap features, etc.—but also because of the synchronism of the song and the manipulation of the book, which enhances both the meaning of the lyrics and specific parts of the melody.

The book represented in the videoclip resembles a photo album, capturing memories and moments of strong bonds and affection between the two siblings and their mother. In the first spread, through a lift-the-flap strategy, the book partially decodifies the first verse of the song, "You will receive the best gift": a baby (although it is not yet revealed that it is a younger sibling) [minute 0:21]. In the chorus, in the verse "a mother's lap enlarges whenever someone arrives", the word enlarges perfectly matches the moment when the spread is unfolded, expanding in the same way as the mother's lap referred in the lyrics [minute 1:12]. On the following page, while listening to the expression "the best gift", the viewer stares at the depiction of an actual gift, which contains inside representations of several moments shared between two siblings, concretising the metaphorical meaning of the word "gift"

[starting at minute 1:24]. Next, the line “you’ll demand your independence” is matched with the representation of the older sibling being detached from the book and placed outside the spread [minute 1:45]; and “it remains the same” is depicted by sliding and replacing the illustration of a baby with that of an older child, wearing a school backpack, representing its growth over time, even though certain things “remain the same” [starting at minute 1:49]. At this point, the younger sibling is no longer a toddler, and the subsequent pages display the usual everyday conflicts between siblings, but also moments of complicity between them, thus concretising the verse “there won’t be no one that knows you better”. The final spread confirms that the mother is expecting, depicting the younger sibling once again as a baby—consistently associated with round shapes and the colour yellow (while the older sibling is always represented through blue square shapes)—and featuring a movable element that places the baby inside the mother’s womb [starting at minute 2:47].

It could be argued that one of the media limitations in this case, with regard to the videoclip, is the lack of interactivity, in the sense that the audience cannot control the pace of the audiovisual representation. The viewer must listen to the song and watch the pages of the book being turned at the pace set by the videographer. Moreover, in contrast to the previous example analysed—*Tudo tão grande [It’s all so big]*—where the user can listen to the song while holding the actual picturebook, in this instance there is no physical book. There is only a single copy of this book-object, which was handcrafted specifically for the videoclip, thereby eliminating the possibility of direct audience interaction with the book and its materiality. Considering the overall experience of reading a book, especially a book-object such as this one, which requires physical manipulation, this may be seen as a significant constraint. However, as noted above, the videoclip was filmed with the aim of achieving a simultaneity that facilitates the meaning-making process and enhances the message of the song. In fact, in an informal exchange with the author of the book, Camila Beirão dos Reis, she confirmed that the book was conceived from the outset with the lyrics, sequence, and development of the song in mind². Camila also confirmed the intermedial and literary sensitivity of the songwriter, stating that the idea for the videoclip—centred on the manipulation of an interactive book-object—came from Luísa Sobral. Sobral, the creator of the song that constituted the initial representation of this storyworld, followed

² Personal correspondence exchanged on 01.05.2023.

the entire process of the book's creation and suggested some of the creative options and strategies.

Although the absence of physical interaction with the book constitutes a limitation of the audiovisual medium, it should be emphasised that the illustrations of *The best gift* are fewer and less detailed than those of *It's all so big*. Therefore, the videoclip ultimately succeeds in showcasing both the song and the content and design of the book without significant visual loss. The initial strictly audio-based medium, however, may now appear less engaging than the audiovisual option, even though the latter also entails limitations, for instance with regard to the specifics of its medium carriers (i.e. it requires a screen-based device rather than, for example, a conventional car radio). This perspective may nevertheless be biased by a literary studies standpoint; a musicologist, for example, might argue that the quality of the audio file and the exclusive engagement of the aural sense are more important for experiencing the storyworld than the visual component.

2.3. *A cruzada das crianças*

A cruzada das crianças [*The children's crusade*] (2015), by Afonso Cruz, was initially a play, staged in 2014, and was turned into a picturebook the following year (cf. Ramos). The book goes the extra mile in terms of plurimediality, in Wolf's terminology (or multimodality, following Hallet (2015), Gibbons (2012), Kress and Leeuwen (2001), among others), conveying visual and verbal components not only through conventional text and illustrations, but also through photographs, newspaper articles, and even a musical score. The musical score presents the notes and rhythm, as well as the lyrics correctly placed above the notes³. These lyrics are repeated thrice throughout the book, and the story ends with the final repetition, signalling the importance of this melodic chorus. Within the narrative, the musical segment functions as a recurring climax that encapsulates the collective protest of thousands of children who enter public places—libraries, zoos, post offices, police stations—to demand better living conditions and healthier, happier, and more egalitarian societies. The child characters claim that, if they were in charge, politicians would take better care of the country, as if they were watering plants; there would be inaugurations of bread; and poetry would be recited to the crowd. A

³ It is possible to find online readings of the book that incorporate the song. One example – "A Cruzada de Crianças", dated February 8th, 2020, can be found at the following link: <https://podcasters.spotify.com/pod/show/raul-silva1>.

musical segment referring to poetry represents yet another instance of explicit reference, in Wolf's terminology.

As mentioned above, the picturebook followed the homonymous play, making it reasonable to assume that the musical segment was originally integrated into the play. The author made a deliberate effort to ensure that picturebook readers would be able to have access to the original melody by including the reproduction of a musical score. Nonetheless, this presupposes that young readers or their mediators are able to read a musical score. Or, at least, to seek assistance in performing this task. Even so, if the reader is unable to reconstruct the melody suggested by the author, they are nevertheless made aware that they have encountered a musical segment, either through the visual representation of the musical score or through the inscribed didascalies, indicating "music".

When considering the reasons behind the author's decision to represent this storyworld through multiple media—both in terms of social semiotic modes and technical channels of transmission—beyond his own profile as a writer, illustrator, and musician, it is reasonable to argue that the musical element clearly reinforces the theme of appeals and street protests, strengthening the protesters' slogans. In other words, the theme may have called for something as strong and effective as a chorus, whose impact is further intensified when sung or shouted. It is precisely this vigorous and urgent attitude of the protesters that is also highlighted in the illustrations, which depict people shouting with megaphones and raised fists.

In 2021, six years after the book was published, the band The Soaked Lamb, which includes the book's author Afonso Cruz, released an album entitled "Two to Two" (2021) featuring a song called "Blá, blá, blá". This three-minute song incorporates the melody and lyrics presented in *The children's crusade*, although both were extended to create a full-length musical track. The additional lyrics maintain the original structure while introducing new demands: some more pragmatic, such as abolishing homework or turning the multiplication table and the alphabet into songs—once again reinforcing the link between music and verbal language—while others align more closely with the books' activist stance, including the claim that everyone should be a boss. According to theories on transmedial storytelling, one may argue that the representation of the storyworld was somewhat expanded when it reached this new medium. In addition to the song, the band also released a music videoclip—a different medium combination, this time audiovisual.

It is possible to listen to the song “Blá blá blá” and miss the connection to the book. In fact, none of the few reviews of the album available online refer to either the picturebook or the play. Some of them, however, allude to the childlike universe of the song, noting the presence of children’s voices in the chorus and the choices made in the videoclip⁴. Indeed, the videoclip sequences and animates a series of children’s drawings and displays the lyrics using a font perceived as handwritten by a child (“The Soaked Lamb - Blá, Blá, Blá”).

One may argue that the picturebook and the music videoclip are independent of each other; however, being aware of their simultaneous existence undoubtedly enhances the overall experience. The main drawback lies in the dissimilarity between the visual components of the videoclip and the illustrations in the picturebook, which compromises the unity and coherence of the storyworld. Nonetheless, unlike in the previous examples, the reader can appreciate the picturebook at their own pace, pausing, if desired, on the illustrations, while still listening to the song at each chorus repetition. In fact, the possibility of switching from the picturebook to the videoclip during the musical segments and then back to the book transforms the act of “reading” into a dynamic hypertextual activity, as suggested by Hallet (1997).

3. Final considerations

Beyond the specific analyses presented in this paper, it is worth noting that the strong connection between music and literature evident in this *corpus* may not be fortuitous. Earlier research on “song picture books” (Lamme) in the Portuguese bookmarket (Costa) revealed that the few examples identified were either published by Planeta Tangerina, the publisher of *It’s all so big*, or integrated into a series coordinated by Afonso Cruz, the author of *The children’s crusade*, who is also a musician. Similarly, Luísa Sobral has previously collaborated with, for instance, the Portuguese illustrator and children’s book author Catarina Sobral, is recognised for sharing book recommendations on social media, and has more recently become an author herself. Overall, these authors and this publishing house have demonstrated a sustained interest in both music and literature, particularly picturebooks.

Drawing on a media-conscious analysis, it was possible to underline each medium’s affordances and limitations in portraying the

⁴ “It’s a fun journey sung in Portuguese with what seems like a children’s choir, which gives it a touch of children’s music, something emphasised by the video.” (“The Soaked Lamb – Two to Two (2021)” – <https://altamont.pt/the-soaked-lamb-two-to-two-2021/>) (own translation).

storyworlds. From the perspective of a picturebook scholar, it stands out that the appreciation of the visual component of picturebooks requires more time than what is generally provided by audio instantiations. Additionally, while it remains unclear whether it is paramount to determine which medium came first, it seems evident that, in general, the awareness of multiple media representations may indeed influence the perception of the storyworld, and that this perception ultimately depends on the order in which the audience accesses the different media.

Lastly, the intermediality examined in this study does not primarily pursue an “expansionist approach” (Mittell 264). In other words, the new media do not aim to reveal more storyworld content or to fill gaps, for instance by introducing characters, settings, or actions. Additionally, with the exception of one audio version of *It’s all so big*, none of the media instantiations disrupt the sequence of the narratives or poems, as often occurs, for example, in instantiations such as apps or other digital platforms, where users may navigate scenes in non-linear ways or pause to access more detailed descriptions of settings or characters. In this *corpus*, intermediality mainly serves to consolidate the storyworld (e.g. in *It’s all so big*, by sharing on social media the audio versions created by readers, the publisher has a means to engage with its audience and to continue promoting the book beyond its limited launching period). Furthermore, intermediality proves beneficial in increasing the storyworld’s visibility and appeal, attracting new audiences across different age groups and media preferences.

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O QUE NASCEU PRIMEIRO: A CANÇÃO OU O ÁLBUM? COMBINAR E RECRIAR LITERATURA E MÚSICA ENTRE OS *MEDIA*

Este artigo analisa três *storyworlds* (Ryan e Thon, 2015) portuguesas, destinados ao público infantil, que combinam literatura e música de maneiras distintas. O primeiro *storyworld* é representado no livro-álbum *Tudo tão grande* (2021), de Isabel Minhós Martins e Bernardo Carvalho, e em três canções criadas por leitores que responderam ao desafio lançado nos elementos peritextuais: “inventa uma música para cantares este livro”. O segundo *storyworld* cumpre-se na canção *O melhor presente* (2018), da cantautora portuguesa Luísa Sobral, e no respetivo videoclipe, centrado na visualização de um livro-objeto — especificamente concebido para o efeito — a ser manipulado ao ritmo da canção. O último *storyworld* é representado no livro-álbum *A cruzada das crianças* (2015), de Afonso Cruz, que derivou da peça homónima encenada em 2014 e que inclui uma partitura musical que mais tarde deu origem a uma canção integrada num álbum da banda The Soaked Lamb.

Através de uma análise qualitativa, ancorada nos estudos literários e intermediais, este artigo reflete sobre as características — temáticas, estilísticas e outras — destes *storyworlds* e respetivas representações que favorecerem a conexão entre literatura e música. Procura-se, ainda, compreender de que modo os diferentes *media* influenciam a representação e a receção dos *storyworlds*, bem como as vantagens e limitações específicas de cada um. Os resultados sugerem que ter conhecimento das várias representações, compreendendo múltiplos *media*, tem impacto na perceção do *storyworld* e que essa perceção depende, pelo menos em parte, da ordem pela qual a elas se acede. A intermedialidade parece também aumentar a visibilidade e impacto dos *storyworlds*, favorecendo a atração de públicos-alvo de diferentes faixas etárias e com preferências variadas em termos de *media*.

Keywords: literatura infantojuvenil portuguesa, álbuns contemporâneos, videoclipes, multimodalidade, intermedialidade