



Coordenadoria
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Universidade Federal
de São João del-Rei

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**THE STUDY OF ARCHITECTURAL EKPHRASIS AS A WORLD-BUILDING
MECHANISM IN “THE LEVIATHAN CHRONICLES”, BY CHRISTOF LAPUTKA**

Dezembro de 2023

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Trabalho de Conclusão de Curso apresentado à
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ABSTRACT

Voices, sounds, silence. In order to awaken our senses, focusing on the auditory, we have as the central theme of this work the notion of world-building (Wolf, 2018; Bertetti, 2017), as well as representations of architecture in the science fiction audio series podcast *The Leviathan Chronicles* (2008-), by Christof Laputka. Our main objective is to explore, under the light of Intermedial Studies (Clüver, 2017; Elleström, 2014, 2020; Rajewsky, 2005), the occurrence of (architectural) ekphrasis (Clüver, 2017, 2019; Vieira, 2016, 2017, 2020) as an intermedial phenomenon in new media, in the case, an audio series. Further questions to be investigated are the contemporary transformations in literature (Ludmer, 2009; Perrone-Moisés, 2016), as well as the emergence of auditory new media (Askander, Gutowska, Makai, 2022; Atã, Schirmacher, 2022).

Keywords: audio series, podcast, architectural ekphrasis, Intermediality

RESUMO

Vozes, sons, silêncio. Com o objetivo de despertar nossos sentidos, com foco no auditivo, temos como tema central deste trabalho a noção de construção de mundo (Wolf, 2018; Bertetti, 2017), bem como representações de arquitetura na áudio série de ficção científica *The Leviathan Chronicles* (2008-), de Christof Laputka. Nosso principal objetivo é explorar, à luz dos Estudos da Intermidialidade (Clüver, 2017; Elleström, 2014, 2020; Rajewsky, 2005), a ocorrência de écfrases (arquitetônicas) (Clüver, 2017, 2019; Vieira, 2016, 2017, 2020) como um fenômeno intermediático nas novas mídias, no caso, uma áudio série. Outras questões a serem investigadas são as transformações contemporâneas na literatura (Ludmer, 2009; Perrone-Moisés, 2016), bem como o surgimento das novas mídias auditivas (Askander, Gutowska, Makai, 2022; Atã, Schirmacher, 2022).

Palavras-chave: áudio série, podcast, écfrase arquitetônica, Intermidialidade.

TABLE OF CONTENTS

1. GAINING KNOWLEDGE OF THE DEPTH.....	9
2. PREPARING THE EQUIPMENT	13
2.1 Intermediality & Ekphrasis.....	13
2.2 Medialities	17
3. DIVING INTO THE CITY OF LEVIATHAN	17
4. GOING BACK TO THE SURFACE	26
5. POTENTIAL ENDEAVORS	28
6. REFERENCES	28

It is not enough to see architecture; you must experience it [...] you must dwell in the rooms, feel how they close about you, observe how you are naturally led from one to the other.
Rasmussen, 1964, p. 33

THE STUDY OF ARCHITECTURAL EKPHRASIS AS A WORLD-BUILDING MECHANISM IN “THE LEVIATHAN CHRONICLES”, BY CHRISTOF LAPUTKA

1. GAINING KNOWLEDGE OF THE DEPTH

In the depths of the Pacific Ocean lies Leviathan, a concealed city where immortals sought to create a utopia over a millennium ago. Living discreetly, these immortals subtly shaped world events to aid the advancement of mankind. However, a profound secret hidden in Leviathan's catacombs now poses a threat to both the immortals and the entire world. Given this scenario, some reflections emerged: how can literature transport us to universes we could never conceive of? What is needed to build a fictional world that materializes in the imagination of its explorers? What makes an audience see entire cities without even opening their eyes? In order to answer these and other questions, we are going to focus on the process of world-building by means of architectural ekphrasis in an audio production.

This final paper is a continuation of the research carried out within the Institutional Scientific Initiation Program¹ at the Federal University of São João del-Rei under the title “Architectural ekphrasis: a study of the presence of architecture in contemporary narratives” (Dinelli; Vieira, 2021), also advised by Professor Miriam Vieira. Now, our aim is to go beyond architectural representations in written productions and explore its traits in audio series.

The science fiction² audio series podcast *The Leviathan Chronicles* (2008-), written and created by Christof Laputka, and directed by Nobu Nakanishi, has proved to be a fit object for this investigation. Featuring the voices of over 60 actors, professional sound effects and an original music soundtrack, the work is described as “a blockbuster movie for [the] ears” and it has won awards such as the Miami Web Fest (2022), New Jersey Web Fest (2021), and Hear Now Festival Silver Selection (2021). Divided into three seasons, the sci-fi totalizes 50 episodes and it is all available for free on their website³, on iTunes, or to listen on Spotify. For the record, *The Leviathan Chronicles* website serves as the central hub for the audio series. It offers a variety of content and features for fans, including: all episodes to stream and download along with information about them; characters’ names and a full cast list; special editions and director’s cuts to purchase; social media links, such as Facebook and X (former Twitter), and

¹ In Portuguese: Programa Institucional de Bolsas de Iniciação Científica (PIBIC)

² We understand science fiction as “a genre of speculative fiction that contains imagined elements that don’t exist in the real world. Science fiction spans a wide range of themes that often explore time travel, space travel, are set in the future, and deal with the consequences of technological and scientific advances.” (MasterClass, 2021)

³ The Leviathan Chronicles website: <https://www.leviathanchronicles.com/>. Accessed on October 7, 2023.

other interactive features like a contact section for fans to send messages to the author, Christof Laputka.

In recent years, podcasts have gained popularity due to their accessibility, diverse content, and the unique opportunities they offer both creators and listeners. As a result, they have become a mainstream form of entertainment and information consumption. With that in mind, our choice of media product was led by the interest in bringing different media to the field of academic research, in order to better understand contemporary narrative phenomena.

The research encompasses the field of literature, literary theory and criticism, within the scope of English language literatures. Some relevant notions and phenomena for the unfolding of the analysis include: the proposed model for studying the transfer of media characteristics between dissimilar media by Lars Elleström (2014, 2020); the notion of ekphrasis proposed by Claus Clüver (2017, 2019); architectural ekphrasis based on the studies of Miriam Vieira (2016, 2017, 2020); the concept of world-building according to Mark Wolf (2018) and Paolo Bertetti (2017); discussions about transformations in literature as proposed by Leyla Perrone-Moisés (2016) and Josefina Ludmer (2009); as well as an understanding of the medialities of auditory media, as suggested by Mikael Askander, Anna Gutowska, and Péter Kristóf Makai (2022), and also Pedro Atã and Beate Schirmmacher (2022).

The employed methodology consisted of (1) the selection of the auditory media product, (2) study of the theoretical material, (3) identification and delimitation of study passages and (4) analysis of the selected media product in order to investigate architectural ekphrasis as a world-building mechanism. We should mention that, as part of this process, the transcription of excerpts from the audio series was done with the help of online sites that convert audio into text. Although all passages have been reviewed, there were some words we could not identify; therefore, we used [...] to indicate the incomprehensible words or phrases. And also that, since it is a media that remains relatively unexplored within academic circles, unfortunately we did not find secondary sources about the selected audio series in our research to contribute to our discussions.

But why focus on architecture? In the very first episodes of *The Leviathan Chronicles*, the relevance of architecture to the construction of the narrative becomes evident. This occurs, for example, when the audience is transported to a place that is widely recognized in the western culture due to its portrayal in films and TV series, such as the Fifth Avenue in New York, until reaching the submerged fictitious architectural environment in the Pacific: the city of Leviathan.

For the construction of the city, the narrator takes advantage of well-known architectural elements such as buttresses and gargoyles, as well as direct mentions of the Gothic style, among

many other references. And so, gradually moving from the familiar to the fantastic, the architecture of Leviathan city culminates in the construction of an underwater sky. According to Bertetti (2017, p. 48-49), “we can create a possible world starting from our ‘real’ world (the so-called Actual World, in opposition to Possible Worlds) altering [...] even a single property”. For the author, the idea of possible worlds is only achievable if the text provides “a larger number of details in order to establish the new world logic and how it differs from the Actual World” (p. 56). By elucidating the nuances and intricacies of a fictional world, a content creator, be it a writer or a podcast producer, is able to engage and invite the audience to contemplate the implications of divergent realities. Before diving into the analysis of the world created in the audio series podcast, we are going to establish the theoretical foundation that supported the research for the final paper.

Based on the definition provided in online Merriam Webster Dictionary, the word literature consists of “writings in prose or verse especially [...] having excellence of form or expression and expressing ideas of permanent or universal interest”, which is, somehow, a more traditional concept. On the other hand, Kenneth Rexroth argues that “[d]efinitions of the word literature tend to be circular”, which implies its complex and multifaceted aspect.

Going back to its origins, in etymology, we find that the term dates from late Middle English and came from the Latin *Littera* meaning ‘letters’ and referring to an acquaintance with the written word. The work *Mutações da literatura no século XXI*⁴ (2016), by Brazilian literary critic Leyla Perrone-Moisés, contributed to thinking about literature in a different way, as a metamorphosis. According to the author, “in fact, there is no concept of literature, only conceptions that vary from one time to another. In ours, the word covers a wide variety of written practices” (Perrone-Moisés, 2016, p. 8)⁵. In addition, the writer points out that “during the 20th century, other artistic and cultural activities began to compete with literature in the interest of the public” (Perrone-Moisés, 2016, p. 9)⁶, and this is where audio series produced for podcasts may come in.

The notion of “post-autonomous literature”, by Argentinian literary critic Josefina Ludmer (2009), also suggests a more interdisciplinary and contextualized approach to literature, in which the boundaries between literature and other forms of culture become more permeable. For her, the end of the cycle of literary autonomy “implies new conditions of production and

⁴ In English: *Mutations of Literature in the 21st Century*. Unattributed translations are our own.

⁵ In the original: “na verdade, não existe um conceito de literatura, apenas concepções que variam de uma época a outra. Na nossa, a palavra recobre uma grande variedade de práticas escritas.”

⁶ In the original: “No decorrer do século XX, outras atividades artísticas e culturais passaram a concorrer com a literatura no interesse do público.”

circulation of the book that modify the modes of reading”⁷ and that is what she calls “post-autonomous writings or literatures” (Ludmer, 2009, p. 42). Ludmer (2009) also highlights that the writings of the present that have crossed the literary boundary results in the process of loss of literary autonomy, producing transformations such as the end of literary classifications. This implies a more dynamic understanding of literature and its role in contemporary society, in contrast to the traditional conception of literature as an isolated and autonomous domain.

Intermedial scholars Pedro Atã and Beate Schirmmacher (2022, p. 52) foster this discussion by pointing out that audiobooks “not only transform the reader into a listener but mean that the listener can combine listening to literature with other activities, for instance, commuting, running or doing housework”. This idea highlights the transformative impact of audiobooks and audio narratives on literature, suggesting a shift in how people interact with and consume literary content, which in turn challenges established norms and opens up literature to a more diverse and inclusive audience.

Furthermore, the authors infer that “when we look at literature as a qualified media type in the digital age, we can see how new technical media⁸ are slowly changing the qualifying aspects of literature” (Atã; Schirmmacher, 2022, p. 52). This suggests that the essence and defining elements of literature are undergoing a transformation due to the influence of technological advancements. It questions how digital platforms, new media formats, and technological tools are changing some characteristics and ways in which literary content is presented and distributed.

It is important, however, to keep in mind that we do not intend to propose a discussion that puts literature in conflict with technology, the idea of paragone⁹ is not our concern here. Instead, we value the study of their interactions as part of a shared system (Cisneros, 2021, p. 116) relating to the interest of contemporary audiences. To do so, we focused on *The Leviathan Chronicles*, an audio series production.

At this point, we faced a terminological challenge: there were some different terms coming up frequently in our searches on this topic, such as: “audio drama”, “radio drama” and “podcast”. In order to avoid future complications on this matter, we will briefly explain why we chose audio series over the others. Both audio drama and radio drama are described as

⁷ Translated by Shaj Mathew. In the original: “Este fin de ciclo implica nuevas condiciones de producción y circulación del libro que modifican los modos de leer.”

⁸ “[T]echnical media, is the material-technological projection surface, which makes qualified media perceptible in the first place; say, a TV screen, a piece of paper, or a mobile phone interface.” (Bruhn, 2016, p. 20)

⁹ According to Jørgen Bruhn (2016, p. 24) “the idea of a paragone (roughly corresponding to ‘comparison’) originates in Renaissance art theory and relates to a ranking competition among the arts concerning which was the best and most valuable art form.”

dramatized, purely acoustic performances, broadcast on radio or published on audio media, such as tape or CD. Thus, we could say it is not completely against what we are looking for, but it is outdated in relation to our choice of technical medium – which “refers to the material object or entity that allows access to basic¹⁰ and qualified media types” (Bruhn; Schirmmacher, 2022, p. 4). For the current analysis, the word ‘radio’ does not apply and the word ‘drama’ has multiple meanings, which may conflict with our proposal at some point. That led to the term *podcast*, which emerged in the early 2000s.

According to Jemily Rime, Chris Pike and Tom Collins (2022), a podcast is “a piece of episodic, downloadable or streamable, primarily spoken audio content, distributed via the internet, playable anywhere, at any time, produced by anyone who so wishes.” Thus, we could understand it as a broad term that encompasses many genres, including the audio series. Therefore, by audio series, we mean productions with no visual components, usually divided into episodes and streamed on audio platforms such as Spotify and Audible. They rely on dialogue, music and sound effects to help the listener to picture the elements of the narrative, thus, drifting away from its print affordances and turning back to its ancient orality. Based on this, the roots of ekphrasis came to light, which is going to be explained in the following section.

2. PREPARING THE EQUIPMENT

2.1 Intermediality & Ekphrasis

The studies on Intermediality are a field that encompasses various media phenomena, such as Music, Literature, Dance, Painting and other Fine Arts, Architecture, as well as mixed forms like Opera, Theater, and Cinema), and also mass media of communication, such as Television, Radio, and the various electronic and digital media that have emerged more recently. According to Elleström, all these forms of expressions may be understood as “qualified media”, a term he uses to:

denote media categories – artistic [like literature] and nonartistic [for instance, in journalistic writing] – that are historically and communicatively situated, indicating that their properties differ depending on parameters such as time, culture, aesthetic preferences, and available technologies. (Elleström, 2014, p. 25)¹¹

¹⁰ According to Bruhn and Schirmmacher (2022, p. 4) basic media types include “text, organized sound, or images” and they “are used as the communicative ‘building blocks’ in many different media.”

¹¹ For more on qualified media and Elleström’s proposal consult: “The Modalities of Media II: An Expanded Model for Understanding Intermedial Relations” (Elleström, 2020)

The analyses presented here are based on the relationships established between literature and architecture permeated by the notion of architectural ekphrasis.

The term “ekphrasis” has its origins in Antiquity, when it was used by Greeks as an oral rhetorical resource in order to make absent images present in the “eyes of the mind” in order to perpetuate history and memory. From the rhetorical point of view, “ekphrasis must extrapolate the description of objects *per se*, in order to also evoke a certain social meaning, ideas and, above all, its emotional impact” (Führer; Banaszkiwicz, 2014 *apud* Vieira, 2016, p. 12)¹². In the 19th century, with the possibility of technical reproduction, the notion of ekphrasis became “a literary tool used in the description of works of art” (Vieira, 2016, p.12)¹³. This understanding was revised in the 20th century in order to think of ekphrasis as a form of representation, and not a simple variation of description, culminating in the well-accepted definition proposed by James Heffernan (1993, p. 3): ekphrasis is the “verbal representation of a visual representation”. Although this definition applies to most incidences of ekphrasis written since the 18th century, it does not encompass non-representational forms of art, such as modernist paintings, installations and architecture.

Thus, in 1997, by rescuing the ancient rhetorical qualities of ekphrasis, Clüver (2017) redefined Heffernan’s proposal in order to include such forms of non-representational sources of inspiration. Over the past two decades, Clüver has reworked his definition and the latest version is: “the verbal representation of real or fictive configurations composed in a non-kinetic visual medium” (2019, p. 239). Breaking it down: by verbal representation we may understand the use of words to reveal something; real or fictive configurations might be actual or imaginary arrangements or structures, and finally, composed in a non-kinetic visual medium means that it takes advantage of, either representational or non-representational, visual forms that does not involve physical motion or movement. In this latest article, Clüver acknowledges that “it seems best to focus on an ekphrastic text as the result of an encounter, of a viewer’s engagement with the object of an intensive gaze” (2019, p. 247), which is an understanding that suits our premises well.

For us, what matters is how Clüver enabled the (re) inclusion of architecture in studies of ekphrasis, in order to analyze the evocation of mental images of buildings, architectural elements, design pieces and urban spaces through words. According to Vieira (2017b, p. 243)¹⁴,

¹² In the original: “do ponto de vista retórico, a éfrase deve extrapolar a descrição de objetos *per se*, de maneira a evocar também um certo significado social, ideias e, principalmente, seu impacto emocional”

¹³ In the original: “recurso literário utilizado em descrições de obras de arte”

¹⁴ In the original: “a éfrase é uma das formas de a literatura verbalizar a arquitetura”

architectural ekphrasis would then be “one of the ways in which literature verbalizes architecture” which “takes place at the moment when a building becomes present in the reader's mind” (p. 246)¹⁵. It suggests that literature plays a significant role in portraying and embodying physical structures through detailed and evocative passages.

For the study of architectural ekphrasis, in the line with Clüver, Vieira (2016) revisited the concepts of *enargeia* and *periegesis*. *Enargeia* can be associated with a *déjà vu*, a French term translated as “already seen”. When a person experiences *déjà vu*, they may feel a strong sense of familiarity with a situation, place, conversation, or an event unfolding in the present, despite having no conscious recollection or memory of actually experiencing it previously. This sensation can be vivid and fleeting, lasting for just a few moments. By means of it, “ekphrasis conveys and activates [visual] images stored in the recipient’s memory” (Vieira, 2020a, p. 120). As suggested by Melina Rodolpho, the term can also be associated with “vivacity”, “clarity”, making the absent present through the imagination:

In ekphrastic contexts, the expression *enargeia* generally appears to address the aspect of liveliness in texts. Among the meanings provided in Liddell & Scott's dictionary, *enargeia* signifies “clarity (its primary meaning), a clear and distinct perception” or even “a vivid description within the scope of rhetoric.” (Rodolpho, 2010, p. 110, emphasis in the original)¹⁶

Periegesis, on the other hand, is a kind of tour through the architectural site. It allows the audience to mentally explore and experience the revealed location without physically being there. Ruth Webb (2009, p. 54) suggests it is “a more elaborate form of telling” in which the speaker guides the audience “around [into and about] the sight” or “through space”. Departing from that, Vieira (2017b, p. 246) points out that, “by intensifying the architectural experience of moving through the surroundings, interior, and exterior of a building, *periegesis* facilitates the achievement of *enargeia* in ekphrasis of architectural sites”.¹⁷ These concepts help us understand literature as a media that not only portrays architecture but is able to trigger a profound sensory and imaginative response in the audience.

Thus, Vieira proposes the development of an interpretative model to study the presence of architecture in literature, which comprises four typologies in a horizontal and non-hierarchical classification, namely: *contemplative*, *performative*, *technical* and *symbolic*. (Vieira, 202b, p. 72). The parameters were set by combining Elleström’s proposed model for

¹⁵ In the original: “esse fenômeno midiático se dá no momento em que uma edificação se faz presente na mente do leitor.”

¹⁶ In the original: “Em contextos efrásticos, a expressão *enárgeia* geralmente aparece para tratar do aspecto de vivacidade dos textos. Dentre as acepções fornecidas no dicionário de Liddell & Scott, *enárgeia* significa ‘clareza (seu primeiro significado), uma percepção clara e nítida’ ou mesmo ‘uma descrição vívida no âmbito retórico’.”

¹⁷ In the original: “ao intensificar a experiência arquitetônica de percorrer o entorno, o interior e o exterior de uma edificação, a *periegesis* facilita o alcance de *enargia* em écfrases de sítios arquitetônicos.”

studying the transfer of media characteristics between dissimilar media to the notions of embodiment¹⁸ and perspective¹⁹ (Vieira, 2020b, p. 72). In addition, the interpretative model seeks to delimit which medial traits of architecture literature is actually able to reveal – its *medialities*, as suggested by Jørgen Bruhn (2016) – taking into account the rescue of ancient roots of ekphrasis, as well as the concepts of *enargeia* and *periegesis* in Antiquity.

According to Vieira’s model, the *contemplative architectural ekphrasis* “occurs when the character contemplates an architectural environment, a building or an urban landscape, from a specific point of view, without the focalizing agent physically interacting with the focalized architectural site” (Vieira, 2020c, p. 7).

The *performative* “happens when the observer, be it the narrator or a character, is physically inside an architectural site. By touring the building, going up and down, in, out, and around, the reader ceases to be a mere spectator and becomes involved in a virtual performance” (Vieira, 2020c, p. 7). This typology may be revealed by the use of deictic indicators; the appeal to the senses; the three-dimensionality of space, the role of affordance and ergonomics, as well as the dynamics of perspective and focalization (Vieira, 2020b).

The *symbolic* is “characterized by an emphasis on the cultural meaning of an architectural site” (Vieira, 2020c, p. 11). And, finally, *technical architectural ekphrasis* demands “technical literacy and/or prior background knowledge of architectural discourse” (Vieira, 2020c, p. 12). Despite some being more evident than others, all these typologies are present in the work and were essential for the development of the analysis.

Nevertheless, to explore the notion of ekphrasis in *The Leviathan Chronicles*, we must keep in mind Clüver’s premise that the source of inspiration may be “real or fictive”. This is because the ekphrases in the current object do not merely represent existing architectural sites, but they create, almost from scratch, an entire underwater city never seen before. For a better understanding of how this creation process takes place, we will briefly outline in the next section some intrinsic characteristics, or medialities, of the audio series podcast as a target media of architectural ekphrasis.

¹⁸ As mentioned in Vieira’s proposal, “In sum, embodiment – as in proprioception, be it from a spatiotemporal and sensorial understanding, or from a philosophical standpoint – is relevant when showing the effect of the user’s body within an architectural environment.” (Vieira, 2020b, p. 68)

¹⁹ Vieira (2020b, p. 69) points out that, as suggested by Pérez-Gómez (1997), the role of perspective within architecture is promoted “by the consciousness of the observer as the organizer of a composition”. For more on embodiment and perspective consult: “Building Bridges: The Modes of Architecture” (Vieira, 2020)

2.2 Medialities

As previously mentioned, it has become very common for people to listen to podcasts while performing other tasks, such as cleaning the house, driving, and more. This practice, that can be called auditory appeal while multitasking, is only possible due to the sensory modality of this media, in which “all information reaches the listeners through the ear” (Askander; Gutowska; Makai, 2022, p. 275). Another significant advantage of podcasts is their on-demand accessibility, enabling listeners to access earlier episodes whenever they want, while traditional radio shows are typically broadcast only once, often with a limited number of reruns. The technical media of display may be a computer, a smartphone and related portable devices, which may facilitate its consumption as well. Moreover, the power of audio format, as highlighted by Askander, Gutowska and Makai (2022), lies in its ability to transport audiences to imaginative landscapes that transcend the constraints of the realist tradition, where creativity knows no bounds. With the absence of visual cues, podcasts stimulate the listener's imagination, encouraging them to fill in visual and spatial gaps, leading to a proliferation of creative interpretations and unique experiences.

The occurrence of ekphrasis – including architectural ekphrasis – may then be understood as an auditory creative device, since it is a resource used in the construction of mental images through words. In the work under analysis, the sound effects and even “voice modulation are used to signal that a shift or transformation has taken place in the diegetic world” (Askander; Gutowska; Makai, 2022, p. 277), which makes the experience even richer and more immersive for the audience.

Departing from that, we are now going to illustrate the process of world-building by means of architectural ekphrasis in some episodes of the first season of *The Leviathan Chronicles*, focusing on the architecture of the Leviathan city.

3. DIVING INTO THE CITY OF LEVIATHAN

Macallan Orsel, the protagonist, is a young genetic scientist working at Rockefeller University. She lived an ordinary life in New York, until she unravels a surprising fact about her ancestry: she descends from a faction of rebellious immortals currently engaged in a global civil war. As this immortal conflict spills into the mortal realm, Macallan realizes her crucial role in ending the strife and restoring peace to Leviathan. Concurrently, The Blackdoor Group, a clandestine government agency, actively targets Macallan as they seek to eliminate the

immortal population. The agency's desire to exterminate the immortals reflects a fear of their influence or a perceived threat to global stability.

During all this, Macallan embarks on a journey to uncover the truth about herself, delving into the history of Leviathan and the reasons behind the civil war among the immortals, which revolves around contrasting philosophies regarding their role in the world and their interaction with mortals.

The audio series begins with the ekphrasis of a Chinese submarine, called Hei Ten Shi, on a mission in the Mariana Trench. Although it does not constitute a proper architectural ekphrasis, the importance of this resource to the narrative becomes evident within the very first minutes. From then on, numerous other ekphrases breathe life into the plot. Some constructions revealed by means of architectural ekphrasis are: the headquarters of the Blackdoor Group (ep. 1)²⁰; the Sutton Manor, an enormous complex of almost 20 townhouses on the exterior, but a single compound on the inside (ep. 3)²¹; the Mumbai Base, a secret base of operations for the Rebellion (ep. 8)²², and many others.

We are going to discuss the first architectural ekphrasis revealed in the audio series based on Vieira's proposed interpretative model. In the first episode, the base of Backdoor Group is introduced and one of the characters, Whitt, walks across the "nondescript white linoleum" floors of the hallway, causing his "penny loafers to echo sharply against the glaring, glistening white walls" (Laputka, 2008, ep. 1). In this hallway, described as "straight and perfectly rectangular, with a stainless steel elevator," there are "over twenty sets of jet black doors in perfect formation on both sides," all characterized as "sterile, lifeless and black" (Laputka, 2008, ep. 1), demonstrating that the environment was not designed with the intention of promoting a welcoming atmosphere.

Here we face three typologies of architectural ekphrasis: (1) technical, due to the use of certain technical literacy – like linoleum, a type of floor covering –; (2) performative, as Whitt – and also the audience – interact with the environment by walking through the construction and taking the "stainless steel elevator"; and (3) symbolic if we consider the diegetic level, as the construction symbolizes the grandiosity and, at the same time, the coldness and secrecy of the Backdoor Group.

²⁰ Available at: <https://www.leviathanchronicles.com/podcast/chapter-1/> Accessed on 2 Dec. 2023

²¹ Available at: <https://www.leviathanchronicles.com/podcast/chapter-3-mistaken-identity/> Accessed on 2 Dec. 2023

²² Available at: <https://www.leviathanchronicles.com/podcast/chapter-8-beginning/> Accessed on 2 Dec. 2023

Given the extensive array of analytical possibilities, our focus will center on the architectural ekphrases concerning the city of Leviathan, as they are rich in meaning and have proven to be significantly relevant to the plot. However, before exploring the hidden city, it is necessary to pass by a significant address that will be revisited later in the current analysis: 1076 Fifth Avenue, New York City. It is at this location, on the 15th floor, where Macallan's grandmother, Amelia Orsel, had lived for the past 20 years. With (neo) baroque style features and filled with memories from the protagonist's childhood, the pre-war apartment becomes the stage for a significant discovery.

In the second episode, Macallan receives a call from her grandmother's butler, Sedgewick. Amelia, who has been ill for some time, has lost consciousness and is fading in and out of states of dementia. Alarmed by the situation, Macallan hurries to her grandmother's place. Upon her arrival, although Amelia recognizes Macallan, her speech becomes erratic and unusual.

Repeatedly, Macallan's Nana emphasizes the girl's uniqueness while stressing the need for secrecy surrounding her. Perplexed by this, Macallan mentions the term 'Leviathan', triggering her grandmother's intense distress as she complains about hearing voices inside her head. Soon after, Amelia slips back into unconsciousness, leaving Macallan confused and deeply concerned, so Sedgewick persuades her to spend the night there.

Throughout this scene, Macallan's feelings and memories, revealed through *flashbacks*, blend with the architectural elements of the apartment:

Although she moved to her grandmother's **majestic apartment** when she was 12, she always marveled at the **enveloping richness** of it. **Large iron paint windows overlooked Central Park, and the ceiling was bordered by deep baroque moldings**. It seemed like every corner of the expansive apartment was inhabited by **delicate French antique tables draped in royal velvet**. The apartment was, in short, regal, and Amelia Orson, Macallan's Nana, was its queen. Macallan always felt **safe** there, allowing the **thick walls** of the apartment to **protect her from the turbulence of her life on the outside**. (Laputka, 2008, ep. 2²³ - our emphasis)

Here, the opulence of the construction becomes apparent through its connection with terms like *majestic*, *richness*, and *expansiveness*. The employed lexis refers to the materiality of the construction, such as delicate French antique tables covered in royal velvet, and the intricate details on the ceiling, adorned with deep baroque moldings, further emphasizing the room's luxurious ambiance. Additionally, referencing Central Park aids in establishing the apartment's prestigious location and provides certain social contextualization.

²³ Available at: <https://www.leviathanchronicles.com/podcast/chapter-2-secret-unfolds/> Accessed on 2 Dec. 2023

On the other hand, the place, surrounded by *thick walls*, reveals itself as a safe haven for Macallan, who feels protected *from the turbulence of her life on the outside*. This duality portrays the complexity of the building and suggests that, despite its physical magnificence, its value to the protagonist lies in the sense of security and protection.

When Macallan goes to her old room, she stumbles upon a concealed staircase hidden beneath her bed: “the door opened into a single room with no windows and no other doors. The only object in the entire room was a seven foot metallic sphere” (Laputka, 2008, ep. 2) inscribed with a single word: *Leviathan*. This discovery begins with a stream of consciousness and is followed by a mix of performative and contemplative architectural ekphrasis:

Macallan turned the bedpost counterclockwise until it clicked into place. She stepped away from the bed suddenly as the **thick mattress** she was lying on shuddered intensely and started to rise upwards, guided by the four or eight bedposts. **The mattress continued to rise upwards until it was completely contained within the ceiling of the bed.** To Macallan’s amazement, in place of the mattress that was just there, now lay a **spiral staircase with a red velvet runner heading downwards**. Brought [...] **iron wrought sconces suddenly illuminated** and seemed to spiral down the staircase. **Macallan instinctively looked to the bedroom door** to see if someone would be bursting in to investigate the **alien mechanical sounds coming from an antique bedroom**, but no one did. The red velvet stares spiral downwards into the **shadows cast by the flickering wall lamps**. And then she saw it glittering, her earring waiting for her on the last step. (Laputka, 2008, ep. 2 - our emphasis)

Here, the combination of interaction and contemplation with the architectural environment will be explained through a brief digression.

When Macallan *turned the bedpost counterclockwise*, there is a clear interaction with the room. However, when the protagonist *stepped away from the bed*, it is as if she began to contemplate the transformation without active participation. She only resumes interaction with the place when she *instinctively [looks] to the bedroom door*. This scene might be illustrated by a cut-scene, a technique usually applied in video games, such as *Tomb Raider: Legend*²⁴.

In this game, the player explores, from a third-person perspective, eight levels set across seven locations around the world. In the YouTube video “*Tomb Raider: Legend PS2 Gameplay HD (PCSX2)*”²⁵ from minute 9:50 to 10:27, we can observe a shift in focalization: initially, Lara Croft is controlled by the player. Shortly after, there is a cut followed by a dialogue. At this moment, the player loses control over the character, and they both start to observe what is happening in the environment. Only after that the player regains control to pursue the game goals and resume interacting with the architectural site.

²⁴ *Tomb Raider: Legend* is an action-adventure single-player video game developed by Crystal Dynamics and published by Eidos Interactive. It is the seventh main entry in the *Tomb Raider* series and a reboot of the series that reimaged the origins and character of series protagonist Lara Croft.

²⁵ Available at: <https://www.youtube.com/watch?v=aeyBXP6o5e8>. Accessed 27 Nov. 2023

Péter Kristóf Makai (2022, p. 74) explains this use of “soundtrack, dialogue, cut-scene, introductory cinematic, and so on” as qualified submedia types²⁶ interpreted by the player. Therefore, from this game mediality, the transformation in Macallan's room may be understood *as if*²⁷ it was a scene contemplated by a player who is about to regain control to unveil her next mission.

In the analyzed excerpt, the transformation of the bedroom depicts the movement of the bedposts, the ascent of the mattress into the ceiling, and the emergence of a hidden staircase. This architectural ekphrasis paints a vivid mental image of the spatial changes occurring within the furniture and architecture of the room. The vivid detailed mentioning of the red velvet runner, wrought-iron sconces, and the flickering wall lamps create a multisensory experience, not just visually and auditory – *alien mechanical sounds coming from an antique bedroom* – but also evoking a sense of touch, ambiance, and illumination within the modified space. This appeal to the senses is one of the media traits of architecture revealed through embodiment, that is, the user's bodily interaction with the building.

Besides the focus on the material changes, this excerpt captures the emotional response of the character, Macallan. Her surprise at witnessing the unexpected transformation allows readers to connect with the architectural environment. The emergence of the staircase from where the mattress was previously situated adds an element of mystery and symbolism. It transforms a seemingly ordinary bedroom into a space harboring secrets and hidden pathways, which elevates the significance of the architectural changes beyond mere functionality, altering the role of affordance²⁸ and ergonomics²⁹.

That said, we are now going to move to episode 21 and enter the city of Leviathan by means of contemplative architectural ekphrasis:

In front of Macallan stood a **gargantuan cathedral**, the largest she had ever seen. If Macallan didn't know better, **it seemed like the church literally grew organically out of the surrounding rock**. In the center, a **massive stone steeple** sought hundreds of feet from the muddy stone of the trench wall and was adorned with **angels and**

²⁶ According to Elleström, “the concept of submedium is effectively the same as most notions of genre. In other words, a genre is a qualified media type that is qualified also within the frames of an overarching qualified medium: a submedium.” (Elleström, 2020, p.63-64). Under the realm of architectural modes, Vieira explains that qualified submedia types “are relevant within the chain of a communicative process” (Vieira, 2020b, p. 62) and they are revealed in the architectural discourse as “graphic, diagrammatic, and technical representations, such as sketches, plans, blueprints, mockups, CG renderings, and 3D models.”

²⁷ Irina Rajewsky (2010, p. 55) understands the “as if” character as an imitation or evocation of one media in another, creating the illusion that both are entirely present in a given production.

²⁸ “The term affordance describes a given object’s potential as suggested by its configuration, planned beforehand by a designer and manifested when an agent operates it in accordance with its structure. For example, a round doorknob encourages the agent to turn it.” (Vieira, 2020b, p. 74)

²⁹ In architecture, ergonomics is the study that involves designing buildings, spaces, and structures that offer comfort, efficiency, and safety by considering human dimensions, movements, and interactions within the environment.

pinnacles. From the bottom of the steeple protruded an ornate nave with **flying buttresses and gargoyles** that stared malevolently outward. Each gargoyle was **the size of a small car**, keeping with the enormous size of the structure. Even in 20 foot torments, Macallan, Tulley and Harlequinn appeared to be the most imaginative parishioners [...] kneeling in reverence before this otherworldly structure. But the oddest part of the entire church was the **colossal stained glass window** that was displayed in the front of the nave. It was far too dim and Macallan was too far away to discern the scene it depicted, but glimpses of its muted color were evident under the strobe lights of Macallan's mech. Smaller side steeples rambled left and right off the main body and gave the church a **sprawling architecture** melding in and out of the trench wall as if it were all connected. At the very front of the nave two **giant foreboding wooden doors** stood sentry with oversized steps leading down from them. (Laputka, 2009, ep. 21³⁰ - our emphasis)

As previously anticipated, the idea of starting from the familiar and transitioning to the fictional is a resource present in the audio series under analysis. An example of this is the mention of the famous Fifth Avenue in New York in the initial episodes, until reaching the fictional city of Leviathan at the end of the first season. In the passage above, there is another transition from the familiar to the fantastic by gradually introducing elements that defy conventional expectations. Wolf (2018, p. 143) discusses this by arguing that “imaginary worlds in general [...] are very good at balancing the two basic needs of audiences, that of novelty and familiarity.” Wolf's insight sheds light on the underlying principles that contribute to the success and appeal of these imaginary worlds, where the interplay between the known and the unknown forms the foundation of their allure.

The ekphrasis starts with Macallan observing a gargantuan cathedral, something recognizable yet extraordinary in its size. However, as the narrative progresses, the narrator unveils increasingly fantastical details: the cathedral seemingly organically grown from the surrounding rock, the massive stone steeple adorned with angels and pinnacles, the menacing gargoyles the size of small cars, and the colossal stained glass window that remains mysterious and dimly visible. All these features invite the audience into a visual exploration, since the focalizing agent assumes the role of a spectator who contemplates an architectural environment.

The author blends familiar architectural elements with larger-than-life dimensions and eerie features, taking the audience on a journey from a recognizable cathedral setting into an otherworldly realm. The incorporation of gargantuan proportions, ominous details, and an overall surreal ambiance not only captivates the imagination but also reinforces the fantastical nature of the cathedral, turning it into an awe-inspiring, almost surreal structure that goes beyond the bounds of conventional gothic architecture.

³⁰ Available at: <https://www.leviathanchronicles.com/podcast/chapter-21-enter-leviathan/> Accessed on 2 Dec. 2023

Still upon arriving at Leviathan, in episode 21, Macallan expresses her astonishment and disbelief at the existence of a massive cathedral 35000 feet underwater, questioning who would worship there and how such a structure could exist. Then, follows an explanation that Evangeline, almost 1000 years ago, built the fortress with the help of skilled builders, giving some brief idea of the architectural process. For the record, the first immortal on Earth, the character Evangeline received the gift of immortality from extraterrestrial beings whom she saved from death. Her immortality is fed through Starstones, and only she can unlock them. The nature of the immortals' dependency on the stones for immortality means that they also depend on her to continue their lives. Here, the symbolism of the construction on the diegetic level may be perceived. Although it does not exist in real life, the symbolic meaning of an architectural site is constructed throughout the plot.

Another point that should be taken into account regarding the symbolism of the cathedral is its grandeur and expressiveness. These attributes can be perceived when Macallan, Tulley and Harlequinn approached the structure and it “stood hulking over the three of them, giant, lifeless, and dark” (Laputka, 2009, ep. 21). Please note that the character Jeffery Tulley is the captain of the treasure hunting vessel, Hail Mary. Before Macallan found him, Tulley was actively searching for a Spanish galleon. Later on, he starts a relationship with Macallan and follows her in the adventure. Meanwhile, as a rogue immortal, Harlequinn was a mercenary that used information against the Edeners – the Immortals that remained loyal to Evangeline – to make a life on the surface. He is not directly affiliated with any Immortal faction. He has an attitude that is dismissive not only of both the immortal factions, but also of all modern mortal humans. Harlequinn is a womanizer and master thief.

Therefore, despite the word “lifeless”, in the following moments it becomes evident the transformation of the cathedral from a cold building to a lively environment full of meaning – “where she was enveloped in the most intense darkness outside, now lights shone through all of the stained glass windows and illuminated the preternatural beauty of the room” (Laputka, 2009, ep. 21).

Regarding the symbolism of the cathedral, when Evangeline invites the three travelers to enter it, there is a change in perspective and focalization as they come across a “Gothic vaulted ceiling stretched 150 feet into the air and featured alcoves with statues of saints and seraphim” (Laputka, 2009, ep. 21). What makes this tour even more surprising is that there were “depictions of Buddha, Ganesh, and Sheba, intertwined with Stars of David, crucifixes, and anchors” (Laputka, 2009, ep. 21). All these symbols not only highlight the diversity of beliefs

present in the underwater city but additionally reveal part of contextual qualifying aspects³¹ (Elleström, 2020, p. 60), that is, the historical and cultural aspects of the architectural environment.

Throughout the episodes, the use of periegesis is also notable when the focalizing agent “guides” the characters and the audience through the construction by employing deictic indicators and expressions such as “follow me”, “stop here”, “please, come with me”, “walked down the hall”, among many others, contributing to the consolidation of the tours performed by the characters in these performative architectural ekphrases.

In episode 21, Macallan is taken to a room that awakens memories of her grandmother's apartment in Fifth Avenue:

At the center of the far wall was a **four-poster canopy bed**, identical to the one at her grandmother's, Amelia Orsel's apartment in New York. **Just like the bed she slept in so many nights as a young girl.** This one had **the same wooden banisters carved from hundreds of tiny, ornate faces** that screamed out in exclamation. (Laputka, 2009, ep. 21 - our emphasis)

As mentioned before, architectural ekphrases, linked to resources such as enargeia, are capable of evoking emotions and memories. In this case, the presence of a familiar object, such as the four-poster canopy bed, acts as a bridge between two different worlds, as suggested by Wolf: the ordinary, familiar world of the protagonist's and the extraordinary, fantastical realm of Leviathan. The detailed description of the bed's intricate wooden banisters, carved with hundreds of tiny, ornate faces, adds an element of wonder and enchantment to the setting.

By drawing parallels between the bed in Leviathan and the one from her grandmother's apartment, enargeia is triggered in Macallan's mind. The narrative intertwines the protagonist's memories with her current experience, anchoring her in the unfamiliar city while simultaneously invoking a sense of nostalgia and familiarity. This technique helps in world-building by grounding the fantastical elements in relatable experiences, making the world of Leviathan more immersive and tangible to the audience through the lens of the protagonist's personal connection.

Regarding the technical aspects of architecture present in the ekphrasis of the cathedral, we may highlight the several mentions of architectural styles such as Gothic and Baroque, exemplified in the analyzed citations thus far, in addition to architectural elements like

³¹ According to Elleström, “the grounds on which media types are qualified can be divided into at least two main aspects. The first is the origin and delimitation of media in specific historical, cultural and social circumstances. This can be termed the contextual qualifying aspect”. The second aspect is the operational qualifying aspect and has to do with “the general purpose, use and function of media.” (2020, p.60-61)

buttresses³² and pinnacles³³. Hence, an audience familiar with these references will certainly be able to anticipate a mental image of the building. Consequently, individuals who are not part of these specific interpretative communities may have difficulty visualizing the work. This is the case for Macallan, who, within the narrative, wishes she had “paid attention in art history” (Laputka, 2009, ep. 21) when she discovers several luxurious hairbrushes and combs adorned with intricate designs and precious stones in the room where she stayed in Leviathan.

To close this section, we elected the underwater city's sky, “one of the things that is very special about Leviathan” (Laputka, 2009, ep. 22). In a conversation with Evangeline, Macallan tries to understand more about this wonder in episode 22:

- I slept very well, thank you. Wait a second, you just said good morning. How do we know it's morning? I mean, I saw the sunrise over the village earlier, but, but **we are at the deepest point on the Earth's surface, under 7 miles of ocean**. How can I be watching the sunrise? In fact, **why is there even a sky?** Why is there...
- These are all excellent questions and probably exactly the very same questions I would ask if I were in your position. You remind me very much of myself, Macallan.
- I am you, remember?
- Yes. That will take a little bit of getting used to for me anyway.
- For both of us. Speaking of getting used to things, what is the deal with the **unbelievably beautiful sky** that you have here? I mean, **is it some sort of mirrored reflection of the sky above us?** I almost cried when I saw the sunrise this morning.
- The morning light, yes. Well, in fact, **all of the cavern lighting is generated by Luma Flora. It's a spore-like fungus that contains Bioluminescence properties that can be manipulated through exposure to high pitched acoustic stimulation. Far too high for us to hear, but it's extremely sensitive to specific pictures. We cultivated it about 200 years ago. We can change the desired effect by modulating the frequency, thus evoking different colors and textures. We wanted the sky to remind our citizens of the beauty that lay above us all.** We wanted the sky to be so exquisite that we would never miss home. (Laputka, 2009, ep. 22³⁴ - our emphasis)

This dialogue unveils the sky as a creation surpassing nature, engineered by using bacteria to emit colors and radiation, inducing health benefits in addition to its aesthetic beauty. The sky's creation is portrayed as an artistic endeavor, expanding the palette beyond natural hues and allowing for a new sky each day, hand-painted by an immortal artist named Stefano Vibrucci, who is introduced to Macallan in the same episode. The artist embodies the passion for art and the pursuit of perfection. Despite being offered immortality, his devotion lies in creating the sky's beauty rather than eternal life, emphasizing his love for art and the sky's creation.

³² Buttresses are architectural structures built against walls to provide additional support and stability to a building, especially in Gothic architecture. See a picture in the link: https://study.com/cimages/multimages/16/flying_buttress207786421782152579.jpg Accessed on 2 Dec. 2023

³³ Pinnacles are pointed, vertical structures often found as ornamental elements atop architectural features, towers, or spires in buildings, adding decorative and vertical emphasis. See a picture in the link: <https://i.pinimg.com/736x/16/86/04/168604b491574c50f63955a2fb5e9a0e.jpg> Accessed on 2 Dec. 2023

³⁴ Available at: <https://www.leviathanchronicles.com/podcast/chapter-22-city-life/> Accessed on 2 Dec. 2023

After diving into the depths of the western Pacific Ocean, we are now going to end this final paper with some considerations about the study herein conducted.

4. GOING BACK TO THE SURFACE

In our modern era, younger generations are deeply influenced by various forms of new media, and the growing popularity of audio narratives is a reflection of it. Based on that, our choice of media emerged from an interest in narratives that go beyond the traditional models. But before we talk about the audio series, we should highlight that this rise in auditory media began to resonate with the interest in audiobooks, which involve “a shift in reading practices that challenge traditional hierarchies” (Atã; Schirmacher, 2022, p. 52). As a result, there has been an enrichment of the reading experience beyond the confines of traditional print media.

As Atã and Schirmacher (2022, p. 52) points out, the transformative nature of audiobooks reshapes the traditional reading experience. According to them, by shifting from visual perception on a page to auditory reception via sound waves, audiobooks “change the affordances of the reading experience”. This shift expands the horizons of reading, enabling individuals to engage with auditory media while on the move, thereby incorporating literature into various activities and spaces.

Being an aural medium and taking advantage of various sound effects, background noises and ambience, audio series construct immersive environments, which “grants extra signifying power to words, silences, and rhythms” (Hill, 1996 *apud* Askander; Gutowska; Makai, 2022, p. 277). Even though the analysis of all these resources present in an auditory narrative is not our focus, it is pertinent to mention that they intensify the visualization of architectural sites in *The Leviathan Chronicles*. This occurs by reproducing the sound of footsteps in a hallway or the sound of someone knocking on a door, for example.

Given the main objective of this final paper to illustrate the world-building process by means of architectural ekphrasis in an audio series, our attention was centered on words. To do so, we first gathered the material produced during the Scientific Initiation, then selected the study object, and began the identification and transcription of study passages. During the research, it was necessary to also seek other theoretical references to support our arguments due to the change in media and literary genre under analysis. Some of the concepts included were: world-building (Wolf and Bertetti), post-autonomous literatures (Perrone-Moisés and Ludmer), as well as an understanding of the medialities of auditory media (Askander; Gutowska; Makai and Atã; Schirmacher).

From theoretical and literary study, it became possible to establish the intrinsic relationship between architecture and literature, especially science fiction. To achieve this, we relied on the notion of world-building and drew a parallel between the real and the fantastic aspects present in the audio series *The Leviathan Chronicles*. After all, “every imaginary world has enough content within it similar to our world to make it relatable, while at the same time changing enough world defaults in such a way as to produce novelty, and often a great deal of it” (Wolf, 2018, p. 143-144). An example of this is the cathedral with gigantic proportions constructed in the deepest oceanic trench on Earth.

In *The Leviathan Chronicles*, this contrast between worlds is evidenced, in short, through the advanced technology of Leviathan and the existence of immortals, creating a complex and multifaceted universe within the narrative. On the other hand, the audio series connects with reality by exploring themes such as human nature, societal dynamics, and the consequences of power and secrecy.

In the field of architecture, this duality might be symbolized by Macallan's grandmother's apartment in New York, which has furniture and a design entirely identical to a room in Leviathan. Furthermore, another possible symbol of this relationship, sometimes similar and sometimes distinct between the actual and the possible world, is the Leviathan Cathedral itself, which shares some characteristics with the Saint Patrick's Cathedral³⁵, a construction located on Fifth Avenue, Madison Avenue, 50th Street, and 51st Street, directly across from Rockefeller Center, in New York City, but not mentioned in the audio series. Some of their similarities are: both are Gothic cathedrals, are famous for their grandeur, stem from a history that preached freedom, and they are “a kind of ongoing conversation linking generations past, present, and future” (St. Patrick's Cathedral), proving that no single generation builds a cathedral.

Throughout the episodes, the consolidation of architectural ekphrases on the diegetic and extradiegetic levels led us to two observations: firstly, they present a fascinating amalgamation of architectural styles, which mirrors the place's identity, symbolizing a melting pot of cultures and historical periods. And secondly, the interactivity with these architectural structures spans from contemplative observations to performative engagements, allowing the audience to visualize and even experience the city's essence beyond mere description.

³⁵ See a picture of Saint Patrick's Cathedral in the link: <https://files.ecatholic.com/6783/pictures/2019/7/Cathedral-1894.JPG?t=1564078021000> Accessed on 2 Dec. 2023

Finally, we can say that even though “providing an audience with imagery and sound gives an author more control over how a world looks and sounds” (Wolf, 2018, p. 145), in the case of the analyzed work, the medium's ability to engage listeners through sound effects, dialogues, and narration not only entertains but also fulfills its role in stimulating the imagination.

In essence, *The Leviathan Chronicles* not only exemplifies the significant increase in audio storytelling but underscores the transformative power of audio narratives in fostering imaginative engagement. Through its intricate use of architectural ekphrasis as a narrative device, it intricately weaves a world that captivates the audience's senses and prompts them to actively participate in the creation of this vivid and diverse fictional realm.

5. POTENTIAL ENDEAVORS

In the course of this research, certain areas and aspects were not fully explored because of the length and purpose of a *Trabalho de Conclusão do Curso*. However, these identified areas hold potential for future investigation and could lead to significant advancements in the work, such as making a deeper review of the modalities proposed by Elleström, exploring *The Leviathan Chronicles* as a transmedia narrative, analyzing the multimodal aspects involved, just to list a few of the possible endeavors.

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