# 2011: Book, film track, internet

**Students' Intermedia Conference**

**Date: 27th-28th April 2011**

**Location: ASCR Institute of Czech Literature, Na Florenci 3, Prague 1**

This time we are focusing on the correlativization of artistic representation in literature and audiovisual media. We are primarily concerned with observing and analyzing techniques and devices of representation, whether structurally close and easily comparable within individual media and inevitably specific to particular media, or transferable, adaptable, transformable from one art form to another, or at least possible to simulate. Hence intermedia comparison is the basic method to be used. There need not be any direct relationship between the specific works that we subject to examination if we are involved in parallel phenomena; however, it may be a genetic relationship or e.g. a thematic affinity resulting from the processing of the same material, which is common cultural property.

**The following keywords indicate a selection of the issues that deserve attention within the designated frame of reference. Of course the exposition and illustrations only portray some of the issues involved:**

**Atmosphere**: For example: by what means is the "old times" atmosphere established in a historical novel and in a film? How are these processes associated with the lyricization of the plot?

**Authenticity, authentification, documentary, mystification**: Various concepts apparently share the problem of the verisimilitude of representation in relation to the artistic intention. In literature doubt is often cast on the category of authenticity. What is the objective and effect of the "docudrama"? What is the main advantage of web serials presented as authentic: with the help of authentification strategies to maintain the illusion of engagement with reality, or to create an interactive community after the revelation of mystification built up by a team that often comprises semi-professional creatives? And how does the community of users cope with this movement?

**Time**: How do film and literature, both temporal arts, deal with the need to represent simultaneous activity? The ambition to provide the recipient with alternative plots involves not only time, but also the entire concept of the fictional world of the work and the proclivities of the medium: do audiovisual media have better initial conditions here?

**Reader, viewer, perceiver, user**: A difference seems to suggest itself between the "passive recipient" (a reader of realistic prose, a television consumer munching crisps and commenting out loud on the action), a viewer who willy nilly becomes a physical part of the technology as a 3D film watcher, and the active "user" of an internet serial or a (re)constructing reader of modernistic prose. But is it really that simple? And what about the subject of the "publics"? One of the most popular ways to draw attention to a film is to address it to "all the family", even though according to critics the resultant genre syncretism often leads to such phenomena as the infantilization of science fiction (cf. *Star Wars. Episode I, The Phantom Menace* with the jolly figure of Jar Jar Binks).

**Composition and coherence:** Are narrative coherence strategies comparable in the multivolume novel, cycle of short stories and television series? And do we not find genres in present-day output where coherence is merely a

matter of the surface structure of the work?

**Tension**: Dispensation of information, anticipation and flash-back, narrowing of the field of view, manipulation of the temporal structure of the plot – what are the strategies for the creation of tension and epistemic disorientation of the recipient in various media?

**Perspective, focalization, ocularization, auricularization...** Körner's novel *Adelheid* is demonstrably written from a cinematic standpoint, which does not, however, necessarily involve the actual screenplay. This is probably not just a case of the chance combination of an author who is also a screenplay writer, but it is also an example of the option of assuming (or simulating) media techniques from elsewhere. Literature has an inexhaustible capacity for verbal modifications of perspective, particularly aimed at subjectivizing enunciations; the confrontation with audiovisual options should undoubtedly be fruitful to both sides.

**Visuality and visualization:** How does a work of literature induce mental visualization of the world being presented? And does experience of forms of visual representation help us to understand this category? Where is the boundary between medially necessary and intentional thematized visuality in other media?

**Narrator**: How does film deal with the commenting authorial narrator, particularly if irony is the basis of his position (e.g. we might recall the recent film version of *Pride and Prejudice*).

**Genre**: The fusion of genres is characteristic of present-day culture: are we still able to unravel what is behind this genre syncretism? Do some literary representations differ in any basic way from audiovisual media in this respect? Are there any guidelines that help to indicate the genre structure of a work?

**Students are to consult the Students' Literary Studies Conference contact person at their department (if appointed), or their supervisor over their participation and paper.** No department may send more than two participants, one of whom at most is to be a postgraduate student.

**Working** languages: Czech and Slovak, with the possibility of English or German.

**Paper:** basically no more than 20 minutes, i.e. approx. seven standard pages; this may be extended to 20-25 standard pages for publication in the collection of papers.

**Applications** to be sent by **27th February 2011** to jedlickova@ucl.cas.cz (digitally completed forms preferred; any paper applications are to be sent to Alice Jedličková, ÚČL AV ČR, Na Florenci 3, 110 00 Prague 1). The application form cannot be downloaded from this site. You may obtain it from contact persons at departments, or we will send it to you after consultation.