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PAPERS' ABSTRACTS

RESUMOS DAS COMUNICAÇÕES EM PAINEL



AIGARS CEPLITIS (RISEBA University of Applied Sciences - Republic of Latvia)

Kinaesthetic Cognition in 360° Stereoscopic Spherical Film

ABSTRACT

In addressing a long-held assumption in the field of cognitive science that the fundamental nature of human perception is universal across the globe, one must face a sufficient empirical evidence for cognitive differences between West and East, especially in the perception of complex visual scenes as well as in the logical, causal, and dialectical reasoning, according to which the effects of the geography of film viewing are governed by the frontal-parietal regions of the brain associated with top-down attentional control, rather than by the occipital regions associated with modular visual processing [1:63-68]. These variances in the perceptual judgement may explain why so many 360° stereoscopic spherical films (3DSC) fail to attain immersion, in spite of professing the opposite. The crux of the failure, the reliance on narrative models built along linguistic patterns, stems from ignoring the processes by which some narratological elements are organized according to emotive responses [2:15-16] in a quadruple activity system, one of whose triggers is a rational action to alter an aversive situation [2:2-3]. If the audience does not exhibit a readiness to do something, then it lacks a genuine emotion [3:107]. But, in cinema, we cannot act, particularly in 3DSC. Notwithstanding to this fact, even if we cannot persuade the characters in a story to do what we want them to do, we can wish that they would virtually “amend” the situation; so, we are called to act. Such action readiness in film viewing [3:107], when applied to 3DSC, is argued to be a kinaesthetic Call to Action (CtA), a default cognitive activity, constrained by the inability to move in X,Y,Z space with the six degree of freedom (6DoF). What appears to be a regressive handicap on surface is, in effect, a useful narratological component, set off by an eager desire to move with the characters through oscillating focalization, between I can and I cannot. The very attribute of oscillating ‘I can and I cannot’, the limitation on movement, and the ensuing choice of perspective the audience can have in 3DSC may control either engagement or detachment where CtA segments play a pivotal role in highlighting those narratological categories that would give rise to a dramatically affective narrative in 3DSC. Personal cinematic prototypes shot in 3DSC are presented as evidence in support of the argument.

KEYWORDS

Focalization; Kinaesthetic cognition; Perception; Stereopsis, Cinematic VR

SHORT BIO

Aigars Ceplitis, M.F.A., is the Creative Director of Audiovisual Media Arts Program at RISEBA University of Applied Sciences, Riga, Latvia where he teaches Film Narratology and Directing

Actors for TV, Film, and Stage. A graduate of CalArts, he formerly served as an editor and assistant to the established Hollywood director Randal Kleiser as well as headed the program of film and video for disadvantaged children of Los Angeles under the auspices of Stenbeck Family. Currently, Aigars is a PhD candidate at the New Media MPLab, Liepaja University, where he is investigating narrative taxonomy for 360 degree 3D Spherical Cinema. His doctoral dissertation formalizes dramatic construction for Cine-VR stereoscopic environments. Apart from his research, he has been working as a freelance film editor on feature films and TV series *The Aunts*, *The Runners*, *A Bit Longer*, *Horizont*, and 20 miniseries entitled *The Secrets of Friday Hotel*. Aigars holds an M.F.A. in Film from California Institute of the Arts and B.A. in Art History from Lawrence University. He has also studied theater directing at John Goodman School of Drama of DePaul University, by which, he continues the Anglo-Saxon theatrical tradition as an artistic director of RISEBA Repertory Theatre that brings the latest American, British, and Canadian dramatic works to the Latvian audience.

ALEKSANDER KOREN (University of Zürich - Switzerland)

The Fragmentary Narratives of Hong Sang-Soo

ABSTRACT

This paper will explore what I call fragmentary narratives, which are complex narratives or “puzzle films” that eschews some of the characteristics we normally associate with these types of films, such as, for example, the sensation (what Thomas Elsaesser called the “oh-my-god feeling”) the spectator receives when the plot is explained or “revealed” (such as, for example, in *MEMENTO*). Fragmentary narratives are more like unsolvable puzzles, characterized by loose fragments of storytelling in a non-linear fashion which places an emphasis on temporality and duration.

Fragmentary narratives take advantage of loops and circularity to create more complex stories. Films such as South Korean auteur and favorite on the international film festival circuit Hong Sang-Soo’s *VIRGIN STRIPPED BARE BY HER BACHELORS* (2000) and *THE DAY HE ARRIVES* (2011) exhibit unnatural temporalities where the films continuously violate the principle of non-contradiction and deconstructs the distinction between the past, the present, and the future by presenting fabula events in multiple, contradictory iterations in the syuzhet. By analyzing these two films, which are associated with the concept of slow cinema which highlight duration through insistent use of the long take, often in static compositions, I will investigate how these fragmentary narratives are exploring new terrain in narrative fiction by their use of unnatural temporalities and their fragmented nature.

By using loops and circularity, the films “deconstructs the linearity of time by confronting us with circular temporalities.” Literary scholar Brian Richardson explains that such a timeline “partially mimes but ultimately transforms the linear chronology of everyday existence; it always returns to and departs from its origin – which is also its (temporary) conclusion.” Hong’s films fuse chronological incompatibilities and deconstructs the distinction between past, present, and future, which also leads to an interchanging between the actual and the virtual, recalling Deleuze’s notion of the crystal-image. The films contain repetitions of story events, further complicating things by the narrative acknowledging some of these repetitions and not acknowledging others, thus representing mutually exclusive versions of story elements “so that time is fragmented into multiple (logically incompatible) itineraries.”

KEYWORDS

Fragmentary narratives; Puzzle films; Temporality; Loops; Unnatural narrative

SHORT BIO

Aleksander Koren holds an M.A. from the Department of Art and Media Studies at the Norwegian University of Science and Technology and is currently a PhD candidate at the University of Zürich where he is doing research on color processes and aesthetics in digital cinema. His other research interests include complex narratives, temporality, slow cinema, and national cinemas.

ANA ÁVILA BOHÓRQUEZ (Universidad Complutense de Madrid - Spain)
Global Television: International Success of Spanish Series Elite

ABSTRACT

Elite (Netflix, 2018-) is the second original series produced by Netflix in Spain. Premiered in 2018, it became an international success, both critically and among audiences. Reviewers praised its use of teen drama tropes with a more progressive twist. Netflix announced that the first season had been streamed by over 20 million accounts within its first month of release. This paper aims to determine what characteristics led to Elite's international success, finding the elements of its narrative and visual design that resonate with global audiences. After reviewing bibliography about transnational fiction, questionnaires sent to international audience members through social media shed light into what these characteristics are. Additionally, interviews with the creative team were performed in order to compare their point of view with the audiences' perception. Even though Elite can be considered a Spanish show from its inception, its setting in the "fantasy" world of the rich and its lack of social realism so common among Spanish productions managed to attract global audiences, to whom it has appealed on a more emotional level.

KEYWORDS

Elite; Global television; Netflix; Teen drama; Transnational fiction

SHORT BIO

With a clear interest in storytelling, Ana's research main focus is the evolution of what is called "qualitydrama" in Spain. She is also applying her training as a writer (for which she won an Emmy Award for best interactive program) to her research. Before joining Universidad Complutense, Ana worked as a Teaching Assistant at Loyola Marymount, where she obtained a Master's degree thanks to a Fulbright scholarship. As part of her PhD, she collaborated with the Department of Social Research at Sapienza Università di Roma in their research about transmedia storytelling.

ANA CARVALHO & CÉLIA VIEIRA (Instituto Universitário da Maia - Portugal)

A Adaptação em Videoclipes como Desafio Narrativo na Imagem em Movimento

RESUMO

Pela sua natureza eminentemente polifónica e multimédia, o videoclipe tem sido o campo de ensaio para reconfigurações que o posicionam como um dos formatos mais desafiantes no estudo da imagem em movimento. Nesta comunicação, situando-nos, de um ponto de vista teórico, na linha das teorias da adaptação e da textualidade revistas por Bruhn (2013), Bryant (2013) e Elliot (2020), pretendemos abordar a diluição de fronteiras entre videoclipe, curta-metragem, videoarte e instalação, a partir do estudo das obras de dois realizadores, Khalil Joseph e Emmanuel Adjei. Pretende-se não apenas abordar o videoclipe como fenómeno integrado num processo alargado de transmediação que acentua os modos de disrupção narrativa deste formato, como ainda compreender o modo como as obras em análise expandem o conceito de adaptação na cultura contemporânea.

PALAVRAS-CHAVE

Videoclipe; Adaptação; Khalil Joseph; Emmanuel Adjei

NOTA BIOGRÁFICA

Ana Carvalho

Nascida em 1970, no Porto, Portugal, Ana Carvalho é Licenciada em Design e Comunicação Visual pela ESAD-Matosinhos (1994), Mestre em Arte e Design Interativos pela University Plymouth (2004) e Doutora em Informação e Comunicação em Plataformas Digitais, FLUP (2013). É professora auxiliar no Instituto Universitário da Maia, sendo desde 2017 coordenadora da Licenciatura Arte Multimédia, e investigadora no CIAC (Centro de Investigação em Artes e Comunicação). Especializou-se em performance audiovisual. Entre os temas da sua atividade científica inclui-se o audiovisual e a relação entre efémero e documentação. Em conjunto com Cornelia Lund editou o livro *The Audiovisual Breakthrough*.

Célia Vieira

Nascida em 1970, no Porto, Portugal, Célia Vieira é licenciada em Línguas e Literaturas Modernas pela Universidade do Porto (1993), Mestre em História da Cultura (1996) e Doutora em Literatura Comparada também pela Universidade do Porto (2004). É professora associada no Instituto Universitário da Maia e investigadora no CIAC (Centro de Investigação em Artes e Comunicação). Especializou-se no campo da Literatura Comparada, com a tese *Teoria do romance naturalista ibérico e a sua influência francesa*, e tem várias publicações nos campos da literatura comparada (português, francês e espanhol), humanidades digitais e estudos de

intermedialidade, incluindo Inter Media. Littérature, Cinéma, Intermédialité (org) (Éditions L'Harmattan 2011) ou Dictionnaire des Naturalismes (colaboração) (Honoré Champion éd. 2017). Atualmente é membro da equipa de projetos do ITEM-CNRS "Projet Naturalisme-Monde" e "Scéna".

ANA HEDBERG OLENINA (Arizona State University - United States of America)

“Cognition is Construction”: Eisenstein’s Narrative and Spectators’ Extended Cognition

ABSTRACT

Building upon Julia Vassilieva’s proposal to analyze Sergei Eisenstein’s theory in the context of “4 E+E” model of cognition, this paper investigates aspects of his book *Method* that speak to the idea that cognition is “extended” (i.e., emerging in relation to the material structures of the external world, with elements of cognitive processing being “off-loaded” onto aspects of the environment, such as tools, architecture, and in Eisenstein’s case, cinematic structures). In highlighting passages of *Method* that describe movement as spatialized thought, I connect them to leitmotifs of Eisenstein’s essays in the late 1920s, where he declared that “cognition is construction.” I then examine broader implications of this strand of Eisenstein’s theory for the contemporary understanding of mediated narrative and its perception by the spectator. Drawing on Steven Hven’s, Christiane Voss’s, and Lorenz Engell’s proposal to consider narration as a form of “dynamic coupling of man and media,” the paper concludes that Eisenstein anticipated some of contemporary arguments, which recognize the mediated nature of the spectator’s access to screen events, as well as the educational, transformative influence of film experience on our brain’s neuroplasticity. In Eisenstein’s view, cinematic structures electrify the audience, pushing its somatic, emotional, and intellectual experiences beyond habitual limits.

KEYWORDS

Eisenstein; Avant-garde; Extended Cognition; Estrangement; Immersion

SHORT BIO

Ana Hedberg Olenina is an Assistant Professor of Comparative Literature and Media Studies at Arizona State University. Her main research focus is the Soviet avant-garde, while her broader interests lie at the juncture of early film history and media theory, with an emphasis on historical configurations of sensory experience, emotional response, embodiment, and immersive environments. Her book *Psychomotor Aesthetics: Movement and Affect in Modern Literature and Film* (Oxford University Press, 2020), examines the notions of expressive movement and empathy which emerged at the cross-roads of the arts and psychophysiological research in the early 20th century. Her essays on cinematic representations of modern dance, actors’ training, Russian Formalism, empirical studies of spectatorship, and other topics have appeared in *Frontiers in Psychology*, *Film History*, *Discourse*, *Kinovedcheskie zapiski*, *Apparatus*, and several anthologies in Russia and the USA. She holds a Ph.D. from Harvard University, and an M.Phil. from Cambridge University.

ANA PAULA SILVA LADEIRA COSTA & HARLLON PEIXOTO FERREIRA FILHO

(Universidade Estadual de Goiás - Brasil)

Para além do Riso: Uma Análise da Personagem Dona Hermínia a Partir da Prática da Transmídiação

RESUMO

O presente trabalho propõe uma análise sobre a personagem ficcional Dona Hermínia, criação do humorista e ator Paulo Gustavo; protagonista da peça teatral *Minha mãe é uma peça* (2006), do sitcom *220 volts* (2011-2013) e da trilogia de filmes *Minha mãe é uma peça* (2012, 2016, 2019). Nesta pesquisa, propõe-se entendê-la enquanto uma personagem transmídia, “multiplataformas”, trazendo à tona, também, discussões adjacentes à transmídiação como cultura participativa e comunidade de fãs. Nessa perspectiva, é possível compreender como o caráter pop da personagem e, conseqüentemente de seu intérprete, foram construídos ao curso deste trânsito em diferentes mídias. O estudo realizado está alicerçado nos aportes metodológicos que compõem a pesquisa qualitativa de caráter exploratório e descritivo, visto que são feitas pesquisas bibliográficas e análises a partir de materiais oriundos da internet, com uso das ferramentas de netnografia. Através da investigação, concluiu-se que a ação de transmídiação analisada na personagem de Paulo Gustavo coaduna a outros elementos cruciais a este processo: cultura participativa e comunidade de fãs. Verificou-se, também, que o engajamento gerado nas mídias sociais em que há a presença da personagem é expressivo, justamente devido ao fato de que há uma interação entre o construto ficcional e o público. A personagem trafega entre os diversos meios midiáticos em um processo de repetição de elementos e, ao mesmo tempo, de expansão e transmutação. Tais processos geram engajamento, contribuindo para a obtenção de novos seguidores, para uma nova segmentação de público, e a construção de um branding.

PALAVRAS-CHAVE

Transmídiação; Personagem; Convergência midiática; Cultura pop; Cultura

NOTA BIOGRÁFICA

Harllon Peixoto Ferreira Filho

Harllon Peixoto Ferreira Filho: Professor de idiomas e estudante do curso de graduação em cinema e audiovisual da Universidade Estadual de Goiás (UEG). Seus interesses de pesquisa se centram em: cultura pop brasileira, cultura participativa, transmídia, novas mídias.

Ana Paula Silva Ladeira Costa

Ana Paula Silva Ladeira Costa: Professora efetiva do curso de Cinema e Audiovisual da Universidade Estadual de Goiás. Pesquisadora de Pós- doutorado pela Universidade Estadual do Rio de Janeiro. Doutora em Comunicação Social pela Universidade Federal Fluminense.

ANDRE COWEN (De Montfort University – United Kingdom)

Interactive Characterisation: Dictating Characterised Morality in Videogames

ABSTRACT

Within a videogame's virtual environment, the player is given a set of rules within which they operate their player-character. When observing the narrative specificities of modern videogames, especially in Role-Playing Games (RPGs), we can see that it has become more common for player choice and interaction to determine the results of different storylines and traits the player-character develops throughout the time they spend within the gameworld. However, some videogames have player-characters that have a pre-rendered moral compass through which they have lived in the world before the events of the narrative. Piitinen suggests that "[t]here are at least three dimensions of morality that can be associated with gaming" (see Piitinen, 2018, p.4674), however this paper primarily focuses on the second and third reasons named as "morality as it is represented in games" and "moral activity by players in games" (see Piitinen, 2018, p.4674) and how multi-linear narratives whose player-characters have pre-determined moral compasses compare to those which do not. This paper argues that players are swayed by the moral implications of their actions in the context of the gameworld and utilise a hybrid moral standard to measure their decision against, comprised of both their own and the player-character's moral compass. Kelly suggests that "digital games are well-suited for fostering ethical self-reflection" (see Kelly, 2021, p.166) based on her case study, which suggests that videogames where the player-character's morality is different from the player's can be an influence based on gameplay objectives and context. Furthermore, this paper expands upon the concept that "[p]layers construct mental character models that represent, for example, the bodily, mental, and social properties of a fictional entity" (see Schröter & Thon, 2014, p.44), arguing that videogame adaptations cast a pre-cognitive view of characters, which players tend to adhere by, determining the results of choices based on the potential outcomes a player-character will experience and which option most closely represents the player's view of said character.

KEYWORDS

Adaptation; Interactivity; Morality; Narratology; Videogames

SHORT BIO

André Cowen is a PhD student researching in the Centre for Adaptations at De Montfort University, where his subject focus is the adaptation, reception and interactivity of literature. André utilises an interdisciplinary approach to the subject to cover a range of relevant research fields including Videogames Studies, specifically focused on Ludology, Narratology and Adaptation,

with the latter being a contemporary field formalizing itself within the 21st century. He is looking into the underexplored areas of videogame adaptations, with his thesis focused around the case studies of Andrzej Sapkowski's *The Witcher* series (1993-2013) and Dmitry Glukhovsky's *Metro* series (2007-2015). By utilising this wide array of disciplines and applying them to these texts, this research demonstrates how transmedial and intermedial narratives have developed both literary and ludic techniques to incorporate multilinear narratives into transmedial storyworlds.

ANDREA COMISKEY (University of Pittsburgh - United States of America)

How Interactive TV Manages Viewer Experiences (And How to Study It): The Case of "Mosaic"

ABSTRACT

This presentation analyzes narrational strategies in the "experimental" mystery *Mosaic* (2017–2018), which was released as an interactive web app and as a more traditional HBO miniseries. The app comprises fifteen units and about as many bonus "discoveries" distributed across several possible viewing paths, while the miniseries comprises six installments released in linear fashion. These multiple formats present numerous challenges for storytellers Ed Solomon (writer) and Steven Soderbergh (director). For the app version, chief among them is the "branching problem" — that is, how to ensure for the viewer not just basic narrative coherence but an engaging mystery (and the tight control over the distribution of information this entails) along the multiple viewing paths permitted by the interface.

Critics standardly likened the *Mosaic* app to the "choose your own adventure" mode. I argue that it is instead best understood as an exercise in focalization — one that relies most notably on a careful manipulation of narrative frequency to guide the viewer's experience, maximize clarity, and manage hierarchies of knowledge. To make this case, I look closely at the construction and functions of repeated scenes, including some that reappear unchanged and others that are re-staged and -edited to provide different information and align viewers with different characters. I compare these scenes to their counterparts in the miniseries, which are different still, and connect these variances to the larger narrative structures and norms of contemporary "complex" serial TV that govern the app and series versions.

Mosaic's interactive and non-interactive iterations make it an ideal case for comparing narrational strategies and their functions (and for demonstrating the schema/revision model of narrative "innovation"). In addition, this analysis offers a new way of understanding the implications of narrative frequency for the modes of interactive and transmedia storytelling that increasingly populate the screens and interfaces of new media.

The *Mosaic* app was removed a few months after its debut and remains unavailable; I am able to study it because of my own (decidedly amateur) archiving efforts. My presentation will briefly address such logistical and methodological challenges raised by the unruly, unstable object of study that is interactive TV.

KEYWORDS

Television; Interactive narrative; Seriality; Streaming; Focalization

SHORT BIO

Andrea Comiskey is a Visiting Lecturer of Film and Media Studies at the University of Pittsburgh. Her research and teaching interests include animation aesthetics, film and television narrative, and media industry studies. Her publications include articles in the journals *Post Script* and *Illuminace* and chapters in *The Classical Hollywood Reader* and *Special Effects: New Histories, Theories, Contexts*.

ANGÉLICA AMÂNCIO (Universidade Lyon 3 e 2 - França)

Fluidez Midiática e Quadrinhos Digitais no Brasil e na França

RESUMO

Em “Linha e superfície”, Vilém Flusser alerta para a importância adquirida pelas superfícies em nosso cotidiano e se interessa pela forma como elas representam o mundo e o homem contemporâneos. Ele analisa o “pensamento-em-superfície”, em oposição ao “pensamento-em-linha”, examinando, para isso, o exemplo de textos escritos, pinturas, filmes, peças teatrais e programas de TV. Observa, assim, como novos canais de articulação (no caso, o cinema e a TV) impõem ao pensamento uma estrutura radicalmente nova, que acarreta mudanças no ambiente e em nossos padrões de comportamento social. Tendo falecido em 1991, o filósofo não teve tempo de refletir sobre a ostensiva presença em nossas vidas dos novíssimos canais de articulação do pensamento, como laptops, tablets e, especialmente, smartphones. Tampouco pôde ter acesso a essa nova forma de narrativa mista – verbal, não verbal e frequentemente também audiovisual –, que são as webtoons. Esses quadrinhos digitais, associados ao fenômeno de difusão da cultura sul-coreana pelo mundo, se beneficiaram da tecnologia móvel para se popularizar. As histórias são disponibilizadas periodicamente na internet e, diferentemente dos quadrinhos tradicionais, sua leitura se desenvolve em rolagem vertical, seguindo o exemplo de redes sociais como o Facebook e o Instagram. Essa configuração se molda a certos hábitos de vida atuais, sobretudo urbanos: o leitor pode, por exemplo, desfrutar das webtoons em pé, no transporte público, pois consegue, com uma só mão, segurar o smartphone e acompanhar a narrativa, pelo simples deslizar do polegar sobre a tela do aparelho. A webtoon também goza das vantagens proporcionadas por seu meio de difusão, incorporando elementos como trilha e efeitos sonoros, além de pequenas animações. Diversos elementos passam, então, a circular por outras plataformas, como o Youtube, o Spotify ou o Twitter, criando um universo transmidiático, que incita a interação e um maior engajamento dos fãs com as histórias e os personagens. Observa-se, assim, um processo de adaptação das narrativas verbo-visuais às novas mídias técnicas (Elleström). É importante, no entanto, refletir sobre os efeitos cognitivos e sociológicos desse fenômeno, que mobiliza tanto o “pensamento-em-linha” quanto o “pensamento-em-superfície” flusserianos. Buscando um maior entendimento dessa questão, estudaremos, neste trabalho, uma webtoon francesa, “Sex, drugs and RER”, de Natacha Ratto, e uma webtoon brasileira, “Lebre e Coelho”, de Alec.

PALAVRAS-CHAVE

Narrativa plurimidiática; Webtoon; “Pensamento-em-linha”; “Pensamento-em-superfície”

NOTA BIOGRÁFICA

Angélica Amâncio é doutora em Literatura Comparada pela UFMG, em cotutela com a Université Paris 7. É pós-doutora em Literatura francesa, pela USP, e em Literatura lusófona, pela Université Sorbonne Nouvelle. Atualmente, é professora no Departamento de estudos lusófonos da Université Lyon 3. Suas pesquisas são voltadas, sobretudo, para as relações entre Literatura, outras artes e mídias. É também poeta, autora do livro *Adagio ma non troppo* e outras canções sem palavras (2015).

ANKITA SINGH & TASHA SINGH PARIHAR (Department of Mass Communication, School of Liberal Education, Galgotias University – Greater Noida, India)

Cognizance of Media Ecology through Illustrative Ludology and Enacted Narratives

ABSTRACT

Video games inculcate an involved atmosphere to live the characters of the games and be part of the journey played by it. Through this research I have discussed my point of view in the first person video games; over the importance of narratives emerging through the enactment of characters by understanding the comparative ludology of the games; Call of Duty and Spiderman. In this research I suggest that an intrigued methodology of identifying the codependency between the enacted narratives and ludology may provide pedagogical insight into how research can be situated in the creative aspects of the story building inside the game by effecting the player sociological and psychological manner, since both games are popular and being played by a large mass of people it will have a versatility in opinions resulting from close reading, textual analysis and player's theory. The games include uncertainty of results, which are well affected by the continuous explanation by the game narrator modifying through leveling and power upgrades. This is also complied with the graphical ludology of the game hence the player experiences the liveness while taking the forward steps inside the game. The research is based on the experimental methodology which studies the operation based co-dependency of enacted narratives and ludology. The research will also have the compliance of the secondary data provided by the players, who are practically analyzing the game by playing it i.e., by collecting the experience shared by multiple players who choose various time, speed and methods to play in accordance with the narrative understanding. The problem area of research is the action assessment by the cumulative effect of immersive narratology and player's understanding of video game, thus the methodology will detail the action plan of players based on their level of emphasis on character growth while learning the illustrative language of virtual media.

KEYWORDS

Ludology; Narratives; Enactment; Video games; Media Ecology

SHORT BIO

Ankita Singh

Ankita Singh is an artist and PhD scholar in media and communications. She focuses on a broad spectrum of subjects including: Visual Literacy, Visual Communication, video games and graphics. She is working towards the improvisation of graphics in video games industry in India.

Ankita holds a masters degree in Visual communication, Fine arts from University of Delhi. In past, she has been teaching as a faculty of graphics and Visual communication.

Email: ankita.mfa@gmail.com; ankita.singh_phd18@galgotiasuniversity.edu.in

Address: A, 933/3, Indira Nagar, Lucknow UP

Mobile: +8130384001

Tasha Singh Parihar

Dr. Tasha Singh Parihar is a PhD in Social Media. She is working as Associate Professor in Galgotias University and has worked earlier as Assistant Professor in Amity University, Noida and Project Associate for Nanyang Technology University, Singapore. Her expertise is in quantitative research in Media Studies, ICTs, Game Studies and Social Media. Her latest contribution is development of three scales namely Social Ethos Scale, Cultural Ethos Scale and Educational Ethos Scale.

Email: tasha.singh@galgotiasuniversity.edu.in; tashasinghparihar@gmail.com

Address: Galgotias University, Plot No. 2, Yamuna Expy, Opposite, Buddha International Circuit, Sector 17A, Greater Noida, Uttar Pradesh 203201.

Mobile: +91 8860383326

ANUSHKA KARTHA (Queen Mary University of London - United Kingdom)

Unpacking the Redefined Role of the Star Image in the Metanarrative Film "AK vs AK"

ABSTRACT

The Indian audiences' relationship with stars is interesting as is. When placed into a metanarrative that utilizes the actors playing themselves, lines are further blurred and meaning muddled. This is precisely what makes Vikramaditya Motwane's Netflix release, *AK vs AK* a fascinating case study.

This examination is uniquely layered, making it a meta-analysis of the metanarrative.

Using a redefined approach to the star image, inspired by Richard Dyer's structured polysemy reworked to accommodate the 21st century star of the Global South. My methodology includes concepts such as multidimensionality, globalization, and cultural specificity, that can be beneficial in conducting detailed analyses for other stars from the Global South and beyond, by addressing the gaps in Dyer's canon, highly inspired by Fredric Jameson's writings in Postmodernism or the Cultural Logic of Late Capitalism.

I seek to understand both Anil Kapoor and Anurag Kashyap as protagonists playing themselves. Given the multidisciplinary all-access pass to the star's quotidien, courtesy of social media, there is a delightfully curious interweaving of real vs. reel. To further that, I will explore the use of Twitter in the construction of the characters in question, as transmedial narrative building the film's marketing put into use on during the pre-release promotional stages.

I also will be analyzing the polysemy's use as a plot device, and how it propels forward the self-reflexive narrative. What we see here is the direct interaction of the narrative with the star image, multiple layers forming a meta-narrative that is only possible with a degree of self-awareness and understanding of the stars before the characters. One cannot exist without the other.

KEYWORDS

Metanarrative; Self-reflexivity; Transmedia storytelling; Intermediality; Multidimensionality

SHORT BIO

I am a current advertising professional, with a profound love for academia. I received a First Class Double Honours B.A from Queen Mary University of London in Film Studies and Drama, where my dissertation focused on proposing a new methodology in star studies to address gaps in the existing canon. I am particularly interested in star studies, fandom, and understanding the cultural nuances that the Global South provides when analyzing stars and films, notably from the Indian subcontinent.

ARRON SANTRY (Goldsmiths, University of London - United Kingdom)

AI and Narrative Tactics in the Work of Ian Cheng

ABSTRACT

The moving image installations of Ian Cheng are manifestations of the practice of 'Worlding', the activity of conceiving, creating, and nurturing a World towards aliveness. Cheng deploys AI narrative agents within procedurally generated virtual worlds, with each agent acting according to some predetermined motivation in response to the narrative conditions set at the moment of genesis of the World. What transpires within these artwork-Worlds is given meaning by a narrative framework that integrates the arbitrary decision-making of AI with a narrativized understanding of the World akin to myth or fable. The interactions that play out are characterised by Cheng as 'Drama', a concept rearticulated to mean problems that trigger new paths that do not lead to the collapse of the World (an idea of drama that shares more with reality television than with the dramatic mode per se). Narrative, then, functions as a technology that mediates between human subjectivity (in the form of aesthetic experience) and the digital processes that underlie our spectacular experience of the digital world. Rather than emphasising the digital technology used by Cheng to create his moving image artworks, in this paper I argue that it is Cheng's innovations in narrative that point toward the role AI may come to play in narrative artforms and media more broadly.

Drawing on the work of Fredric Jameson and Jacques Derrida in relation to story, myth, and fable, as well as on Cheng's own theoretical account of the artistic activity of 'Worlding', this paper surveys the work of Ian Cheng and his tactical use of storytelling as a framework for generating meaning in artworks involving AI.

KEYWORDS

Artificial Intelligence (AI); Narrative technologies; AI art; Worlding; Fable

SHORT BIO

Arron Santry (he/him) is a PhD candidate at Goldsmiths, University of London. His research explores the connections between the use of digital technology in artists' moving image and broader cultures of digitality, with a particular interest in art's resistance to technological control. Recent publications include an examination of the video works of Sadie Benning on YouTube, considering the afterlife of lo-fi video on HD platforms.

AURÉLIO DE ARAGÃO (Universidade Federal do Rio de Janeiro - Brasil)

O Roteirista Etnógrafo: Mecanismos Narrativos para Investigar Relações de Poder

RESUMO

Partindo das proposições estéticas de quatro cineastas particularmente interessados em desvendar relações de poder, vamos identificar estratégias narrativas que podem ser iluminadas por alguns dos conceitos das ciências sociais como "Dramaturgia do Cotidiano", "Liminalidade" e "Tensões Subjacentes". A partir daí sugerimos um processo de criação de roteiro que pode ser acionado por esses conceitos.

PALAVRAS-CHAVE

Roteiro; Etnografia; Limiar; Relações de poder

NOTA BIOGRÁFICA

Há anos Aurélio de Aragão articula dois campos de atuação: por um lado escreve roteiros para televisão, streaming, cinema e podcasts e por outro é pesquisador, roteirista e professor de roteiro e processo criativo da Escola de Comunicação da Universidade Federal do Rio de Janeiro – UFRJ.

BEÁTA PUSZTAI (Metropolitan University Budapest - Hungary)

Toward a Transmedial Iconology of the Japanese Cartoon

ABSTRACT

Contemporary Japanese popular visual culture could be best characterized as a tightly woven, extensive intermedial nexus of adaptations. A type of “cross-media synergy”, in Ian Condry’s words, or a special kind of “media mix”, in Marc Steinberg’s expression. This powerful synergy among the various media platforms generally manifests itself in the idea of the hybrid, facilitating a shift in the attitude towards the creative process of adaptation — from the concept of “adapting the story” to that of “adapting the medium”. This trend of animated and especially live-acted manga/comics (and anime/cartoon) adaptations endeavour to either integrate the source medium itself (Switch Girl; Lovely Complex), or imitate the stylistic features characteristic to the source medium (Paradise Kiss). This results in the transformation and the elevation of certain medium-specific thematic, stylistic, and narrative devices into transmedial phenomena — ready at the disposal of virtually any of the media participating in the adaptational network. The present paper builds on a previous presentation of mine (titled Animation that Transcends Animation. Negotiating the Boundaries of the Japanese Cartoon), and it is part of a research in progress. In my current project, I aim to reconsider the relations between anime and its allied media — including the traditional visual arts of Japan — with the help of iconology and the iconological analysis of the single image or composition as a framework. In the hope of gradually approaching a transmedial iconology of (contemporary) Japanese visual culture.

KEYWORDS

Japanese animation; Anime; Iconology; Intermediality; Transmediality

SHORT BIO

Beáta PUSZTAI, born in 1987, is a long-time admirer and devoted researcher of the animated medium. Her main field of research is anime, i.e. the Japanese animated cartoon. Her primary academic concerns are the medial, intermedial, and transcultural aspects of the Japanese cartoon. She is interested in issues such as the dynamics of intermedial adaptation in contemporary Japanese visual culture — focusing on the strong interconnectedness among manga (i.e. Japanese comics), anime, and live-action film, or the cross-cultural adaptation between Japan and the West and the negotiation of national identity in and through the anime form. And various other matters, mainly of visual expression, pertaining to the Japanese cartoon as a peculiar type of graphic animation. Beáta is currently a PhD student in both Film Studies (starting 2012) and Japanese Studies (starting 2017) at Eötvös Loránd University (ELTE) in Budapest, Hungary. She is also a guest lecturer at Metropolitan University Budapest (METU) in Budapest, Hungary.

BOWEN WANG (Trinity College Dublin - Ireland)

Aestheticising Modernities through Intermediality: The New Narrative of Dialogic Poetics between Modernist Poets and Visual Artists

ABSTRACT

Both the visual and the pictorial turns refer to an age of electronic and digital media, a culture contained and represented by the power of images as the dominating framework. To be more precise, these various but synonymous terms, i.e. the fluid moment, the interart movement, the pictorial or visual turn are all designed to delineate the situation that the media of our times – photograph, television, film, advertising, political campaign, performance art, internet and the cyberspace at its back – are dominated by an intricate and artistically rich interaction between text and image, word and vision, sound and body gesture, the static and the movable. With the rapid development of multimedia, information technologies, and channels of communication, we are inescapably living beneath a jumbling of various discourses and genres surrounded by a combinatorics of different media in forms of imitation, photography, electronic production, printing, typography, installation, digital art, simulacrum and simulation. This turn has been diagnosed as a diffusion and reconfiguration of objects, modes of seeing, and varied forms of representation, persisting and coexisting in an era of modernisation. It manifests symptoms of the century as what Jonathan Crary called techniques of the observer, namely the visual technologies and its pictorial performances. Through the beholder's eye, everything is controlled by the perceived, measures of beholding, and a brand-new concept of space and visuality.

What the lesson of this visual/pictorial turn can offer us, is a reorientation changing the direction of the paradigmatic hierarchy existing in French Structuralism and linguistic determinism to a model of images. It shall be empowered like the thing, the idea, the language in the previous times of human history, to form a new order of sciences, intellectual thinking, and aesthetic complexities across contemporary sociocultural phenomena. From a marginalised position to the theoretical centre, the newly-emerging tendency of visual culture has resisted the domination of discourse or logocentrism that regards word and language as the only way to express external realities rooted in the traditional Western thought. As a form of challenge, it raises a broad range of new questions on the interplay of word and image, problems of verbal and visual representation, the tension between pictorial literariness (the textuality of picture) and literary pictorialism (the materiality of language or texts), the systematic contrast/comparison between reading and spectatorship, and the cultural, ethical, and philosophical speculations over them. We are unequivocally facing a series of new questions: how the iconic sign (imagery) functions differently from the verbal one (language)? How this new turn in a mixed form associates optical, acoustic, literal messages to transform the previously oral tradition into the visual culture? What the technique of visuality produces to

extend the literary realm to a perceptual and cognitive mediation, beyond its syntactic and denotative content? Especially at the moment, the cosmopolitan, violence, and totalitarianism of global context amplified by image production and information industry have already clued us in about the hidden questions for a long period of time.

KEYWORDS

Intermediality; Modernist aesthetics; Visual turn; Dialogic poetics; Collaboration

SHORT BIO

Bowen Wang is a current PhD student in School of English, Trinity College Dublin, Early Career Researcher based at Trinity Long Room Hub Arts & Humanities Research Institute, and affiliate in International Network for Comparative Humanities, Princeton University. He holds an MSc in Literature and Modernity at University of Edinburgh, and a BA in English Language and Literature at Sun Yat-sen University, with an exchange year in English/American Studies at University of Southern Denmark. His research interests include modernism and avant-garde, intermediality between literature and art, experimental poetics, visual aesthetics, and twentieth-century critical theory. He has been a recipient of European Association for American Studies Transatlantic Travel Grant, University of Edinburgh Student Opportunity Fund, and China's State Scholarship.

BRIAC PICART HELLEC (University of Le Havre Normandy - France)

“We Live Inside a Dream”: The Phillip Jeffries Scene and the Intermediality of Twin Peaks

ABSTRACT

David Lynch’s 1992 film prequel to the cult TV series *Twin Peaks* (ABC, 1990-1991), *Twin Peaks: Fire Walk with Me*, features an enigmatic scene in which a long-lost FBI agent named Phillip Jeffries (David Bowie) recounts to former colleagues his experience witnessing a traumatizing meeting between interdimensional beings. Filled with cryptic lines and disorienting editing techniques, the Phillip Jeffries scene crystallizes the complaints made against the film by *Twin Peaks* fans: *Fire Walk with Me* was deemed overly inscrutable and too tonally different from the original series. The 2014 Blu-ray set of the series included a new edit of this scene by Lynch which sparse sound design and reliance on master shots signaled the evolution of the director’s style. This evolution would be fully on display in the premium cable revival of the series, written by Lynch and series co-creator Mark Frost, *Twin Peaks: The Return* (Showtime, 2017). *The Return* incorporated a final version of the Philip Jeffries scene in the form of a flashback.

A comparative study of the different versions of this scene highlights the aesthetic and narrative distinctions between the different iterations of *Twin Peaks* and reveals their diegetic justifications. Such a study also allows for a discussion of Frost and Lynch’s use of retroactive continuity throughout *The Return* and its consequence for viewer engagement. Furthermore, the fact that *The Return* references elements from the 2014 edit of the scene generates paratextual interrogations regarding canonicity: which edit should be considered the definitive one by the audience? Eventually, *Twin Peaks* emerges as a hybrid narrative at the intersection of narrative television and auteur cinema whose distinct iterations function as hypertextual revisitations of the original series which rely on audience memory to achieve their full effect.

KEYWORDS

Intermediality; Transfiction; Canonicity; Hypertextuality; Television Studies

SHORT BIO

Briac Picart Hellec is a PhD candidate at Le Havre Normandy University. He researches the influence of *Twin Peak* on American television.

BUĞRA KIBAROĞLU (Mardin Artuklu University, Faculty of Fine Arts - Turkey)

Saints and Antichrists of Our Truth-less Age

ABSTRACT

In recent horror movies, an interesting trend of preference of unreliable narration could be observed. Filmmakers use protagonists that have mental illnesses - such as schizophrenia, split personality disorder, dementia etc. - or are under a lot of psychological stress, to create unreliable narrations. These films use ambiguity, which is one of the many forms of unreliable narration, as the basis of narrational unreliability.[1] When we think of the history of horror cinema and its strong bonds with the social issues of its time, we could say that this trend is something more than a simple marketing trick. It could be a symptom of a bigger, underlying issue. This study analyzes recent horror movies that are incorporating unreliable narration, to understand their connection with our times. For this purpose, a couple of recent horror movies alongside "Saint Maude" (Rose Glass, 2019) and "Son" (Ivan Kavanagh, 2021) will be reviewed. Lyotard's definition of post-modern as "incredulity toward metanarratives"[2] could be a key to give meaning to this unreliable narration trend. The mistrust towards metanarratives means a big loss of credibility for religions, ideologies and even science. A brief look at the "post-truth" discussions would be enough to show that how far this situation could go.[3] The natural result of the rejection of bigger narratives - or "truths"- is the emergence of many smaller ones. Fragmentation and decline of the truth mean that the certainty is gone and replaced with ambiguity. In a "truth-less" world like ours, saints and Antichrists should also transform according to the spirit of the time. I claim that the unreliable narrations are signs of growing disbelief in metanarratives and show us the psyche of a society that is struggling to find solid ground in an age where all the lines are blurred. By uncovering the connections between these films and thoughts about truth, this research could enlighten our understanding of our society and its grip on truth.

[1] Uri Margolin, "Theorising Narrative (Un)reliability: A Tentative Roadmap", in *Unreliable Narration and Trustworthiness: Intermedial and Interdisciplinary Perspectives*, ed. Vera Nünning (Berlin, Munich, and Boston: Walter De Gruyter GmbH, 2015).

[2] Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984), XXIV.

[3] Lee McIntyre, *Post-truth* (Cambridge: MIT Press, 2018).

KEYWORDS

Unreliable narration; Ambiguity; Horror movies; Post-modern; Post-truth

SHORT BIO

Buğra Kibaroglu

bugrakibaroglu@gmail.com

Employment:

Research Assistant at Mardin Artuklu University Faculty of Fine Arts Radio, Cinema and TV Department (2020 - Present)

Education:

Ankara University Radio Television and Film Phd. (2016 - Present) Hacettepe University Master's Degree in Philosophy (2012 - 2015)

CARLOS DOWLING (Universidade Federal da Paraíba - Brasil)

A Escrita do lauretê: Narrativas Expandidas em Realidade Virtual Interativa - RVi

RESUMO

A comunicação trata das relações assimétricas em estado metaestável (Simondon, 2020) estabelecidas no interior de sistemas narrativos audiovisuais roteirizados em obras cinematográficas digitalmente expandidas (Shaw, 2005).

A análise circundará o processo de desenvolvimento de dois filme-instalações ficcionais em Realidade Virtual e Aumentada, A ESCRITA DO DEUS (Dowling, 2020) e MEU TIO O IAUARETÊ (Dowling, 2021), adaptados respectivamente de contos de Jorge Luis Borges e João Guimarães Rosa.

PALAVRAS-CHAVE

Cinema Digitalmente Expandido; Roteiro RV e RA; Roteiro Digitalmente Expandido; Data Driven

NOTA BIOGRÁFICA

Carlos Dowling é diretor, produtor e roteirista. Atualmente desenvolve ANIMA LATINA, série ficcional em animação gráfica expandida digitalmente. É professor do curso de Cinema e Audiovisual da UFPB e doutorando da Escola de Comunicação da UFRJ.

CARLOS RUIZ CARMONA (Research Centre for Science and Technology of the Arts, School of Arts, Catholic University of Portugal - Portugal)

Narrative and Depression in Lars von Trier's Cinema

ABSTRACT

Depression as a central and pan-filmic theme in Lars von Trier's cinema has been studied and analyzed not from an aesthetic point of view but from a philosophical perspective, focusing on ethical and moral issues, and from a narrative point of view through a cultural and social contextualisation of the disease.

Trier's depression, as a subjective psychological disorder, leads to a deepening philosophical pessimism in his work which illustrates a very personal dismal view of the world that informs his films' aesthetics. It is for this reason that we feel the need to understand how Lars von Trier represents depression through a cinematographic discourse. The key questions we intend to answer are: What role does depression play in Von Trier's cinema? What relationship can we establish between his narrative style and depression? How do his characters' represent a depressive view on life? Is it possible in fact to identify a specific pattern in his cinematic style to represent depression? Even though we have in fact reviewed his entire cinematography in terms of style and themes, for the purpose of this presentation we have selected three films and two scenes from each film to debate and argue how von Trier's cinematic discourse reflects the representation of depression. The three chosen films are: *Breaking the Waves* (1996), *Antichrist* (2009) and *Dogville* (2003). These films were chosen because they represent the first films of each of the post-Dogma 95 trilogies and summarise the aesthetics of depression in Lars von Trier's cinema, bridging the different stylistic forms adopted by the director. We also chose the post-Dogma 95 period because it represents a very clear attempt of the filmmaker to break free from past cinematic conceptions. After the publication of the Manifesto, in 1996, Trier directed *Breaking the Waves* and began a new aesthetic phase in his cinematography. However, in the latest trilogy with *Antichrist* (2009), *Melancholia* (2011) and *Nymphomaniac I & II* (2014) von Trier returns to the aesthetics which precedes his own manifesto. According to our analysis, *Antichrist* and *Breaking the Waves* are two films that hold most of Trier's essential cinematic elements with regard to representing depression. *Dogville*, however, even though it also embodies style qualities from previous films, it represents an exception with regard to representing depression because it introduces new stylistic elements never seen before in his cinematography. This exception reinforces our perspective and argument to establish a particular stylistic pattern in Trier's cinematographic career. During the presentation we will discuss how the filmmaker uses light, composition, color, diegetic and non-diegetic sound, location and editing to represent depression.

KEYWORDS

Von Trier; Film Narrative; Art and depression; Pessimism

SHORT BIO

Carlos Ruiz Carmona (Barcelona, 1968), filmmaker, researcher and teacher. PhD in Ciências e Tecnologia das Artes, specializing in Cinema and Audiovisual (documentary). Assistant Professor of the Portuguese Catholic University, Escola das Artes do Porto and integrated researcher at CITAR (Center for Research in Science and Technology of the Arts). Coordinator of the AIM group Cinema, Música, Som e Linguagem.

CATALIN BRYLLA (Bournemouth University - United Kingdom)

Narratives of Otherness: Social Cognition and Documentary Film

ABSTRACT

This paper discusses the portrayal of stigmatised social groups in documentary film, and how they activate corresponding stereotypes in spectators. Due to group favouritism bias ingroup members hold usually negative attitudes towards outgroup members, including contempt, envy or pity. This is why media portrayals of outgroups use narrative and aesthetics representations that 'other' these groups through (positive and negative) stereotypes that are simplified, exaggerated, generalised and unalterable. Othering denotes to an ingroup who appears 'abnormal' (in contrast to the 'normal'), and it has profound negative implications for the self-esteem, self-perception, self-identity and social performance of outgroup members.

Documentary, or factual media in general, is more prone to perpetuating othering stereotypes because of its perceived factuality and its indexical relationship with real-life referents. By definition it addresses the audience through asserting the representation's alleged truthfulness, which makes the average viewer usually believe that what they see on the news, in current affairs programmes or in feature documentaries are true reflections of the actual world. However, documentary characters are biased constructions through careful selection, omission, emphasis, emplotting and perspective on a narrative and aesthetic level. These constructions usually have a rhetorical purpose to place characters in a sociocultural or political context that prompts the viewer to make favourable or unfavourable evaluations on a cognitive and affective level. Paradoxically, the more a real-life character is fitted into a narrative schema that activates the viewer's corresponding stereotypes based on pre-existing bias, the more that viewer will accept the representation as 'realistic' and 'believable' – two key factors in the perpetuation of stereotypes.

Nevertheless, the actual cognitive and affective mechanisms of 'otherness' and 'othering' in the parasocial contact between spectator and screen characters have not yet been thoroughly explored. An approach to spectatorship framed by social psychology allows the formulation of a taxonomy of 'types of others' in factual narratives, which also addresses issues of intersectionality. Such categories facilitate the studying of cognitive and affective experiences in audiences whilst stereotypes are activated through folk-psychological narratives. This can also serve as a prerequisite to conceptualising strategies for reconfiguring such representations and reducing social stigma.

KEYWORDS

Narrative; Social cognition; Stigma; Stereotypes; Documentary

SHORT BIO

Dr. Catalin Brylla is Principal Lecturer in Film and TV at Bournemouth University. His research aims for a pragmatic understanding of documentary spectatorship with regards to social cognition, stereotypes, embodied experience and representation. In a larger context his work advocates for the understanding of how audio-visual and narrative representation impacts on society's understanding of marginalised social groups, such as disabled people and ethnic minorities. He has published the edited books "Documentary and Disability" (2017, with Helen Hughes) and "Cognitive Theory and Documentary Film" (2018, with Mette Kramer).

CATALINA IRICINSCHI (Franklin & Marshall College – Lancaster PA, United States of America)
Construction Sites and Vague Identities in Contemporary Romanian Film: (Dis)Placing Characters in Cristian Mungiu's Graduation

ABSTRACT

Using the case study of Cristian Mungiu's *Graduation* (2016), this paper proposes that spatial settings embody character tensions and thus construct narrative meaning. More specifically, discrepancies between characters' personal values (beliefs, attitudes, moral views) and the tenets endorsed by the outside world translate into tensions between private places and public spaces.

Narrative events that mark the story's turning points ("crucial event or change" in Thompson 1999; 2003) map on to violations of safety-connoted private places from hostile public spaces: A series of intrusions into personal places mark the narrative turning points in *Graduation* and construct a narrative of implicit displacement.

KEYWORDS

Narrative space; Filmic space; Implicit narrative meaning; Narrative of implicit displacement

SHORT BIO

Catalina Iricinschi (PhD in Psychology, Cornell University) is a Visitant Assistant Professor of Psychology at Franklin & Marshall College, Lancaster; previously she was Assistant Professor at the University of the Arts, Philadelphia. Her research interests focus on cognitive processes and cultural dimensions in film narrative, psychology of nostalgia, and post-communist Romanian film.

CLARISSA MAZON MIRANDA (Antonio Meneghetti University - Brazil)

New Narrative Challenges: The Adaptation of the Brazilian Novel O Quatrilho from Novel to Film and then to Opera

ABSTRACT

The Brazilian novel *O Quatrilho* is a historical novel written by José Clemente Pozenato in 1985. It tells the story of Italian immigrants that have come from Italy on the 1910's to settle in the southernmost state of Brazil. They are part of thousands of immigrants that have crossed the border of Europe in that period of time in order to reach Brazil and begin a new chapter of their lives. In 1995, this novel was adapted to film by the director Fabio Barreto with script of Leopoldo Serran and Antonio Calmon. In 2018, the novel was adapted to an opera with libretto of the own author of the novel José Clemente Pozenato. The objective of this paper is to demonstrate how the narrative elements of the novel change among the different genres in which the story was told. In order to do that, it has been developed an analysis protocol that has as criterion the narrative functions as described by Brian McFarlane and also the elements of the narrative, such as, time, character, space and speed. This protocol is the result of the PhD thesis of the author of this paper finished in 2018 at Universidade Federal de Santa Maria (Brazil). This study is complemented by interviews performed with the author José Clemente Pozenato and the screenwriter Antonio Calmon. As a theoretical framework, this paper is based mostly on Hutcheon (2013), Lars (2018), Freeman (2018), Stam (2006, 2008 and 1999), McFarlane (1996), Araujo (2011), Brait (2006), Cartmell, Whelehan (1999, Edder, Jannidis, Schneider (2010), Genette (2006) and Nunning (2015).

KEYWORDS

Adaptation; *O Quatrilho*; Screenwriting; Cinema; Opera

SHORT BIO

Clarissa Mazon Miranda is Ph.D. in Letters by the Universidade Federal de Santa Maria (Brazil) since 2018. Her PhD thesis explores the intersemiotic translation of novels into movie scripts. Holds a Master in Midiatic Communication at the same institution (2012) and a bachelor in Journalism by Universidade Federal de Santa Catarina (2005). As a final project of her bachelor program she directed the documentary: "Zé Diabo: the history of an self-taught artist". She works as a lecturer at Antonio Meneghetti Faculdade (Brazil); develops researches in the field of Adaptation Studies and Screenwriting; works as an international affairs assistant at Fundação Antonio Meneghetti; executive coordinator of Recanto Maestro Youth Orchestra. Acts also as freelance reporter and screenwriter.

Clarissa Mazon Miranda is Ph.D. in Letters by the Universidade Federal de Santa Maria (Brazil) since 2018. Her PhD thesis explores the intersemiotic translation of novels into movie scripts. Holds a Master in Mediatic Communication at the same institution (2012) and a bachelor in Journalism by Universidade Federal de Santa Catarina (2005). As a final project of her bachelor program she directed the documentary: "Zé Diabo: the history of an self-taught artist". She works as a lecturer at Antonio Meneghetti Faculdade (Brazil); develops researches in the field of Adaptation Studies and Screenwriting. She is a member of the Screenwriting Research Network and also a member of the Association of Adaptation Studies.

RESUMO

Os estudos realizados a partir do final da década de 1990 no âmbito da ficção seriada televisiva estadunidense ressaltam o processo de complexificação das tramas. Com base nas pesquisas de Flynn (2007), Johnson (2012) argumenta que a cultura popular contemporânea, especificamente o cinema, a TV e os videogames exigem, de uma forma até então inédita, maior esforço cognitivo do público. Este processo propicia o desenvolvimento de habilidades como, por exemplo, o reconhecimento de padrões, a capacidade de sondar e telescopar, de mapear e etc. A proposta teórica de Johnson (2012) apresenta um diálogo direto com o conceito de modificabilidade cognitiva estrutural (MCE) de Feuerstein et al. (2017). De acordo com os autores, os processos cognitivos que envolvem a MCE, isto é, o que pode ser alterado ao longo da vida, abrangem diversas habilidades, entre elas a atenção, a organização e o sequenciamento e a ressignificação de informação.

A partir deste contexto, este trabalho tem como objetivo analisar os processos cognitivos que estão em operação nos comentários publicados no Twitter no dia do lançamento dos episódios de estreia “Filmed Before a Live Studio Audience” e “Don’t Touch That Dial”, da série WandaVision (Disney +, 2021 – atual). Após a delimitação das indexações e palavras-chave relacionadas a série, os tweets foram monitorados e extraídos, entre os dias 15 e 16 de janeiro de 2021, a partir da linguagem de programação Python por intermédio do pacote Tweepy. Posteriormente, os dados foram agrupados por suas idiossincrasias, em busca de similaridades, dissimilaridades, padrões e peculiaridades. A codificação abarcou 21.830 tweets (em português), gerando 18 contextos conversacionais. Por fim, foi realizada uma análise qualitativa das postagens refletindo sobre os processos cognitivos propostos por Feuerstein et al. (2017).

Conclui-se que os conteúdos compartilhados expressam, de diferentes modos, as capacidades cognitivas do público. Além de reforçarem e aprofundarem os pontos do amplo universo ficcional da Marvel, seja detalhando o mapa social dos personagens ou analisando a composição imagética, os telespectadores interagentes introduzem novas camadas interpretativas ao paratexto. A ressignificação dos arcos narrativos de WandaVision é feita, especificamente, a partir de correlações entre a mise-en-scène da série e memes recorrentes no contexto brasileiro do Twitter, tais como a cantora Gretchen, a grávida de Taubaté e personagens populares de telenovelas brasileiras.

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PALAVRAS-CHAVE

Complexidade narrativa; Cognição; Literacia midiática; Twitter; WandaVision

NOTA BIOGRÁFICA

Daiana Sigiliano

Doutoranda e mestre em Comunicação pela Universidade Federal de Juiz de Fora (UFJF). Membro do grupo do Grupo de Pesquisa Comunicação, Arte e Literacia Midiática (UFJF/CNPQ), da Rede Interinstitucional Euroamericana de Competência Midiática para a Cidadania (Alfamed), da Rede Brasileira de Pesquisadores de Ficção Televisiva (Obitel) e co-coordenadora do Observatório da Qualidade no Audiovisual.

Gabriela Borges

Professora e vice-coordenadora do Programa de Pós-Graduação em Comunicação da Universidade Federal de Juiz de Fora (UFJF). Líder do Grupo de Pesquisa Comunicação, Arte e Literacia Midiática (UFJF/CNPQ), Coordenadora do Observatório da Qualidade no Audiovisual e da equipe brasileira da Rede Interinstitucional Euroamericana de Competência Midiática para a Cidadania (Alfamed).

DANIEL ROSSMANN JACOBSEN, MIRANDA PEROZINI BARBOSA & PATRÍCIA CARDOSO D'ABREU (Universidade Federal do Espírito Santo - Brasil)

A Ficção Seriada e seus Formatos em Reconfiguração: Transformações na Serialidade em "Amor De Mãe"(Rede Globo, 2019)

RESUMO

Em pesquisas anteriores, apuramos conceitualmente as estruturas de suspensão dramática na ficção seriada audiovisual segundo dois jargões técnicos básicos: capítulo e episódio. Entendemos capítulo como parte da trama de um drama maior definido por uma sinopse e aberto às flutuações da audiência. Como fragmento articulado a um todo que lhe confere sentido, um capítulo é parte de uma narrativa e orbita e/ou sustenta a suspensão diária de uma trama principal fraccionada. Já o episódio, entendemos como fragmento menos dependente do todo, uma vez que, em seu interior, ocorrem transformações que se iniciam e se encerram nele mesmo, embora exista uma narratividade que o atravessa e o conecta com a temporada da qual faz parte. Tradicionalmente, capítulos compõem as telenovelas, as minisséries e as microsséries; episódios compõem as séries, os seriados e as sitcoms. Essas suspensões de ficção seriada audiovisual ocorrem, então, de quatro formas: na estrutura interna de um capítulo; entre um capítulo e o capítulo seguinte; de um episódio para o outro; e entre as temporadas.

Articulando as perspectivas de Balogh (2002) e Sydenstricker (2012) sobre serialidade e fragmentação e a abordagem de Martin-Barbero (2001) sobre as técnicas de produção e as competências de recepção nos processos de mediação dessas obras em virtude da oferta on demand de telenovelas na plataforma Globoplay, apontamos a transformação nessas formas de suspensão, o que complexifica as estruturas de episódios e capítulos e, conseqüentemente, leva a reconfigurações poéticas e estéticas. Neste trabalho, propomos analisar a telenovela brasileira Amor de Mãe (Rede Globo, 2019), transmitida em Portugal pela SIC, para discutir o fenômeno observado. A novela, dividida em 2 partes, conta com um resumo em formato especial entre elas. A primeira parte, transmitida entre novembro de 2019 e março de 2020, foi interrompida por conta do agravamento da pandemia de Covid-19. O retorno, em sua segunda parte, ocorreu entre março e abril de 2021. Para relembrar o público dos pontos mais importantes da trama, houve a transmissão de um compilado em formato diferente do habitual entre 01 e 13 de março de 2021.

Em nossas observações até o momento, percebemos que durante a primeira parte, a telenovela apresentava uma forma tradicional de fragmentação em capítulos. A segunda, no entanto, criada para completar a narrativa após a interrupção de quase um ano, por ser bem mais reduzida, recorreu a uma estrutura episódica, com plots mais demarcadas e suspensões intensas.

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PALAVRAS-CHAVE

Ficção seriada; Formatos seriais; Fragmentação; Telenovela; Amor de Mãe

NOTA BIOGRÁFICA

Daniel Rossmann Jacobsen

Daniel Rossmann Jacobsen é bacharel em Comunicação Social com habilitação em Jornalismo pela Universidade Federal do Espírito Santo (Ufes), Brasil. Integra o Grupo de Estudos e Pesquisas em Ficção Seriada (Gefics/Ufes) desde o início das actividades do grupo em 2019 e participa da Rede Brasileira de Pesquisadores de Ficção Televisiva (Obitel Brasil). Correio electrónico: danieljacobsen.ufes@gmail.com.

Miranda Perozini Barbosa

Miranda Perozini Barbosa é estudante do curso de Comunicação Social com habilitação em Jornalismo na Universidade Federal do Espírito Santo (Ufes), Brasil. Integra o Grupo de Estudos e Pesquisas em Ficção Seriada (Gefics/Ufes) desde o início das actividades do grupo em 2019 e participa da Rede Brasileira de Pesquisadores de Ficção Televisiva (Obitel Brasil). Correio electrónico: mirandaperozini.comunica@gmail.com.

Patrícia Cardoso D'Abreu

Patrícia Cardoso D'Abreu, orientadora do trabalho, é doutora em Comunicação pela Universidade Federal Fluminense (UFF) (2014), Brasil. É professora adjunta no Departamento de Comunicação Social da Universidade Federal do Espírito Santo (DepCom/Ufes), coordenadora do Grupo de Estudos e Pesquisas em Ficção Seriada (Gefics/Ufes), pesquisadora associada do grupo Memento-Nepcom da Escola de Comunicação da Universidade Federal do Rio de Janeiro (ECO-UFRJ) e pesquisadora da Rede Brasileira de Pesquisadores de Ficção Televisiva (Obitel Brasil). Correio electrónico: patriciadabreu@gmail.com.

DANIEL UNGUREANU ("George Enescu" National University of Arts - Romania)

Dynamic Reconfigurations of the Mainstream Culture: Romanian Lockdown Memes and Media Imperialism

ABSTRACT

When the paramount concern of the Internet user (IU) became the lockdown, the digital did not remain indifferent. Shortly after the Romanian authorities had introduced restrictions amid the rise in COVID-19 cases, the meme pages (MPs) progressively began to collect images that either recalled or made direct references to the lockdown and turn them into memes. These images had two major sources of inspiration, both of moving images. The first, and the most obvious one, is represented by news footage, and the 2nd, includes, among others, motion pictures, television broadcasts, music videos, and commercials.

The Internet cultural production, or those promoted by the Internet that eventually join the social media flow of content, can be perceived as practices of cultural dominion specific to media imperialism. And just as mass media, whether traditional or digital, implies the direct exercise of market supremacy, the sources of inspiration to produce cultural artifacts of the Internet, such as memes, are of Western origins.

This presentation examines the connections between the mainstream cultural production and the lockdown memes through a multi-layered study of prominent Romanian MPs from their peak, in early March, through the middle of May 2020. The interval includes the first days of the state of emergency (March 14–21), the night-time curfew (March 17), the national lockdown (March 24), the self-declaration for leaving the premises, and the movement restrictions for older people (March 30 – May 14), the Easter celebration and the Labor Day (April 12 / May 1). In this endeavor, I use two major research strategies: (a) a quantitative analysis of the Romanian memes and (b) case studies. Data have been collected from the digital archives of the following Facebook pages: Junimea, Omu Paiangăn, Ion Creangă, and 2Meme.

As in any other field of cultural production, the memes' one preserves the DNA of the mainstream culture by remix or reconfiguration. Imperialism is here described by the digital processes by which a society, represented by its IUs, synchronizes, or joins a system. This ideology seeks to form social institutions to correspond to or promote, the values and structures of the dominant center of the system.

KEYWORDS

Cultural dominion; Mainstream culture; Media imperialism; Memes; Remix culture

SHORT BIO

Daniel Ungureanu is a Research Assistant and PhD Student in Visual Studies at the "George Enescu" National University of Arts (Romania), studying under Ph.D. Associate Professor Cristian Nae. The working title of his thesis is "Biopolitics of Visual Culture: Aesthetics and Circulation of the Pandemic Themed Memes in the Romanian Digital Space". His research will address key questions in relation to the internet memes and the role of visual culture in response to the complexity of the biopolitics of the pandemic. This research is designed to be an invaluable academic contribution to the process of understanding how various digital images not only promote fear but are also a tool for regularization, constraint, and limitation of human life. He holds an MA in Theory and Practice of Visual Arts (UNAGE) and two BA in Contemporary European History (Alexandru Ioan Cuza University) and Art History and Theory (UNAGE). He also studied Film Production and Filmmaking at The Hyperion University of Bucharest and The Catholic University of Portugal. His current research is supported by the Research Center in Aesthetics and Artistic Creation of UNAGE.

DANIELA SILVA DE FREITAS (Universidade Federal de Alfenas, Minas Gerais - Brasil)

Slam em Tempos de Isolamento Social

ABSTRACT

Slam is a spoken-word competition which, in Brazilian cities, usually takes place in public spaces, bringing together a community of poetry producers and audience members. Presence, live bodily interaction between the poet and the public, is one of the most meaningful elements of slam poetry. Before March 2020, even when slam was captured on video, the recording of the performance live - the voice and the body of the poet as well as the reaction of the public - was central for the fruition of the poem later by the online viewer. Since the beginning of the COVID-19 pandemic, agglomerations have been forbidden in Brazilian cities and slams, in their physical format, have also been suspended. This paper looks into some of the impacts of social isolation on the media chosen by slammers from São Paulo, Rio de Janeiro and Recife. It analyzes how emerging social contexts have affected the circuits of production and reception of slam poetry in Brazil, focusing on the way social distancing has enhanced or interrupted flows that were already in motion in Brazilian slam poetry before the beginning of quarantine. In order to do so, I turn to social media accounts, mainly Instagram and YouTube accounts, of poets such as Carol Dall Farra, Luna Vitrolira, Luz Ribeiro and Mel Duarte. Based on selected pieces of their works, I discuss how they have anchored their poetry on various audiovisual media, such as short films, videoclips and videopoems, which may vary from a few minutes to an hour long. Sometimes these videos are part of a series of videos, other times they integrate a series of productions across different media, on other occasions they are disconnected from any other production, establishing their meaning alone. While deploying new media and developing new languages, these poets question and expand traditional notions of what poetry is, which subjects it should discuss, who the poet can be and which is the appropriate medium for poetry and literature.

KEYWORDS

Videopoem; Slam poetry; Woman writers; Brazil; Social distancing

SHORT BIO

Daniela Silva de Freitas is an English/Literatures professor at Universidade Federal de Alfenas, in Minas Gerais, Brazil. She holds a B.A. in English/ Literatures and an M.A. in Literatures in English from Universidade do Estado do Rio de Janeiro. She has a PhD in Literature, Culture and Contemporaneity from Pontifícia Universidade Católica do Rio de Janeiro, with a research period at the University of New Mexico. Her research interests concern the manners in which, when dealing with issues of gender, race, nation, class and its intersectionalities, contemporary writers question the limits of the literary – its definitions, media and language.

DARIA BARYSHNIKOVA (Rheinisch-Westfälische Technische Hochschule Aachen - Germany)
Aesthetic Experience Radically Revised: "The Cut-Ups" (1967)

ABSTRACT

The paper considers the specificity of Antony Balch's and William Burroughs' experiments in film in relation to the conceptions of perception elaborated within the framework of radical enactivism. In particular, it discusses how the cut-up technique is used to model experiences in film. In this paper, I propose a new reading of the seemingly impermeable film "The Cut-Ups" (1967) as a narration of experiences that tries to reconcile avant-garde writing practices with the understanding of how the mind works. The main characteristic of the cut-up technique is the randomness in the processes of selection and/or combination of the materials in a work of art. Therefore, the distinctive features of a cut-up artwork are narrative nonlinearity, a lack of coherence in the syntactic structure, and the renunciation of causal relationships. In this way, the nuances of existing meanings of the work fragments are destroyed and the new structures are constructed. By focusing, on the one hand, on the aesthetic strategies in the film and, on the other hand, on the cognitive processes presented on the screen, I suggest that the subject of this film is the variety of modes of perception. That goes in accordance with the idea that the representation of fictional mental functioning since modernism strives for more closeness to the reality as experienced. My analysis infers that the cut-up technique recreates the constant fragmentation of sensory experience or reveals psychosensory processes. That makes for understanding experiences as modes of presentation and not as referents here. Instead of construing these cinematic practices on the object-model, I consider them in a framework in which experiences are not thought of as objects of perception but rather 'the way in which we perceive', dynamic and temporally extended processes (Hutto 2000). Thus, "The Cut-ups" may be interpreted as a dramatic re-enactment, an attempt to represent with the moving images the nature of experience that according to radical enactivism is "a kind of nonconceptual embodied engagement, rather than a [...] presentation of the world that is conceptually saturated." (Menary 2006: 11) I argue that by questioning the nature of experiences, "The Cut-Ups" radically reconsiders the conceptions of the function, status and essence of its medium.

KEYWORDS

William S. Burroughs; Cut-up technique; Fragmentary narrative; Representation of mind processes

SHORT BIO

Daria Baryshnikova currently works on her PhD thesis as a doctoral candidate at RWTH Aachen University (Germany) investigating the specificity of cut-up-narratives within the different cultural

contexts. Her focus is on the representation of mind and mind processes in cut-up-literature. She graduated from the Russian State University for the Humanities (Moscow). In 2005, she defended her candidate dissertation in the field of history of culture. Since then, she worked as a lecturer at the Russian State University for the Humanities, an editor at the art-magazine and as a research assistant at the National Centre for Contemporary Arts (Moscow).

DAVID COTTIS (Middlesex University - United Kingdom)

What Does Non-Chronological Narration Tell Us About the Nature of Cinema?

ABSTRACT

When the first screenwriting manuals were written, in the years around the First World War, they took most of their aesthetic and structural cues from existing manuals on playwriting. These followed on from the writers who had established the 'rules' of the well-made play - British authors tended to quote William Archer, Americans Brander Matthews. Frances Taylor Patterson, writing in 1921, advises budding screenwriters to 'consort with the master minds of dramatic criticism. From the Stagirite [Aristotle] to Sarcey, from Brunetiere to Brander Matthews'

However, where the narrative cinema took most of its rules from the nineteenth century theatre, there was (and remains) a striking exception to this. Non-chronological storytelling was rare in the theatre – here the cinema was more influenced by the novel, and in particular the expository flashbacks found in Victorian novels such as *A Study in Scarlet* (1887). David Thomson makes the connection explicit in *How to Watch a Movie*:

'Once upon a time, the flashback was like a found object, a vital cache of letters or information, an answer in the mystery of story, a tidy package of life or action, introduced for its explanatory value.'

In 1928, Eric Elliott wrote of the way in which theatre writers were beginning to adopt cinematic techniques, such as non-chronological act order, and discussed the way in which the younger medium was affecting the older.

The question here that interests me is why, in its two millennia of existence, the theatre didn't invent (or at least make greater use of) the flashback until prompted to do so by the cinema, and what this tells us about both media. The answer, I would suggest, is connected with their relationship with time.

The theatre is, broadly speaking, a medium that exists wholly in the present tense – actors and audience share space and time, and we are conscious of the events as taking place in front of us, even if they represent another era. This contrasts it with the written word, which (generally) uses the past tense to describe events that have already taken place.

The cinema seems to me to exist in a curiously ambiguous relationship between the two – as an audience, we are conscious that we are watching something that pre-exists, but we watch it (especially if in a cinema) in the present tense. Non-chronological storytelling emerged out of this ambiguity, and grew with the medium.

My paper will examine the way in which this process took place, and what this tells us about the cinema. I will also look at cases where the relationship between past and present tenses are problematised, such as live cinema, silent film with live accompaniment, and live-streamed theatre.

KEYWORDS

Chronology; Flashback; Theatre; Screenwriting manuals

SHORT BIO

David Cottis is Lecturer in Scriptwriting and Programme Leader for BA Film at Middlesex University, and is especially interested in the relationships and differences between writing for the stage and screen.

He received his Ph.D from Birkbeck College, University of London for his thesis 'The Well-Made Screenplay: the Screenwriting of British Stage Playwrights 1930-1956, with special reference to the work of R.C. Sherriff.' He has edited two volumes of twentieth-century Welsh plays in English for Parthian Press, *A Dirty Broth* and *A Ladder of Words* (both 2020) with a third, *Looming Large in Their Legends*, due for publication next year. He has contributed chapters to *The Oxford Handbook of the British Musical* (2016) and the forthcoming *Oxford Handbook of the Global Musical*. He has taught at Birkbeck, Mountview Academy of Theatre Arts, and the Universities of East London, Northampton, and East Anglia. He has delivered conference papers on subjects including *Dr. Who*, the three versions of *Little Shop of Horrors*, and David Edgar's stage adaptation of *Dr. Jekyll and Mr Hyde*, and is a regular contributor to *Wales Arts Review*. He is also an award-winning director, dramaturg, and playwright, whose five-actor adaptation of Dickens' *Oliver Twist* was taken on a UK national tour by the *Love and Madness Theatre Company*.

DEBORAH WALTER DE MOURA CASTRO (Universidade Federal de Alfenas - Brasil)

"24 Hour Psycho": Uma Narrativa Arrastada em Contenção

RESUMO

A instalação 24 hour Psycho (1993), do artista escocês Douglas Gordon (1966 -), consiste em uma exibição do filme Psicose (1960), de Hitchcock, em duas telas de proporção 4:3, cuja projeção é visível de ambos os lados das telas – tanto de frente quanto de trás. Na instalação de Gordon, o filme tem sua duração estendida para 24 horas - 1440 minutos, ao invés dos 109 minutos originais -, reduzindo para 2 o número de quadros por segundo. Além disso, e talvez por essa razão, a projeção é reproduzida completamente sem som, portanto ausente de falas ou trilha sonora. O resultado dessas escolhas é o que nos interessa discutir nesse trabalho, em particular pensando em como a poética de 24 hour Psycho reside em uma proposta que une um novo arranjo temporal a um abandono da linguagem verbal ou som, culminando talvez no mais alto grau do ato contemplativo. No poema “Silêncio”, da americana Marianne Moore (1887-1972), há dois versos que dizem “O sentimento mais profundo sempre se mostra no silêncio;/ não em silêncio, mas contenção” (trad. José Antônio Arantes). Nesse trecho, entendemos que os significados mais obscuros, e talvez mais complexos, são expostos não em uma escrita hemorrágica, mas quando guardam-se as palavras. Traçando um paralelo com 24 hour Psycho, podemos dizer que o tratamento de Gordon expõe, em uma narrativa arrastada em contenção, questões antes escondidas, ou ao menos imperceptíveis. Este trabalho visa um estudo das questões evidenciadas na instalação de Gordon a partir das relações que traçam com o tempo e o silêncio.

PALAVRAS-CHAVE

Reescrita; Contenção; Silêncio; Douglas Gordon; Psicose

NOTA BIOGRÁFICA

Deborah W. M. Castro é professora adjunta de Língua e Literaturas de Língua Inglesa na Universidade Federal de Alfenas (UNIFAL-MG), doutora em Teoria da Literatura e Literatura Comparada (UFMG) e mestre em Literatura de Expressão Inglesa (UFMG). Sua trajetória é pautada por interesses que vão desde as relações entre palavra e imagem, estudos da melancolia e a poética do silêncio. Atualmente faz parte do Grupo de Pesquisa Reescritas: textualidades em deslocamento, tendo como principal objetivo os estudos da transposição de textos e conceitos acerca do termo reescrita.

DIOGO DE MELO GOMES SILVA (Universidade Federal de Juiz de Fora - Brasil)

Transposições Narrativas: Analisando a Série House of Cards

RESUMO

Tornar a trazer sucessos da TV de volta para as telas não são uma tarefa fácil, todo remake de séries de televisão é um processo complexo e arriscado. Complexo pelos diversos códigos, signos semióticos e textuais que o identificam com o seu antecessor, e arriscado, pois em um mercado tão competitivo quanto o das produções televisivas, uma série que seja menos que excelente pode acarretar prejuízo para os seus produtores e um cancelamento inesperado, além da eterna comparação entre o remake e o seu anterior.

Em consonância com as diferentes formas terminológicas, adaptações, remakes e reboots todas são, resumidamente, variações dos mesmos termos, mas em línguas diferentes, em sua maioria sinônimos em inglês para “refazer”, apesar das diversas terminologias empregadas e as especificidades de cada uma delas, utilizaremos o termo remake para designar o ato de refazer uma produção cultural em uma nova versão, que no nosso caso são as séries de televisão.

Reescrever nessa estrutura exige, assim, um extenso conhecimento dos processos narrativos, textuais, cinematográficos e televisuais, além de se adequar às intermodalidades das novas tecnologias. Para entender estes meandros, propomos nesta comunicação o estudo de caso da série de televisão House of Cards de 2013, produzida pela MRC em parceria com a Netflix, e seu processo de transposição entreo remake e a sua versão anterior, homônima, produzida pela BBC em 1990.

Esta comunicação, que é um fragmento da dissertação defendida pelo autor no final de 2020, que analisou as transposições presentes no remake da série House of Cards, mas especificamente ao seu último capítulo, o estudo de caso dito propriamente.

Nesta comunicação, dado ao seu tempo limitado, será apresentado os principais pontos da pesquisa desenvolvida, seus principais autores e resumidamente um panorama de diversos casos de remakes que não se limitavam a produções nacionais, mas séries transpostas entre diferentes nações e culturas, além da inevitável atualização temporal que todo remake está sujeito.

Sob este olhar, ressaltamos que mesmo que sejam necessárias diversas alterações nas estruturas da narrativa, toda reinserção acontece em diversos níveis, seja local, de um mesmo país onde o deslocamento é apenas temporal, uma produção antiga passa a ser refeita, anos após o seu encerramento. Além, do transcultural e transnacional, que já faz os deslocamentos

temporais e geográficos, necessita igualmente, de adaptações culturais e linguísticas, sem nos esquecermos das necessidades tecnológicas na era do “streaming”.

Com isso, readequar uma história necessita de diversas transposições e modificações, e nem isso é sinônimo de sucesso de audiência, como veremos em alguns exemplos, porém são esses mecanismos que iremos resumidamente observar neste estudo de caso.

PALAVRAS-CHAVE

House of Cards; Remake; Série televisiva; Televisão

NOTA BIOGRÁFICA

Cineasta e pesquisador, com formação em mestre no Programa de Pós-graduação em Artes, Cultura e Linguagens da Universidade Federal de Juiz de Fora na linha de pesquisa em Cinema e Audiovisual (2020), graduado em Artes e Design pela mesma (2017), Intercambista pela UTAD em Portugal (2015), membro dos grupos de pesquisa CNPq; ENTELAS (Grupo de pesquisa em conteúdos transmídia, convergência de cultura de telas), CPCine (história, Estética e Narrativas em Cinema e Audiovisual) e HAHE (Grupo de Pesquisa de História da Arte como História das Exposições).

DOMINIKA BUGNO-NARECKA (John Paul II Catholic University of Lublin - Poland) & **MIRIAM DE PAIVA VIEIRA** ((Universidade Federal de São João del Rei - Brazil)
Unveiling Ekphrasis on the Screen

ABSTRACT

Both adaptation and ekphrasis are considered as transmedial tools by proposed models (Rajewsky, 2005; Elleström, 2010, 2014, 2021) for the study of (inter)medial transformation. The two processes share some common aspects concerning the transfer of medial properties, putting emphasis on the respective audiences' (re)cognition. The aim of this paper is to demonstrate how the reconfiguration from novel to film takes meaningful ekphrastic excerpts and turns them into something narratively and materially different. We intend to investigate whether during the process of media transformation, the investigated adaptations (1) entirely rework the source text by substituting the verbal account with its visual counterpart (i.e. the verbal actually becomes visual once again, long and detailed passages are summed up in just a glimpse); (2) omit or replace ekphrastic passages due to the film's affordances (e.g. there is a change in the setting); and/or (3) the adapted ekphrasis perhaps retains its properties and remains verbal (e.g. characters describe a work of art).

In order to address the above issues, we will use the notions of adaptation by Hutcheon (2006) and ekphrasis by Clüver (2019), and will illustrate the transfer of ekphrastic excerpts from novel to film in the movies *Doktor Judym* (1975) directed by Polish Włodzimierz Haupe and adapted from *Ludzie bezdomni* [Homeless People], written by Polish author Stefan Żeromski (1900); and *Reaching for the Moon* (2013) directed by Brazilian Bruno Barreto and adapted from *Rare and Commonplace Flowers: the story of Elizabeth Bishop and Lota de Macedo Soares*, written by Brazilian author Carmen Oliveira (1995) and translated into English by Neil K. Besner (2003). Despite clear thematic, historical, geopolitical and cultural discrepancies between *Ludzie bezdomni* and *Rare and Commonplace Flowers*, ekphrases play a crucial role in the analyses of the two selected novels. Both narratives gain a deeper symbolic meaning thanks to the encounter with the artworld they offer. The two films in question seem to reject the status of film adaptations of the aforementioned novels, though even a most general analysis proves them to be consistent examples of adaptations in the sense proposed by Linda Hutcheon (2006). What is more, by choosing visibly different and unrelated texts we intend to emphasise and illustrate the universality of the discussed problem.

KEYWORDS

Literature; Film; Ekphrasis; Adaptation; Intermediality

SHORT BIO

Miriam Vieira

Miriam Vieira is a professor at the Department of Letters, Arts and Culture at Universidade Federal de São João del Rei, Brazil. She has done a Postdoctoral Fellowship (PDJ-CNPq) and is a Doctor in Literary Studies, both by Universidade Federal de Minas Gerais. Member of the International Society for Intermedial Studies, IAWIS/AIERTI, and CRIalt, she also belongs to Grupo Intermídia: estudos sobre a intermedialidade (certified by CNPq). Vieira has published several articles in Portuguese on the ekphrasis, adaptation and the relations between literature, painting and architecture, and some in English, such as the chapter “Building Bridges: the modes of architecture” (2020), edited journal dossiers and volumes on intermedial studies.

Dominika Bugno-Narecka

Dominika Bugno-Narecka is currently Research Associate in the Department of American Literature and Culture at John Paul II Catholic University of Lublin, Poland. She holds degrees in Literary Studies (PhD), English Studies (MA) and Culture Studies (BA). Her research interests include intermediality, ekphrasis, neobaroque and 21st century literature in English. The author of (Neo)baroque Ekphrasis in Contemporary Fiction (2019), she has also published several papers on word and image relationships in contemporary literature in English, and neobaroque readings of works by Thomas Pynchon, Bernard Malamud and Alejo Carpentier.

EDUARDO CONDORCET (Independent Researcher)

Intermediality and the Brain in the Stage and the Moving Image

ABSTRACT

Intermediality in the Stage and the Moving Image gained widespread theoretical acclaim in the first decade of the second millennium. At the wake of the 21 century texts and compilations such as ventured by Marie-Laure Ryan, Agn s Peth , Mathew Causeway, Chiel Kattenbelt, Freda Chapple, Giesekam, amongst many others, brought to research and public realm what *mise-en-sc ne* by directors and stage designers in the 1900's "placed into scene", as de facto Intermedial production in the conjunction of theatre and the audio-visual. Such is the case in the creations by Ernst Toller, Brecht, Piscator, Eisenstein or Svoboda.

Arguing that the 'spectator also acts', Ranci re posits a useful description of the spectator's internal activities in witnessing the theatrical event: observing, selecting, comparing and interpreting thus participating in the performance by refashioning media, making spectators active interpreters of the spectacle offered to them. In this sense Allen defines 'projective illusion' as a result of an active viewer's participation in the mediality of a representational form; a prerequisite to the loss of medium awareness and understanding of the participatory codes of the medium itself.

It is in this in-betweenness that Boenisch, Kattenbelt et al definite Theatre as a metaphor and semiotic practice, which incorporates, spatializes and disseminates meaning in sensorial terms using the contents and cognitive strategies of other media to create multiple channels, and a multi-media semiotic and sensoric environment.

In cognitive terms, the spatial conjunction of Theatre and the Moving Image can be found in Intermediality by encompassing the matters of complexity, but it remains, for the time being twofold. On one end we find them in space-time audio-visual editing, as described by Marie Poulaki in their continuity or disruption and Pia Tikka in her neurocinematic experiments; on the other in the research by Peter Petralia on Lakoff and Johnson's writings on metaphor and theatrical space, in which regards Theatre/Audio-Visual Space.

Further enquiry needs to be done, particularly in creating specific neuroscience and specific intermedia research in such testing technologies as fMRI, MEG or EEG to more comprehensively describe the theatrical intermedia experience in Film and Theatre together as a whole.

This can also concur to a rereading of Auslander's theories of space, presence and telepresence, particularly in a post-pandemic reality.

KEYWORDS

Intermediality; Space; Sense Perception; Theatre; Moving Image

SHORT BIO

Eduardo Condorcet (Ferreira Pais Mamede)

Was born the morning before Christmas in Coimbra (Portugal) in 1972.

Is a Musician, Actor, Film/Audio-Visual, Theatre, Transmedia, Writer, Editor, Producer and Director. He has taught at several institutions such as the Portuguese Catholic University, Lisbon Theatre and Film School, Universidade Lusófona de Humanidades e Tecnologias, Escuela Internacional de Cine y TV (Cuba), among other institutions.

Eduardo is a graduate in Communication Sciences at the New University of Lisbon, a Master of Arts at Leeds Film School and a PhD Candidate at the Architecture Department of Cambridge University.

ELIS CROKIDAKIS CASTRO (Faculdade de Cinema Hélio Alonso / PPGcine da Universidade Federal Fluminense - Brasil)

O Espaço e o Tempo na Narrativa Documental de Patricio Gúzman

RESUMO

Na América Latina finalizadas as ditaduras que assolaram o continente nas décadas de 60, 70 e 80, tendo em vista uma necessidade de se contar ou refazer uma história recente, muitos cineastas, principalmente documentaristas, lançaram-se em busca de elementos imagéticos e documentos que dessem conta de trazer ao público a real dimensão do que havia se passado em seus países. Dessa forma as imagens de arquivo ou as novas imagens feitas em um espaço e tempo atuais começaram a ser relidas e ressignificadas, para que uma nova história fosse contada, dessa vez uma história que fosse menos comprometida com os poderes opressores das ditaduras.

Nesse contexto, apesar dos documentaristas terem o mesmo propósito como motivação, diferentes são as formas como eles lidam com o espaço, o tempo e a linguagem cinematográfica em suas narrativas e como essas formas interferem na recepção da história pelos espectadores, ou seja, como a linguagem estética usada pode atuar na forma de se contar a história e em seus efeitos sobre o público.

Nosso caso específico a ser analisado nos debruçaremos sobre a narrativa de Patricio Gúzman, cineasta chileno, autor de filmes como a trilogia: Nostalgia da Luz (2010), O botão de Nácar (2015), Cordilheira dos sonhos (2019) onde o cineasta através de uma linguagem poética traz à tona acontecimentos gravíssimos da história do Chile, acontecimentos estes que sofreram uma espécie de apagamento e que com os esses filmes poderão ser vistos. O que nos interessa então, além os acontecimentos em si, é a forma poética que Gúzman utiliza para construir as categorias de espaço e de tempo dessas narrativas que passam a ser instrumentos da História de seu país, a fim de conduzir o espectador a uma viagem de reflexão filosófica, política e histórica.

PALAVRAS-CHAVE

Linguagem cinematográfica; Memória; História; Espaço; Tempo

NOTA BIOGRÁFICA

Elis Crokidakis Castro possui graduação em Direito pela UERJ, graduação em Letras pela Universidade do Estado do Rio de Janeiro, Mestrado e Doutorado em Letras pela Universidade Federal do Rio de Janeiro com bolsa sanduiche na Faculdade de Roma - Italia - La Sapienza.

Pós-Doutor em Literatura Brasileira pela UFRJ e cursando pós doutoramento em Cinema no PPGCine da UFF. Atualmente é professor - Faculdades Integradas Hélio Alonso e UNESA na pós graduação. Tem experiência na área de Letras, com ênfase em Letras, Cinema e Direito, atuando principalmente nos seguintes temas: cinema, cultura, cidade, literatura brasileira e artes.

EUGENE KUKSHINOV (Temple University - United States of America)

**Sensorial Intervention of 'Immersive' Technologies into Mental Narrative Engagement:
Cognitive Issue With Experiencing 360/VR Movies**

ABSTRACT

In the public discourse, the concept of 'immersion' is often associated with the VR technology. This may happen because, in the VR research and practice, immersion itself can be defined either as a core feature of this particular medium/technology or simply as the process of using VR headsets per se. But even though VR can certainly be immersive, those experiences are not exclusive for this domain of media interaction. The purpose of VR can be described in terms of immersion but only in terms of its sensory part, or the sense of presence. Presence is a perceptual illusion of non-mediation which, in terms of VR, includes a feeling of being/acting in the simulated space as if it is not simulated.

Presence scholarship has significant issues with conceptualization and it also has many studies of 'presence in' (audiovisual) narratives. But, because presence cannot efficiently explain (mental) immersion into narratives, some scholars stated that there is a 'book problem' which represents areas of 'non-immersive' technologies which 'somehow' can still be immersive. What they often do not consider is that immersion into different types of media is not the same because there are (at least) two ways for cognition to experience illusions.

According to the possibilistic model of consciousness (O'Connor & Aardema, 2005), cognition consists of perception and imagination that dualistically define what is real and what is not. Perception is based on "what is there" to be perceived, while imagination relies on "what is not there" or possibilities.

Perceptual illusions can evolve from interaction with simulation media (such as VR, social media, etc.) by increasing certainty for perception and/or eliminating the possibilities of the simulation for the imagination. Narrative based, or representational media, in the contrary, relies on imagination for the mental immersion to appear. That is why books are often more immersive than movies because they include more possibilities for the imagination to simulate in mind.

Moreover, as a recent study showed (Pressgrove & Bowman, 2020), using simulative technologies, such as 360 or VR, does increase presence in the scene represented on the video but simulation media simply does not allow to follow the storyline; i.e. the one cannot be their own 'cameraperson' and choose which part of the narrative to consume. Epistemologically, narratives have a linear structure which should be perceived to be in the end imagined.

Video game is an example of media which is both a simulation and a narrative (Frasca, 2003), or a virtually simulated narrative. In other words, they might engage players into both sensory and mental immersions. It happens because storylines in video games are designed/coded to follow

players (not vice versa). Nevertheless, video games still often require cut-scenes to maintain stronger narrative engagement because it is not entirely possible for these cognitive states to coexist.

KEYWORDS

Immersion; Presence; Narrative engagement; Cognition; 360 movies

SHORT BIO

Eugene Kukshinov is a PhD candidate at Temple University who is focused on media psychology research across different media (VR, video games, news, etc.) and psychological experiences associated with it. One of the major theoretical avenues of his research is differentiating mental and sensory immersive states.

FÁTIMA CHINITA (Lisbon Polytechnic Institute - Portugal)

Decoding the Enigma: The Aporetic Pitfall of David Lynch's "Inland Empire" (2006)

ABSTRACT

David Lynch's "Inland Empire" is probably one of the most apparently chaotic films ever made. Its overall fragmentation and embedded narrative structure conjoined with a somewhat abstract nature and permutations in characters, objects and places transform it in a gigantic puzzle which seduces the most cognitively-inclined viewers into submission and addiction, as it calls for repeat viewings. However, behind the chaos lurks order, as the film obeys a very strict although covert pattern. My approach is strictly textual, departing from all the psychoanalytical attempts to make sense of this opus in accordance with the characters' points of view and the viewers' psychic processes. However, I do not subscribe to a literal meaning, trying to naturalize a basically incomprehensible material. Mine is the middle way: I adopt an allegorical and meta-cinematic approach in which the film materials make organic sense in themselves as a formal arrangement and not a classic story.

I argue that the pattern can be uncovered, but here I wish to draw attention to the initial film segment, which works as a hermeneutic decoder of the whole work. It is the most complex segment in all the film, and yet it is the key that unlocks the allegorical meaning it possesses. These initial minutes highlight the narrative process of *mise en abyme* that contains the self-reflexivity and narrative embeddedness as well as the duplicated gaze (according to Jacques Lacan) which is at the heart of the duality of space and of the entrance into a metaphorical other side of time and (un)reality, the proverbial "going into another world" so dear to Lynch in all his films. Moreover, it exposes the aporetic enunciation (according to the French narratologist Lucien Dällenbach) responsible for the analytical deadlock of the film from a naturalized perspective. This will allow me to point out the real pitfall of *INLAND EMPIRE*: the fact that its enunciation is twofold, with each part cancelling out the other. The result is an uncentered film, not impossible to decode as a narrative, but impossible to locate as a story.

KEYWORDS

Hermeneutic decoder; Narrative complexity; Aporetic enunciation; David Lynch; *INLAND EMPIRE*

SHORT BIO

Fátima Chinita holds a PhD. in Artistic Studies (Film and Audio-Visual Media) with a dissertation entitled "Self-Reflexive Metacinema as a Form of Authorial Enunciation" [written in Portuguese], an MA in Communication Sciences, and BA's both in Literature and Cinema (film editing). She

is the equivalent of an Associate Professor at the Theatre and Film School of the Polytechnic Institute of Lisbon, Film Department. She is the author of "The (In)visible Spectator: Reflexivity from the Film Viewer's Perspective in David Lynch's INLAND EMPIRE" [published in Portuguese]. She has pursued a post- doctoral research in the Intermediality and Multimodality Research Centre of the Linnaeus University in Sweden. She currently publishes, in English, on intermediality and the senses, film narrative, self- reflexivity and metacinema, and film-essay.

FEDERICO ALVAREZ IGARZÁBAL (Institute for Frontier Areas of Psychology and Mental Health - Germany)

Cause, Effect, and Player-Centric Time: Conflicts between Causal Intuition and Storytelling in VideoGames

ABSTRACT

This presentation will analyze how our perception of causation can clash with the temporal structure of video games, generating problems when telling a story with the medium (Alvarez Igarzábal 2019: 85-97). A central aspect of gameplay is determining causal connections between entities. In order to achieve their objectives, players need to set chains of events in motion that will produce the desired outcomes. But how do players detect these causal relations? Psychologist Albert Michotte (1963) showed that, in the words of Daniel Kahneman (2011: 76), “we see causality just as directly as we see color.”

This presentation will use the semantic category of force dynamics proposed by linguist Leonard Talmy (1988) as a model of the psychology of causation. Talmy's theory postulates that we see causality by applying a basic script: At the center of the action we see an agonist with a particular tendency, which is influenced by an antagonist. Through the interactions of agonists and antagonists, patterns emerge with which we make sense of the world. These patterns include the causative type (the antagonist makes the agonist do something), the despite type (the agonist keeps doing something despite the antagonist's influence), and the letting type (the antagonist gets out of the way, allowing the agonist to do something). Players intuitively search for these patterns to understand the causal relations between entities in the virtual environment.

The problems arise from the fact that events in video games typically wait for the player to be in their spatial proximity to happen. This is due to the use of triggers, entities that sense the presence of the player-character and initiate events, which makes time in video games player-centric. Early on in the video game *Half-Life*, for example, a machine explodes when the player walks close to it. An invisible wall (the trigger) placed in the room activates the explosion when the player walks through it. Still, the game depicts this explosion as causally disconnected from the player, while the player can notice (especially after replaying the segment) that the explosion is caused by their presence in the room.

A second and perhaps more disruptive source of friction is the problem of freedom vs. urgency. This is typical of open-world games like *The Witcher 3*, which tell stories that convey a sense of urgency while giving players freedom to do what they please. This includes ignoring the main story in favor of side quests. The main story, however, does not resume unless the player actively returns to it (for example, by interacting with a specific character). In this way, players can enjoy the whole content of the game without missing out on the main events. The problem is that, event

though players cannot let (in the sense of the force dynamics pattern) things happen in the main story by staying away from it, they likely still feel an impending sense of urgency that may hamper the enjoyment of their freedom.

KEYWORDS

Causation; Force dynamics; Video games; Interactive storytelling; Time perception

SHORT BIO

Federico Alvarez Igarzábal, Ph.D., is a postdoctoral researcher studying the aesthetics of play and games by combining theoretical and experimental approaches. He currently works for the EU-funded project VIRTUALTIMES at the Institute for Frontier Areas of Psychology and Mental Health (IGPP) in Freiburg, Germany. The aim of this project is to develop a video game to treat depression and other psychopathologies through the manipulation of time perception. Federico is also presently working on his personal research project, The Playing Mind, focused on theorizing the mental state of play. In 2019 he published the book "Time and Space in Video Games. A Cognitive-Formalist Approach" with transcript.

FRYDERYK KWIATKOWSKI (University of Groningen – The Netherlands / Jagiellonian University - Poland)

Altered States of Consciousness as Embodied Gnosis; Or, How to Simulate a Secular Revelation in Mind-Game Films

ABSTRACT

Since the 1990s, many Hollywood mind-game films feature protagonists who are mentally ill (e.g., *Fight Club*, 1998), remain unknowingly imprisoned in fabricated reality (e.g., *The Thirteenth Floor*, 1999), or are deluded about their ontological status within diegetic universe (e.g., *The Others*, 2001). Ultimately, these characters find out that their notions about themselves or the world in which they lived were fundamentally incorrect. Their discovery is often depicted as a quasi-epiphanic event which enables them flee from the artificial realm, gain inner liberation, or, at least, enrich their comprehension of reality. In this paper, I will analyze the climactic scenes of two study cases, *The Matrix* (1999) and *The Sixth Sense* (1999), in light of *Gnosis*, an ancient idea which in various Hellenistic religions and philosophies denoted the direct knowledge of ultimate reality obtained through divine revelation. By combining insights from cognitive film theory and narratology, I will analyze narrative techniques and stylistic devices by which these mind-game films “simulate” the characters’ attainment of *Gnosis*, eliciting in the viewers parallel experiences. In the conclusion, I will discuss main features of a particular sub-genre within contemporary complex cinema, which I would like to call “Gnostic mind-game films.”

KEYWORDS

Mind-game films, Gnosticism, postsecularism, simulation, altered states of consciousness

SHORT BIO

Fryderyk Kwiatkowski is a joint-PhD candidate at the Jagiellonian University and the University of Groningen, currently writing a dissertation on the Gnostic myth in Hollywood (1990 – 2003). His research interests revolve around ancient Gnosticism and its reception in esotericism, philosophy, theology, politics, and fiction; he has recently published in “CLCWeb: Comparative Literature and Culture”; “Gnosis: Journal of Gnostic Studies”; “Facta Ficta. Journal of Theory, Narrative & Media”; or “Journal of Religion and Film.”

GAL NADLER (Tel Aviv University - Israel)

Simple Complexity: Understanding Time Travel Narratives

ABSTRACT

My presentation will explore the narratological strategies employed in *Predestination* (The Spierig Brothers, 2014) and other films in order to achieve complex yet coherent paradoxical time travel stories, and their effects on time travel fiction in particular and on storytelling in general. I will base my analysis on theoretical conceptions of the time travel genre as narratological laboratory (Wittenberg, 2013), of the Puzzle Film as cognitive dissonance (Kiss & Willemsen, 2017), character engagement (Smith, 1995) and use of internal and external focalization (Genette, 1983).

KEYWORDS

Time travel; Complex narrative; Engagement; Focal character; Narratological incompetence

SHORT BIO

Gal graduated his MA studies magna cum laude at The Steve Tisch School of Film and Television, Tel Aviv University, writing his thesis on the aesthetics and poetics of temporal paradoxes in contemporary Puzzle Films. Gal earned his undergraduate degree, also magna cum laude at The Steve Tisch School of Film and Television in 2015, and was a TA at both The Steve Tisch School of Film and Television and Sapir Academic College during his graduate studies. Gal currently teaches at HIT (Holon Institute of Technology) and Ironi Alef High School of Arts in Tel Aviv.

GEORGE DIMOGLU (Aristotle University of Thessaloniki - Greece)

Rebooting Interactive Films: An Intermedial Approach to Cinema and Videogames"

ABSTRACT

This research will explore the intermedial relationship between cinema and videogames through audiovisual texts that combine cinematic practices with interactive elements, alternatively known as Interactive Films and Full Motion Video (FMV) Games. Generally, "interactive film" is applied to filmic texts while "FMV game" denotes videogames. The study views such cases as a unique intermedial genre of interactive films located between the two media, in contrast with existing research which emphasises either their filmic or ludic dimension. The aim is to develop a framework through which to understand these texts in relation to notions of intermediality, interactivity and media convergence.

Two recent instances of interest are "Black Mirror: Bandersnatch" (2018, directed by David Slade) and "Late Shift" (2017, developed by CtrlMovie). The former was distributed as a film through Netflix, whereas the latter was released on videogame platforms. However, both texts contain live-action scenes and share the same logic: while the narrative unfolds, the viewer/player is presented with a number of options that appear on-screen at specific points and they are asked to make a choice which affects the progression of the narrative. If they wish to explore other routes, they have to return to a previous plot "crossroads". In some interactive films, the viewer/player has to act in real-time and they may also decide to opt out, in which case the narrative progresses along the default path.

While these texts share the same fundamental form, they are also in a state of in-betweenness (based on Yvonne Spielmann's definition of in-between spaces, where "differences are neither effaced nor regarded as separating forces", 2012, p. 19). For example, "Bandersnatch" and "Late Shift" begin to unfold as films and they do not require the viewer's active engagement to move forward. The choice to interact is just another alternative rather than a prerequisite. Only at the moment when the viewer decides to act as a player and interact with the texts do they become interactive.

This proposal prefers the term "interactive film" over "FMV game", as it considers the latter obsolete. Moreover, its approach is grounded on the fact that these filmic/ludic texts appear as both "films" and "games"; they are not exclusive in either of the two media. At the same time, their genre and identity are dependent on both of them in order to form.

The texts will be analysed along the three main axes of narrative, interactivity and audiovisual space. The methodology is formed by David Bordwell's tools (1985) for analyzing narrative (e.g. narrative motivations, order, duration, and frequency); Edward Branigan's levels of narration

(1992); Marie-Laure Ryan's conceptual tools of immersion and interactivity (2015); and Janet Murray's agency and transformation (2017), terms that will assist us in examining interactivity and the viewer/player's agency. Finally, David Bolter's and Richard Grusin's concept of hypermediacy (1999) and Bordwell's cinematic analytical poetics (2008) will be used to delineate the levels of screen space, user interface and the audiovisual style of the texts.

KEYWORDS

Interactive Film; Intermediality; Genre; Narrative; Agency

SHORT BIO

George Dimoglou has graduated from Aristotle University of Thessaloniki, Greece with an Integrated Master's degree in Film Studies (2019) and a Master's (MA) in Film and Television Studies (2021), having the highest grades in his class during both graduations. In 2018, he received a reciprocal scholarship from Aristotle University. His interest in theoretical research developed during his undergraduate studies and led to a thesis which tackled the issue of adapting videogames to film. The list of subjects of interest was expanded even further during his postgraduate years, including the many links between cinema, videogames and new media, the connection between filming technology and narrative, digital cinema, and contemporary animation. His postgraduate thesis discussed spatial and temporal continuity in one-shot films, such as Alejandro G. Iñárritu's "Birdman" (2014).

Along with his studies, he has also worked as a film journalist for Exostis Free Press (2018, 2019-2020), the first free magazine in Greece (since 1987), as a production assistant intern for radio and television at the Greek Research Centre (2019) and has been a member of the Youth Jury of Thessaloniki International Film Festival (2017). Finally, he has edited two short video-art films (titled Wash Your Hands and Cocoon), both directed by Katerina Anastasiou, the first of which was exhibited at the Museum of Modern Art of Thessaloniki and the latter at the Bibart Biennale Internazionale d'Arte di Bari, Italy (both 2020).

GUSTAVO FREITAS (Universidade de Coimbra - Portugal)

Guerra Colonial e Narrativas Contemporâneas: Uma Análise Comparativa entre Dois Standpoints Mediáticos Lusófonos acerca de um Conflito Comum

RESUMO

A 15 de março de 2021 completaram-se 60 anos da insurgência angolana que deu início à Guerra Colonial. A data reavivou a memória de um marco interseccional entre as histórias de Portugal e de Angola e, por ter ganhado espaço nos media informativos mainstream, fez-se oportuna à análise das narrativas mediáticas contemporâneas que recontam o conflito.

Sobre este espaço mediático, em Portugal, o diário Público foi o único a abordar o tema na exata data em questão. Já no país africano, apenas o Jornal de Angola, que está ligado aos movimentos de libertação em sua origem e é o título mais proeminente do país (Rocha, 2019), discutiu o assunto.

A revolta que se deu em 1961 por parte da União dos Povos de Angola (UPA) foi motivada por fatores como: as articulações independentistas de países vizinhos, as pressões internacionais e, de modo especial, a insatisfação dos povos nativos com o regime colonial (Pinto, 2019; Reis, 2020). O episódio consistiu em ataques promovidos por homens angolanos contra os colonos portugueses e a intensidade com a qual isso se deu “marcou o fim da tranquilidade colonial” (Wheeler & Pélissier, 2016, p. 249).

A importância de analisarmos essas narrativas mediáticas contemporâneas acerca de fatos históricos justifica-se no entendimento dos media como a instituição que desempenha um “papel estratégico de composição e de consequente cimento homogeneizador da vida coletiva” (Rodrigues, 2015, p. 39).

Como identidades não têm um caráter fixo, pelo contrário, se alteram de acordo com a mudança das relações de poder (Hall, 1994; Herman & Vervaeck, 2019), faz-se importante perceber sob quais estratégias discursivas as histórias são (re)contadas e as representações são produzidas no pós- colonial.

Por isso e pelas limitações impostas por narrativas hegemónicas centradas num passado glorioso às versões alternativas da história e ao desenvolvimento de posturas críticas (Macedo, 2016), acredita-se ser necessária a constante reavaliação das representações, especialmente quando estão historicamente conectadas por processos de subalternização.

Nos Estudos Narrativos, há por parte da narratologia pós-colonial um interesse em perceber como as novas e velhas relações de poder moldam identidades. Apontada como um forte

exemplo de crítica ideológica, essa narratologia está interessada nas incorporações e resistências de sujeitos aos poderes sociais hegemônicos, bem como no desvendar do não dito político tanto do texto como do contexto no qual foi produzido (Herman & Vervaeck, 2019).

Nesta investigação, adota-se uma abordagem Histórico-Discursiva (Reisigl, 2018) sobre o objeto por meio de uma Análise Crítica Pós-Colonial do Discurso (Sabido, 2019, p. 19) dos textos jornalísticos que tratam sobre os 60 anos do início da Guerra Colonial. Quanto às técnicas a serem utilizadas, usaram-se as ferramentas de análise de representação mediáticas de pessoas e de ações (Machin & Mayr, 2012), assim como de textos jornalísticos (Richardson, 2007). Com este trabalho empírico, pretende-se apontar diferenças ideológicas entre a abordagem de cada uma das produções mediáticas; perceber encontros e desencontros entre as duas narrativas; analisar as personagens agentes e pacientes destacadas nas histórias; e identificar as estratégias discursivas que moldam as narrativas mediáticas pós-coloniais contemporâneas.

PALAVRAS-CHAVE

Representações mediáticas; Pós-Colonialismo; Discurso; Narrativas mediáticas; Guerra Colonial Portuguesa

NOTA BIOGRÁFICA

Gustavo Freitas é brasileiro, jornalista com especialização em Direitos Humanos e mestre em Jornalismo e Comunicação pela Universidade de Coimbra. Atualmente, cursa o primeiro ano do doutoramento em Ciências da Comunicação, também pela Universidade de Coimbra, em Portugal. Como jornalista, atuou na área da educação e do turismo, tendo experiência em órgãos públicos e privados e dentro e fora do continente americano. Em seu percurso como investigador, já colaborou com projetos internacionais como o Global Media Monitoring Project. Foi orador do TEDx Universidade De Coimbra em 2020, com uma talk acerca das relações lusófonas contemporâneas. Entre suas principais áreas de interesse dentro dos Estudos Mediáticos e em Comunicação estão o pós-colonialismo, as questões de género e as representações.

HSIN-PEY PENG (Zhaoqing University - China)

The New Portrayal of Taiwanese Women via Highlighting Self Representation in 'Trendy Drama'

ABSTRACT

Since 2000, based on the accelerated cultural globalisation, a new TV production genre – trendy drama – has been massively created by the East Asian TV industries to signify Asian modernity. This has therefore developed a specific popular culture phenomenon circulated within Asia and brought forth a sense of new attitudes towards gender, that exclusively belongs to the contemporary Asian female perspective. The aim of this research is to explore how the Taiwanese TV industry has adapted this drama genre to represent a new image of Taiwanese women through high production values, particularly including diverse camera strategies and exquisite postproduction through which the modern Taiwanese women's attitudes are able to exhibit. It is argued that the East Asian TV industry has symbolic power to create trendy drama, the new genre in Asia, conveying zeitgeist for Asian audiences to recognize. The drama performs as a specific symbolic form, enabling the Asian TV industries, such as the Taiwanese, to employ its encoding strategies in reinforcing 'new' cultural values. This paper utilises a Taiwanese women-led TV drama, *My Queen*, as a case study to analyse how the heroine has been depicted as having an emerging women's self-conviction yet having to resist conventional values within her cultural background, where signifies a modern society with transformative attitudes toward gender. In the wake of registering specific new values, women's self-representation described by sophisticated formal composition, such as monologue, soliloquies, and voice-over sounds in trendy drama gives rise to an imagined modern community for East Asian female audiences. East Asian women then relook at themselves and start to identify their self-conviction, no longer in the shadow of conventional view on women.

Since 2000, based on the accelerated cultural globalization, a new TV production genre – trendy drama – has been massively created by the East Asian TV industries to signify Asian modernity. This has therefore developed a specific popular culture phenomenon circulated within Asia and brought forth a sense of new attitudes towards gender, that exclusively belongs to the contemporary Asian female perspective. The aim of this article is to explore how the Taiwanese TV industry has adapted this drama genre to represent a new image of Taiwanese women through high production values, particularly including diverse camera strategies and exquisite postproduction through which the modern Taiwanese women's attitudes are able to exhibit. It is argued that the East Asian TV industry has symbolic power to create trendy drama, the new genre in Asia, conveying zeitgeist for Asian audiences to recognize. The drama performs as a specific symbolic form, enabling the Asian TV industries, such as the Taiwanese, to employ its encoding strategies in reinforcing 'new' cultural values. This paper utilizes a Taiwanese women-led "*My Queen*" as a case study, analyzing how the heroine has been depicted as having an

emerging women's self-conviction yet having to resist conventional values within her cultural background, where signifies a modern society with transformative attitudes toward gender. In the wake of registering specific new values, women's self-representation described by sophisticated formal composition, such as monologue, soliloquies, and voice-over sounds in trendy drama gives rise to an imagined modern community for East Asian female audiences. East Asian women then relook at themselves and start to identify their self-conviction, no longer in the shadow of conventional view on women.

KEYWORDS

Media power; Symbolic form; Trendy Drama; TV Genre; Female self-representation

SHORT BIO

Dr. Hsin-Pey Peng is currently an Associate Professor of Journalism and Communication at Zhaoqing University, China. Born in Taiwan, Dr. Peng was graduated from Shin Hsin University, Taipei with a Bachelor's degree in Journalism before spending 11 years serving in Taiwan's TV stations. By being a Taiwanese journalist in different TV stations, Dr. Peng had ample opportunity to observe the range of popular television programs produced by and for the Taiwanese TV industry. Afterward, she dedicated herself to academic research. From focusing on how Taiwanese local TV productions re-constructed National identity, Dr. Peng now puts more concentration on the ongoing change of the Asian-regional media landscape and its influence on the formation of popular culture within East Asia.

JOACHIM BERGENSTRÄHLE (Dalarna University - Sweden)

The Audiovisual Production Seen as an Aesthetic Object

ABSTRACT

The invitation to this conference presents an impressive collection of narrative strategies for capturing the audio-visual expression of our time. The question is whether narrative analyses in themselves are sufficient for this task. Maybe we could, for a start, exclude the film's narrative and look at it promptly as an audio-visual object. This will also possibly free us from the filmmaker's intentions with and design of the story and instead focus on an audience's experience and interpretation of the film's audio-visuals.

In my talk, I discuss the possibility of analysing cinematic works from the idea that each film in itself creates a world with its own aesthetics, topography, rules and values. This world could be more or less realistic, every-day or unique, but it is the frame of reference from which we understand the film.

The term "film world" is used by the commercially conditioned "transmedia storytelling" as well as by artistic orientations. The similarity between the two is that they both communicate with the audience through common ground - knowledge and experiences that we share. Movies are entities, worlds, that interact audio-visually with other worlds through referencing. Not only concrete elements such as scenography, props, lightning, but also symbols and signs, morals and value markings, point out the relationship. The film audience is looking – consciously or unconsciously - for similarities and differences between the audio-visual presentations and their own real world as well as other fictional or actual ones that they have experienced. A connotative interpretation that is difficult to capture in narrative analyses, it is of a different dimension. To reach an understanding we need to see the cinematic "world" as a cohesive artistic space, a place that is loaded with chosen elements into a rich, complex unit.

Moving further one can say that filmmaking is in fact re-making. A filmmaker does not come up with a film from nothing. He or she uses existing building blocks, in a way that forms a personal and unique construction. These building blocks are "references": quoted, paraphrased, fragmented from an already existing film, work of art or authentic reality with their original context and now given a new context in the composition, the cinematic world. As analysts we would have to immerse into this world, to fully understand it.

In conclusion, I would like to suggest that in addressing an audio-visual production, we regard it as an object, separate from its maker: a world with selected references that communicates with us through the film's complex multimodality. We can understand the references through recognition and pointers to other worlds and we can also analyse the interplay between the

referential worlds and the one build by the film itself. Then we can move to the narrative's interaction with this world.

KEYWORDS

Film world; Reference; World-building; Multimodality; Re-making

SHORT BIO

Joachim Bergenstråhle is a senior lecturer at the department of Moving images production at Dalarna University in Falun, Sweden. He has a long, 30+ years, record of working as director, scriptwriter, script consultant and producer for Tv, film, theatre and radio. In 2009 he was employed by the university and began the construction of a screen writing BA programme. The concept of building "film worlds" is developed through programme courses. He is not yet published but will be represented in a university anthology launched later this year. He is currently researching in the making of historical film where "film worlds" plays a significant part. Keeping contact with the film/TV-industry, he's occasionally working as dramaturg and script consultant.

JORGE PALINHOS (Lisbon Polytechnic Institute / Research Centre Arnaldo Araújo - Portugal)
The Wisdom of the Turin Horse: Modes of Narrative and Experience in the Storytelling of Béla Tarr e Ágnes Hranitzky

ABSTRACT

In "The Storyteller", Walter Benjamin proposes a series of concepts related to storytelling, like experience, subjectivity, wisdom - that anchor narrative practice in the figure of the narrator itself, therefore challenging the reign of the narrative structuralism that has been dominant on audiovisual narrative in the last few decades.

For his view on the narrator and the narrative, Benjamin relies on the concept of the "epic side of truth", or wisdom, has being the backbone of storytelling.

This wisdom is not just a transmission of experience, but is more like the "expert knowledge in the fundamental pragmatics of life that permits exceptional insight, judgment, and advice about complex and uncertain matters" (Pasupathi, Staudinger, & Baltes, 2001, p. 351). That is, this wisdom that Benjamin discusses, seems to be more than a way of processing experience in a narrative mode, but more specifically a mode of exploring the cognitive processing of experience in itself, that is, of processing knowledge. Not of processing the world, but of processing how we know the world.

In this paper, I try to deepen the exploration of this concept by relating it to the way that Benjamin connects it both to the concepts of experience, as colour, and storytelling as a craft similar to weaving - a comparison that is essential to understand the concept of storytelling dos the German philosopher.

To enlighten these concepts and the reading I propose of them, I will use the example of "The Turin Horse", the 2011 film by Béla Tarr e Ágnes Hranitzky. Tarr is one of the most acclaimed contemporary directors, and The Turin Horse is supposedly last film. His work has been defined by a rejection of many of the trademarks of commercial cinema, including the focus on plot, and the insistence of film - watching as visual and aural experience.

I chose this film not only due to the story about Friedrich Nietzsche that opens the film, which clearly circles around the idea of experience and narrative, but also due to the narrative structure of the work, which Thomas Elsaesser (2013) described as a film to be "experienced" and "savoured". That is, a film as an experience, but, I will argue, is also a narrative, under the Benjamin concepts.

KEYWORDS

Bella Tarr; Walter Benjamin; Wisdom; Storytelling; Cinema

SHORT BIO

Jorge Palinhos is a writer, dramaturg, scholar and researcher based in Portugal. His artistic works have been presented in Portugal, Argentina, Belgium, Brazil, France, Germany, Netherlands, Serbia, Spain, Switzerland and USA. He has a PhD in Cultural Studies and heads a research project on Space and Narrative, having collaborated with several publications.

He has collaborated with different companies and directors, wrote stage plays, site-specific plays, interactive plays, radiodrama, and plays for young people. He also wrote scripts for several real image and animation films and series, including the animation film "Purple Boy", which was awarded the Arte France award at the Animation Film Festival in Annecy, France, in 2017. He was also awarded the Miguel Rovisco Award, the Manuel Deniz-Jacinto Award and was short-listed for the António José da Silva International Award. He was resident playwright and dramaturgue for the Guimarães 2012 European Capital of Culture.

He has been doing research about space, action and narrative, narrative in space, interactive narratives for live performances and video games, and about location games and pervasive games, and he is head of a research project on Architecture and Theatre.

JORGE VAZ GOMES (Faculty of Fine Arts of the University of Lisbon - Portugal)

The Sonderkommando Photographs and the Ekphrastic Gesture in Lazlo Nemes' "Son of Saul"

ABSTRACT

In a letter written to the director Lazlo Nemes about his film "Son of Saul", Didi-Huberman calls the Shoah a black hole, in the sense that it is an event we cannot see or fail to see - not only figuratively, but also because there almost no archival images of it - and also in the sense that it is an event that attracts us with its mysteriousness. To rescue the Shoah from this status of a black hole, Didi-Huberman believes we should shed light onto it. He also believes that looking carefully at what the sonderkommando photographs tell us, the only four pictures ever taken during the extermination at Auschwitz-Birkenau, is a way to do that. These four pictures not only tell us something about them and the events they describe, but they also leave us wondering about all the other images of the events we will never see: the burnt, the destroyed, the lost, the ones that were never taken. There is a moment in Lazlo Nemes' "Son of Saul", in which we see a recreation of the moment when a sonderkommando would be taking these photographs. It is a sort of time-travel gate moment, a moment in which the photographs are turned upside down, which allows us to get inside the events with their help. It is a visual description of all the missing images adjacent to those four, a profoundly ekphrastic gesture that relates all the eye cannot see anymore. This article tries to demonstrate precisely this idea, the film is a long ekphrasis (using the expansiveness of the concept that authors such as Laura Eidt have suggested) in which a few photographs and text – the testimonies of survivors used by Lazlo Nemes to construct the story – are used to summon the images that form "Son of Saul"

KEYWORDS

Ekphrasis; Shoah; Film; Auschwitz-Birkenau; Sonderkommando

SHORT BIO

Viveu na Guarda até aos 18 anos, idade na qual ingressou num curso de Engenharia do Ambiente na Universidade Nova de Lisboa, e mais tarde estudou Políticas Públicas no ISCTE. Em 2006 estudou Realização na ETIC em Lisboa, e mais tarde Fotografia no ar.co também em Lisboa, e em 2019 completou o Mestrado em Arte Multimédia pela Faculdade de Belas-Artes de Lisboa. Estive ligado durante muitos anos às Produções Fictícias, onde realizou programas de televisão e publicidade, e fez parte da equipa que fundou o Canal Q, onde trabalhou como realizador, guionista e actor. Criou, realizou e protagonizou as rubricas semanais "Enviado Especial" e "Repórter Mudo", para além de ter feito parte do elenco das séries de ficção criadas por Nuno Markl, ShowMarkl e Rádio Calipso. Como actor participou também na série de ficção

para a RTP 1 “Madre Paula”, no filmes “Parque Mayer” de António- Pedro Vasconcelos e “Linhas Tortas” de Rita Nunes, e na série de ficção “3 Mulheres” onde interpretou a personagem de Ary dos Santos, e no filme "Amadeo" de Vicente Alves do Ó. Realizou as curtas- metragens "Sobre a mesa", 2010; "O Quarteirão", 2015; "Jean-Claude", 2016, (menção especial do júri IndieLisboa); e “mapa-esquisito” 2018, (Competição de Curtas do IndieLisboa 2018, Prémio de melhor filme Português no festival Cinenova, e nomeação melhor curta-metragem nacional Prémios CineEuphoria). Está de momento a terminar a primeira longa-metragem, "Soldado Nobre", uma pesquisa sobre o bisavô que combateu na Grande Guerra, e a realizar um Doutoramento em Arte Multimédia na Faculdade de Belas-Artes de Lisboa.

JOSÉ CAVALEIRO RODRIGUES (Lisbon Polytechnic Institute - Portugal) & **VANDA DE SOUSA** (Lisbon Polytechnic Institute - Portugal)

The Thousand Words of an Image Or The Tryptic Reading of a Filmic Text Produced as Expression of Self-representation in the Midst of a Social Journey

ABSTRACT

Images, fixed or in motion, are not limited to the fictional or documentary genre. Without distribution and exhibition circuit, the registration of identity self-representation in a social path, as a device for visual elicitation, is also available to semiotic interpretation, generating a triple reading of meanings and revealing meanings and constructs of social and cultural knowledge, hardly accessible, or even inaccessible, otherwise.

More specifically, when objects of study involve self-representations of an identity character, the use of the image it is at our disposal, as an observational and analytical strategy, to break barriers of verbal expression and explore the subjects' notions about themselves, their paths and social positions. The present communication, intends to make known a fieldwork experience in which a visual elicitation device was used, in order to describe its value in deepening the identity exposure of subjects in mobility processes and social transition from situations of poverty. Issues of intersubjectivity and reflective control, pertinent in the construction of the methodology, are considered, as well as their implications throughout recreation of more traditional forms of a visual elicitation, trying to get closer to the ways of self's seeing world and how they perceived themselves and perceived the place they might occupy in it. At the same time, these images open space for the receiver's interpretation. Thus, starting from the Deleuzian film semiotics and with Derrida considering the concept of language as an expression of an unconscious, the goal is to defend that there is a triple reading: the one subject presents in his self-representation; what images contain in their grammar and film language; and what the receiver does.

Our aim is getting to light that intertextuality and palimpsestic construction of closed meanings and meanings of images will allow a triptych reading with its different points of convergence and / or divergence. Multiple readings will show that the images, fixed or in motion, maintain (consciously or unconsciously) a diegetic and narratological structure, thus allowing them to be used to reveal and build social and cultural knowledge that is difficult to access, or even inaccessible, in different terms.

KEYWORDS

Visual elicitation; Identity representations; Social mobility; Palimpsest; Narrative

SHORT BIO

José Cavaleiro Rodrigues

José Cavaleiro Rodrigues, PhD in Anthropology of Space and Cities, author of communications and articles on the use of image in anthropological research and landscape studies, professor of Visual Anthropology and Visual Cultures in the Bachelor and Master courses in Audiovisual and Multimedia at Higher School of Social Communication (ESCS) of the Polytechnic Institute of Lisbon (IPL).

Vanda Maria Gonçalves de Sousa

Vanda Maria Gonçalves de Sousa, PhD in Cultural Studies, specialization in Film Studies, author of communications and articles on film studies, teacher of Scriptwriting and Digital Narratives in the Audiovisual and Multimedia Degree course at the School of Social Communication (ESCS) of the Polytechnic Institute of Lisbon (IPL).

KAI TAN (RWTH Aachen University - Germany)

Enacting Londons: Audience Migration and Engagement in Transmedia Psychogeographical Storytelling

ABSTRACT

According to Rutledge (2015), successful transmedia storytelling relies on the engagement of audience participation in the creation of narratives. Moving away from producer-centric discussions, she focuses on contributing factors of effective audience engagement in transmedia storytelling. Through the lens of the triune brain (MacLean 1985)¹ and concepts from narrative studies, Rutledge foregrounds ways to evoke both cognitive and affective responses of the embodied audience to transmedia narratives. Useful concepts from narrative studies include Gerrig's reader-traveller who is transported into storyworlds (1991), the process of narrative transportation and media enjoyment by Green, Brock and Kaufman (2004), and Csikszentmihalyi's notion of flow that results in a deep enjoyment (1991). In Rutledge's work, flow is compared with the conscious cognitive processes in the neocortex brain, while Gerrig's three factors that afford transportation (cognitive engagement, emotional engagement and mental imagery) are equated with MacLean's triune brain (11).

Such connections between narrative and cognitive studies give rise to strategies that can fuel engagement in transmedia storytelling. Such strategies include the triggering of the audience's primitive survival instincts and emotions, and the inclusion of challenging but coherent narratives that can arouse curiosity and increase the audience's relational investment in plot and characters. These strategies would lead the audience to appraise the experience of the journey as the reward itself and endeavour to complete the trip in the storyworld (Rutledge 15). Moreover, when the narrative includes a social mission (13), the immersed audience is likely to imagine possible actions and self-transformations in real life.

Based on Rutledge's strategies, I will examine the audience engagement of transmedia psychogeographical works, namely Iain Sinclair's *London Overground* (2016) and John Rogers's documentary of the same name (2016). By investigating the audience's interaction with the site of London through the strategies, I will show how the immersed audience blends her experiential traces (Zwaan and Madden 2005; Caraciolo 2014) with textual cues to enact subjective versions of London. Thus, while each medium brings its "own unique contribution to the unfolding of the story" (Jenkins, para. 4), the audience-traveller also partakes in the process by merging personal inputs and cues across the works of various media.

Accounting for the political nature of psychogeographical works, the embodied audience enacts trips to different versions of London by enacting self-empowering Sartrean situations in the urban space (Sadler 45-46). When positively aroused and socially invested in the plot and characters,

the audience would glean lessons from London Overground, which urges its audience to consider political issues in sites of urban conflict in real-life London. Conversely, overwhelmed audience would appraise the texts as unenjoyable. This subconscious affective evaluation would halt the psychogeographical journey abruptly, resulting in little to no subsequent changes in the audience post-transportation. The presentation will thus conclude with suggestions of techniques to enhance engagement so that transmedia psychogeographical works can spread its social message more effectively to a wider range of audience.

KEYWORDS

Psychogeography; Embodiment; Psychology of Transmedia; Transportation and Transmedia Migration; Blending

SHORT BIO

Kai Tan is a PhD candidate and research/teaching assistant at the Chair of Cognitive Literary Studies at RWTH Aachen University. She holds a B.A. in Philosophy and English Literature from the National University of Singapore, and graduated from the University of Freiburg in 2016 with a Master's degree in English Literatures and Literary Theory. Her thesis, "(T)Here is the City: Locating the Liminal London in Contemporary British Novels", was awarded the Alumni Award by the Commission of the Philology Faculty of the University of Freiburg in 2016. Kai Tan's ongoing PhD dissertation accounts for the cognitive turn to examine how embodied readers encounter psychogeographical literary moments via the lens of affective enactivism. The research also raises questions about how such literary passages might subsequently continue to affect flesh-and-blood readers in the real world. Thus, her project entails research in both theoretical and empirical aspects. Apart from her PhD research, she also conducts individual psychogeographical walks in various urban spaces, and manages the webpage "PG in Aachen" to encourage imagination and narration of playful exploration that unveils Otherness in the city space. Kai Tan's other interests include eighteenth-century and modernist literature, the politics of comedies, approaches in postcolonial studies, the effects of metaphorical language, and issues of fidelity in translation.

KAREN SZTAJNBERG (University of Amsterdam – The Netherlands)

The End of Getting It

ABSTRACT

In a post identity politics context, where the discussion of who is allowed to occupy center screen gives way to the discussion of how we engage with what is on the screen, I propose that Lucio Castro's *End of the Century* (2019), a fragmented, transnational, and rich in non-sequiturs, transitions us into new landscapes of spectatorial engagement where narrative absorption is put to the test.

My analysis of *End of the Century*, captures it as a threshold anti-fiction released shortly before a period when theatrical viewing became suspended due to the pandemic, and disembodiment became key to our interactions. Temporal organization and fictive logic, which underwrite narrative absorption, are mangled here. By offering glitchy causal relationships, Castro's film affirms secondary gains to be found outside of narrative conventions. An art-house niche film that begs to be seen with fully dedicated attention, as per *Slow Cinema's* prescription, this film remains modest in scope (two actors, few locations) and ambitious in proposition.

Consistent with a contemporaneity where multiplicities are the name of the game, Castro's protagonist, Ocho, alternates between being a wanderer who is only accountable to himself, versus being held together and in-place by familial bonds, crosses paths with Javier while visiting Barcelona and this sets them on a course of centripetal and centrifugal tensions that is vividly relayed by the cinematographic choices made. *Fin de Siglo* seduces its spectators with understanding-resistant experiences, to explore the slingshot dynamics of desire, and its loyal shadows: disillusionment and tedium, playing out in form and content. Case in point: In the third act of *Fin de Siglo*, Javier walks out the door of Ocho's apartment after an impromptu hookup, only to be found again asleep in bed two shots ahead. With little ceremony, we cross a threshold where they go from being casual lovers to being a family with daughter in tow. Though puzzled, Ocho merely climbs into bed. If it's desirable, why question an absurd circumstance? Such logic also applies to us viewers grappling with the film's lacunae.

Ennui and passionate engagement qualifying the plight of the lover as much as the audience member, hence I will explore the proposed *Ethics of Desire* with special regard to how the body processes interpersonal understanding. To do so, I will resort to Brian Massumi's basic precepts of affect theory, Jacques Rancière and writer and psychoanalyst Adam Phillips' elaborations on festering anxieties generated by understanding-resistant experiences. This theoretical support will be used to open up our view to the possibilities of anti-narrative enjoyment.

KEYWORDS

Spectatorship; Object Relations; Narrative Absorption; Latin American Cinema; Theory of Desire

SHORT BIO

Karen Sztajnberg is a scholar and working artist who first graduated from Bard College (Film, B.A, 1997), then Columbia University (Film M.F.A, 2006). She has joined the University of Amsterdam as a PhD candidate, and her research topic is how the South American tradition of subversive art intersects with spectatorship.

Credited as director, editor, screenwriter, and video artist, her work has been screened at the Rotterdam Film Festival, Lincoln Center Film Society, DocFeed, HotDocs, Visions du Reel, and in many art galleries, culminating in her solo exhibition at Appleton Square in Lisbon, Portugal.

KEMAL DENİZ (Munzur University - Turkey)

Ideological Framing of the Historical Narrative: Agenda Placement Policies in Turkish TV Series on Ottoman Empire History

ABSTRACT

The ownership relations of media institutions in the context of their connections to commercial companies, advertisers, and political power holders (their links with political and economic elites) determine the ideological framing of not only a general broadcast policy but also the production of each content and the harmony of this content following the political-economic interests of those elites.

Besides other content produced within this network of relationships, drama narratives can also carry the agenda that is set by the interests of political elites. These productions place the agenda that is set in the current domestic political or foreign policy into a historical drama narrative and ensure that it coincides with the discourse of the agenda they set within the reality of the events of that period. Thus, agenda-setting, which is separate from the context of the historical event, is placed within the historical narrative and creates a perception of reality by constructing a new contextualization by using the elements of the drama. The agenda embedded in this historical narrative is thus used as a framing method, in which strong, deep-rooted national interests are brought to the fore at the mythic level, and an ideological continuity linked between the past and the present resonates within a narrative that has been re-framed by mythical framing. Examples of this application that I call "agenda placement in the narrative" can be seen frequently in TRT (Turkish Radio and Television Corporation) especially in recent years. In this study, ideological framing is analyzed by identifying the examples of agenda placement strategies in the narratives of 'Dirilis Ertugrul', 'Payitaht Abdülhamid', and 'Mehmetcik Kut'ul Amare' that were broadcasted on TRT channels as historical serials take place in different periods of the Ottoman Empire.

KEYWORDS

Ideological framing; Agenda placement; TV series; TRT channels; Ottoman Empire

SHORT BIO

Kemal Deniz was born in 1983 in Istanbul, Turkey. He graduated from Beykent University, Istanbul, Faculty of Fine Arts, Cinema-TV and Graphic Design Departments. He completed his master's degree in the Social Sciences Institute of the same university in 2009 in Cinema-TV Department. He worked in different positions in various media corporations until 2013. He worked as a Research Assistant at Istanbul University, Faculty of Communication, Radio Television and Cinema Department between 2014 and 2019. In 2019, he had his PhD degree at Istanbul

University, Institute of Social Sciences, Radio Television and Cinema Program. Since 2019, he continues working in Munzur University, Faculty of Communication, Department of Radio, Television and Cinema as a Faculty Member and Vice Dean. His academic research interests include Communication Studies, Television Studies, New Communication Technologies and Film Studies.

KLÁRA FEIKUSOVÁ (Palacký University in Olomouc - Czech Republic)

Serial Anthology: Reinventing the Televisual Storytelling for the New TV Age

ABSTRACT

In the television theory, an anthology is described as stand-alone episodes that are bound by common theme, genre, actors/narrator or narrative device to form a series. The anthologies were the most popular in the early history of television, during 1950s and 1960s (e.g., General Electric Theatre, 1953- 1962, Playhouse 90, 1956-1961, The Twilight Zone, 1959-1964, Armchair Theatre, 1956-1974). The narrative form of anthology allowed viewers to enjoy the show even if they did not see the previous episodes. While the anthology as a narrative category never disappeared from the small screen, series became more common and from the 1990s on, the medium has become more serialized. The television theoreticians see it a result of technological inventions that allows for more attentive watching and re-watching (VCR, VHS, DVD, DVR, internet etc.). Since the 2010s, a new form of anthology gained a popularity – the form that combines the anthology with serial storytelling. These shows use serial narrative in its season arc, but each season is treated as the anthology. Among these shows are American Horror Story (2011-?), Fargo (2014-?), True Detective (2014-2019), American Crime Story (2016-?), Terror (2018-?) etc. The form is sometimes called seasonal anthology, or as I term it, serial anthology. It is a type of narrative complexity, a new narrative category coined by Jason Mittell. He uses the term to group together series made from late 1990s on, that offer an intricate narration to activate its viewers. Narrative complexity combines the episodic and serial narrative and uses various narrative devices to create a narrative spectacle. Serial anthology is similar in its merge of two narrative categories. The anthology form itself is the narrative spectacle as it reinvents the storytelling in each season, focusing on the different characters, location, genre (or subgenre, as with American Horror Story) and so on. Considering how popular serials are right now (especially with the boom of binge-watching and streaming), it is curious why and how the anthology, as the television oldest narrative category, made “comeback”. Those are the main questions I am focusing on. The traditional form of anthology still exists and has its perks – as seen with 2020 reboot of Amazing Stories (1985-1987) – but serial anthology, with its novelty, is much more visible. I want to argue that the serial anthologies are advantageous for the television creators because it allows for the story to develop over numerous episodes, but the limits of season arc ensure there is an ending that wraps up the story, even if its open. At the same time, just as with the traditional anthology, the audience knows what kind of stories to expect and that makes them come back to watch the new season. At the same time, newcomer viewers do not have to watch previous seasons and still enjoy the story. I argue that serial anthology is a reaction to excess of serials in the age of binge-watching and that the form reinvents the traditional category for the new age of television storytelling.

KEYWORDS

Anthology; Serial narrative; Storytelling in television; Narrative complexity, Serial anthology

SHORT BIO

Klára Feikusová is a PhD student at Palacký University in Olomouc where she also received a Master's degree in Television and Radio Studies and Film Studies. Currently a student of Theory and History of Theatre, Film, Radio and Television, her main area of interest lies in Television Studies, specifically television aesthetics, television history, and media convergence. In her dissertation Klára focuses on the cinematization of television and its evolution. Her other research interests include television horror and Canadian television. Klára contributed to monographs about television title sequences, gender representation in the Czech crime TV shows, and radio documentaries. She is also involved in Television Think Tank, a platform that is concerned with the development of Television Studies in the Czech Republic. Klára is also currently co-organizing the Television and Radio Studies conference at her department and works for film festivals.

LUCAS MARTINS NÉIA (University of São Paulo - Brazil)

Narrative Complexity in the Brazilian Telenovela: Some Perspectives

ABSTRACT

According to Mittell (2015), narrative complexification in American TV fiction occurred through a reconceptualisation of the boundary between episodic and serial forms. This mediation between the periodicity of the episode and its structure, that is, between the senses of time as cycle and time as linear progress, is pointed out by Martín-Barbero (1993) as the one that has mobilized the feuilleton since the 19th century — i.e., the narrative schema that supports the Latin American telenovela.

In Brazil, telenovelas acquired singular features due to the miscegenation or *mestizaje* (Martín-Barbero, 1993) of melodramatic aesthetics (and ethics) and themes from the country's public life. Melodrama, in this way, acts as a mode (Gledhill, 2000) — a system of fiction with a semantic force field and a sense of experience capable of making narratives function as a compound of genres (Lopes et al., 2016). Such an eclecticism (Hamburger, 2005) or syncretism takes place in an arena of production, circulation, and reception of meanings in which stories, identities, representations, and memories have been constituted and reconfigured for over 50 years.

Tufte (2000) already referred to the existence of a dramaturgical complexity intrinsic to Brazilian telenovelas. These fictions have characteristics of what Eco (1979) calls a centrifugal novel — or, in Campedelli's conceptualisations (1985), a multiplot story: they need several characters and plots in addition to the main ones because of their long duration. Every episode (or rather, chapter) is shaped like a serial, with cross editing from one secondary narrative sequence to another.

Grishakova and Poulaki (2019) describe narrative complexity as an integral part of human cognition, especially due to the neural nodes that control our imagination. The development of digital technology has made possible the emergence of new structures, reflected in the practices of production, consumption, and distribution of storytelling. It is for this reason that researchers like Bonilla (2020) consider narrative complexity as a phenomenon extremely linked to the digital context. In this ecosystem, Mittell (2015) observes the emergence of a complex television in the US — characterised, among other factors, by the operation of a melodramatic mode; melodrama has its meaning expanded and is no longer considered as exclusive to soap operas or any other category by producers in the Global North. At the same time as this telenovela-ization of American TV series occurs, Lopes et al. (2020) observe the intensification of a trend towards the serialization of Brazilian telenovelas.

Based on these issues, this paper aims to trace historical dimensions and contemporary perspectives concerning the interrelation of Brazil's TV fictions and the idea of narrative

complexity. If telenovelas became the communicative, cultural, aesthetic, and social experience that, for Lopes (2009), best characterises a narrative of the Brazilian nation, it is because they are deeply rooted in the structure of feeling (Williams, 1961) — and, therefore, cognitive — of their audience. The intention here is to identify canonical and “deviant” narrative patterns present in the diachrony of these fictions, in addition to investigating the relationship between media and cognition in the current Brazil’s audio-visual landscape.

KEYWORDS

Brazilian telenovela; Narrative complexity; Melodramatic mode; Storytelling; Multiplot stories

SHORT BIO

Lucas Martins Néia is a screenwriter, playwright, and theatre director. He holds a PhD in Communications from the University of São Paulo (USP, Brazil) and a BA in Performing Arts from the State University of Londrina (UEL, Brazil). He is also a speaker with the Pontos MIS Program, from the São Paulo Museum of Image and Sound (MIS-SP, Brazil), as well as a member of the Screenwriting Research Network (SRN) and the International Network of Communication Historiographers (RIHC). His PhD thesis sought to draw a cultural history of the Brazilian telenovela, combining theoretical-epistemological issues from the field of Communications with parameters stemming from History and Cultural Studies. Lucas’s research interests include media representations, cultural identities, the theory and practice of screenwriting, and the history of drama in theatre, film, radio, and television.

LUCIANO BORGES (Universidade Presbiteriana Mackenzie - Brasil)

As Referências Intermidiáticas na Franquia de Games "God of War"

RESUMO

Na era da convergência de mídias, a indústria de games tem se engajado para criar narrativas cada vez mais complexas para os seus jogos. A crítica especializada na última década registra um aumento expressivo de jogos digitais cujas narrativas são tão empolgantes e imersivas quanto à interatividade proporcionada pela jogabilidade, que é a atividade fim de um game. Em meio a essa narratividade, o leitor-jogador se vê diante de um texto digital, cuja representação narrativa é a de um mundo em que os cenários são capazes de oferecer uma leitura visual de cânones da literatura, povoado por indivíduos com dilemas com os quais o público pode se identificar e participar de ações captadas com tomadas de câmera em plano-sequência de modo similar ao cinema. O universo da franquia plurimidiática God of War, corpus deste trabalho, as categorias narrativas vinculam-se às mitologias grega e nórdica, relidas e atualizadas. Cada um desses objetos estabelece o seu enredo e atende aos meios da mídia em que foram forjados. Este estudo examina o planejamento e a coordenação das operações envolvidas na produção das narrativas e, por conseguinte das mídias, que constituem o universo da franquia. Assim, esta pesquisa estabelece o seguinte objetivo: identificar o modo pela qual as numerosas referências intermidiáticas comparecem para dar amplitude aos conteúdos tratados ao longo dos games da franquia, histórias em quadrinhos (HQs), entre outras mídias que conformam a história do protagonista. A perspectiva teórica neste trabalho é a da narratologia, particularmente no campo da intermedialidade, em que se examina no intertexto o tratamento da relação entre o verbal e o não verbal. Como suporte teórico, a apresentação desta pesquisa conta, entre outros, com os importantes trabalhos de Marie-Laure Ryan, Irina Rajewsky e Jeannine Novak.

PALAVRAS-CHAVE

Mitologia grega; Game; Narratologia; Intermedialidade; Transmedialidade

NOTA BIOGRÁFICA

Doutorando em Letras pela Universidade Mackenzie na área de literatura e suas linguagens, especialmente as narrativas criadas para games, como ocorrências intermidiáticas que se constituem em meio digital e que vem à luz em estrita conexão com os textos da cultura. Nos últimos anos tem apresentado trabalhos em congressos e publicado capítulos em livros, entre os quais: Narrativa de games: uma estratégia para mobilização e engajamento do alunado, pela Stanford Social Innovation Review - 2019. Em 2021, participou de intercâmbio acadêmico na Universidade do Minho (Portugal), por meio do Colégio Doutoral Tordesilhas, em parceria com duas outras universidades, Mackenzie (Brasil) e Salamanca (Espanha)

LUÍS CARLOS S. BRANCO (Universidade de Aveiro - Portugal)

Elementos Cinematográficos Presentes no Emergir da Consciência Humana

RESUMO

O campo disciplinar, denominado Estudos da Consciência, tem dedicado alguma atenção à relação do cinema e da consciência. Existe já um considerável número de autores e artigos científicos sobre esta temática. No entanto, esses estudos mormente debruçam-se sobre questões percepcionais, correlatas ao visionamento de filmes. Ou seja, procura-se compreender as ocorrências mentais no ato de assistir a cinema. Ora, a minha comunicação também se insere no lato campo dos Estudos da Consciência/ Filosofia da Mente, mas o que pretendo indagar situa-se noutra subcampo analítico. Assim, irei analisar se a Consciência Humana, ela própria, não se constitui enquanto cinema e de que modo o faz. O meu ponto de partida são as postulações de António Damásio e o modo como ele descreve os processos de emergência da Consciência. Sublinho o seguinte. Ele baseia a sua explanação sobre a consciência numa conceção muito particular de Imagens (Multissensoriais), que ocorrem a partir do Circunjacente do Sistema Nervoso, das vísceras, que são acompanhadas por Sentimentos (Homeostáticos e Imagéticos), e que estão, segundo ele, na base da constituição da consciência. Sem essa, como ele refere, “procissão de imagens”, pura e simplesmente, não há consciência. Este neurocientista, a certa altura, diz “A mente é um filme sobre o que se passa no corpo e há sua volta”, porém, nunca sistematizou, nem aprofundou esta correlação, que intui, acerca da íntima conexão de processos fílmicos com as ocorrências mentais. Assim, partindo de algumas das suas ideias, mas aduzindo outras, e também discordando e derivando dele em alguns pontos capitais (por exemplo, para mim não há emergência da consciência, pois, entendo que ela não é um epifenómeno, mas, sim, um fenómeno, e também não acho que ela seja apenas um filme dado que, no meu entender, a sua natureza cinematográfica não se fica por aí e é muito mais complexa e lata), darei a conhecer a minha própria teoria, ainda embrionária, mas que creio ter já alguns pontos suficientemente sólidos para eu a colocar à apreciação dos pares, sobre A Consciência enquanto Cinema/ O Cinema da Consciência. Nela, detalharei alguns topoi, como: homeostasia narrativa, remix narrativo, arrumação ficcional de eventos, o papel do realizador interno, museu imagético mental, etc. E explicarei como esta correlação entre Cinema e Consciência, em última instância, nos conduz a uma asserção fundamental sobre a origem da consciência. Quem realiza a cinematografia da nossa Consciência?

PALAVRAS-CHAVE

Neurohumanidades; Estudos da consciência; António Damásio; O Cinema da consciência/ A Consciência enquanto Cinema

NOTA BIOGRÁFICA

Luís Carlos S. Branco é docente no Departamento de Línguas e Culturas da Universidade de Aveiro e bolseiro de doutoramento em Estudos Culturais pela mesma universidade.

A sua tese de doutoramento, na qual tem vindo a trabalhar, intitula-se A Filmografia de David Lynch à Luz dos Estudos da Consciência de António Damásio e Amit Goswami. No mestrado, escreveu uma dissertação, intitulada António Antes de Variações: O Percurso Inicial do Cantor. Fez várias comunicações e publicou diversos artigos científicos e capítulos de livro nas suas áreas de interesse de investigação, nomeadamente em: Neurohumanidades (articulação entre Neurociências e Humanidades), Estudos de Música Pop-Rock, Estudos Fílmicos e Literatura e Cultura Portuguesa e Anglófona.

Como dramaturgo e poeta, foi contemplado com diversos prémios literários e representou Portugal em certames literários e teatrais internacionais. Tem obra dispersa, ficcional e poética, publicada.

MÁRCIO ANDRADE (Universidade do Estado do Rio de Janeiro - Brasil)

Lá na Frente: Da Criação de um Podcast Infantojuvenil para um Transmedia Storytelling sobre Luto, Fé e Infância Queer

RESUMO

O ato de contar histórias por meio da linguagem sonora tem se desdobrado em diversos produtos direcionados ao público infantojuvenil, como os programas Rádio Matraquinha, Ciranda da Criança, Histórias de ninar para garotas rebeldes, Tempo de Brincar e Maritaca. No entanto, um dos princípios mais importantes da produção de mídia nos últimos anos tem sido a representação de pessoas marginalizadas e sub-representadas na mídia – mulheres, indígenas, negros, pessoas LGBTQIA + etc. (MORENO, 1995; AHMED, 2006). Nesse sentido, como as crianças podem encontrar produtos que contam narrativas com personagens com os quais se identificam? A partir dessa demanda, nasceu o podcast storytelling infantojuvenil Lá na Frente, voltado para crianças a partir de sete anos, com cinco episódios de 15 minutos. Sua premissa surgiu da vontade de trabalhar com textos para crianças em um momento em que elas estão entendendo suas identidades e suas culturas (VYGOTSKY, 1987; REIMER et al, 2014). Escrita por Márcio Andrade, a história versa sobre Pedro, um menino homoafetivo e negro de seis anos que mora com a mãe em Olinda. Nesse período, Débora, sua mãe, está grávida e precisa dividir sua vida entre trabalhar em um mercado perto de sua casa e viver a expectativa da chegada de sua nova filha. Porém, Débora perde a criança e precisa conviver com seu próprio luto e consolar Pedro, que não entende muito bem como alguém ‘perde’ outra pessoa. Na elaboração dos roteiros dos episódios, foram incluídos personagens negros e LGBTQIA + em uma narrativa sobre luto, fé e identidade de gênero para promover imagens e imaginários que alimentem a autoestima das crianças – principalmente aquelas que se identificam com etnias, gêneros, sexualidade e classes sociais considerados minorias políticas. Com realização da Combo Multimídia, o podcast foi lançado em 2021 nas plataformas de streaming, contando ainda com versão acessível em vídeo com interpretação em LIBRAS. Depois do lançamento, a equipe de produção vem se interessando em produzir conteúdos transmidiáticos através da linguagem audiovisual (através de um curta-metragem) e da linguagem escrita (de um livro infantojuvenil). Diante disso, pretende-se desenvolver esses derivados a partir de pressupostos das narrativas complexas (MITTELL, 2015), da cultura de convergência (JENKINS, 1992) e do transmedia storytelling (BERNARDO, 2011; EVANS, 2011; LESSA, 2020). Assim, esse artigo propõe uma abordagem teórico-prática do processo de criação, combinando os estudos que basearam as temáticas políticas e as escolhas estéticas do podcast, assim como as primeiras investigações de seu processo de transmídiação.

PALAVRAS-CHAVE

Transmedia; Podcast; Storytelling; Infantojuvenil; Narrativa

NOTA BIOGRÁFICA

Doutor em Comunicação pela Universidade do Estado do Rio de Janeiro (PPGCOM/UERJ), com período sanduíche na Universidad de Navarra – Pamplona (Espanha). Mestre em Educação Tecnológica pelo PPGEDUMATEC (UFPE) e Graduado em Rádio e TV (UFPE). Aprovado no Edital de Publicação de Teses e Dissertação da Pró-Reitoria para Assuntos de Pesquisa e Pós-Graduação (PROPESQ/UFPE), com publicação de artigos em periódicos como Revista Doc-Online (UBI/Portugal), Cambiassu (UFMA), Hipertextus (UFPE), Rumores (ECA/USP) e Fronteiras Estudos Midiáticos (Unisinos).

Atualmente, coordena a produtora de conteúdo Combo Multimídia (combomultimida.com) – responsável por projetos de curtas-metragens como Preces Fora do Armário e Las Mariposas (em parceria com o NEXTO – Núcleo de Experimentações em Teatro do Oprimido); livros de pesquisa Autobiografias do Outro – Camadas de Selfies em Documentários Pernambucanos (2015); de produção de conteúdo para internet como a revista digital multimídia Quarta Parede e os podcasts storytelling Lá na Frente, Aventurama, Espelhos Partidos e Anônimos (em desenvolvimento); e oficinas como F(r)icções e Ponto de Virada – Laboratorio de Social Video e Escritas de Si para Roteiros de Auto/Ficção.

Além disso, já participou de comissões julgadoras para avaliação de projetos audiovisuais para o concurso Rucker Vieira e Festival de Inverno de Garanhuns e de júris de festivais como Janela Internacional de Cinema do Recife, Recifest, FestCine e Cine Chinelo. Atualmente, integra os grupos de pesquisa Arqueologia do Sensível (UFBA), grupo interdisciplinar que desenvolve investigações teóricas e experimentais relacionadas às experiências das imagens; e a Screenwriting Research Network (interinstitucional), que reúne acadêmicos, profissionais e pesquisadores interessados em pesquisas e criação em roteiro.

MARIA CLARA PIVATO BIAJOLI (Universidade Federal de Alfenas - Brasil)

O Cânone Literário Inglês Adaptado para a Cultura Popular Brasileira: O Caso da Novela “Orgulho e Paixão”

RESUMO

Novelas são parte essencial da cultura popular brasileira e sua origem remonta aos romances-folhetim do século XIX. Em 2018, o maior canal de TV do Brasil, a Rede Globo, transmitiu uma novela chamada “Orgulho e Paixão” durante seis meses. O centro da trama era a família Benedito e suas cinco filhas ainda solteiras, que viviam na pequena vila do “Vale do Café”, por volta da década de 1910 – um período na história brasileira em que a principal fonte de renda da aristocracia do país vinha de grandes fazendas cafeeiras. Ainda que apoiando-se fortemente no romance “Orgulho e Preconceito” (1813) da escritora inglesa Jane Austen, essa novela também incorporou personagens e tramas de outros romances da autora, bem como de sua Juvenilia. Por exemplo, uma das irmãs Benedito representava a personagem Marianne Dashwood, de “Razão e Sensibilidade” (1811), e outra, Catherine Morland, de “A Abadia de Northanger” (1818). Emma Woodhouse, do romance “Emma” (1816), Fanny Price (“Mansfield Park, 1814) e Lady Susan (manuscrito não publicado em vida pela autora) também aparecem nesta adaptação, assim como os heróis Mr. Knightley, Coronel Brandon, e Edmund Bertram. Os protagonistas, contudo, são a livre e independente Elisabeta Benedito e o progressista Mr. Darcy Williamson, filho de um lorde inglês, representando as personagens principais do romance original Elizabeth Bennet e Fitzwilliam Darcy. O fato de que os roteiristas do canal Globo terem escolhido Jane Austen como a principal fonte para uma novela do horário das 18h – costumeiramente mais “inocentes” do que as novelas das 19h ou das 21h – é um indício da crescente popularidade da escritora inglesa em países não-anglófonos, bem como da forma como Austen é entendida por aqui. Esta adaptação em questão é também um perfeito caso de um amálgama de culturas e media, que combina uma autora canônica da literatura de língua inglesa com um gênero televisivo brasileiro comumente criticado como considerado popular e frívolo. Em minha apresentação, pretendo, primeiramente, mostrar algumas cenas selecionadas da novela para discutir as escolhas, alterações e inserções, e referências a outras adaptações anteriores de “Orgulho e Preconceito” do cinema e TV, que contribuem para combinar Austen com o passado do Brasil (o contexto histórico da novela) e com o seu presente (sua popularidade local e padrões do gênero da novela televisiva). Em segundo lugar, pretendo abordar a ideia que opõe uma cultura dita “elevada” – a do cânone literário – e uma cultura dita “popular”, baseada em adaptações para filmes, séries e, agora, novela. Ao contrário, defenderei que o diálogo com essa última pode contribuir para o nosso entendimento não só do fenômeno atual de uma “Jane Austen global”, mas, principalmente, da forma como nossa concepção tradicional de literatura deve ser expandida para abranger novas formas de narrativas transmidiáticas. “Orgulho e Paixão”, nesse sentido, oferece uma oportunidade única de estudar um elemento típico da vida

diária do povo brasileiro, a novela, em relação a uma das maiores autoras da história da literatura inglesa.

PALAVRAS-CHAVE

Jane Austen; Novela; Cultura Popular; Transmidialidade

NOTA BIOGRÁFICA

Maria Clara Pivato Biajoli é professora titular de Literatura Inglesa na Universidade Federal de Alfenas, Brasil, especialista em Jane Austen e literatura feminina inglesa dos séculos XVIII e XIX. É membro do grupo de pesquisa “Reescritas: textualidades em deslocamento” e vem focando seus estudos nas diferentes formas em que as obras de Jane Austen estão sendo adaptadas na última década para as mais diversas mídias, em especial da chamada “cultura popular”, como filmes, séries de TV, séries de YouTube, novelas, e fan fiction. Já apresentou sua pesquisa em diversos congressos no Brasil e em congressos internacionais na Inglaterra, Estados Unidos, Portugal, Colômbia e Canadá, e tem ensaios publicados na importante revista *Persuasions*, da Jane Austen Society of North America.

Atualmente prepara um estudo crítico sobre Jane Austen, a ser publicado no Brasil, e também uma nova tradução para o português do romance “Orgulho e Preconceito”.

MARIA CRISTINA PALMA MUNGIOLI & CLAUDINEI LOPES JUNIOR (Escola de Comunicações e Artes da Universidade de São Paulo - Brasil)

As Relações Espaço-temporais como Procedimentos Narrativos para a Complexidade de Personagens em Séries de Televisão

RESUMO

A presente proposta considera a narrativa como uma construção transcultural e sócio-histórica e tem como objetivo discutir a produção de sentido por meio das narrativas ficcionais seriadas de televisão destacando a criação de personagens em universos diegéticos em que as relações entre tempo e espaço ganham centralidade.

Resumidamente, pode-se dizer que uma das linhas de estudo mais influentes na pesquisa sobre a complexidade das séries de televisão observada nas duas últimas décadas tem analisado seu sucesso a partir de sua construção baseada em um conjunto de estratégias narrativas que conformam a trama e envolvem o telespectador. Tais procedimentos colocam em marcha, para além do conhecimento de mundo do espectador, seu conhecimento de procedimentos narrativos e estilísticos das narrativas em suas diversas modalidades e diferentes suportes. Com base nesse contexto, pretendemos: (1) discutir aspectos cognitivos e narrativos relacionados ao adensamento da construção diegética de séries televisivas por meio da inter-relação tempo-espaço, notadamente com base no conceito de cronotopo (Bakhtin, 2010); (2) analisar a construção narrativa de personagens por meios de procedimentos espaço-temporais ancorados em analepses e prolepses verbo-visuais na minissérie brasileira *Se eu fechar os olhos agora* (Estúdios Globo, 2018, 10 capítulos).

Os três pilares que organizam a discussão proposta – cognição, complexidade narrativa e produção de sentido – são entendidos com base em uma visão orgânica que os articula a partir da cultura e, mais especificamente, a partir da linguagem verbal. Ao mesmo tempo, destacamos que os três tópicos serão abordados em função das narrativas seriadas de televisão que se apresentam como nosso objeto último.

A discussão orienta-se em torno de autores que privilegiaram uma abordagem sócio—histórica para o estudo da cognição, da narrativa, da narrativa televisiva e da produção de sentido. Dessa forma, estão presentes autores como Lev Vygotsky, James Werstsch, Jerome Bruner como embasamento para pensarmos as relações entre cognição, narrativa, linguagem. Em relação às questões afeitas à complexidade narrativa de séries de televisão por meio das relações espaço-temporais na construção de personagens teremos como apoio Mikhail Bakhtin, Edward M. Forster, Paul Ricoeur, Gérard Genette, Jason Mittell, Raphaël Baroni, Marie-Laure Ryan, Jan-Noël Thon, Sarah Sepulchre e Jean-Pierre Esquenazi.

Resumidamente, pretendemos abordar as relações entre linguagem, narrativa, construção de estratégias e procedimentos narrativos na constituição de personagens e conflitos e sua relação com a constituição de uma poética de séries televisivas na atualidade.

PALAVRAS-CHAVE

Poética de séries de televisão; Complexidade narrativa; Narrativa televisiva; Procedimentos espaço-temporais; Personagens

NOTA BIOGRÁFICA

Maria Cristina Palma Mungioli

Professora da Escola de Comunicações e Artes da Universidade de São Paulo (ECA/USP), Brasil. Bolsista de Produtividade em Pesquisa do Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq), Nível 2. Graduada e licenciada em Letras pela Faculdade de Filosofia Letras e Ciências Humanas (FFLCH) da USP, Graduada e licenciada em Pedagogia pela Faculdade de Educação (FEUSP) da USP, Mestra em Educação pela FEUSP da Universidade de São Paulo e Doutora em Ciências da Comunicação pela ECA - USP. Realizou estágio pós-doutoral na Université Sorbonne Nouvelle (Paris 3) com bolsa Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP) em 2016. Líder do GELiDis - Grupo de Pesquisa Linguagens e Discursos nos Meios de Comunicação (ECAUSP/CNPq). Editora adjunta da Revista da Associação Latino-Americana dos Investigadores em Comunicação (ALAIC). Tem trabalhado com os seguintes temas: comunicação, estudos de televisão, formatos e linguagem televisivas, teledramaturgia, narrativa transmídia, com destaque para o estudo de telenovelas, minisséries, séries e identidades; linguagem e cognição, cultura narrativa e estudos voltados para a Educomunicação.

Claudinei Lopes Junior

Mestrando em Ciências da Comunicação pela Escola de Comunicações e Artes – ECA da Universidade de São Paulo – USP (2021). Bolsista de Mestrado do Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq). Mestre em Média e Sociedade (2019) pelo Instituto Politécnico de Portalegre (IPP) e graduado em Comunicação Organizacional (2020) pela Universidade Tecnológica Federal do Paraná (UTFPR).

Participou da mobilidade acadêmica a fim de obter dupla diplomação numa instituição de ensino superior de Portugal (2018/2019). Tem interesse em pesquisa na área de Comunicação, com ênfase nos assuntos referentes à imagem e narrativas (Fotografia, Cinema, Televisão, Séries, Animação e Publicidade), Antropologia, Consumo, Estudos de Gênero, Estudos Feministas, Estudos Queer e Estudos Decoloniais. É membro do Grupo de Pesquisa Linguagens e Discursos nos Meios de Comunicação (GELiDis – ECA-SP).

MARINA MUNIZ DE LOURENÇO (Universidade Federal Fluminense - Brasil)

Da Reconhecimento à Cognição Inventiva: As Narrativas Inventadas com Imagens em Movimento

RESUMO

No contexto educacional tecnocrata a cognição é tratada como representação e o conceito de criatividade, voltada para resolução de problemas pré-existentes. Um exemplo de educação tecnocrata, ou seja, voltada para a produção e manutenção de um sistema neoliberal, foi imposta no período da ditadura militar brasileira e atualmente estamos revivendo essa perspectiva, pelo governo em vigência. A cognição como representação, reduz a aprendizagem à apreensão de informações e produção excessiva visando, principalmente, a formação de capital humano. O filósofo Gilles Deleuze (1968) aponta o conceito de reconhecimento como senso comum e de caráter dogmático, dotado de moral, no qual pode-se relacionar o pensar como um processo que ocorre de forma homogênea e invariante. Ainda, Deleuze refere-se à reconhecimento como um perigo, pois esta possui em si a intenção de controle como, por exemplo, do Estado ou Igreja.

Em contraposição à cognição como representação, surge a cognição inventiva que traz em si a colocação de problemas. A pesquisadora Virgínia Kastrup (2012) ressalta que a partir da experiência de inventar com a arte é que faz-se possível que haja o processo de suspensão da atitude natural do pensamento, ou seja, do pensamento responsivo ao externo e para resolução de problemas, criando uma abertura para a reinvenção de si e do mundo.

Trazendo a invenção como aprendizagem, as narrativas em imagem em movimento são apontadas pelo pesquisador Cezar Migliorin (2015) como potenciais “intensificadoras de invenção de mundos” (idem, p.192) sendo a escola, para o autor, um espaço em que as invenções são desejáveis por si só, fugindo do conceito recongnitivo a que se propõe a educação tecnocrata.

PALAVRAS-CHAVE

Educação Brasileira; Cognição; Representação; Invenção; Cinema

NOTA BIOGRÁFICA

Marina Muniz de Lourenço é professora de Apoio Educacional Especializado na Rede Municipal de Educação da cidade de Niterói, Rio de Janeiro, Brasil. Licenciada em História pela Universidade Federal Fluminense e mestranda em Diversidade e Inclusão no Curso de Mestrado Profissional em Diversidade e Inclusão na mesma universidade sob a orientação da professora doutora Dagmar de Mello e Silva.

MARINA OLIVETO (Universidade Lusófona - Portugal)

A Empatia do Jornalismo Imersivo com o Uso dos Webdocumentários em 360°

RESUMO

As experiências imersivas podem ajudar a reformular a questão da empatia do nível mais abstrato das instituições para o nível pessoal, a fim de torná-lo mais acessível e tangível. Considerando o aumento de popularidade e relevância dessas tecnologias no discurso público, este estudo investiga como tecnologias imersivas, sobretudo os webdocumentários em 360°, utilizados por meio do jornalismo imersivo, podem afetar a empatia dos consumidores com mudanças de atitudes e os efeitos.

Isso porque, o que torna o jornalismo imersivo diferente é que, em vez de ser sobre “contar histórias”, trata-se de “viver histórias”, pois permite que o usuário tenha um papel ativo (Maschio, 2017). Assim, este estudo refere-se às maneiras como as notícias imersas em 360° são construídas e ‘lidas’ dentro de um webdocumentário em 360° como histórias que permitem a exploração espacial (Jenkins, 2004). Existem muitas definições de lugar e espaço, que às vezes se sobrepõem e contradizem uns aos outros. Quando discutimos ‘local’, nos referimos a locais ‘reais’ e construídos. O lugar tem uma história, uma memória e um senso de comunidade (Ryan, 2015, p. 89). Mas, no ambiente imersivo, o lugar é entendido como “um agente” (Gieryn, 2000, p. 466), ao invés de apenas um pano de fundo à ação e aos personagens (Usher, 2019).

Assim, o jornalismo imersivo altera a maneira como criar ou considerar o entendimento de um senso de lugar nas notícias (Sandvik, 2010, p. 139; Tricart, 2018). Portanto, no jornalismo imersivo, o lugar desempenha várias funções, desde ser o foco principal de uma história até incorporar significado simbólico e emoções de reforço (Ryan, Foote e Azaryahu, 2016; Tricart, 2018).

A discussão sobre o potencial da mídia imersiva para criar engajamento com outras pessoas tornou-se mais relevante nos últimos anos (de la Peña et al. 2010; Jones, 2017; Nash, 2018; Sánchez, 2017).

Estudos sobre a imersão e os seus formatos destacaram a capacidade de oferecer experiências emocionais ao permitir que os usuários vivenciem histórias de uma perspectiva de primeira pessoa ao habitar o cenário da história (de la Peña et al. 2010; Kool, 2016; Maschio, 2017; Sánchez, 2017; Sundar, Kang e Oprean, 2017). Portanto, esse artigo contribui para a discussão contínua da conexão entre presença simulada e emocional de engajamento examinando como a interação do espaço do usuário através dos webdocumentários de notícias imersivas em 360° que revelam respostas emocionais diferenciadas no usuário.

PALAVRAS-CHAVE

Empatia; Imersão; Webdocumentário; Vídeo 360°; Jornalismo imersivo

NOTA BIOGRÁFICA

Doutoranda pela Universidade Lusófona de Humanidades e Tecnologia (ULHT), em Portugal. Mestre em Artes pela Hochschule Darmstadt, na Alemanha (2019). No Brasil, obteve as seguintes titulações ao longo da sua carreira acadêmica: Especialista em Estratégias da Comunicação pela Universidade Tuiuti do Paraná (2005); Bacharel em Ciências Econômicas pela Universidade Federal do Paraná (2014); Bacharel em Jornalismo pela Universidade Tuiuti do Paraná (2003). Como jornalista profissional, tenho experiência na área de Comunicação, com ênfase em Audiovisual. Especialista em televisão, passando por redações de diversos veículos de comunicação do país, entre eles a Band TV, onde trabalhou como videoreporter, editora de imagens e produtora de conteúdo multimídia.

Roteirista para vídeo aulas de conteúdo EAD. Atualmente pesquisadora do Nephi-Jor, do Grupo de Pesquisa Hipermídia e Linguagem, na Universidade Federal de Santa Catarina. Em Portugal, desenvolvendo o Projeto Exploratório da ULHT com a criação de um webdocumentário interativo com a temática refugiados. Pesquisadora com ênfase na área de jornalismo imersivo e móvel.

MARK R. JOHNSON (University of Sydney – Australia) & **NATHAN JACKSON** (University of New South Wales - Australia)

Twitch, Fish, Pokémon and Plumbers: Game Live Streaming by Nonhuman Actors

ABSTRACT

In this exploratory presentation we consider the phenomenon of gameplay live streaming by nonhumans. The live streaming of video games, exemplified by the platform Twitch.tv, has emerged in recent years as a major and growing component of gaming culture. Although previous research has addressed some agential dimensions of streaming, scholarship has yet to examine the unusual phenomenon of watching streams lacking any kind of human agent. Ordinarily a human streamer operates gameplay and directs the flow of conversation, curating the content of the stream and mediating the agency of other participants. Removing the central figure of the human streamer thus creates what we call an “agency gap” to be filled by other users, and poses serious questions about the degree to which cognition is required to stream videogame content, how viewers engage with this content, and how viewers generate their own narratives to describe the play of these nonhuman broadcasters. In this presentation we explore different ways this occurs through four case studies involving the broadcast of gameplay by biological and digital nonhumans. These range from random number generators and automated controller inputs, to a live fish with a motion tracker observing its movements around its tank (with these movements then being used to attempt completion of a digital game). Through these case studies we argue that the absence of a human streamer democratises streaming through questions of participation and difficulty, and that such streams open up new ways of playing and experiencing play which were not possible until the emergence of game live streaming.

Without a human streamer to drive both the narrative of the game being played and the narrative of the stream more generally, instead we see viewers telling stories about these broadcasts, and ascribing agency, cognition and intention where perhaps none exists – at least not in the form we traditionally think of such things. To this end we interrogate when and how nonhuman streamers can also be influenced by the agency of human spectators, and how the stakes of these streams are understood in relation to the game being played and spectator motivation. Game streaming allows for an unprecedented visibility of nonhuman play which merits our close attention; this paper consequently problematises current understandings of nonhuman play in an era of gameplay streaming, and extends and challenges scholarship in both of these areas. It also questions the relationship between perceptions of cognition and the enjoyment of consuming gaming (or live broadcast more generally) content, and the rise of the production of “automated” leisure streams.

KEYWORDS

Live streaming; Gaming; Internet video; Nonhumans; Agency

SHORT BIO

Mark R Johnson is a Lecturer in Digital Cultures in the Department of Media and Communications at the University of Sydney. His research focuses on live streaming and Twitch.tv, esports, game consumption and production, and gamification and gamblification. He has published in journals including 'Information, Communication and Society', 'New Media and Society', 'The Sociological Review', 'Convergence', 'Games and Culture', and the 'Journal of Virtual Worlds Research'. Outside academia he is also an independent game designer best known for the roguelike 'Ultima Ratio Regum', and a regular games blogger and podcaster.

Nathan J Jackson

Nathan J Jackson is a PhD candidate in Theatre and Performance Studies at UNSW Sydney. His thesis 'Performative Personas in Videogame Livestreaming: An Ethnography of Twitch' focuses on the construction and performance of persona in the practice of livestreaming. He has publications forthcoming in 'Persona Studies' examining the formation of collective identity within livestreams through memetic media and in an edited collection on livestreaming culture exploring the significance of Twitch emotes as cultural objects.

MARTA MENDES (Lisbon Polytechnic Institut – Portugal)

Running away(s)

ABSTRACT

In this presentation we propose to conduct a kind of anatomy of the mysterious gesture of both a woman and a film: *The Woman Who Ran* (도망친 여자, 2019), by South-Korean director Hong Sang-soo. We know that a *fugue* is a music composition technique, which builds on a theme – a theme that seems to want to escape, to shift to another voice, another place, with repeating motifs, counterpoints and variations. *Fugue* etymologically derives from the Latin terms *fugo* and *fugere*, meaning “to escape” or “to run away”. Deleuze and Guattari referred to *lines of flight* as movements of deterritorialization. Hong’s film is a sort of triptych that narrates the journey of Gam-hee, a seemingly happily-married woman, through a series of trivial encounters with three other women on the outskirts of Seoul. We are interested in exploring the mysterious gesture of this woman (and film), relating it to a constellation of concepts: *fugue*, *lines of flight*, *wandering lines*, *lines of escape*. In this way, we aim to problematize a minimalist narrative path, mirrored in Gam-hee’s singular wandering path – one that resembles a minuscule, imperceptible and de-dramatized displacement. *The Woman Who Ran* is perhaps the most minimalist of Hong’s films. To borrow the words of Beckett, this film is *at most mere minimum*, a film made of small ineffable nothings, such as encounter and chance.

We would like to establish a dialogue between Gam-hee’s mysterious wandering, escape, fugue or flight and the mysterious paths of other women in film, such as Joan in *I Know Where I’m Going* (1945), Vicky in *The Red Shoes* (1948), or Wanda in *Wanda* (1970).

KEYWORDS

Hong Sang-soo; minimalist narrative form; wandering; fugue; escape

Fuga(s)

Propomo-nos nesta apresentação realizar uma espécie de anatomia do misterioso gesto de uma mulher e de um filme: “A mulher que fugiu” (도망친 여자, 2019), filme realizado pelo coreano Hong Sang-soo. Conhecemos a fuga como composição musical, funcionando com o seu tema, um tema que parece querer fugir, transitar para outra voz, outro lugar, com os seus motivos repetitivos, contrapontos, variações. Fuga remete etimologicamente para *fugo* e *fugere*, que nas suas origens latinas significam pôr-se em fuga, fugir. Deleuze e Guattari, por sua vez, falaram de linhas de fuga como movimentos de desterritorialização. O filme de Hong é uma espécie de tríptico que narra o percurso de Gam-hee, uma mulher casada e aparentemente feliz, numa sequência de encontros banais com três mulheres nos arredores de Seoul. Interessa-nos explorar o misterioso gesto desta mulher (e também do filme) ligando-o a uma constelação de

conceitos: fuga, linhas de fuga, linhas de errância, procurando problematizar o percurso narrativo minimalista do filme espelhado no singular percurso errante de Gam-hee, uma fuga que quase parece um minúsculo deslocamento, imperceptível e desdramatizado. “A mulher que fugiu” é talvez o filme mais minimalista de todos os filmes de Hong, como diria Beckett, *at most mere minimum*, feito dos mais pequenos nada, inefáveis.

Gostaríamos de pôr em diálogo a misteriosa errância, fuga ou linha de fuga de Gam-hee com alguns outros percursos de mulheres no cinema, como o de Joan, em “I Know where I’m Going” (1945), Vicky, em “The Red Shoes” (1948), ou Wanda, em “Wanda” (1970).

PALAVRAS CHAVE:

Hong Sang-soo, narrativa minimalista, fuga, errância, linhas-de-fuga

SHORT BIO

Marta Mendes é professora adjunta na ESTC e investigadora integrada do CIAC. Licenciada (2001) e doutorada (2016) em filosofia – especialidade de Estética – pela Faculdade de Ciências Sociais e Humanas da Universidade de Lisboa, com a tese *Átrios da Imagem: cinema e pensamento*. Os seus interesses de investigação, em torno de problemas do pensamento estético ocupam-se particularmente dos movimentos formativos, intersticiais e afectivos ligados à experiência das imagens audiovisuais do cinema, enquanto experiência de limiar do pensamento. Ocupa-se também de problemas de morfologia narrativa. Lecciona unidades curriculares das áreas de Narrativas e Estudos Cinematográficos, na Licenciatura em Cinema, no Mestrado em Desenvolvimento de Projecto e no Doutoramento em Artes Performativas e da Imagem em Movimento, criado conjuntamente entre o Instituto Politécnico de Lisboa e a Universidade de Lisboa.

Marta Mendes is Associate Professor at ESTC and an integrated researcher at CIAC. With a degree in Philosophy, PhD in 2016 in Aesthetics - cinema and thought. She teaches curricular units in the areas of Narratives and Film Studies, in the Film Degree, Master in Project Development and in the PhD in APIM : Performing Arts and the Moving Image, created jointly between the Polytechnic Institute of Lisbon and the University of Lisbon.

MATTHIAS BRÜTSCH (University of Zürich, Department of Film Studies - Switzerland)

The Aside in Film and TV-Series: Notes on the Adaptation of a Theatrical Device for the Moving Image

ABSTRACT

What do Hamlet and Fleabag, titular character of a contemporary British Dramedy-Series, have in common? Both address their first words directly to us, even while interacting with other characters. On stage, the aside serves as a means to isolate characters from each other acoustically, be it for private conversations, soliloquies, thinking aloud or making contact with the spectators. The filmic narration, with enhanced capabilities for spatial representation including montage and camera movement at its command, only needs to resort to the aside for the latter purpose, which stands out in both media by virtue of its metaleptic nature.

In my paper, I propose to analyze a number of films and tv-series making excessive use of the device (Alfie, GB 1966; High Fidelity, USA/GB 2000; I, Tonya, USA 2017; House of Cards, GB 1990-1995; Fleabag, GB 2016-2019), in order to answer the following questions: How do repeated asides shape the narrative perspective and our engagement with the main characters? Which genres are most prone to use the device and to what effect? How are the moments of contact with the audience staged and interwoven with the rest of the action? How reliable are the statements and confessions, measured against the backdrop of the characters' behavior and the films stance as a whole?

In serial storytelling, the predilection for 'breaking the fourth wall' seems to be especially high. In my conclusion, I will try to find reasons for this and to figure out what particular role the aside plays in this context.

KEYWORDS

Aside; Breaking the fourth wall; Direct address; Metalepsis; Unreliable narration

SHORT BIO

Education:

1989–1995: Film studies, English literature and history at the Universities of Zurich and Montpellier. 2007: PhD in Film Studies at the University of Zurich.

Work Experience / Institutional Affiliation:

Since 2000: Scientific assistant, lecturer and senior lecturer in film studies at the University of Zurich. 1999–2003: Co-Director of the International Short Film Festival Winterthur. 2003–2007:

Member of the film commission of the Zurich Film Foundation (funding script development and film production). 2007–2019: Member of the board of trustees of Swiss Films (promotion agency for Swiss filmmaking). 2016–2018: Member of the film commission of the City of Zurich.

Publications (selection):

(for full list see <https://www.film.uzh.ch/de/team/leitung/bruetsch/publikationen.html>)

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MÓNICA BAPTISTA (Instituto Politécnico de Lisboa – Portugal)

Unidade e Heterogeneidade na Relação com Deus: Para um Estudo das Personagens, Tempo e Espaço na Narrativa de “Luz De Inverno”, de Ingmar Bergman

RESUMO

A reflexão foca-se na análise da estrutura narrativa de “Luz de Inverno”, tendo como fio condutor o tema do filme – (o silêncio de) Deus. A compressão temporal e a unidade espacial permitem a Bergman um trabalho aprofundado em torno de uma constelação de personagens, que não é mais que o mapeamento heterogéneo da relação de cada uma delas com o transcendente, tendo com centro agregador o protagonista, o pároco Thomas.

A comunicação tentará assim dar conta da relação entre unidade e heterogeneidade na narrativa, com vista ao aprofundamento da ideia nuclear da obra em causa, explorando a sua complexidade e idiosincrasias, à luz das crenças e dúvidas das personagens.

PALAVRAS-CHAVE

Bergman; Narrativa; Tempo; Espaço; Deus; Personagens

RESUMO

Doutorada em Artes (Faculdade de Letras, Universidade de Lisboa), estudou Cinema na ESTC. Trabalhou como argumentista e anotadora em várias longas-metragens. Realizou um dos segmentos do projecto O que há de novo no Amor? Docente de Cinema, nas áreas de Narrativas, Argumento e Guionismo, desde 2009. Professora da Licenciatura e Mestrado, no Departamento de Cinema da ESTC desde 2015. Autora de diversos ensaios de Cinema e Narrativas, publicados em revistas científicas da área. Está actualmente a preparar uma curta-metragem, e a escrever uma longa-metragem de ficção.

PAOLO RUSSO (Oxford Brookes University - United Kingdom)

An Ontology of the Screenplay as a Complex System

ABSTRACT

This paper outlines initial findings from underpinning research that aims at modelling the (film and television) screenplay through complex systems theory; or, better, as a nested complex system embedded in other, higher-level complex systems.

Despite still current misconceptions, studies of narratives as complex systems can be traced back to Russian Formalism (in particular, the contributions of Jury Tynjanov) and therefore even pre-date the “official” birth of complex systems theory. But only in the last couple of decades a new cross-disciplinary approach picked up substantial pace, often (although not always) driven by the advent of widespread interactive media – see the work of the European Narratology Network, the RIDERS project based at Heriot-Watt University, the “Narratives and Worlds” project (involving the universities of York, Freiburg and Aarhus), Ohio State University’s “Project Narrative”, the “Future Narratives” project led by Christoph Bode, as well as of individual scholars such as Merja Polvinen, Richard Walsh and Susan Stepney to name but a few.

Given these strong narratological foundations, scholars in film and other screen media studies have proposed similar approaches in recent years (Sabine Schenck, Poulaki and Grishakova): generally speaking, though, the scope of their investigation is limited to the complexity of film narratives – and, more precisely, narrative structures – and all too often tends to rely on analogies and axiomatic reasoning. Even the rare study whose title promises to venture into an investigation of the screenplay (i.e. George Varotsis’ *Screenplay and Narrative Theory*) falls well short of delivering on such promise since it hardly ever tackles (or mentions) screenwriting or the screenplay at all.

This research aims to fill this gap by introducing an ontology of the screenplay that both formalizes/expresses/structures its content and its relational properties, and outlines its application, functional and knowledge domain. This ontology redefines the screenplay as a complex dynamic system nested hierarchically within higher-level complex systems with which it constantly interacts well beyond the ever-important narrative domain. In this paper I argue though that, unlike most other complex systems (which are nonlinear), the screenplay derives its emergent quality from a peculiar combination of both linear and nonlinear properties and processes that are best understood by wedding complex systems theory to a cognitive framework. Examples from a selection of case studies will help to capture the dynamic property of the screenplay as a complex system, thus modelling the proposed ontology for future use.

KEYWORDS

Screenplay; Complex systems; Ontology; Narrative; Cognitivism

SHORT BIO

Paolo Russo is Senior Lecturer in Film Studies at Oxford Brookes University (UK). He is the current Chairperson of the Screenwriting Research Network, sits on the editorial boards of *Journal of Italian Cinema and Media Studies* and *L'Avventura – International Journal of Italian Film and Media Landscapes*, and is Research Lead of CIRIN (Creative Industries Research & Innovation Network). Among his publications: 'Dream Narrative in *Inception* and *Shutter Island*' (Routledge 2014); 'Migration Told Through Noir Conventions in *The Unknown Woman* and *Gomorra*' (Peter Lang 2015); 'Storylining engagement with repulsive antiheroes in *Gomorra – The Series*' (*Journal of Screenwriting* 8:1 2017); '(The Facts Before) The Fiction Before the Facts: *Suburra*' (Palgrave 2018); and 'HBO's *Boardwalk Empire*: constraining history into the serial drama format' (Toronto University Press 2019). He co-editor of the special issue of *Fotocinema* "El 'sueño europeo': narrativas fílmicas, televisivas y fotográficas de una crisis" (2020) and of the forthcoming *Handbook of Screenwriting Studies* (Palgrave, due out 2022). Russo is also a professional screenwriter, currently working at Season 2 of the animated series *Topo Gigio* for Italian broadcaster RAI.

PATRYCJA CHUDZICKA-DUDZIK (University of Lodz - Poland)

Challenging Narration: Female Subjectivity in Television Crime Drama

ABSTRACT

When the eight-episode detective drama "Bellevue" (2017) was aired on Canadian broadcaster CBC, it drew the immediate attention of viewers and film critics. The main reasons for such interest were both a female-driven structure of the production team and delicate issues of otherness and gender transgression set in the small community of a blue-collar Canadian town included in the plot, a rare motif of crime stories. In fact, the series' strength lies above all in multidimensional female characters representing the complex realities of everyday life rather than the comforting, simplified fantasies offered by genre television.

The subject of my analysis is the way in which "Bellevue" breaks the patterns when it comes to putting women in positions of power. On the one hand, most of the time, it successfully manages to escape from traditional portrayals of femininity, such as devoted mothers, loving wives, or sex objects, showing them as work-obsessed, reckless, flawed, and gritty instead. On the other hand, the series has a female character at the center of the narrative, which disrupts the active (narrative-driving) male and passive (narrative-halting) female paradigm. In both cases, giving a viewer the impression as if the script was written for a male protagonist.

KEYWORDS

Female detective; "Bellevue"; TV crime drama; Narrative paradigm

SHORT BIO

Patrycja Chudzicka-Dudzik is a research and teaching assistant at the Department of American Studies and Mass Media, University of Lodz, Poland. Her research activities are in the field of interdisciplinary gender studies. She is interested in feminist theories of visual culture and spectatorship. Currently, she is working on her Ph.D. dissertation on the audience analysis of representations of women in Polish film.

PEDRO CRISPIM SANTOS ÁLVARO (Universidade Nova de Lisboa - Portugal)

Nikos Nikolaidis: O Hades Fetichista

RESUMO

Este artigo intenta resgatar o universo do cineasta grego Nikos Nikolaidis, em particular no que respeita à matriz espaço-narrativa de quatro dos seus filmes: *Evridiki BA 2037* (1975), *Singapore Sling* (1990), *Tha Se Do stin Kolasi, Agapi Mou* (1999) e *The Zero Years* (2005). Os filmes que compõem este quarteto têm em comum o facto de decorrerem, no que ao espaço fílmico diz respeito, num único local; ou seja, apresentam unidade de espaço. A partir desta particular configuração, intentamos uma releitura da poética de Nikolaidis à luz do seu pastiche artístico, especialmente no que concerne às influências explícitas que apresenta do cinema mudo do *Kammerspielfilm* (que implica uma primeira progenitura da unidade de espaço no seu cinema) e dos maneirismos estilísticos do *film noir* clássico americano (pela recorrência da figura da *femme fatale* nas suas narrativas sombrias sobre paixões mortais). Para além da carga altamente cinéfila destas obras de Nikolaidis, procuramos, de igual modo, estabelecer um outro tipo de ligação, de natureza temática e bastante mais velada e subterrânea, com a mitologia grega, sobretudo associado ao espaço do Hades, o mundo inferior. Com base no triunvirato da unidade espacial, das intertextualidades estéticas e da inscrição mitológica do espaço, tentamos promover uma visão do espaço narrativo nikolaidiano como releituras do Hades num quadro narrativo de uma ostensiva necrofilia fetichista, que tanto atraía o cineasta, quer de um ponto de vista diegético, quer como elemento concetual que resume a sua praxis cinematográfica.

PALAVRAS-CHAVE

Nikos Nikolaidis; Unidade de espaço; Mitologia grega; Necrofilia; *Femme fatale*

NOTA BIOGRÁFICA

Nasceu no Porto, em 1992. Após um período de formação em teatro na Academia Contemporânea do Espetáculo (ACE), licenciou-se em Cinema e Audiovisual pela Escola Superior Artística do Porto (ESAP), acumulando também o mestrado em Comunicação Audiovisual da Escola Superior de Música e Artes do Espetáculo (ESMAE). Atualmente é doutorando em Ciências da Comunicação da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (FCSH-UNL) na área de especialidade de Cinema e Televisão. Tem estado envolvido em vários projetos de curta-metragem de ficção, tendo escrito e realizado as curtas-metragens *Liberdade Condicional* (2013) e *Palhaços* (2015), esta última vencedora do Prémio Sophia Estudante, na categoria de ficção.

PILAR LACASA, RUT MARTÍNEZ-BORDA, HÉCTOR DEL CASTILLO & IRIS BARRAJÓN

(The University of Alcalá - Spain)

Fictional Worlds around TV Stories: Domesticating Big Data

ABSTRACT

This paper analyzes the communication processes in online media about four streaming TV series (La Casa de Papel, Peaky Blinders, Elite, and Sex Education), supported by big and small data. We look at the reconstruction of these series on social networks Twitter, Facebook, and YouTube; and also, other texts from the online media, newspapers, magazines, or web pages.

Focusing on the theoretical framework, the study looks at how the stories were reconstructed through social networks. These networks are the environment in which we contextualised the fictional world (Bode & Dietrich, 2013). From that perspective, discourses developed through them, and from which fictional worlds are collectively constructed, are characterised by two traits: interactivity and multimodality (Ryan et al., 2017). Regarding interactivity, refers to digital stories using a metaphor: the presence of different layers. Here, the concept of possible worlds begins to make sense because they are the representations which the people construct from the story, as part of interactive systems. Considering multimodality, it occupies an essential place in communication through the computer (Jewitt et al., 2020). With regard to the re-construction of narratives this implies that they are elaborated whilst using many resources, beyond oral or written language, in any communicative environment.

The methodological approach combines the use of big and small data (Christin, 2020), in collaboration with Sentisys analytics, a big data analysis company that collects the flow of texts in Spanish. In this study digital conversations were analysed during the period spanning between 13th March and 28th April 2020, this coincided with the toughest period of confinement in Spain, due to COVID-19. The analysis systems which supported the big data focus use the artificial intelligence software and the expert systems. The microanalysis is supported by a discourse analysis approach (Gee, 2014).

The results show a progressive process of domestication of big data (Siles et al., 2019), through which the flow of data is gradually interpreted and clarified. In this process, the role of the interface must be highlighted. It allows the active participation of the researcher to select specific data among all data fluxes. Two moments are present in the analysis of the stories' construction: Firstly, the raw data, specified through certain terms' frequencies of appearance. Second, a coherent system of "views," including relevant elements in the re-construction of the history (Gauntlett, 2009), was defined, supported by the interface. The views were the following:

Allusions to the narrative's nucleus, where the characters mentioned by name and the streaming platforms stand out (Eder et al., 2010).

The process of constructing and elaborating the story, focusing on the fictional characters' actions or the series' plot of the series (Grishakova & Poulaki, 2019).

References to the context, in this study, the pandemic, and the evaluation of the series (Zhao, 2020). These data, which already imply an interpretation by the researcher, can help the creators and producers of the streaming TV series to know better the interpretations and interest of their audiences.

KEYWORDS

Big data, small data, TV series, young people, narrative

SHORT BIO

Pilar Lacasa

Pilar Lacasa is Emeritus Professor of Audiovisual Communication. Her research focuses fan communities, video games, narratives and digital media. She recently published *Adolescent fans. Practices, discourses, and communities*. Peter Lang. <https://doi.org/https://doi.org/10.3726/b14291>

Rut Martínez-Borda

Rut Martínez-Borda is Associate Professor of Audiovisual Communication. Her work focuses on narratives and digital media. She is Vice Dean of Communication at the Faculty of Philosophy of the University of Alcalá.

Héctor del Castillo

Héctor del Castillo is Associate Professor of Developmental Psychology. Analysis of multimedia and digital literacy contexts, focusing his teaching and research on the fields of Education and Big data. He is Academic Director of the Support Center for Teaching Innovation and Online Studies (Ideo).

University of Alcalá

Iris Barraón

Iris Barraón is FPI fellow, PhD student. Investigates the construction of narratives in social networks and interactive media. Images, Words and Ideas Research Group de <https://uah-gipi.org> IRIS BARRAJON is Graduate student. her research focuses on 3D productions, the technological evolution, and the socio-cultural dynamics of interactive media.

RAFAEL LEAL (Universidade Federal Fluminense - Brazil)

The Ontology of the Interactive Script

ABSTRACT

A film script is an easily recognizable object, and so has been for the last century. It can be roughly defined as a set of pages printed with a linear sequence of written scenes, describing the narrative through sound and images, and therefore there is a solid culture of fruition on how to read a script: you start on page one and follow sequentially. Although this definition can cover a wide range of audiovisual formats, it applies only to linear scripts. When scripts for interactive films are brought into consideration, this definition's fragilities are exposed and the need for a new understanding of what a script is becomes clear.

What is an interactive script that a linear is not? What are the fundamental properties of the interactive script and how do they relate to the script itself? Without aiming to describe and classify all its properties, this chapter investigates this profound question starting from Christoph Bode's concept of Future Narratives: while linear scripts describe events in the perfect past - even if they are set up in some future, they are already finished when one reads the script, - interactive scripts final form depends on the choices lying ahead, as one reads them.

The recent wave of interactive narratives, which include state of the art VR and games, has been promoting strong transformations in the poetic process of these media, rendering the traditional Screenwriting's theoretical framework unfit to describe non-linear narratives that allow the participation of the interactor to construct its final shape. Therefore, this study aims to contribute to a better understanding on how an interactive script should be in order to perform properly its expected role.

KEYWORDS

Interactivity; Ontology; Screenwriting; Interactive Script; New media

SHORT BIO

Rafael Leal is a PhD candidate in Film at UFF (Brazil), with a DAAD doctoral research grant at LMU (Germany) and a thesis about screenwriting of immersive and interactive narratives, supervised by Dr. Mariana Baltar, in Brazil, and Dr. Christoph Bode, in Germany. Professor of Screenwriting at PUC-Rio (Brazil), his credits as screenwriter include the feature film *Cedo Demais* (FOX) and the TV series *A Dona da Banca* (CineBrasilTV) and *Jungle Pilot* (Universal). Script consultant for some of the most important production companies in Brazil and neighbouring countries, Rafael is also a co-founder and executive producer at *Dédalo*, a production company devoted to creation and development of stories for various media.

REGINA SEIWALD (University of Birmingham - United Kingdom)

Narrating Itself: Self-Reflexivity in Narrative Video Games

ABSTRACT

Video games allow us to have agency in shaping and often even creating their narratives, making the experience presented on-screen partly our own. The authorship of a game's story is therefore shared between the game-makers and the player, thus constituting games as cultural artefacts that are the result of various discourses, both material and immaterial. This process results in a game-world that is coherent and constructed based on the individual player's engagement with it and in response to the rules set out for a specific game. This also means that the "events experienced in a video game will vary widely from one playing to another" (Wolf 2001: 14) to the effect that the act of creation becomes central to games.

While this mechanism of co-creating individualised game-experiences supports the idea that a form of willing suspension of disbelief is required from the player upon entering a game (Huizinga 2016; Fernández-Vara 2009; Consalvo 2009), specific narrative devices can be utilised within the game in order to draw attention to the 'gameness' of the artefact the player currently explores and co-creates. This self-reflexive process can be explicit or implicit, but it always has the effect that a critical perspective on games and gaming is generated (Gualeni 2016).

This paper engages with three forms of self-reflexivity in video games: (1) games embedded within other games, establishing intertextual links, (2) self-reflexive characters commenting on the fact that they are in a game, and (3) narrators or narrating mechanisms signposting the gameness of the game-world. The first thematic field explores how practical iterations of playing a game within a game mirror the act of playing, thus resulting in what Niklas Luhmann has termed "second-order observation" (Luhmann 1997: 766; 2002: 141; Seiwald 2019). The case studies here are Grand Theft Auto San Andreas (2004) and Fallout 76 (2018), which both feature playable mini-games. The second area engages with characters emphasising the fact that they are in a game. BioShock Infinite (2013) and Doki Doki Literature Club (2017) both incorporate characters who explicitly comment on the fact that they are in a game and what this status entails. The final point concerns narrators or narrating elements that overtly constitute a self-reflexive perspective on the game to the effect that its gameness is emphasised. The Stanley Parable (2011) and Spec Ops: The Line (2012) both incorporate unique ways through which the narrator or the narrative itself emphasise the idea that the game is a game.

This paper therefore follows the aim of determining some of the modes that help to establish game-worlds, while they simultaneously challenge the outer frames of these worlds by emphasising gameness and rules involved in games. This self-reflexive mode has the effect that

the act of creating game narratives is exposed, allowing for a critical perspective on games and gameplay.

KEYWORDS

Video games; Self-reflexivity; Gameness; Narrative; Game-world

SHORT BIO

Regina Seiwald is a post-doctoral research fellow within the Faculty of Arts, Design, and Media at Birmingham City University (BCU), UK, where she researches narratives and textuality of video games. She has studied English and American Studies, German Philology, and General and Applied Linguistics in Innsbruck and Birmingham, and subsequently undertook a PhD at BCU. She successfully defended her thesis on metafiction in the contemporary British novel in April 2018 and commenced a post-doctoral fellowship in Game Studies at BCU in August 2018. Alongside presenting at numerous national and international conferences, Regina has published several articles and book chapters on narrative structures in video games and contemporary fiction. She is a reviewer for *Games and Culture* and *The Journal of Virtual Worlds Research (JVWR)* as well as the co-editor of *(Not) In the Game: History, Paratexts, and Games*, scheduled to be published by De Gruyter in 2023.

SILVIA KURR (University of Tartu - Estonia)

Beyond the Body: Ekphrastic Embodiment and Material Agency in Ciaran Carson's Still Life

ABSTRACT

Having its origin in antiquity, the notion of ekphrasis has been through a long process of development which is marked by multiple conceptual changes and shifts in theoretical approaches. Initially employed in the framework of ancient rhetoric to denote a vivid description that stimulates visualization, the term ekphrasis was introduced into modern literary theory in the twentieth century. James Heffernan's (1993: 3) definition of ekphrasis as "the verbal representation of visual representation" foregrounded the meta-representational character of ekphrastic texts. The development of intermedial and transmedial studies, in turn, prompted a shift to a medium-based approach to ekphrasis. At present, some theorists observe that there are limitations to purely semiotic and media-centered approaches to ekphrasis. Renate Brosch (2018: 226–32), for instance, argues that there is a need to overcome the outdated dichotomy of the visual and the verbal that has been haunting ekphrastic theory since the twentieth century. As a way to overcome the binary framework within ekphrastic theory, Brosch (2018: 226) proposes to shift the focus from the issue of representation to the performative function of ekphrasis and thereby place the emphasis on what ekphrastic practices do for the reader and culture at large. Following Brosch's approach, I consider ekphrastic practices — particularly the transformative processes that ekphrases involve — as performative acts.

This paper aims to further develop the performative account of ekphrasis by informing it with new materialist thought. As a research methodology, new materialism seeks to transcend the dualistic perception of the world by exploring and challenging the divides between body and mind, nature and culture, matter and meaning. I argue that ekphrastic practice is performative — in that it involves the co-creative engagement with the world and its entangled material-discursive phenomena — and productive — in that it may enable new non-dualistic ways of thinking. This paper builds its argument on the analysis of Ciaran Carson's ekphrastic poems that are part of his collection *Still Life* (2019). Firstly, I analyze how Carson's ekphrastic poetry engages with art and art criticism, particularly Claude Monet's painting and James Elkins's matter-oriented art criticism. Secondly, I examine the entangled relation between the development of technology and the recent shift of attention to matter and embodiment in art criticism and literary ekphrasis. And thirdly, I explore how "media transformation" (Elleström 2014) that ekphrasis enacts serves to unsettle the boundaries between matter and meaning, body and mind, nature and culture. By doing so, I highlight the affinities between Carson's ekphrastic poetry and new materialist thought.

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KEYWORDS

Ekphrasis; Embodiment; New materialism; Performative; Transformation

SHORT BIO

Silvia Kurr holds a Master's degree in Literature, Visual Culture and Film Studies from Tallinn University and the Estonian Academy of Arts. She is currently a doctoral researcher at the Institute of Cultural Research of the University of Tartu and a member of the research group on Narrative, Culture, and Cognition at the University of Tartu. Her study interests include comparative literature, intermedial studies, visual culture, and film history.

SIMON SPIEGEL (University of Zürich - Switzerland)

"Time is Only a Kind of Space": Reflections on Time Travel Narratives

ABSTRACT

As has often been observed, time travel narratives are in very literal sense stories about the very act of storytelling, since time traveling characters possess an ability which is normally the privilege of narrative fiction: they can dispose of narrative time and freely jump between different temporal stages. The chronological constraints to which both real human beings as well as fictional characters normally have to bow do not apply to time travelers. In doing so, time travel narratives foreground the basic principles of storytelling; they are, in this respect, not only highly self-reflexive, but, in the words of David Wittenberg, a "narratological laboratory" in which structuring conditions of storytelling are depicted as literal plot".

While this approach to time travel narratives is certainly valid, I will take a different approach in my paper and argue that at least the kind of time travel stories which is most popular today, can also be understood as being about presenting a very specific kind of narrative space.

H. G. Wells's «The Time Machine» (1895) is generally regarded as the first modern time travel story. But although Wells's novel was instrumental in establishing time travel as a science fiction trope, it lacks an element which we today probably consider as the one which constitutes the main appeal of this kind of narrative: the paradoxes ensuing from time travels – especially of trips to the past. It was only in the 1940s, essentially with Robert A. Heinlein's short story «By His Bootstraps» (1941), when the paradoxical time travel story – what is often called the grandfather paradox – was established.

Starting with Heinlein's story, countless novels and movies have taken up this concept. If we ignore the logical problems which always arise with these stories, it is striking that they postulate a universe which is highly solipsistic. From "La jetée" (1962) through the "Back to the Future" (1985–1990) and "Terminator" (1984–2019) series to "Primer" (2004) and "Predestination" (2014) – based on Heinlein's «'–All You Zombies–» (1959) –, these narratives all feature protagonists which, in one way or another, have to travel back in time to ensure their own existence or, in the case of Predestination, even conceive themselves. Time travelers are therefore, in a much more direct sense than ordinary fictional protagonists, the navel of their respective worlds. While it may, on a superficial level, appear as if they move through time, they actually remain immobile while the world revolves around them.

KEYWORDS

Time travel; Science Fiction; Narratology; Loop plots; Solipsism

SHORT BIO

Simon Spiegel is project manager in the ERC Advanced Grant research project «FilmColors» at the Department of Film Studies at the University of Zurich and Privatdozent at the University of Bayreuth. From 2014 to 2018 he was a collaborator in the research project «Alternative Worlds. The Political- activist Documentary Film» funded by the Swiss National Science Foundation which resulted in his professorial thesis «Bilder einer besseren Welt» on utopias in nonfiction films (Schüren 2019); its English translation «Utopias in Nonfiction Film» is due later this year with Palgrave MacMillan. His PhD thesis on the science fiction film was published in 2007 as «Die Konstitution des Wunderbaren» (Schüren). He has published widely on utopias, science fiction, the fantastic and genre theory and is chief editor of the interdisciplinary «Zeitschrift für Fantastikforschung».

SIMONE MARIA ROCHA, LIVIA MAIA CALDEIRA ARANTES & MARCOS VINICIUS MEIGRE & SILVA (Universidade Federal de Minas Gerais – Brasil)

Expansões do Storytelling, Soluções de Encenação e Disputas da Atenção em "Boca a Boca" (Netflix, Brasil)

RESUMO

In this article we seek to highlight and discuss some changes observed in Brazilian Netflix productions since 2016 that play an important role in the complexity of the works. These are expansions in the classic narrative and plot models, with consequent changes in strategies of information distribution, in the effect on winning the viewer's attention and in the thematic development of the productions.

Methodologically, we adopted a poetic key of reading, based on the considerations made by David Bordwell on the classic storytelling model. And we explored in the original Netflix series Boca a Boca (2020): the expansion of the anticipation of the inciting incident in the structure of the narrative; the change of the main line of action based on the design of the multi-plots in the plot structure, as well as we analyze the staging solutions that stand out in dealing with such expansions.

PALAVRAS-CHAVE

Expansões do storytelling; Análise poética; Conquista atencional; Netflix Brasil; Boca a Boca.

NOTA BIOGRÁFICA

Simone Rocha

Professora Associada do Programa de Pós-Graduação em Comunicação da Universidade Federal de Minas Gerais (PGCOM/UFMG), doutora em Comunicação e Cultura pela Universidade Federal do Rio de Janeiro, líder do Grupo de Pesquisa Comunicação e Cultura em Televisualidades (COMCULT) e bolsista em produtividade do CNPq.

Livia Arantes

Doutoranda do PPGCOM/UFMG, membro do Grupo de Pesquisa COMCULT.

Marcos Silva

Doutorando do PPGCOM/UFMG, membro do Grupo de Pesquisa COMCULT. Bolsista Capes/Proex.

SLAVICA SRBINOVSKA (Faculty of Philology "Blaze Koneski" / "Ss Cyril and Methodius"
University - Skopje, North Macedonia)

Dementia, Disability, and the Unreliable Narrator in Florian Zeller's "Father"

ABSTRACT

This paper offers a formal reading of Florian Zeller's "Father," with a particular focus on the narrative point of view. The film tells its fragmented story through the eyes of a person living with dementia. I argue that the film, through its unreliable narration, figures and theorizes the phenomenal conditions of this disability of the mind. Here, the camerawork functions as a simultaneously stabilizing and destabilizing force within the narration, which in turn involves an extremely complex set of sequences that the viewer reconstructs as they are presented through the perspective of a character with impaired judgment. The consequence of this kind of perspective produces a narrative with a nonlinear course of events.

The action is based on the repetition of almost identical events, meetings with the same people and the exchange of a narrow volume of replicas conditioned by the limited potential of the mind which is irreparably damaged. The whole event is related to the spatial ambience of an apartment, it is presented in accordance with the weaknesses of the character that affect the memory. His impaired ability to reason affects the specificity of communicative relations with the characters around him, the inconsistency of their representation, and at the same time the visible constant effort of the main character's mind that struggles with its own limitations, with the need to recognize and identify, however without success. The limitations of the cognitive abilities that are at the center of the story cause a strong emotional empathy of the viewer with the character who is struggling with the disease and is hopelessly (and helplessly) trying to find a way out. The final sequence closes with his confrontation with the real environment of the nursing home. It houses the apartment in which we follow the mind's struggle with its cognitive capacities that are relentlessly diminishing and erasing information, and thus shows the tragedy of aging and suffering from this type of impairment.

The methodology of the study interpretation is based on the application of an interdisciplinary approach to narration that anticipates the knowledge of psychoanalysis, narration theory and film structure realized using a static camera and focus on the powerless mind of a person whose memory and the fear of the vast zones of ignorance that surround him and cause him fear.

KEYWORDS

Dementia; Disability; Unreliable narrator; Point of view; Film structure

SHORT BIO

Professor of Theory and Methodology of Literature and Comparative Poetics at the Department of Comparative Literature, Faculty of Philology, "Blaze Koneski", University "Ss. Cyril and Methodius", Skopje. Translation of the studies from the field of Theory of Literature and Comparative Literature (M. Bal, G. Prince, J. Bessiere, R. Lachmann, M. Riffaterre etc). Main studies: *Strolling Spectator in the Novel*, Skopje, 2000, *Through the Perspective of the Other*, Skopje, 2002, *The Novel: Status, Interpretations, Perspectives*, Skopje, 2004, *Subject, Literature, Culture*, Skopje, 2006, *Visual Strategies*, Skopje, 2008, *Feminism and Gender*, Skopje, 2010, *Literature, Film, Popular Culture*, Skopje, 2011, *Literature and Philosophy*, Skopje, 2012, *Literature and Politics of Representation*, Skopje, 2014, *Between the Fiction and the Reality*, 2017, *In the Dialogue With the Negative Representation*, 2019, *The Philosophy of Point of View*, 2020. Collaboration in the projects of the field of theory of fiction (including the field of adaptation of the Novel to the Film, Drama and Theatre) and Cultural studies at the University of Amsterdam (TEMPUS project), European Institute of Gender study in Florence (Summer School devoted to the problems of Boundaries and Borders) and Université de la Sorbonne Nouvelle (Paris III / High Educational Support Project). Also an active participant in many seminars and conferences that are focused on the problems of Comparative studies, Theory and History of Literature and Cultural studies.

TAMÁS CSÖNGE (University of Pécs - Hungary)

Simulation, Agency and Rhetorics: Self-reflexive Storytelling in Videogames

ABSTRACT

The paper examines the notions of interactive narrative, simulation and player-control in videogames by approaching the concept of agency as a free space of possibilities within a rigid system. (Salen and Zimmerman 2004) The conflicting concepts of autonomy and restriction inherent in the idea of „play” led to different interpretations of player agency, which reflects various ideological attitudes toward videogames and in videogames. One approach argues that the player has been given agency through the interactive nature of the simulation (Murray 1997, Kiss 2013), but others claim that this agency is always illusory, because the player can only act within a pre-established narrative framework of the system. (Crecente 2014, Stang 2019) Between the two interpretations lies the position according to which certain types of games allow real choices to various extents, where the outcomes reflect the player’s decisions, while others not so much. (Hocking 2007, Tanenbaum et al. 2010, Cole 2018)

The discussion centers on the 2016 puzzle-platformer indie game *Inside*, which thematizes the question of narration, play, agency, autonomy and control, therefore operates as a critique of ideology through its procedural rhetoric. The term was coined by Ian Bogost in his 2007 book on videogames and it refers to an innovative mode of persuasion and argumentation, in which an idea is not communicated by strictly narrative (verbal or audiovisual) logic, but by the rule-based processes of the game. Because the player engages in an interactive relationship with a semiotic system and becomes an active agent instead of a passive consumer, videogames have a fundamentally different toolkit for persuasion than traditional media does. These rhetorics become even more charged ideologically, when the activity of play can be interpreted as modeling real-life processes, for example complex social mechanisms. To gain theoretical insights, the case study highlights the game’s procedural mechanics, which creates analogies between its inherent logic of control, characteristics of mainstream videogames and the illusory sense of agency ubiquitous in contemporary globalized society.

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KEYWORDS

Interactive narrative; Game Studies; Simulation; Agency; Procedural Rhetoric

SHORT BIO

Tamás Csöngé is an assistant lecturer at the University of Pécs, Department of Film and Visual Studies. He is the member of The International Society for the Study of Narrative. He wrote his doctoral dissertation on the topic of perspectivation and character narration in film and published on the topics of narrative complexity, film narratology and unreliable narration in the journals Acta Universitatis Sapientiae Film and Media Studies and Frontiers of Narrative Studies. His other research interests include film theory, ludology and contemporary popular culture.

TERESA LIMA (Universidade do Minho - Portugal)

"Caminhos Magnéticos": Narrativa Neuro-vertoviana

RESUMO

Propomos uma análise de *Caminhos Magnéticos* (2019), do cineasta português Edgar Pêra. Trata-se, de acordo com o realizador, de um filme para “perder teorias” (Pêra, 2017, p. 304). Após inúmeras experiências em 3D e produção de um cinema de sensações, o cineasta optou deliberadamente por “descontaminar-se”, realizando um filme baseado no conto homónimo de Branquinho da Fonseca, no qual recorreu ao Cinemascope 2D, seguiu uma narrativa e optou por um cinema de emoções.

O que leva um artista a confrontar-se até ao limite da liberdade criadora? Antes de *Caminhos Magnéticos*, o cineasta havia lançado um filme-ensaio (*O Espectador Espantado*), com o objetivo de testar uma teoria sobre o cinema: qual a relação do espectador com a tela e como pode o realizador provocar o espanto (isto é, estimular uma ação) em quem vê o seu cinema? Contrariando a prática seguida noutros projetos, elaborou um guião e adaptou uma narrativa linear. Rejeitar fórmulas pode ser já uma forma de ação. Ao contrariar a tese desenvolvida em *O Espectador Espantado*, Edgar Pêra parece querer pôr-se à prova, mas também testar o nível de emancipação do espectador. Será que apenas o cinema de atrações gera um espectador espantado? Ou o cinema narrativo, que vive das emoções, também pode contribuir para uma interpelação entre quem produz uma obra e quem a absorve?

Em *Caminhos Magnéticos*, Edgar Pêra expõe um homem, a paixão pela sua filha casadoira, os dilemas éticos e filosóficos de uma vida, que se expandem na noite, junto ao rio Tejo. Podemos arrumar o filme numa sinopse ou arriscar a compreendê-lo como uma peça numa ideia que é mais do que uma visão do cinema. Será um olho sobre o mundo, um mundo que se constrói nesta troca simbólica, que se chama arte.

Mesmo com uma mudança deliberada na forma e conteúdo, Edgar Pêra continua, em *Caminhos Magnéticos*, a ter uma identidade única, que pode ser compreendida se pensarmos no cinema como a vida que vivemos. O cinema (enquanto técnica) é os nossos olhos (homem câmara de Vertov), os nossos ouvidos e boca (som), reproduz mecanicamente o que nosso corpo faz com a realidade. Como Deleuze (1997), a propósito de Bergson, vamos por um caminho que não vê o cinema como uma imagem a que se junta movimento, mas como uma “imagem-movimento”. Ou seja, da primitiva imitação da matéria constrói-se algo novo.

Com Edgar Pêra, mergulhamos no território das vanguardas (surrealismo, dadaísmo), onde o precívil e apolítico é contestado. Afirma Rancière que “ela [a emancipação] começa quando nos damos conta de que olhar também é uma ação que confirma ou modifica tal distribuição, e

que interpretar o mundo já é uma forma de transformá-lo, de reconfigurá-lo. O espectador é ativo, assim como o aluno ou o cientista. Ele observa, ele seleciona, ele compara, ele interpreta” (Rancière, 2010, p. 115).

Registamos, em Caminhos Magnéticos, estes elementos vanguardistas e neuronais, uma irresistível tentação para a desconstrução da paródia e elementos do quotidiano, assim como uma arrepiante premonição autoritária, movida a drones e recolher obrigatório.

PALAVRAS-CHAVE

Edgar Pêra; Caminhos Magnéticos; Narrativa; surrealismo; Vertov

NOTA BIOGRÁFICA

Teresa Lima integra o grupo de investigadores doutorandos do CECS, estando a realizar o Doutoramento em Ciências da Comunicação. Com uma Licenciatura em Comunicação Social pela Universidade do Minho, fez uma incursão pelo jornalismo (Público) e obteve o Diploma em Estudos Avançados em História Contemporânea, na Universidade de Santiago de Compostela.

Profissionalmente, tem exercido atividade nas Ciências da Informação, tendo um Curso de Especialização em Arquivo e Documentação, pela Universidade Portucalense. Atualmente, estuda a relação entre biografia, discurso e comunicação, partindo da história de vida do cineasta Edgar Pêra.

THERESA KRAMPE (International Graduate Centre for the Study of Culture, Giessen University - Germany)

Direction of Attention in Metareferential Videogames

ABSTRACT

Attention, the selective focus on certain stimuli, is a prerequisite for the player's engagement with videogames. Not only does attention influence the chances of ludic success but it is also correlated with players' immersion in the game. Metareference, by contrast, is associated with medium awareness and the disruption of aesthetic illusion because it draws the player's attention away from the content and onto the building blocks that mark game as a digital artefact: its hardware and software, rules and mechanics, and the formal and semiotic elements used to build the game's (fictional) world. In this paper, I explore how metareferential videogames direct the player's attentional focus and create effects of proximity and distance, immersion and meta-awareness. In order to do so, I combine a theoretical framework composed of game studies, narratology, and cognitive perspectives with the close-reading style analysis of two metareferential videogames.

In narrative videogames, players face at least two different attentional demands, one related to the game's narrativity, and the other to its ergodicity (i.e., the need for the player's active and effortful participation when interacting with the game). All of these activities require cognitive effort, but attention resources are limited. Players immersed in the gameworld are therefore held to block out competing stimuli such as the retrieval of extradiegetic information from the head-up display, the ergodic effort needed to master game controls, or even their embodied actual-world situation as operators of a hardware system (e.g. Thon 2008; Calleja 2011). Metareferential phenomena, by contrast, re-introduce these aspects into the conscious perception of the player, often by means of techniques and devices such as foregrounding, defamiliarization, metalepsis, *mise en abyme*, or the salient deviation from convention (e.g. Wolf 2009; Ensslin 2015; Gualeni 2016). I will discuss some of these techniques in more detail through the analysis of two case studies. The 2017 walking simulator *What Remains of Edith Finch* (Giant Sparrow 2017) sees players multitask between two different gameworlds, each with its own player character, plot, setting, and mechanics. In the frame world, players control the cannery worker Lewis as he goes about his mundane job. While doing so, however, the screen is gradually taken over by the embedded world of Lewis' imagination that demands more and more of Lewis' – and the player's – attention. My second example, the indie metagame *Pony Island* (Mullins Games 2015) even draws attention to attention itself, exploiting and reflecting on the attentional biases at work when playing a videogame. In one of the game's boss battles, the antagonist seeks to "defeat" the player by distracting them, even going as far as simulating a game crash and making use of metaleptic interfaces. In light of the complex ludic and narrative techniques employed in both games, a close textual analysis can offer new insights into the effect of narrative and ludic

elements on the player's attentional focus, and by extension into related phenomena such as immersion and meta awareness.

KEYWORDS

Videogames; Attention; Foregrounding; Metareference; Metalepsis

SHORT BIO

Theresa Krampe is a doctoral candidate at the International Graduate Centre for the Study of Culture (GCSC). She is also a member of the PhD programme Literary and Cultural Studies (IPP) and holds a scholarship with the German Academic Scholarship Foundation. Her PhD project focusses on the forms and functions of metareference in videogames. She is furthermore interested in narrativity and worldbuilding across media.

ÜRÜN YILDIRAN ÖNK (Yaşar University - Turkey)

New Era for an Old Genre: Celebrity Talk Shows on Turkish Digital Platforms

ABSTRACT

The talk show, which was carried over from radio, is one of the oldest genres in television programming. Following the consequences of privatization and deregulation policies in the media during the 80s, there occurred a distinction within the genre also leading to a subgenre. On one hand, there are confessional talk shows, which are mostly produced for daytime and female target audiences, have issue-oriented content, host ordinary people who deserve to be on television and experts as well as celebrities. On the other hand, there are celebrity talk shows where celebrities are hosted as guests and the main focus is entertainment. The existence of celebrity talk shows on a global scale, which has been broadcasted with slight changes since the 1950s, proves the television's limited allowance of generic change. In Turkey celebrity talk shows in a carnivalesque style emerged after commercial television broadcasting started illegally in Turkey during the 90s instead of TRT's didactic and strict talk shows based on its public broadcasting policy. In this period, these programs, which could be produced cheaper as studio programs when compared to the high cost of the TV dramas, filled the commercial television screens.

There were long-lasting and high-rated talk shows on Turkish televisions. However, Turkish TV dramas dominate the daily schedules recently, especially in prime-time. Today, there are a few celebrity talk shows, and a couple of them took their chances of a generic change. Finally, the penetration of digital platforms offered new opportunities for celebrity talk shows as a type of entertainment content. The purpose of this study is to examine the generic characteristics of celebrity talk shows on digital platforms. Genre analysis has been conducted to all celebrity talk shows (BOOM, Berk Keklik Duraktan Durağa, Oyunlar Holding, Yıldız Doğanlar, Bir Daha Söyle, @Enis Arıkan, Zeynep Bastık ve Konukları) provided by Turkish digital platforms namely Blu TV, Gain and Exxen. All the episodes of these seven shows have been analyzed according to the textual properties of celebrity talk shows on television. The analyses show that the duration of the programs has significantly decreased, and the studio audience has been disappeared. The number of guests has also been limited, and in many cases, only one celebrity is hosted. Entertainment and music, which are the main elements of celebrity talk shows, are featured in various ways. It is also observed that the studio design, which usually resembles a living room, has been replaced by different places, and in some examples, the setting has been completely ignored. The findings of the study reveal that celebrity talk shows as a television genre while maintaining the entertainment function, undergo significant generic changes in this new medium.

KEYWORDS

Talk show; Celebrity talk show; Television; Digital platform; Genre analysis

SHORT BIO

Ürün YILDIRAN ÖNK graduated from Gazi University (Ankara), Faculty of Communication, Department of Radio-Television and Cinema in 2002. She completed her M.A. (2004) and Ph.D. (2011) degrees at Dokuz Eylül University (İzmir), Institute of Fine Arts, Department of Cinema-TV. Since 2007, she has been working at Yaşar University (İzmir), Faculty of Communication, Department of Radio, Television and Cinema where she lectures several media, television and cinema courses as a full-time Assist. Prof. at undergraduate and graduate levels. She performs as the Erasmus coordinator and International exchange supervisor of Radio, Cinema and Television department as well as a member of the coordinating team of CONTACT International Student Film Festival. Yıldiran Önk, whose recent work focuses on television genres, has articles, conference papers, and book chapters published in the fields of television, cinema and media history. She also participates in international and national funded projects as an advisor and researcher. She has recently been coordinating a project about Dizi (Turkish Serials) on Turkish digital platforms called 'New Screen New Dizi'.

VICTOR CANDEIAS (Katholieke Universiteit Leuven - Belgium / Lusófona University, Lisbon - Portugal)

“EyeScape - Automation of Cinematic Narratives”: A Practical and Methodological Approach for Expanded Spectatorship in Algorithm and Database Cinema

ABSTRACT

Film language, regarding its power of suggestion beyond what is strictly represented, tries to subjectively affect audiences. Film signifiers are to some degree differently perceived by each spectator according to the variables brought from their personal history of references, and also from their state of mind at the time of viewing.

Such expanded space of interpretive subjectivity that cinema concedes to the viewer, perhaps more significantly than any other medium of communication, is precisely what suggests my interest in exploring the idea of introducing discursive variants operated by the interchangeability of filmic descriptive content.

Assuming that the main purpose of a film is to stimulate a unique experience, both intellectual and sensorial, to every spectator and in every viewing occasion, so that is the operative principle supporting the conceptual definition of the doctoral research project titled EyeScape – Automation of Cinematic Narratives, which aims at expanding the boundaries of a single and closed way in presenting film narratives, as it is the norm in cinema tradition.

A fundamental premise of this study is that the dynamics of variations in the structure of narrative and formal aspects represented in a given produced film object within the system of recombination should be an integral part of the discourse strategy of the director, even if not all instances that come into the process of film assemblage are under his full control.

It is additionally assumed that the induced reconfiguration of the film discourse axis should potentiate a range of perceptual effects according to the particular subjective relationship that each viewer establishes with a film object, which in this case should become an amplified experience since the viewer takes part in the generation of the viewed cinematic object.

While using databases, computing features and digital media resources, EyeScape wishes to introduce a distinctive approach to cinematic medium by assuming film narrative fundamentally as an inferences-based process in which the author and the audience collaborate in the co-construction of meaning.

By means of exploring the modes of subjectivity and cinematic perception through an expanded spectatorship model, EyeScape aims at producing multi-form storylines as personalised fictional

worlds for viewers' singular experience reinforced by the uniqueness of each filmic presentation distributed online.

Simultaneously, it is aimed at proposing a conceptual model and experimental approach to algorithm and database cinema that wants to explore a solution for recurrent issues in those art forms, such as coherency and consistency in the production of emergent meaning.

KEYWORDS

Digital Arts; Database Cinema; Interactivity; Non-linear narrative; Intertextuality

SHORT BIO

Victor Candeias (1963). Currently a PhD in the Arts doctorate at K.U.L. - Katholieke Universiteit Leuven, Belgium. Holds a Master in Film Studies (2011) at Lusófona University, Lisbon, Portugal. Course director of international Erasmus Mundus masters DocNomads – Documentary Film Directing (since 2012), Portugal, Hungary, Belgium. Assistant professor at the Film and Media Arts Department of Lusófona University, Lisbon, Portugal (since 2008). Teaching disciplines: Documentary Film Directing (MA), Film Directing and Production (MA), Creative Strategies (BA). Research affiliations in CICANT (ULHT, Lisbon, Portugal) and Intermedia Research Unit (KU Leuven, Belgium). Research interests: new media, experimental cinema, digital arts, documentary film, web docs, fiction scriptwriting. Professional experience as film director, scriptwriter and producer in documentary, fiction and experimental projects.

ORCID: <https://orcid.org/0000-0002-1976-8250>

WANDEREY ANCHIETA (Federal Fluminense University - Brazil)

Character's Breaking the Fourth Wall on Paradise PD: Humor and Satirical Commentary

ABSTRACT

Paradise PD is an animated sitcom made by Waco O'Guin and Roger Black (2018-) which tells the hilarious story of a small-town police force recurring incompetence to deal with their rampant crime rates. During the third season, here specifically focused on the second episode, chief Randall Crawford (voiced by Tom Kenny) is eager to win the "Top Cops" competition against his nemesis, Chief Dean Hancock. The latter is the head chief of Diamond City squadron, and is despised by Crawford for two reasons: i) he's a much more efficient officer than Crawford; ii) for their negative feeling is mutual, Hancock married elderly Mavis Crawford, Paradise PD chief's mother, out of spite. In the third season, in defiance of Paradise's ludicrous performance, they were able to lower crime to zero. Therefore, Crawford finds himself in a pickle. To win the competition he must "earn points by combating crime", but none occurs in the town anymore. He then uses his own son to provoke crimes for making arrests. In the ending, after much work, they are still losing. So, Crawford learns "hate crimes" will earn him the most points. He, at that moment, attacks his son for "being Jewish"[1] – which urges Gina (voiced by Sarah Chalke) to immediately arrest him. This is when the narrative fourth wall is gleefully shattered. He claims, in much expectation: "Arrest me! Arrest me". She then places handcuffs on him, and throws him to the ground, and then violently places a nightstick in his behind. Chief asks her, very annoyed: "Gina, why are you ramming your nightstick up my ass?". To which she immediately responds: "Because the writers have an ass fixation" (emphasis added). He moans: "Ah, goddamn it, we have got to get that fourth wall fixed (emphasis added). Next, the image simply zooms out and we see the characters framed by a literal wall, with a giant hole in it. Brazilian researcher Maria Lucia Dal Farra coined the concept optic to refer to "the games of collusions and positions (between the narrator and implied author that are) extremely rich, which explains the reader's preference or disgust for a character or narrator" (1978, 38-9). In this regard, all characters must be enclosed in an optical system where they lie under both instances: the told done by the former and the guidance provided by a stern strategy of the latter. This single instance aforementioned shows the characters interacting directly with the narrator and the implied author, their optical system, by metalepsis (Kukkonen; Klimek, 2011), to produce both humor and satirical comment on police violence. On this subject, we are much interested in inquiring how humor (Vandaele, 2012) can turmoil the "natural" order of a narrative, by seemingly bending its rules without much effort while not causing a disruption strong enough to cause the story to become inadvertently incoherent.

KEYWORDS

Characters; Netflix; Paradise pd; Fourth wall; Humor

SHORT BIO

Wanderley Anchieta is a Ph.D. in Communication at PPGCOM (UFF – Rio de Janeiro, Brazil). He develops research and is keenly interested in characters studies, narratology, fiction, dramaturgy, screenwriting, rhetoric, under all forms of communication those elements might appear. Furthermore, he is in the early stages of Data Science studies. His full CV can be found at <http://orcid.org/0000-0003-0864-9288>. E- mail address: wya@outlook.com

YASMIN BIDIM PEREIRA DOS SANTOS (Universidade Federal de São Carlos - Brasil)

Écfrase, Cinema e Filosofia: O “Poder Transmedial” dos Conceitos em “Um Teste de Resistores”, de Marília Garcia

RESUMO

Este artigo parte da análise de poemas ecrásticos de Marília Garcia, poeta contemporânea brasileira, criados a partir de obras cinematográficas. Partindo da noção de que há, na poesia de Garcia, uma abordagem transmedial dos conceitos – ideia trabalhada por Joana Matos Frias em “Tudo o que em mim pensa está lmando’: pertença e repetição na poesia brasileira contemporânea” (2016) – explora-se a ideia de que a écfrase, na obra em questão, surge como forma de análise crítica das obras fílmicas descritas. Esta abordagem sugere um fazer poético que também é exercício de reflexão sobre as formas de criação artística, situando o eu-poeta numa dupla condição de estar contato com a obra de arte tanto na condição de espectador e receptor quanto de produtor de reflexões críticas através do próprio fazer poético.

PALAVRAS-CHAVE

Marília Garcia; Poesia brasileira contemporânea; Ekphrasis; Transmedialidade; Cinema

NOTA BIOGRÁFICA

Yasmin Bidim vive na cidade de São Carlos, interior de São Paulo. Tem formação em cinema e é doutoranda em Estudos de Literatura pela UFSCar. Integra o grupo de pesquisa NEPPOC – Núcleo de Estudos e Pesquisas sobre Poesia Contemporânea. Trabalha como pesquisadora e educadora de arte e cultura, artista multimídia e produtora cultural.

Produz o canal Poesia em Obra, no YouTube, no qual divulga seus poemas visuais e também o blog A Terra é Plena. Em 2020 lançou pela editora Penalux seu primeiro livro de poemas, o Livro dos Interiores. Tem ensaios e poemas publicados na revista Crua (Bombinhas, SC), jornal Relevo (Curitiba, PR), revista Totem & Pagu (online), Revistaria (online), Mallarmargens (online), dentre outros.

Como educadora realizou, pela Casa Guilherme de Almeida, os cursos Escrever o filme, filmar o poema: fusões e contaminações entre poesia e cinema (2020), Oficina de Videopoesia: Hai kai audiovisual e poema-plano (2020) e Escrever a casa: a poética dos espaços domésticos (2021). Também integra o corpo docente do curso de especialização em Educação e Tecnologias (EduTec) ofertado pela Secretaria de Educação à Distância (SEaD) da UFSCar.

ZOE WIBLE (University of Kent - United Kingdom)

A Cognitive and Folkbiological Approach to Imaginary Beings in the "Star Trek" Universe

ABSTRACT

In *Engaging Characters*, Murray Smith introduces the concept of the “person schema”: a mental framework that guides our attention and supports assumptions regarding human agents. The person schema underlies several assumptions, such as the belief that the person has a discrete body, perceptual activity, intentions, emotions, agency, and a somewhat fixed set of attributes or traits. Smith argues that fictional characters are analogs of real human beings: we approach human fictional characters in a similar way as real ones, imbuing them with inner states, intentions, etc.

But what happens when the character in question is not human? Several theorists have already examined the way narratives approach (real) animals, in ways that can either foreground their sentience, or on the contrary obscure it. David Herman analyses the way narratives can be used to attribute mental states to animals, while Brett Mills also points out that animals are ubiquitous in media, often in a way that presents them as objects. As such, the kind of schema used to engage with animals is more varied than the person schema, as it depends on the species in question, the kinds of cultural attitudes at play regarding the species, and the specific narrative and aesthetics aims of a particular text. In this paper I will take a slightly tangential approach by focusing on imaginary creatures. Quid of aliens, dragons, monsters, sentient robots? What kind of schema do we use when approaching these beings? Examining the wide range of imaginary creatures in fictional narratives can enable us to tease out the various (and sometimes subtle) narrative strategies at play when considering the consciousness of an unfamiliar being.

I posit the existence of a “creature schema”, which guides our engagement with fictional, imaginary creatures. My hypothesis is that this creature schema is more flexible than both the person schema and the animal schemas, therefore it increases the importance of narrative or aesthetic strategies. The creature schema posits some form of sentience and agency (which can be varied and potentially controversial), and draws from diverse sources and popular knowledge, such as folkbiological thinking, or naïve psychology, which can therefore be made more visible through storytelling techniques.

This paper will use examples from the Star Trek franchise to illustrate the various ways a narrative can use and manipulate the creature schema through narrative and aesthetic means: the Horta and the Tribbles from *Star Trek: The Original Series* (Roddenberry 1966-1969), the Reaper from *Star Trek Discovery* (Fuller and Kurtzman, 2017-), and the Teenaxi from *Star Trek: Beyond* (Lin 2016). The diversity of these creatures allows me to present a broad introduction to the “quick and dirty” ways a story can mobilize creature schemas.

KEYWORDS

Characters; Creature design; Fantastic; Folkbiology; Star Trek

SHORT BIO

Zoe Wible is a PhD student in Film at the University of Kent. Her research interests include science-fiction and cognitive film theory. Following her master's dissertation on the reception of androids in contemporary television show *Westworld*, she is now researching the relationship between imaginary creatures and storytelling conventions in visual narrative media. She also draws on recent developments in interactive media and forms of engagement, including video games and online fandom spaces. The provisional title for her thesis is: "Monster schemas and folk biology: A cognitive approach to science fiction characters in contemporary cinema".