

World Cinema and World Literature

IWL 2021 – Online Session

Part of the 2021 Harvard Institute for World Literature, the World Cinema and World Literature Colloquium focused on exploring the way in which World Literature can circulate between the medium of literature and the medium of film, but also on the dramaturgies this type of „translation“ entails.

In the first session, the discussions focused on intermedial narratives. Miguel Olea Romacho showed how several dramaturgies of dramatic works can migrate towards film series and establish connections to postdramatic aesthetics and a certain kind of “weak narrativity”, which rediscovers a new understanding of the medium beyond classic literary comparisons. Swarnim Prakash showed how a modern retelling of *Hamlet* set amidst the insurgent Kashmir valley of India can remediate and offer a transcultural reading of a major canonic work. Christopher Michael Flakus brought to the discussion the concept of Neo-Baroque cinema and the links it establishes with celebrated works of the Latin American Boom. Tania Nicolaou showed how a direct cinema approach to documenting the notion of *cubanidad* in Fernando Perez’s *Suite Habana* can be instrumental in creating a type of narrative in which social actors and affects have the most important role.

The second session explored the theme of Asian identities in crisis. The common ground of all the presentations was the projection of identity, either individual or collective in a different way, either through the tools of digital theatre, which actually incorporates cinematic features, or through filmic representation of identity in which personal and societal values are questioned. Central to the discussions of the third session was the exploration of Otherness in Asian Societies through the analysis of several works of literature and cinema. The common link was the way in which different modalities of the medium of literature and the medium of film can circulate between the two type of artistic works and the cultural consequences this type of circulation can have to a transnational understanding of literature and cinema. The presentations in the fourth session tackled several problems of narratology in the adaptation of novels to film.

The colloquium provided the participants with new ideas for research, which go beyond the medium specific qualities of literature and film. The conclusions of the colloquium revolved around the idea that works of cinema and works of literature develop a type of intermedial communication, an interaction of several art forms, and that all media bear traces of other media. Literariness is always on the move, always branching in new directions and new types of expression. It was a great pleasure to follow the discussions that testified to the diversity of research interests that can find a common ground within a world framework.

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