Argument:

Cultural intermediality in literary texts represents a crossroads where the boundaries between different forms of artistic expression and cultures meet, intersect, and mutually fertilize. This conference proposes a reflection on this complex dynamic, highlighting how literary texts interact with other media and artistic forms to create new meanings and cultural experiences. By examining the various manifestations of cultural intermediality in literature, we aim to deepen our understanding of the relationship between literature and other art forms, as well as its role in the construction and negotiation of cultural identities.

Intermediality, a concept that denotes interactions between different media and artistic forms, offers a particularly fruitful analytical lens for the study of literary texts. In a context marked by cultural and linguistic diversity, literature often stands at the crossroads of multiple artistic and media influences, giving rise to complex and nuanced cultural identities.

Marie-Laure Ryan, in *Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media* (Johns Hopkins University Press, 2015), explains immersion and interactivity in narrative media—key elements of intermediality that enrich the reader's experience and blur the boundaries between the real and fictional worlds. This effectively illustrates the influence of cultural intermediality on the reception of literary works and emphasizes the importance of studying these phenomena to understand new forms of literature.

This conference is particularly interested in works that, like the palimpsests described by Gérard Genette in *Palimpsestes: La Littérature au second degré* (Seuil, 1982), demonstrate how literature can absorb, transform, and reinvent other media in a reflective interplay, contributing to a richer understanding of cultural intermediality. Henry Jenkins, in *Convergence Culture: Where Old and New Media Collide* (NYU Press, 2008), reminds us of the importance of cultural convergence in understanding intermediality, highlighting how active audience participation in diverse media environments creates new and complex meanings.

Cultural intermediality in literary texts interpenetrates and reinvents itself, constituting a phenomenon at the heart of contemporary studies on literature and media. As Michel Foucault points out in *L'Archéologie du savoir* (Gallimard, 1969), each era has its own system of knowledge formation, which is particularly relevant when examining literary texts through the lens of intermediality. Foucault encourages us to consider how literary texts, situated within their cultural and historical contexts, engage in dialogue with and incorporate other art forms and media.

Furthermore, the work of Julia Kristeva, particularly in *Sémiotikè: Recherches pour une sémanalyse* (Seuil, 1969), offers a valuable theoretical framework for analyzing intermediality. Kristeva introduces the concept of intertextuality, which can be extended to intermediality, to explain how literary texts absorb and transform other texts as well as other media in a dynamic process of meaning-making. Roland Barthes, in *Le Plaisir du texte* (Seuil, 1973), explores the notion of textual pleasure that emerges from the multiplicity of writings and readings, a concept that can be applied to the intermedial experience. Literature, by intertwining with other forms of artistic expression, offers a polyphony of meanings and experiences that enriches the reception of the text.

On his side, Gérard Genette, in *Palimpsestes: La littérature au second degré* (Seuil, 1982), develops the notion of transtextuality, encompassing intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality—useful concepts for analyzing the complexities of intermediality. Literary works, by dialoguing with other forms of art, become cultural palimpsests where texts and media overlap, respond to one another, and transform.

By integrating these theoretical perspectives, the conference aspires to an enriched understanding of cultural intermediality within literary texts. It aims to reveal how literary works, by hybridizing with other media, contribute to the construction of a dynamic cultural space, thus encouraging reflection on cultural identities in a world increasingly marked by media convergence and globalization.

Research Axes:

Axis 1: Interartistic Dialogues and Literary Creation: Study of the interactions between literature and other art forms such as painting, music, cinema, dance, etc., and their impact on the creation and reception of literary works.

Axis 2: Transmediality, Adaptation, and Reception of Works: Study of the processes of transposition of literary works into other media and the challenges and opportunities they present in terms of preserving meaning and aesthetics.

Axis 3: Theoretical and Methodological Approaches to Cultural Intermediality: Development of theoretical frameworks and analytical methodologies that integrate perspectives from language science, comparative literature, cultural studies, etc. Study of the interactions between cultural intermediality and cultural identities in a globalized and diverse world.

Axis 4: Didactics of Literature and Languages: Development of teaching methods and educational materials to address intermedial works in the classroom and promote intercultural understanding. Evaluation of the impacts of cultural intermediality on language learning and the literary training of learners.

Axis 5: Linguistics and Semiotics of Cultural Intermediality: Analysis of the linguistic and semiotic mechanisms used in literary texts to integrate other media and artistic forms. Study of narrative strategies and linguistic devices that create bridges between literature and other artistic fields.

Axis 6: Media Ecology, Digital Technologies, and New Reading Practices: Analysis of how literary texts navigate within the contemporary media ecosystem, including social networks, digital platforms, and their interaction with other modes of cultural dissemination

Themes and Research Questions

- **Interactions between Text and Image:** How do visual references (painting, photography, cinema) enrich the narrative and thematic texture of literary works?
- **Music and Literature:** In what ways does music influence the rhythmic structure, style, and themes of literary texts?
- **Intertextuality and Transculturality:** How do intertextual borrowing and dialogues contribute to the formation of a plural cultural identity in literature?
- **Digital and Literary Creation:** What is the impact of new technologies and digital media on the representation of cultural identities in contemporary literature?
- **Film and Theatre Adaptations:** How do adaptations of literary works into other media contribute to the (re)construction of cultural identities?

Importance of Research

The results of this research could provide significant insights into how cultural identities are shaped, expressed, and negotiated in literature through intermediality. They would contribute to enriching discussions on cultural globalization, diversity, and hybridization in the literary field, thus offering new perspectives on literature as a space for intercultural and intermedial encounters.

Suggested Bibliographical References

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- **Armand, L., & Vargas, C. (Eds.). (2018).** *L'intermédialité littéraire: Enjeux théoriques et pratiques*. Paris: Classiques Garnier.
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Participation Guidelines

Communication proposals (approximately 250 words), accompanied by a short biography, should be sent to the email address colloque.intermédialite@gmeil.com.

The working languages will be French and English.

Submission Deadline: November 16, 2024

Notification of Response Date: November 30, 2024

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