

## **Framing Media: The Periphery of Fiction and Film (1919-1936)**

The research project contributes to a new literary and media history of the Modernist period, concentrating on the novel and the film as the two major competing narrative *leitmedia* between 1919 and 1936, which in the history of both narrative film and literary fiction is characterized by a multiplicity of media exchanges. On the one hand, the period marks the time from the late silent era to the coming of sound film. On the other hand, this interwar period generated in modernist fiction a productive interest in cinematic interrelations, ranging from Hollywood fiction to the simulation of cinematic devices. Revisiting this fecund period of filmic-literary exchanges this project sets out to explore hidden cultural dynamics in modernist interrelations between literary fiction and narrative film. Unlike other literary or media histories of the period, the project's frame analytical approach privileges the periphery of the works of art. The project focuses on media exchanges in peripheral framings of novels such as publishers' advertisements, book covers, prefaces and meta-commentaries at the beginning of the main texts, as well as liminal framings of fiction films such as film posters, opening and closing credits and sequences. It analyzes these framings as historical and culture-specific signposts that illuminate the respective positions and functions of literary and filmic narratives in the social and media landscape during the period of Modernism. As an interface between work of art and audience, framings - like archaeological sites - preserve the socio-representational climate of a particular historical period. A history of framings in Modernism makes a substantial contribution an integrative history of literature and film, combining narratology, reception aesthetics, word-and-image studies, and advertising with the larger socio-economic dimensions of this period.

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