

Bibliografický záznam

Felcman, J. *Kino v psacím stroji. Fenomén fiktivního scénáře v českém prostředí*. (Rigorózní práce). Praha: Univerzita Karlova v Praze, Filozofická fakulta, Katedra filmových studií, 2011, 153 s. Vedoucí práce Doc. PhDr. Ivan Klimeš, PhD.

Abstract

This thesis is dedicated to a specific type of literary film art called rather innovatively in the paper as “a fictive screenplay”. It is a literary work of art which uses different forms established as a basis for a transformation of a written art to a film: film thesis, libretto, literary or technical scenario. So called “fictive scenarios” are different from other creations of this type primarily by the apparent intention of the author to see them as a complete piece of art in its printed form without any ambitions or actual need for subsequent realization of its film version. The composition of the paper is based on a study of the relevant materials and is divided into three parts. The first part covers a compilation of texts collected by screen editor Kurt Pinthus in the 1910's (Das Kinobuch, the oldest Czech “fictive scenarios”). The second part covers film-related literary art pieces created by the Czech avant-garde in the 1920's. (Fictive scenario as a form of the Czech avant-garde.) The third part (Fictive scenario as a surrealist playground) covers art created within the post-war Czech surrealist group.

All three parts of the thesis provide detailed analysis and contextual circumstances of creation of relevant pieces of art with the goal to describe their specifics, to limit and classify all their different aspects. This inductive procedure leads to the actual definition of the term “fictive scenario” within the Czech environment. The paper includes several necessary secondary areas: it covers early form of Czech script writing, manuals of film screenplays and French “fictive librettos”.