

Kryštof Pohl
Parodic Discourse in the Work of Jakub Adamec

Summary

The aim of my work is to describe the history of so called „Ostrava scene“, to identify the core of authors of this artistic tradition and to point out the connection to audiovisual world as such. This work also focuses on their artistic approaches and content similarities. This work tends to fill the gap of film studies according to a fact that this phenomenon was not described before in terms of film studies and so my work brings up the historical and topical context. In the first part I am focusing on the key personalities of Ostrava scene and their attitude to audiovisual work. These are Petr Lysacek and Jiri Suruvka along with their students from Faculty of Arts at University of Ostrava. As the most significant and unifying elements of their work I see the contextualization of the tradition of art groups and the parodical mode of artistic communication. The second part of my work tends to describe the specifications of parodical discourse in the artwork named *Turbo Shut Up Armageddon* from Jakub Adamec. The crucial was the classification of nature of transtextual relationships according to a publication *Film Parody* by Dan Harries. Parodical relationship is based on the character of the original text and the following one in the variation of their similarities. I have focused on metatextual relationship in which classical narration in the first part of the analysis and the process of production in the second, along with the components of documentary forms in the second part represents the classical narration. Jakub Adamec is modifying through the process and creates a new form. The vindication of metatextual nature of parodical process in the analytic part of my work I see as the first specific in the artwork *Turbo Shut Up Armageddon*. As a second specific of Adamec's parodical discourse I see the disruption of basic conventions of the original text. As significant example I see the clausal relationships between takes and in case of paroding classical narrative and the absence of the main topic in case of documentary forms. This feature of the artwork influences the formal and stylistic aspects of the artwork and differs *Turbo Shut Up Armageddon* from classical film parody and mockumentary. From the point of view of the function we could call this approach as a permanent irony, which Harries considers as a pregnant accompanying of parodical processes. In this case it is needed to be named the difference in reading of Adamec's parodical discourse. The parody goes along also on the metatextual level, when the primary parameters are modified very often and so it is very difficult for the viewer that 59 is used to read parodical texts oriented on consequences (intertextual relationship) to identify and distinguish between texts. The third specific of Adamec's parodical discourse I consider focus on the themes of real and fictional in order of cancellation between these two spheres, which I analyse in chapter 3.3 The Specifics of Parodical Discourse in *Turbo Shut Up Armageddon*.