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## ***Post-plot films and serial storytelling***

Seriality in contemporary blockbusters is most commonly connected to their production economy and marketing goals. However it is also a narrative pattern which not only modifies the storytelling and determines its elements and techniques (understood both as technology device and aesthetic *ostranenie*), but also drives audience's experience towards cyclic film culture participation. Therefore, the aim of my presentation is to **indicate and describe specific serial mode of narration within *post-plot films***.

Following Steven Zeitchik, I consider the *post-plots* as films which limit eventfulness of classical mode of film narration (David Bordwell) in order to expose visual attractions and demonstrate sequences of special effects (ex. *The Avengers*, *Mad Max: Fury Road*, *The Avatar*, *The Hobbit Saga*, *Godzilla*, *Pacific Rim*, *Guardians of The Galaxy*). If *post-plots'* aim is to simplify already a schematic narrative, how can they involve a serial mode of storytelling with its complexity and narrative plurality? In my presentation I would like to demonstrate **how limited complexity of the post-plots creates opportunities for serial storytelling** (sequels, remakes, cross-overs, spin-offs etc.) and how their narrative pattern remains open for continuations and narrative additions.

As I will try to proof, **seriality in *post-plot films* is not only linear nor continuous, but mostly hypertextual**. It rather transforms and reproduces devices and techniques *across* the *post-plots* to maintain a certain specificity of a title or franchise. In order to do this I conduct a comparative analysis of several narrative and technological devices, which are visibly present in contemporary blockbusters: fragmentation, slow motion, movie ride, master shot, comic relief, cameo, trans-film allusion and hint, *mise-en-scène* etc.

In the conclusion I will consider **seriality as an aesthetic (or even *auteur*) strategy of film specificity and consistency which is a part of the "aesthetics of amusement"** (Tom Gunning) as a re-newed cinematic experience. I will account it as a link between narration vs. monstration opposition and an essence of audience's expectations conducted by the rise of new mode of film storytelling. I believe that explaining how seriality detached from narrative and drove towards viscosity of a cinematic spectacle is a refreshing approach for both: film narration and seriality studies.

**Key-words: post-plot films, film narration, seriality, special effects**

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