

當文學和AR相遇

——AR應用於文學傳播與創作的初步觀察*

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摘要

本文旨在對AR (Augmented Reality, 擴增實境) 應用於文學傳播與創作進行初步觀察。在探討AR作為文學傳播工具的節次裡，援引「跨媒體故事敘述」(transmedia storytelling) 模式作為理論框架，談及此一商業娛樂經營模式的流行帶動了或啟發了「社會責任型」案例的興起或推廣，並以李昂文藏館作為具體範例，揭示該館的建置涉及「跨媒體共創」(transmedia collaborative authorship)，嘗試把李昂打造成一個「文學品牌」，所使用的媒體種類和應用方式，「虛」「實」兼具，其中特別專注於解析AR作為展示物件的導覽工具。本文對AR的探索，包括定義以及《李昂AR》實作範例的剖析，並突顯AR藉由匯合(convergence；各式不同媒體作品的聚集)和融合(merge；一件作品裡使用了多種媒體)而得以作為效果良好的文學傳播工具。

在討論AR作為文學創作工具的節次裡，延續了AR的定義，但強調螢幕上的成像部分以文字替代了動靜態影像，接著嘗試辨證「(平面)文學作品+AR」和「AR文學」之不同。本文以《小王子：AR+3D互動遊戲書》、《頁與幕之間》(Between Page and Screen)及《號誌AR詩組》驗證上述的說法。《頁與幕之間》同時也體現了「新工具→新形式→新美學」的現象。本文

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的結尾，以電影從未離開科技為例，呼籲文學也從未離開科技，冀望學院開發以AR當作傳播和創作工具的課群。

關鍵詞：李昂、擴增實境、文學傳播、文學創作、跨媒體故事敘述、AR文學



A Rendezvous Between Literature and AR:

A Preliminary Observation of AR as a Tool for Literary Dissemination and Creative Writing

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Abstract

This paper engages with a preliminary observation of AR (Augmented Reality) as a tool for both literary dissemination and creative writing. The first section examines “transmedia storytelling” in order to construct a theoretical framework, outlining how the long-practiced commercial mode of operation prevalent in popular entertainment field may have initiated, inspired or even helped promote cases of “the social service mode.” Treating Li Ang Museum as an example, this research reveals how the concept of “transmedia collaborative authorship” is incorporated into the “narrative expansions” of the Museum. The Museum project also endeavors to turn Li Ang into a literary brand. Analog and digital media are deployed in the narrative expansions to create real and virtual objects for the Museum, particularly focusing on positioning AR as “a tour guide.” In its exploration of AR, this paper includes its definition and an analysis of the content of the “Li Ang AR” app; this is meant to illuminate AR as an effective tool for literary dissemination by way of convergence (i.e. collating works made of various media) and merging (i.e. composing a work using various media). In the second section, the discussion shifts to AR as a tool for creative writing. This paper declares that in an AR literary work, verbal texts - likely mixed with images - play a central role, while it also attempts to differentiate “AR literature” and “printed literary work + AR,” citing *The Little Prince: AR+3D Interactive Game Book*, *Between Page and Screen*, and *Traffic Signs AR: A Poetic Suite* as the works for comparison. Thereafter, *Between Page and Screen* embodies a new

aesthetics originated by new technological tools. The conclusion addresses that literature and technology have never been separated. Accordingly, this paper encourages writers to take advantage of new technologies to pull out new forms of expression, like those achieved by the latest SF movies.

Keywords: Li Ang, AR, Literary Dissemination, Creative Writing, Transmedia
Storytelling, AR Literature

