

The 3rd ENN Conference

Emerging Vectors of Narratology: Toward Consolidation or Diversification?

Paris, March 29 and 30, 2013



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Welcome to the 3rd Conference of the European Narratology Network

We wish to welcome you to this year's conference of the ENN in Paris. Entitled "Emerging Vectors of Narratology: Toward Consolidation or Diversification?", the conference has drawn nearly 140 lecturers from some 35 countries, exceeding the European borders by far and bringing together narratologists not only from many corners of Europe, but also from the Middle East, Asia and Latin America. With this has come an impressive variety of papers whose scope and originality promise to explore nearly every aspect of the conference's theme.

This year's ENN conference is organized under the auspices of the Centre de recherches sur les arts et le langage (CRAL), a joint research center of the Centre National de la Recherche Scientifique (CNRS) and the École des Hautes Études en Sciences Sociales (EHESS). For narratologists, this is no negligible detail, for among the founders of the CRAL, thirty years ago following the death of Roland Barthes, are some of the most illustrious representatives of the discipline: Claude Bremond, Gérard Genette, Louis Marin, Christian Metz and Tzvetan Todorov. The CRAL, now celebrating its thirtieth anniversary, has placed particular significance on this year's conference of the ENN by making it the principal scientific event of the year.

The conference has been made possible by backing from the CRAL, the EHESS, the Institut Universitaire de France, the University of Strasbourg, the Department of Literatures and Languages of the University of Tours, the Maison Française d'Oxford, the Maison Suger and the City of Paris. We wish to thank these institutions for their support and also Audrey Lasserre for her expertise in laying out the conference booklet.

We hope that the conference will be a rewarding and stimulating experience for all.

John Pier
University of Tours / CRAL
Philippe Roussin
CNRS / Maison Française d'Oxford / CRAL

Bienvenue au 3^e Congrès du Réseau Européen de Narratologie (REN)

Nous sommes heureux de vous accueillir à Paris et de vous souhaiter la bienvenue au 3^e Congrès du Réseau Européen de Narratologie.

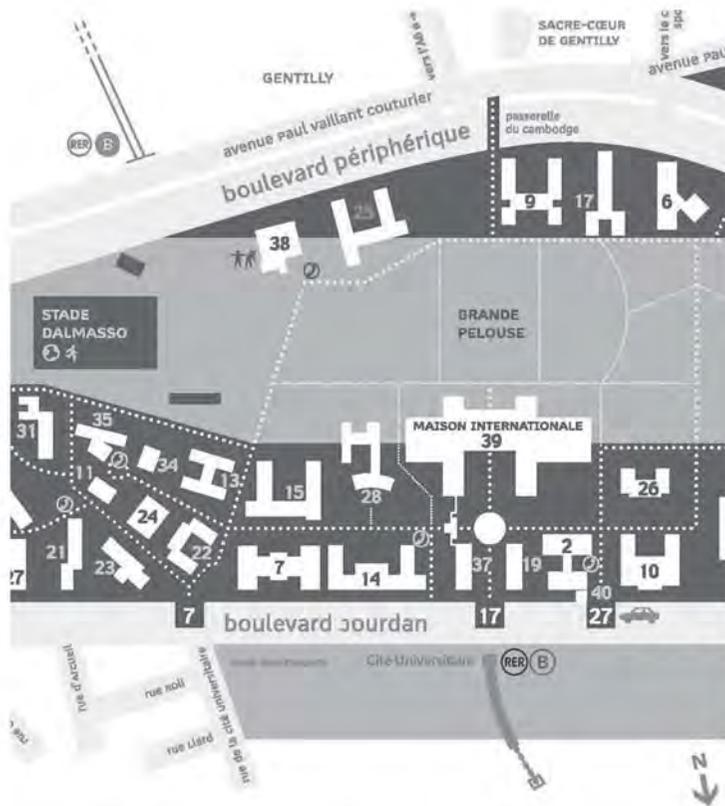
Intitulé *Vecteurs émergents de la narratologie : vers la consolidation ou la diversification ?*, le Congrès regroupe près de 140 conférencier(e)s, venu(e)s de quelques 35 pays d'Europe, mais aussi du Moyen Orient, de l'Asie et de l'Amérique Latine. D'où une impressionnante variété de communications dont le champ et l'originalité doivent permettre l'exploration des différentes thématiques du Congrès.

Cette année, le Congrès du Réseau Européen de Narratologie (REN) est organisé sous les auspices du Centre de recherches sur les arts et le langage (CRAL), une unité mixte de recherche au Centre national de la recherche scientifique (CNRS) et à l'École des Hautes Études en Sciences Sociales (EHESS). Pour les narratologues, cette information est loin d'être dénuée de signification. Au nombre des chercheurs qui furent, en 1983, à l'origine de la fondation du CRAL, après la disparition de Roland Barthes, figurent, en effet, quelques-uns des noms les plus prestigieux de la discipline : Claude Bremond, Gérard Genette, Louis Marin, Christian Metz et Tzvetan Todorov. Le CRAL, qui célèbre en 2013 le trentième anniversaire de sa création, a décidé de faire du Congrès de l'ENN la principale manifestation scientifique de cette année.

Le Congrès a reçu le soutien du CRAL, de l'EHESS, de l'Institut Universitaire de France, de l'Université de Strasbourg, de l'UFR Lettres et Langues de l'Université de Tours, de la Maison Française d'Oxford, de la Maison Suger et de la Ville de Paris, que nous sommes heureux de remercier ici. Nous remercions également Audrey Lasserre pour la mise en page du livret du Congrès.

Nous espérons que le Congrès constituera une expérience enrichissante et stimulante pour tous les participant(e)s.

John Pier
Université de Tours / CRAL
Philippe Roussin
CNRS / Maison Française d'Oxford / CRAL



Fondation BIERMANS-LAPÔTRE 7

Maison du MEXIQUE 28

Fondation des ÉTATS-UNIS 14

RESTAURANT (Maison Internationale) .. 39

Practical Information

The conference will take place at:

Cité internationale universitaire de Paris

17, boulevard Jourdan
75014 Paris

Access by public transport:

Line B of the RER (suburban express railway)

Direction: Robinson OR Saint-Rémy lès-Chevreuse

Station: Cité Universitaire (four stops from the RER station St Michel in the center of Paris - about twenty minutes)

The lectures will be held at the following locations, all within a very short walking distance from one another:

Fondation des États-Unis

15, boulevard Jourdan
75014 Paris

It is here that the reception and registration will take place on Thursday, March 28 from 6 to 8 p.m., where registration will begin at 8 a.m. on Friday March 29, and where all plenary sessions and the ENN business meeting will be held.

Maison du Mexique

9C, boulevard Jourdan
75014 Paris

Fondation Biermans-Lapôte

9A, boulevard Jourdan
75014 Paris

The banquet will take place on Saturday, March 30 from 8 to 12 p.m. at:

La Coupole

Salon privatif Le Dancing
102, boulevard du Montparnasse
75014 Paris

To go to La Coupole from the Cité internationale universitaire de Paris, take line B of the RER (direction Charles de Gaulle) from station Cité Universitaire to station Port Royal (2 stops). When leaving the RER station, turn right; the walk is less than ten minutes.

Tourist information (in French and in English):

Office du Tourisme de Paris: <http://www.parisinfo.com/>

Emerging Vectors of Narratology: Toward Consolidation or Diversification?

The 3rd Conference of the European Narratology Network

Sponsored by:
CRAL (CNRS-EHESS)
96, boulevard Raspail
75006 Paris

Organized by:
John PIER, University of Tours / CRAL
Philippe ROUSSIN, CNRS / Maison Française d'Oxford / CRAL

ENN conference committee:
Per Krogh HANSEN, University of Southern Denmark
Wolf SCHMID, Hamburg University

International scientific committee:
Jean-Michel ADAM, Université de Lausanne
David HERMAN, Ohio State University
Ansgar NÜNNING, Justus-Liebig-Universität Gießen
Alain RABATEL, Université de Lyon 1
Michael TOOLAN, University of Birmingham

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Backing for the conference is provided by the CRAL, the EHESS, the Institut Universitaire de France, the University of Strasbourg, the Department of Literatures and Languages of the University of Tours, the Maison Française d'Oxford, the Maison Suger and the City of Paris.

The European Narratology Network (ENN)

The European Narratology Network (ENN) is an association of individual narratologists and narratological institutions. Our focus is predominantly, but not exclusively, European as regards:

- our object domain, which spans narrative representation in literature, film, digital media, etc. across all European languages and cultures;
- our institutional affiliations: universities, research institutions and interest groups based in one of the European countries.

The ENN Steering Committee:
Per Krogh HANSEN (University of Southern Denmark), Chairman
John PIER (University of Tours and CRAL-CNRS Paris)
Wolf SCHMID (Hamburg University)

The Steering Committee has co-opted three ENN members:
Gunther MARTENS, Ghent University
Greta OLSEN, Justus-Liebig-Universität Gießen
Philippe ROUSSIN, CNRS / Maison Française d'Oxford / CRAL

Please visit www.narratology.net for further information.

The ENN is also present on Facebook.

Emerging Vectors of Narratology: Toward Consolidation or Diversification?

It can be observed that postclassical narratology, in its initial phase, expanded the scope of inquiry of its predecessor to become multiple, interdisciplinary, transgeneric, transmedial. More recently, it appears that narratology has entered a phase of consolidation, but with a continued trend toward diversification.

What does this consolidation consist of, and in what ways can narratology be said to diversify? Are narratologies, in the plural, evolving toward narratology, in the singular – possibly to become a discipline in the full sense of the term? Does diversification imply more double-entry narratologies, or does it, perhaps simultaneously, involve a look at the various scientific cultures underlying research programs in narrative theory, past and present, but also non-Western? As theoreticians address issues of cognition and context in narrative, in what ways should the role of poetics in narratology be rethought?

Ubiquitous, stories have encouraged narratologists to expand their purview beyond the literary corpus and take the “narrative turn,” embracing fields as diverse as psychology, sociology, history, the law, corporate management, digital technology, and more. But whatever the universals common to all narratives, literary scholars, psychotherapists, sociologists, historians, jurists, advertising executives and AI experts view narrative in significantly different ways and as serving purposes that may be wholly at odds from one field to another. What, then, is the influence on narrative of genre – not necessarily in the sense of traditional literary scholarship, but possibly in that of “speech genres” (Bakhtine), those “relatively fixed forms” that bridge the gap between units of language or other signifying systems and discourse in its prolific manifestations? Then, too, is the matter of narrative in non-verbal forms – the plastic arts and music – but also narrative in its pluri-medial forms.

Yet other questions arise. If, as Barthes stressed nearly half a century ago, narrative is a universal anthropological phenomenon, to what extent is it constitutive of culture? Can similar lines of inquiry be pursued with regard to *homo narrans*, the storytelling animal?

Vecteurs émergents de la narratologie : vers la consolidation ou la diversification ?

À ses débuts, la narratologie post-classique a permis d'étendre le champ d'enquête de la narratologie classique en se faisant multiple, interdisciplinaire, transgénérique et transmédiatique. Plus récemment, il semble que la narratologie est entrée dans une phase de consolidation, mais avec une tendance continue à la diversification.

En quoi consiste cette consolidation et de quelle manière la narratologie se diversifie-t-elle ? Les narratologies – au pluriel – évoluent-elles vers une narratologie – au singulier – en passe de devenir une discipline au plein sens du terme ? La diversification implique-t-elle plus de narratologies à double entrée, ou demande-t-elle, et peut-être simultanément, un regard tourné vers les diverses cultures scientifiques qui sous-tendent les programmes de recherche dans le domaine de la théorie narrative, passé et présent, mais aussi non occidental ? Dans la mesure où les théoriciens s'intéressent aux questions de la cognition et du contexte dans les récits, de quelle manière le rôle de la poétique narratologique peut-il repensé ?

Partout présents, les récits ont encouragé les narratologues à étendre leur objet au-delà des seuls corpus littéraires et à emprunter le « tournant narratif », qui concerne des champs aussi divers que la psychologie, la sociologie, l'ethnologie, l'histoire, le droit, le management, les technologies digitales, etc. Mais, quels que soient les universaux communs à l'ensemble des récits, les spécialistes de littérature, les psychothérapeutes, les sociologues, les ethnologues, les historiens, les juristes, les publicistes et les spécialistes de l'intelligence artificielle envisagent les récits depuis des points de vue différents qui peuvent être en désaccord les uns avec les autres. Quelle peut être, dans ces conditions, l'influence sur le récit du concept de genre, non pas au sens littéraire traditionnel du terme, mais au sens des genres de discours (Bakhtine), ces « formes relativement fixées » qui passent les ponts entre les unités de langage ou les systèmes signifiants et le discours dans ses manifestations les plus profuses ? Se pose également la question du récit dans ses formes non-verbales – les arts plastiques et la musique ainsi que dans ses formes pluri-médiatiques.

D'autres questions surgissent encore. Si comme Barthes l'avait souligné il y a près d'un demi-siècle, le récit est un phénomène anthropologique universel, dans quelle mesure est-il constitutif de la culture ? Peut-on poursuivre une enquête du même ordre à propos de l'*homo narrans*, l'animal conteur d'histoires ?

Key

- A Grand Salon - Fondation des États-Unis
(15, boulevard Jourdan - 75014 Paris - nr. 14 on the map)
- B Conference Room - Maison du Mexique
(9C, boulevard Jourdan - 75014 Paris - nr. 28 on the map)
- C Music Room - Maison du Mexique
(9C, boulevard Jourdan - 75014 Paris)
- D Ballroom I - Fondation Biermans-Lapôte
(9A, boulevard Jourdan - 75014 Paris - nr. 7 on the map)
- E Ballroom II - Fondation Biermans-Lapôte
(9A, boulevard Jourdan - 75014 Paris)
- F Library - Fondation Biermans-Lapôte
(9A, boulevard Jourdan - 75014 Paris)
- G Reading Room - Fondation Biermans-Lapôte
(9A, boulevard Jourdan - 75014 Paris)
- H Cinema Room - Fondation Biermans-Lapôte
(9A, boulevard Jourdan - 75014 Paris)

Restaurant Cité universitaire internationale de Paris
Maison internationale
23, boulevard Jourdan
75014 Paris
Nr. 39 on the map

Conference Program

Thursday, March 28 from 6 p.m. to 8 p.m.

Registration and reception

Fondation des États-Unis
Grand Salon
15, boulevard Jourdan
75014 Paris

Friday, March 29

8.00-9.00	Registration
9.00-9.15	Conference opening • Pierre-Cyrille HAUTCEUR, Président de l'École des Hautes Études en Sciences Sociales
Room A	• Per Krogh HANSEN, Chairman of the ENN, University of Southern Denmark • John PIER, Conference Organizer, University of Tours / CRAL (CNRS)
9.15-10.45	PLENARY SESSION I • Jean-Marie SCHAEFFER, EHESS / CNRS "From Narrativity to Narrative Art"
Room A	• Brian RICHARDSON, University of Maryland "The Boundaries of Narrative and the Limits of Narratology"
10.45-11.00	Pause
11.00-12.30	PARALLEL SESSIONS I
Room D	Panel 1: Visualizing Narrative Times Convened by Ellen MCCALLUM, Michigan State University • Michelle A. MASSÉ, Louisiana State University "Learning to Tell Time: Constructing Life Stages through Psychoanalytic and Literary Narration" • James V. CATANO, Louisiana State University "Narrative Voice/over in the Film Essay" • Ellen MCCALLUM, Michigan State University "Still Narrative: The Diversification of Narrative through the Time Image"

Room E	Panel 2: Notes Towards an Embodied Narratology Convened by Karin KUKKONEN, Oxford, and Marco CARACCILO, University of Groningen • Marco CARACCILO, University of Groningen, and Cécile GUÉDON, University of Groningen "Disrupting Gestures: Modernist Fiction and Kinesthetic Empathy in Rilke, Tozzi, and Woolf" • Sabine MÜLLER, Saint John's College, Oxford "Body and Language in the Writings of Herta Müller" • Karin KUKKONEN, Saint John's College, Oxford "Bodies, Memory Space and Situated Conceptualisation in Hilary Mantel's Historical Fiction"
Room A	Group 1: Narrativity and Visual Media Chair: Jana GAVRILIU, University of Bucharest • Michael RANTA, Lund University "Tellability in Pictorial Storytelling" • Matthias BRÜTSCH, University of Zurich "How to Measure Narrativity? Notes on Some Problems with Comparing Degrees of Narrativity Within and Across Media" • Adriana BONTEA, Pembroke College, Oxford / CNRS-EHESS "Narratives as Figures of Thought"
Room B	Group 2: Narrative and Psychology Chair: John JACOBS, Southern Connecticut University • Brian SCHIFF, The American University of Paris "Psychology's Narrative" • Ralf SCHNEIDER, Bielefeld University "Cognitive Narratology Meets Neuroaesthetics: Is there a Future for 'Neuro-Narratology'?" • Luisa SALMASO, Ca' Foscari University of Venice "Executive Functions and Paths of Learning through Multi-linear Narrative Tools"
Room C	Group 3: Locutionary Agency, Apprehending, Dreaming in Narrative Chair: Joshua PARKER, University of Salzburg • Eric RUNDQUIST, The University of Nottingham "How is Mrs Ramsay thinking? Non-verbal thought and locutionary agency in the representation of consciousness" • Oleg SOBCHUK, University of Tartu "The Passivity of the Reader: The Role of Accentuation in the Process of Apprehending Narrative" • Pascal LEFÈVRE, LUCA (Campus Sint-Lukas) / KU Leuven "The Narratological Paradoxes of Dreaming"

Room F	<p>Group 4: Narrative Borders Chair: Stefan IVERSEN, Aarhus University</p> <ul style="list-style-type: none"> • Erika FÜLÖP, New College, Oxford “The Space and Place of Narratology: Between Geometry and Geography” • Snežana MILOSAVLJEVIĆ MILIĆ, University of Niš “Border(less) Narrative – Liminal Space of Narratology” • Jelena V. JOVANOVIĆ, University of Niš “Paratext – The Meeting Place of the Story and its Interpretation”
Room G	<p>Group 5: Fact and Fiction Chair: Sebastian DOMSCH, University of Greifswald</p> <ul style="list-style-type: none"> • Silke LAHN, Hamburg University, and Stephanie NEU, Mannheim University “Some Facts about Fiction: Towards a Narratological Crossing of the ‘factuality-fictionality divide” • Gunter Karl PRESSLER, Universidade Federal do Pará, Belém, Brazil “Facts and Fiction. Events and stories in relation to texts and the world” • Lukas HOFFMANN, University of Tübingen “Fictionalized Fact and Factualized Fiction”
Room H	<p>Group 6: Cinema I Chair: Ursula-Helen KASSAVETI, National and Kapodistrian University of Athens</p> <ul style="list-style-type: none"> • Inna Drach, Russian State University for the Humanities, Moscow “The Nature of Literary Montage and the Difference between Cinematic and Montage Novels” • Carla CARIBONI KILLANDER, Lund University, and Liviu LUTAS, Lund University “Cinematic Ekphrasis and its Narrative Implications” • Corinne BENAND-LEGRAND, CRAL / EHESS “A la rencontre de <i>l’île au cinéma</i> – Dialogue entre la narratologie et le 7^e art”
12.30-13.45	Lunch: Restaurant universitaire – Maison internationale – 23, boulevard Jourdan

14.00-14.45	PLENARY SESSION II:
Room A	<ul style="list-style-type: none"> • Jan Christoph MEISTER, Hamburg University “Towards a Computational Narratology”
14.45-15.00	Pause
15.00-17.00	PARALLEL SESSIONS II
Room A	<p>Workshop : What Kind of Narrative Theory for Musical Narratology? (I) Convened by Márta GRABÓCZ, University of Strasbourg / IUF, Paris</p> <ul style="list-style-type: none"> • Márta GRABÓCZ, University of Strasbourg / IUF, Paris “Image de la narratologie musicale dans les ouvrages de narratologie générale” • Vera MICZNIK, The University of British Columbia “A Possible Musical-Narrative Theory” • Christian HAUER, Université Lille 3 “L’apport de la narratologie musicale à la narratologie contemporaine” • Małgorzata PAWŁOWSKA, Academy of Music, Cracow “Narrative in Musical Works Based on the Story of Romeo and Juliet”
Room D	<p>Panel 3: When myths become reality: At the crossroads of organizational culture, stories, mind Convened by Kay MÜHLMANN, Danube University, Krems, Austria</p> <ul style="list-style-type: none"> • Kay MÜHLMANN, Danube University “Why organizations mind about stories” • Manuel NAGL, Danube University “When stories meet schemas meet culture” • Günther SCHREDER, Danube University “Only narrative news is good news?” • Yan Bello MÉNDEZ, Management Consulting and Research, SpaceMinds. Spain “Appreciative Storytelling: Using narratives, stories and appreciative inquiry in organizational change programs to transform culture”

Room E	<p>Panel 4: Digital Flânerie and the Mapping of American Narratives of Paris</p> <p>Convened by Ellen MCCALLUM, Michigan State University</p> <ul style="list-style-type: none"> • Sarah PANUSKA, Michigan State University “Narrative Spatiality and Emerging Forms of Interactivity” • Laura MCGRATH, Michigan State University “Unplottable Plots and Narratives of Movement In/Through Hemingway’s Paris” • Steven AMBROSE, Michigan State University “Queer Paris and the Narrative of Identity in James Baldwin’s Giovanni’s Room” • Anna GREEN, Michigan State University “Sedentary City”
Room F	<p>Pre-conference seminar lectures I</p> <p>Chair: David STROMBERG, Hebrew University of Jerusalem</p> <ul style="list-style-type: none"> • Jan HORSTMANN, Hamburg University “Theatre Narratology” • Manja KÜRSCHNER, Kiel University “The Fictionalization of History and Unreliable Narration in Contemporary Historiographic Metafiction” • Adam LIVELY, University of London “Narrative Symbolization: From Situated to Embedded Narrative” • Sara PARDON, Ghent University “Narration and Experience in Historical Representations” • David STROMBERG, Hebrew University of Jerusalem “The Artistic Gesture: In Search of the Muteness of Painting in Literature”

Room G	<p>Pre-conference seminar lectures II</p> <p>Chair: Eva Sabine WAGNER, University of Osnabrück</p> <ul style="list-style-type: none"> • Natalya BEKHTA, University of Gießen “Emerging Narrative Situations: Towards a Definition of a We-narrative Proper” • Ayman E. M. GEEDALLAH, Omar Almkhtar-Tobruk University, Libya “The Equilibrium between Author and Time with Special Reference to Dickens’ <i>Great Expectations</i>” • Jannike Hegdal NILSSEN, University of Oslo “Possible Qualities of an Unreliable Narrator in both First-person and Third-person Narration” • Virginia PIGNAGNOLI, Ca’ Foscari University of Venice “Interference around the Threshold: The Contemporary Challenge to (Para)Textual Boundaries” • Caroline PIRLET, University of Gießen “Many a ‘Tell-Tale Heart’: Revealing Emotions and the Construction of Narrativity” • Eva Sabine WAGNER, University of Osnabrück “Narrative Projection”
Room B	<p>Group 7: Logical Dimensions of Narrative</p> <p>Chair: Roy SOMMER, University of Wuppertal</p> <ul style="list-style-type: none"> • Göran ROSSHOLM, Stockholm University “Causal Problems” • Sebastian DOMSCH, University of Greifswald “Narrative and Probability” • John PIER, University of Tours / CRAL (CNRS) “Complexity: A Paradigm for Narrative?” • Ondřej SLÁDEK, Academy of Sciences of the Czech Republic, Prague “What is Narrative Explanation?”
Room C	<p>Group 8: Narrative and History</p> <p>Chair: Emily ANDERSON, Knox College, Illinois</p> <ul style="list-style-type: none"> • Parastoo MOHEBBI, University of Tehran “A Reflection on History: The Place of Historiographical Metafiction in Iranian New Drama” • Mustafa Zeki ÇIRAKLI, Karadeniz Technical University, Trabzon, Turkey “Diverse Narrative Concomitants in Elif Shafak’s <i>Honour</i>” • Bohumil FORT, Academy of Sciences of the Czech Republic, Prague “Literary Narratives as Constituents of Political Worlds: The Case of Milan Kundera” • Elizabeth KOVACH, University of Gießen “Post-9/11 Worlds: Oscillations between Possibility and Actuality in Jonathan Franzen’s <i>Freedom</i>”

Room H	<p>Group 9: Design – Pattern – Event – Plot Chair: Jan Christoph MEISTER, Hamburg University</p> <ul style="list-style-type: none"> • Per Krogh HANSEN, University of Southern Denmark “Narrative Design” • Paul HAZEL, University of Wales Trinity Saint David “Temporal Patterning in Narrative” • Gian Piero ZARRI, Université Paris-Sorbonne “A Formal Language for Representing and Managing Narratives in a Computer” • Olivier CAIRA, Institut Universitaire de Technologie (Evry) / CRAL (CNRS) “One step backwards: Plot as a common ground between contemplative and interactive fictions”
17.00-17.15	Pause
17.15-18.15	PARALLEL SESSIONS III
Room A	<p>Group 10: Narratology in China Chair: Dan SHEN, Beijing University</p> <ul style="list-style-type: none"> • Liya WANG, Beijing Normal University “Chinese Postclassical Narratologies: Towards Consolidation or Diversification?” • Huaiyu LUO, Macquarie University, Australia / Beijing Language and Culture University “Comparison of Chinese-Western Narrative Poetics: State of the Field”
Room B	<p>Group 11: Bakhtinian Perspectives Chair: Inna DRACH, Russian State University for the Humanities, Moscow</p> <ul style="list-style-type: none"> • Noelle HEWETSON, University College Dublin “The Threshold Chronotope as a Unifying Narrative Device in David Mitchell’s <i>Cloud Atlas</i>” • Ioanna BOURA, Aristotle University of Thessaloniki “The Dialogic Perspective of Narratology”
Room C	<p>Group 12: Narrative and Theater Chair: Philippe ROUSSIN, CNRS / Maison Française d’Oxford / CRAL</p> <ul style="list-style-type: none"> • Gunther MARTENS, Ghent University “Text Theatricality: An integrated approach through narratology and performance studies” • Benoît HENNAUT, Université Libre de Bruxelles / CRAL, EHESS “The Narrative Limits of a Specific Genre: The Theatre Director’s Script”

Room D	<p>Group 13: Narratology: Method or Heuristics? Chair: Paul DAWSON, University of New South Wales, Australia</p> <ul style="list-style-type: none"> • Greger ANDERSSON, University of Örebro “Narratology as Theory and as a Method of Text Analysis” • Liesbeth KORTHALS ALTES, University of Groningen “Narratology as a (Meta-)Hermeneutic Heuristics: Ethos attributions, generic and other framings in Michel Houellebecq’s <i>La Carte et le territoire</i>”
Room E	<p>Group 14: Narratological Paradigms Chair: Richard WALSH, University of York</p> <ul style="list-style-type: none"> • Lars-Åke SKALIN, University of Örebro “Narratology – Narratologies: Theoretical Monism or Pluralism?” • Franco PASSALACQUA, University of Insubria “Two epistemic paradigms of narrative theory: constructivist vs. mimetic”
Room F	<p>Group 15: Life History – Play-narration Chair: Brian SCHIFF, The American University of Paris</p> <ul style="list-style-type: none"> • John JACOBS, Southern Connecticut University “Discussions of ‘Love’ in the Life History Narratives of Adults at Fifty” • Matti HYVÄRINEN, University of Tampere, and Elina Viljamaa, University of Oulu “Every-day ‘Unnatural’ Narration?”
Room G	<p>Group 16: Narrative in Youth Care and Education Chair: Ralf SCHNEIDER, Bielefeld University</p> <ul style="list-style-type: none"> • Jef VAN DER AA, Tilburg University “Narratology and Youth Care” • Geert VANDERMEERSCHE, Ghent University “A Pedagogical Narratology? Exploring the Narrative Turn in Educational Studies and Philosophy”
Room H	<p>Group 17: Narratology in the Middle Ages and in Folklore Chair: Veronika ZUSEVA-ÖZKAN, Russian State University for the Humanities, Moscow</p> <ul style="list-style-type: none"> • Eva VON CONTZEN, Ruhr University Bochum “New Light on Dark Ages: Narratology and the Middle Ages – A Reappraisal” • Ulf PALMENFELT, Gotland University “Folkloristic Narrative Analysis”

Saturday, March 30

9.00-10.30	PLENARY SESSION III
Room A	<ul style="list-style-type: none"> • Dan SHEN, Peking University “Contextualized Poetics and Contextualized Rhetoric: Consolidation or Subversion?” • José Ángel GARCÍA LANDA, University of Zaragoza “The Story behind any Story: Evolution, Historicity, and Narrative Mapping”
10.30-10.45	Pause
10.45-12.15	PARALLEL SESSIONS IV
Room D	<p>Panel 5: Translating Narrative Theory Convened by Sylvie PATRON, University of Paris Diderot-Paris 7</p> <ul style="list-style-type: none"> • Masahiro IWAMATSU, Kwansai Gakuin University “Problems in Translating Literary Theory into Japanese” • Bahar DERVIŞCEMALOĞLU, Ege University “The Problem of Translating Narratological Terminology into Turkish” • Sylvie PATRON, University of Paris Diderot-Paris 7 “Translating S.-Y. Kuroda: Past and Present”
Room G	<p>Panel 6: Narrativity and Intermediality Convened by Tobias HERMANS, Ghent University</p> <ul style="list-style-type: none"> • Knut HOLTSTRÄTER, University of Bayreuth “When the Bard Lies: Remarks on Music from a Musicological and Literary Theory Perspective” • Karl KATSCHTHALER, University of Debrecen “Autobiographical authenticity in music? The question of the ‘secret vocal line’ in Alban Berg’s ‘Lyric Suite’ revisited in a narratological perspective” • Tobias HERMANS, Ghent University “Putting Music into Words: Robert Schumann and the creation of the Romantic critical narrative”

Room A	<p>Group 18: The Narrative Turn and Classical and Postclassical Narratologies Chair: Ondřej SLÁDEK, Academy of Sciences of the Czech Republic</p> <ul style="list-style-type: none"> • Roy SOMMER, University of Wuppertal “Merger or joint venture? A consolidated model of classical and postclassical narratologies” • Philippe ROUSSIN, CNRS / Maison Française d’Oxford / CRAL “What Lessons can be Drawn from the ‘Narrative Turn’ in the Human and Social Sciences?” • Paul DAWSON, University of New South Wales, Australia “How Many ‘Turns’ Does it Take to Change a Discipline? Narratology and the Interdisciplinary Rhetoric of the Narrative Turn”
Room B	<p>Group 19: Fictionality and Space Chair: José Ángel GARCÍA LANDA, University of Zaragoza</p> <ul style="list-style-type: none"> • Henrik Skov NIELSEN, Aarhus University “Ten Theses about Fictionality” • Richard WALSH, University of York “Narrative and Spatial Modelling: Fictional Worlds Reconsidered” • Joshua PARKER, University of Salzburg “Spatial Metaphors in Postclassical Narratology: A Compensation for Setting’s own ‘Content?’”
Room C	<p>Group 20: Hypertext – Multimedia – Fandom Chair: Michelle MASSÉ, Louisiana State University</p> <ul style="list-style-type: none"> • Nora BERNING, University of Gießen “Critical Ethical Narratology as Emerging Vector and the ‘Poethics’ of Mark Bowden’s Hypertext <i>Blackhawk Down</i>” • Erik PIETSCHMANN, University of Tübingen “‘Tell your life story’: Linking Life and Identity through Multimedia Narration in Facebook’s Timeline” • Veerle VAN STEENHUYSE, Ghent University “Jane Austen’s <i>Pride and Prejudice</i> in Cyberspace: Charting the World-building Practices of Online Fandom”
Room E	<p>Group 21: Transgenericity Chair: Carla CARIBONI KILLANDER, Lund University</p> <ul style="list-style-type: none"> • Ludmila TATARU, Sartov State University, Russia “Lyric Poetry as ‘Speech Genre’” • Beatriz PENAS-IBÁÑEZ, University of Zaragoza “Socio-Pragmatics and Narrative (Non-)Standardness: The Example of Haiku-like Minimal Narratives”

Room F	<p>Group 22: Expectation, Disruption, Hidden Narrative Chair: Adriana BONTEA, Pembroke College, Oxford / CNRS-EHESS, Paris</p> <ul style="list-style-type: none"> • Carmen MUŞAT, University of Bucharest “What Expectation Means to Narrative” • Michał MRUGALSKI, University of Warsaw / University of Tübingen “Mechanics of Disruption. Interruption Theory of Narrative” • Dragana VUKIĆEVIĆ, Belgrade University “Hidden Narratives”
Room H	<p>Group 23: Cinema II Chair: James V. CATANO, Louisiana State University</p> <ul style="list-style-type: none"> • Jan ALBER, University of Freiburg “The Representation of Character Interiority in Film” • Ursula-Helen KASSAVETI, National and Kapodistrian University of Athens “Popular Film Genre Narratives: Unveiling the ‘Structure of Feeling” • Emily ANDERSON, Knox College, Illinois “<i>Sin City</i> and Style: Toward a Transmedial Approach to Discourse”
12.15-13.15	Lunch: Restaurant universitaire – Maison internationale – 23, boulevard Jourdan
13.30-14.00 Room A	Business Meeting
14.00-14.45 Room A	<p>PLENARY SESSION IV</p> <ul style="list-style-type: none"> • Raphaël BARONI, University of Lausanne “The Garden of Forking Paths: A Change of Perspective on Narrative Sequence”
14.45-15.00	Pause

15.00-17.00	PARALLEL SESSIONS V
Room A	<p>Workshop: What Kind of Narrative Theory for Musical Narratology? (II) Convened by Márta GRABÓCZ, University of Strasbourg / IUF, Paris</p> <ul style="list-style-type: none"> • Violaine ANGER, Université d’Evry / École polytechnique, Paris « <i>Romeo et Juliette</i> de Berlioz : deux styles de musique narrative pour deux rapports différents à la ‘scène’ » • Gabriel SEVILLA, University of Geneva “Curiosity, Suspense, and Proto-narrative Tension: The Three Riddles in Giacomo Puccini’s <i>Turandot</i>” • Nicolas MARTY, Université Paris-Sorbonne “Furthering the Bases of a ‘Natural’ Narratology for Music” • Jana GAVRILIU, University of Bucarest “Is there a sound in this painting?”
Room D	<p>Workshop: Narratology of Greco-Roman Myths and their Pragmatics Convened by Claude CALAME, CRAL / EHESS, Paris</p> <ul style="list-style-type: none"> • Claude CALAME, CRAL / EHESS, Paris « De la narratologie structurale à la pragmatique énonciative du récit : formes poétiques grecques entre mythe et rite » • Kerasia A. STRATIKI, ID’EF Paris (Athènes) / Université de Patras « La fondation de Patras à travers la <i>Periéégèse</i> de Pausanias » • Charles DELATTRE, Université de Paris Ouest Nanterre « Pour une narratologie pragmatique de la mythographie : l’exemple des traités thématiques grecs (Palaiphatos, Parthénios de Nicée, Antoninus Liberalis) » • Federico PIANZOLA, University of Florence “The Legacy of <i>Prometheus Bound</i> in Primo Levi’s Short Stories”
Room B	<p>Panel 7: Metalepsis out of Bounds Convened by Saartje GOBYN, Ghent University</p> <ul style="list-style-type: none"> • Liviu LUTAS, Lund University “Metalepsis and History – The Example of Three Francophone Writers” • Saartje GOBYN, Ghent University “On the Metaleptic Structure of Günter Grass’ <i>Die Rättin</i>” • Kangru WU, Capital Normal University, Beijing “Coexistence and Participation: Metalepsis and Mise en Abyme in Chinese Literature”

Room F	<p>Pre-conference seminar lectures III Chair: Margarida McMURRY, University of Oslo</p> <ul style="list-style-type: none"> • Maximilian ALDERS, University of Freiburg “The Embodiment of Collective Minds” • Sebastian ARMBRUST, Hamburg University “Plot Models and Complex Television Seriality” • Margarida McMURRY, University of Oslo “The Role of Assumptions in If on a Winter’s Night a Traveller” • Golnaz SHAMS, University of Oslo “The Application of the Thought-Action Continuum in the Consciousness Construction Procedure in Shaw, Wilde and Ibsen’s Plays” • Klaus-Peter SPEIDEL, University of Paris Sorbonne-Paris 4 “But it does tell! - Working towards a new consensus on the narrative picture”
Room G	<p>Pre-conference seminar lectures IV Chair: Urania MILEVSKI, University of Kassel</p> <ul style="list-style-type: none"> • Violeta AVETISIAN, Ilia State University, Tbilisi “The Chronotope of ‘Remembrance’ in Vladimir Nabokov’s <i>Mashenka</i> and in Grigol Robakidze’s <i>The Snake’s Skin</i>” • Urania MILEVSKI, University of Kassel “From a sociological poetics of voice towards a sociological poetics of space” • Zsófia PÁL-LUKÁCS, University of Pécs “Verbal and Visual Narration of <i>Tenebrae</i>” • Lena SCHÜCH, Hamburg University “Causal ascription in contemporary song lyrics” • Angela WHALE, University of Konstanz “Unreliable, Transmedial Narrators”
Room C	<p>Group 24: Authorial Intrusions – Pronominal Usage Chair: Liya WANG, Beijing Normal University</p> <ul style="list-style-type: none"> • Veronika ZUSEVA-ÖZKAN, Russian State University for the Humanities, Moscow “Novel with Authorial Intrusions and the Genesis of Meta-Novel” • Reiko IKEO, Senshu University, Japan “‘Like’ Similes in First-person Narrative” • Filip KRTIČKA, Charles University, Prague “We-narratives and Collective Memory: The Case of William Faulkner’s ‘A Rose for Emily’”

Room E	<p>Group 25: Perspectives on the Unnatural Chair: Jan ALBER, University of Freiburg</p> <ul style="list-style-type: none"> • Stefan IVERSEN, Aarhus University “Broken or Unnatural? On the Distinctions of Fictionality in Non-conventional Narration” • Silvia CHIRILĂ, Humboldt University, Berlin “Unnatural Storyworlds, Broken Narratives, Fluid Characters in Toni Morrison’s Novels” • Divya DWIVEDI, Indian Institute of Technology, Delhi “Time and Unnatural Narratology”
Room H	<p>Group 26: Narrative in Cultural Space Chair: Matthias BRÜTSCH, University of Zurich</p> <ul style="list-style-type: none"> • Fiona DOLOUGHAN, The New University, UK “New wor(l)d orders: The geosemiotics of narrative text” • Zoi TSIVILTIDOU, University of Arts in Belgrade / Université Lumière Lyon II “Storytelling and Urban Collective Consciousness: An Organic Brew of Participatory Creativity” • Yoko TSUCHIYAMA, EHESS, Paris “Creating Narratives of Cultural Heritage: Reconstructing the Past” • Cindie MAAGAARD, University of Southern Denmark “Visualizing Constructions Yet to Be: Narratological Models and Architectural Renderings”
17.15 Room A	Close of the conference

Saturday, March 30 from 8 to 12 p.m.

Conference banquet at:

La Coupole
Salon privatif Le Dancing
102, boulevard du Montparnasse
75014 Paris

Abstracts

Keynote speakers

Raphaël BARONI, Associate Professor

School of French as a Foreign Language, University of Lausanne, Switzerland
raphael.baroni@unil.ch Plenary session IV, Room A

The Garden of Forking Paths: A Change of Perspective on Narrative Sequence

From the period that David Herman refers to as classical narratology to the present day, we can observe major shifts in the way plot and narrative sequence are dealt with, giving new insights into the dynamics and indeterminacy of narrative structures. This shift has transformed what used to be considered a symmetrical construction (focusing on the unity of the story shaped by the teller) into a kind of labyrinth in which virtual events become as important as events that have been actually told. Thus, despite a proliferation of epistemologies (functionalism, cognitive science, etc.), postclassical narratologies converge by stating that in order to understand the forms and functions of plots, we must take into account the “dialectical interplay between narrative and consciousness” (Herman 2007). On this basis, it is no longer possible to avoid “the analysis of how readers’ decisions contribute to the construction of the narrative world” (Kafalenos 2001). Commenting on a short story of Borges, “The Garden of Forking Path,” I shall distinguish between three ways of dealing with the virtualities of the story: 1) accounting for the virtualities actually told; 2) providing cognitive models explaining how readers shape implicit virtualities; 3) describing the effects of virtual events on empirical readings. The potential tensions between these three perspectives can be seen as challenges that contemporary narratology must face when going beyond the mere description of the internal logic of the *fabula*.

Raphaël BARONI is an associate professor at the School of French a Foreign Language at the University of Lausanne. In 2005, he created, with Thérèse Jeanerret, the Research Group on Language Biographies, and in 2010, with Françoise Revaz, the narratology network of French-speaking Switzerland (RRN, www.narratologie.ch). His works seek to develop both the general theory of narrative and to take into account its implications for the teaching of literature and foreign languages. Author of more than sixty articles, Baroni has published two books on narrative tension, the poetics of plot and the relationship between time and literary narration: *L'Œuvre du temps. Poétique de la discordance narrative* (2009) and *La Tension narrative* (2007). He has also co-edited several books and journal issues, including “Rencontre de narrativités : perspectives sur l'intrigue musicale” (*Cahiers de narratologie*, n° 21, 2011) and *Le Savoir des genres* (2007).

José Ángel GARCÍA LANDA, Senior lecturer in English

Department of English and German Philology, University of Zaragoza, Spain
garciala@unizar.es Plenary session III, Room A

The Story behind any Story: Evolution, Historicity, and Narrative Mapping

“The narratives of the world are numberless”; yet, all stories may be seen as chapters of a single story. Evolutionary approaches to literary and cultural phenomena (E. O. Wilson, Joseph Carroll) have led to a growing awareness that these literary and cultural phenomena are best accounted for within a consilient disciplinary framework. From this consilient standpoint, human modes of communication must be contextualized as situated historical phenomena, and history as such is to be placed within the wider context of the evolution of human societies and of life generally (what is often called “big history”). Using the notions of “narrative mapping” and “narrative anchoring,” the present lecture aims to draw from the aforementioned theoretical outlook a series of conclusions relevant to narratology, in particular to the narratological conceptualization of time. Cultural conceptions of big history underpin the production, the reception and the critical analysis of any specific narrative, as well as any narrativizing strategy, in the sense that these conceptions provide both a general ideational background to the experiences depicted in the narratives, and a mental framework in which to situate (e.g., historicize) the narrative genres used in the depiction.

José Ángel GARCÍA LANDA (MA Brown University, PhD University of Zaragoza) is a senior lecturer in English at the Facultad de Filosofía y Letras, University of Zaragoza. He has coedited the Longman Critical Reader on *Narratology* (1996) and the volumes *Gender, Ideology* (1996) and *Theorizing Narrativity* (2008). He is the author of *Samuel Beckett y la Narración Reflexiva* (1992) and of *Acción, Relato, Discurso: Estructura de la ficción narrativa* (1998). He is the past editor of *Miscelánea: A Journal of English and American Studies* and is currently editing *A Bibliography of Literary Theory, Criticism and Philology*, a free-access online resource.

Jan Christoph MEISTER, Professor Dr.

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Plenary session II, Room A

Towards a Computational Narratology

Vladimir Propp is generally seen as one of the forefathers of structuralist narratology. Undeniably, the radical abstraction from narrative content underlying his model of action functions introduced a new theoretical paradigm in narrative studies. Moreover, Propp is sometimes also credited with practicing the first corpus-based, empirical approach in the philologies (even though the claim to a truly inductive, bottom-up, corpus-based method of theory formation in his studies could not be validated by Bremond, Pavel and others who tried to re-run Propp's formula on the texts of his fairy tale corpus). Few narratologists are aware, however, of Propp's astounding influence in a completely separate scientific domain: Artificial Intelligence research. Starting with David Rummelhart's initial "Notes on a Schema for Stories" (1975), scores of AI and Computational Creativity researchers have referred to Propp as a key witness for the claim that narrative constructs are, at least in principle, computable.

Propp's methodological heritage can indeed be put to use in the context of computational approaches in narrative studies, but also in an emerging practice which I term Computational Narratology. This practice is anything but 'artificial', however. Rather, its aim is to enable humans to study narrative phenomena diachronically and in large corpora.

Jan Christoph MEISTER is a professor of Modern German Language at Hamburg University. Previous appointments include professorships at the University of the Witwatersrand (Johannesburg) and at Ludwig-Maximilians-Universität (Munich). In addition to his research on German authors ranging from Schnabel and Goethe to Broch, Ernst Weiß, Leo Perutz and Uwe Timm, he specializes in narratology and the digital humanities. He is currently director of the Interdisciplinary Center for Narratology (ICN) at Hamburg University and executive editor of the online *Living Handbook of Narratology*. His narratological publications include *Computing Action. A Narratological Approach* (2003), *Einführung in die Erzähltextanalyse* (with Silke Lahn, 2008) and two edited volumes: *Literary Criticism: Mediality, Disciplinarity* (2005) and *Time: From Concept to Narrative Construct. A Reader* (2011).

Brian RICHARDSON, Professor

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Parallel Session I, Room A

The Boundaries of Narrative and the Limits of Narratology

This talk begins with a definition of unnatural narrative, explains the limitations of existing narrative theories that neglect or are unable to comprehend antimimetic texts, and explores the curious worlds of unnatural narrative sequences, especially those that offer multilinear stories such as those present in Robert Coover's "The Babysitter" or Tom Tykwer's *Lola rennt*. It goes on to examine a number of unnatural texts that locate themselves at the boundary of narrative and thereby invite us to clarify our notion of what a narrative is. Richardson looks at Beckett's experimental text "Ping" and Alain Robbe-Grillet's "La Chambre secrète" in order to determine whether there is sufficient narrativity for either to be a narrative. The same question is then asked of David Markson's *This is Not a Novel* to see whether the text lives up to its title, and to determine what the consequences of doing so might be. Richardson examines some common definitions of narrative to determine their utility when applied to texts that challenge the limits of narrative. He concludes with a definition adequate for such liminal works.

Brian RICHARDSON is a professor in the English Department of the University of Maryland, where he teaches modern literature and narrative theory. He is the author or co-author of three books: *Unlikely Stories: Causality and the Nature of Modern Narrative* (1997); *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* (2006; Perkins Prize winner); and *Narrative Theory: Critical Concepts and Current Debates*, with David Herman, James Phelan, Peter Rabinowitz, and Robyn Warhol (2012). He has edited three anthologies: *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames* (2002); *Narrative Beginnings: Theories and Practices* (2008); and *A Poetics of Unnatural Narrative* (with Jan Alber and Henrik Skov Nielsen; forthcoming). He has guest edited special issues of *Style* on "Concepts of Narrative" (34.2, 2000) and on "The Implied Author" (44.1, 2011) and has published articles on many aspects of modernism and narrative theory, including plot, time, character, narration, reflexivity, and reader response theory. In 2011, he was President of the International Society for the Study of Narrative. He is currently completing a book on the theory and history of unnatural narratives from antiquity to postmodernism.

Jean-Marie SCHAEFFER

Directeur d'études à l'EHESS; Directeur de recherche au CNRS
schaefferj9@gmail.com Plenary session I, Room A

From Narrativity to Narrative Art

Narrativity, as a specific form of organizing mental representations, is widely recognized as a basic ingredient of individual identity. But narratives, be they "serious" or "playful," are also an important component of everyday communicative interaction. And of course the art of telling stories - "factual," "fictional" or whatever - is one of the major creative achievements of most human cultures. How, then, do narrativity, narrative communication and narrative art relate? Do narrative, communicative interaction and narrative art relate to narrativity as in the heyday of generative linguistics, when surface structure was supposed to relate to deep structure, or performance to competence? Or should we consider both narrative communicative interaction and narrative art as emergent activities, irreducible to narrativity defined as a way of organizing mental content? Or are all three activities simply different ways of doing the same thing, none of them being more "basic" or "fundamental" than the others?

Jean-Marie SCHAEFFER is Directeur d'études at the EHESS and Directeur de recherche at the CNRS. He works in the fields of philosophical aesthetics, philosophy of mind and literary studies. His publications include *Petite écologie des études littéraires* (2010), *La fin de l'exception humaine* (2007), *Why Fiction?* (2011; originally in French, 1999), *Art of the Modern Age* (2000; originally in French, 1992) and, in collaboration with Nathalie Heinich, *Art, création, fiction. Entre philosophie et création* (2004).

Dan SHEN, Changjiang Professor

Department of English, Peking University, China
shendan@pku.edu.cn Plenary session III, Room A

Contextualized Poetics and Contextualized Rhetoric: Consolidation or Subversion?

The relation between form and history has been a hot topic for debate since the 1980s. Classical narrative poetics, because of its decontextualization, has been criticized by contextualist approaches. And rhetorical theory, although figuring as a postclassical approach since the 1990s, has likewise been criticized for neglecting sociohistorical context. But the focus on context, while valuable, should not be understood as subverting or replacing the focus on form in the case of poetics. Instead, within poetics, we need a decontextualized focus on formal structures and techniques. In narrative criticism, we need to relate those formal distinctions to specific contexts. This paper tries to reveal that the efforts to contextualize poetics have in fact come up with decontextualized structural distinctions, and that, in contextualist approaches, form and history can coexist in a harmonious relation between decontextualized poetics and contextualized criticism. As regards rhetorical narrative theory, this paper argues that contextualist challenges function to bring into play the historicizing potential in the theory, and that form and history can enjoy a balance in the theory, since its key concepts, "implied author" and "authorial audience," have in essence a textual emphasis and an unacknowledged historical emphasis.

Dan SHEN (PhD Edinburgh) is Changjiang Professor of English and Director of the Center for European and American Literatures at Peking University. She is on the advisory board of *Style* and on the editorial boards of *Language and Literature* and *JLS: Journal of Literary Semantics* as well as consultant editor of *The Routledge Encyclopedia of Narrative Theory*. Apart from her numerous books and essays published in China, she has published more than thirty essays in North America and Europe in the journals *Narrative*, *Poetics Today*, *Style*, *JNT: The Journal of Narrative Theory* and in the online *Living Handbook of Narratology*, etc. Her book project *Style and Rhetoric of Short Narrative Fiction: Covert Progressions Behind Overt Plots* is under contract with Routledge.

Workshops

Workshop – What Kind of Narrative Theory for Musical Narratology?

Convened by Márta GRABÓCZ, University of Strasbourg / Institut Universitaire de France (Paris)

The idea of music and narrative as a new research paradigm has developed since the 1980s. Fred E. Maus describes its contradictory evolution in the United States in three stages: 1) optimistic use of narrative analogies until the 1990s; 2) emergence of opposition to musical narratology during the same decade; 3) since about 2002, a rebirth of interest in narrative analogies in musical analysis, but with neither controversy nor enthusiasm.

In Europe, where the methodological background is more homogeneous, changes have occurred without conflicts: here, musical narratology has developed mainly within the framework of the Musical Signification Project (ICMS), backed up with the theories of Propp, Greimas, Ricœur, Bremond, etc. Early on in the development of narrative musicology in the English-speaking countries, however, a dichotomy between “formalist” and “thematic” tendencies can be observed: some music analysts were interested in “narrative voice” (the primary authorial voice) related to musical form or in listening strategies, while others sought to bring out the expressive logic of music through the use of expressive genres, topics, narrative analogies.

More recently, postclassical narrative theories have emerged in support of musical analysis: intertextuality and intermediality; cognitive sciences through the use of proto-narrative structures; J. J. Liszka’s trans-evaluation theory; M. Fludernik’s “natural” narratology; research on anti-narrative devices; postclassical definitions of plot, tension, sequentiality, narrative agency, narrative persona, teleology, etc.

In comparison with today’s dazzling developments in narrative theory, musical narratology is a “latecomer.” This is a discipline that presupposes a dual competency – a rarity among musicologists, who are thus in need of constant exchanges with narratologists around the themes of transmedial research.

Abstracts

Parallel sessions I: Friday March 29 from 15 to 17, Room A

Márta GRABÓCZ, professeur

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Image de la narratologie musicale dans les ouvrages de narratologie générale

Depuis les années 1990, les théories de la narratologie ont évolué à grande vitesse. Les publications en témoignent : les monographies et les anthologies parues dans des collections comme « Narratologia » (de Gruyter), par exemple, ainsi que des ouvrages synthétiques comme *A Companion to Narrative Theory* (2005), *Routledge Encyclopedia of Narrative Theory* (2005), *Handbook of Narratology* (2009) ou *Cahiers de Narratologie* (depuis 2001), etc.

Ces collections et ces ouvrages réservent souvent une place non-négligeable à la narratologie trans-disciplinaire ou trans-médiatique, en invitant des chercheurs de différents horizons à développer la narratologie dans telle discipline artistique.

Mon intervention portera sur l’image que donne de la narratologie musicale la bibliographie citée dans le cadre de la narratologie théorique. Parfois, la confrontation avec des travaux narratologiques des musicologues s’impose. Cette question sera également brièvement évoquée.

Vera MICZNIK, Professor of Musicology

School of Music, The University of British Columbia, Vancouver, Canada
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A Possible Musical-Narrative Theory

My music narratological theory is based in several literary narrative and semiotic theories. I follow structuralist narrative theories that postulate a tension between ‘story’ and ‘discourse’ time (*histoire/récit*; *fabula/sujet*, *erzählte Zeit/Erzählzeit*) as a requirement for the existence of narrative. Since music is said not to have a precise signified, but only signifiers, this would mean that music would only present ‘discourse’ but not ‘story.’ I have devised a three-layered concept of musical meaning which can accommodate at least some recognition of musical signifieds. I see the meaning of musical units in three layers: 1) morphological level (note values, pitches, etc.); 2) syntactic level (organization of note values, pitches, etc. into signifying syntactic units such as motives and phrases, including harmonic syntax, conventional cadences, etc. with their meanings which are mainly syntactic, but bridge into the semantic field); 3)

semantic level (which includes semantic re-interpretations of the syntactic meanings, connotational meanings through infinite chains of semiosis [from Barthes and Eco], musical topics, intertextuality). With the semantic level acting as 'the story' and aspects of time organization (such as order, duration, frequency of events), point of view, etc. (Genette, Bal) as 'discourse', I provide musical examples of degrees of narrativity in Mahler and other composers.

Christian HAUER, Professeur

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L'apport de la narratologie musicale à la narratologie contemporaine

La narratologie musicale s'est développée dans les années 1980, dans le cadre de la narratologie classique. Puis, la narratologie post-classique a ouvert d'autres perspectives encore à la narratologie musicale.

Cet exposé vise à montrer que la réciproque est également possible.

(1) En s'appuyant sur les travaux de Raphaël Baroni, il est possible de formuler plus précisément les processus narratifs propres à une œuvre musicale et, à partir de là, de proposer une formulation enrichie de ces travaux sur le plan plus général des processus instituant la tension narrative et de l'actualisation des structures narratives par un *lecteur* considéré au sens large.

(2) C'est justement parce que la musique ne peut pas *raconter*, au sens fort du terme, qu'elle peut apporter de nouveaux éclairages à la narratologie contemporaine :

- pour donner forme à la musique, un interprète est indispensable : quel est le statut narratologique de ce *conteur*, à la fois *lecteur* et (*re*-)créateur qui *narre* sans *raconter* ?

- en raison de son incapacité à *raconter*, la musique a été souvent réduite à la seule capacité d'exprimer et susciter des émotions : qu'en est-il vraiment et quel est l'apport pour la narratologie des recherches menées dans ce domaine, de même que dans celui de la psychologie de la petite enfance ?

Malgorzata PAWŁOWSKA, PhD

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Narrative in Musical Works Based on the Story of Romeo and Juliet

In this paper I am going to reflect on the ways in which musical works can construct narrative, taking into consideration several significant compositions of various styles and genres inspired by the story of Romeo and Juliet (i.e., musical pieces by Bellini, Berlioz, Tchaikovsky, Gounod, Bernstein, Dusapin and film music by Rota).

The discussion on whether music can construct narrative has been very vivid, both in general narratology and in musicological writings. Among the variety of media in which the concept of narrative is usually referred to, music seems the most controversial. However, narrative theory is being more and more widely applied in music interpretations (e.g., Tarasti, Grabócz, Hatten, Monelle, Micznik, Almén).

Inspired by some of these approaches, as well as by general narratology, I will try to interpret the aforementioned musical works with the use of narrative theory while taking into account the subsequent levels of story, discourse and deep narrative structure. Musical examples will be employed to illustrate how music can enact diegetic and mimetic modes.

Parallel sessions V: Saturday, March 30 from 15 to 17, Room A

Violaine ANGER, Lecturer and Research Supervisor

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***Romeo et Juliette* de Berlioz : deux styles de musique narrative pour deux rapports différents à la « scène »**

Deux passages orchestraux scandent *Romeo et Juliette* : le *duo d'amour* dans lequel les deux amants se déclarent l'un à l'autre, et l'*Invocation au tombeau* dans lequel ils meurent. Berlioz suppose, dans les deux cas, que l'histoire est déjà connue, de façon très précise (la mise en scène de Garrick). Par ailleurs, il affirme qu'il requiert « l'imagination » du spectateur, surtout dans le deuxième passage.

Dans ces deux moments, il écrit une musique résolument narrative, mais ces deux passages n'ont rien à voir musicalement. Le premier répond aux critères formels d'un mouvement lent de symphonie, tandis que le second relève de la musique descriptive, quasiment illustrative, par la référence à des styles musicaux déjà constitués (écritures d'opéra, travail timbrique des cuivres, etc.). Deux stratégies narratives différentes qui mettent en œuvre deux imaginaires du rapport entre la configuration sonore et les mots absents, ou les gestes évoqués. Ce faisant, c'est aussi un imaginaire du personnage en musique qui est à l'œuvre : si la création d'un personnage imaginaire parlant dans la musique instrumentale passe, dans les deux cas, par l'évocation orchestrale de la voix (et la citation d'une phrase musicale dont le sens est déjà précisé dans le *Prologue*), son épaisseur scénique, en revanche, n'a rien à voir. À l'introversion du mouvement lent correspondent les gestes plus extérieurs et donc « visibles » de l'*Invocation*. Comment les caractéristiques narratives différentes de ces deux moments sont-elles liées à une activité signifiante différente de la musique ?

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Curiosity, Suspense, and Proto-narrative Tension: The Three Riddles in Giacomo Puccini's *Turandot*

The main goal of my paper is to contribute to the definition of the main similarities and differences between the proto-narrative tension of music and the narrative tension of words and images. With this aim in view, I focus on the intermedial (verbal, iconic, musical) example of the three riddles in Puccini's *Turandot* (Act 2, Scene II). The dialogues and the staging in *Turandot* create curiosity and suspense (Sternberg, Brewer, Baroni), which are underlined by the musical score in proto-narrative terms. It is because it does not create its own topics that Puccini's score repeats the same harmonic and melodic structures of tension and distention complementing each time different verbal (riddles) and iconic (gestures, staging) formulae. The overall result is a meaningful synthesis of the complex intermedial relationships between curiosity, suspense, and proto-narrative tension. This refers us not only to the contemporary semi-otic debate on musical narrativity (Tarasti, Grabócz, Agawu, Molino, Nattiez, etc.), but also to the reflections in Western philosophy on the historical and poetic links between words, music, and pictures (Aristotle, Rousseau, Nietzsche, Adorno, etc.).

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Furthering the Bases of a 'Natural' Narratology for Music

At this point in my theoretical developments, it seems necessary to better explain the reasons for a model such as a 'natural' narratology for music. From my point of view, musicology needs to investigate *musical* narrativity, rather than the narrativity *of music*. Fludernik's framework offers a deeper concept of narrativity that cannot be overlooked: narrativity consists in experientiality (and consciousness) of an anthropomorphic nature.

In literature, as long as the reader understands the language used, s/he will be able to distinguish between character(s), author(s), narrator(s), etc. But music, unlike spoken language, relies on the present experience of the listener *without* the need for referential meaning. The study of *musical* narrativity may thus begin with breaking the usual continuum between producer, work and receptor, and replacing it with a solely esthetic view.

Although Fludernik starts at an abstract level, she quickly applies her thinking to 'natural' (i.e., oral, person-to-person) narrative, straying from direct experi-

ence in order to study how this experience is *recounted, transmitted*. Adapting her model to an esthetic musicological view therefore means defining which concepts *can* be applied to music and which *cannot*. This, along with an overview of the potential uses of the model, is the aim of this presentation.

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Is there a sound in this painting?

In *Renaissance. Studies in Art and Poetry* (1980), Walter Pater notes that one art could pass into the condition of some other art, a feature that is, in his view, a "great *Anders-streben* of all arts." Moreover, as "other-striving" entities, the arts are motivated toward reaching each other not to displace each other, but rather to lend each other new forces. Paraphrasing Elicia Clements (*Victorian Aesthetic Conditions. Pater Across the Arts*, 2010), we could say that this situation implies a kind of fluctuation of mutability and transparency among arts.

Starting from these ideas, my contribution aims to discuss the manner in which music narratively dissipates, modulates, infiltrates paintings and generates, as Victor Turner says in *Limilarity and Communitas* (1969), experiences of narrative liminality in pictorial-acoustic arenas. I argue that music sometimes narratively saturates the pictorial space, creating, in an *other-strivingly* way, narrative soundlandscapes, soundportraits and soundstill-lives. I also stress that even if the determination of narrative voice has considerable limitations, there are sometimes, in these in-between musical-pictorial states, nonverbal *narrative personae*. There are more or less overt, more or less covert or *unsung* voices (Douglass Seaton, "Narrative in Music: The Case of Beethoven's 'Tempest' Sonata," 2005) as narrative pictorial *sonorities* embodied in visual or *sonorous* pictorial cues.

Workshop – Narratology of Greco-Roman Myths and their Pragmatics

Convened by Claude CALAME, CRAL / EHESS, Paris

Greek and Roman “myths” exist only in poetic and discursive forms that have a powerful pragmatic dimension. The workshop will concentrate on the interrelationships between the logic of narrative considered as “mythic” and the logic of ritual practice, doing so through narrative forms that are generally dramatized (e.g. Attic tragedy) and intended for specific situations of enunciation. Using concrete examples, attention will thus be focused on a pragmatic narratology based not only on syntactic and semantic structures corresponding to a specific cultural circumstance but also on enunciative strategies providing evidence of a ritualized situation of enunciation: a cultural, emotional, and esthetic pragmatics to be studied through an approach to discourse analysis from the perspective of historical anthropology (ethnopoetics). Greek and Roman “myths” for the promotion of a narratology designed for cultural memory and its various poetic and ritual forms.

Abstracts

Parallel sessions V : Saturday March 30 from 15 to 17, Room D

Claude CALAME, Directeur d'études

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De la narratologie structurale à la pragmatique énonciative du récit : formes poétiques grecques entre mythe et rite

En narratologie, le grand tournant n'est pas celui qui conduit de la narratologie « classique », c'est-à-dire structurale, à la narratologie « postclassique », c'est-à-dire cognitive, mais celui impliqué par la prise en considération de la pragmatique des textes et des formes de discours. Au lieu de référer les formes narratives à d'hypothétiques procédures cérébrales et neuronales, la narratologie pragmatique part des marques et des stratégies de l'énonciation inscrites dans le texte et par conséquent dans le discours. Ce sont ces procédures qui non seulement orientent les inférences du public quant à la sémantique du monde construit dans le texte, mais qui portent aussi les effets esthétiques et émotionnels suscités par le discours en acte.

C'est ce que l'on aimerait montrer par le passage d'une analyse structurale de ces récits plastiques que sont les mythes grecs à une analyse pragmatique et ethnopoétique qui renvoie aux conditions d'énonciation et de performance,

dans une conjoncture historique, religieuse et culturelle particulière. Les formes poétiques qui modèlent ces récits traditionnels pour en faire des arguments narratifs jouent un rôle déterminant dans des performances ritualisées où des mondes possibles d'ordre verbal, entre fiction et réalité historique, trouvent leur efficacité esthétique et référentielle.

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La fondation de Patras à travers la *Periégèse* de Pausanias

Une première lecture de la narration de la fondation de Patras à travers la *Periégèse* nous montre que Pausanias admet deux étapes dans l'histoire ancienne de la cité : la première commence avec la fondation des trois *komai* d'Aroé, d'Anthéia et de Mésatis, et la seconde avec celle de la *polis* de Patras. Ces étapes historiques ont été symbolisées par l'action des héros locaux : Eumelos, le premier roi autochtone et fondateur des trois *komai*, et Patreus, le héros fondateur de la *polis*. Pourtant, une lecture attentive de la narration de Pausanias peut nous conduire vers une autre optique : le Periégète admet deux étapes dans l'histoire ancienne de Patras, mais il distingue deux étapes dans la fondation de la *polis*. La première concerne sa fondation par les Achéens, et la deuxième la fondation de la colonie romaine dans la ville par Auguste. Dans ce cas aussi, les étapes historiques s'expriment symboliquement par l'action des héros locaux, du fondateur éponyme et de son père, Preugénès, et d'Eurypyle, héros épique qui introduit un culte nouveau dans la cité de Patras, comme le fera plus tard Auguste. Ici, Auguste s'identifie avec les trois héros comme fondateur d'origine étranger de la cité, maintenant romaine, qui – comme eux – apporte un nouvel air dans la cité tout en respectant ses origines et son passé. Pausanias nous livre le témoignage le plus substantiel sur la fondation de la cité de Patras, commençant sa narration, comme à son habitude, par une évocation du passé le plus lointain de Patras...

Charles DELATTRE, Maître de conférences, habilité à diriger des recherches

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Pour une narratologie pragmatique de la mythographie : l'exemple des traités thématiques grecs (Palaiphatos, Parthénios de Nicée, Antoninus Liberalis)

Les vingt dernières années ont vu la recherche sur les « mythes » s'infléchir, notablement grâce à la pragmatique des textes et des discours : renouvelant la

question des rapports entre mythe et rituel, les analyses narratologiques et ethnopoétiques sensibles à la performance ont ouvert de nouvelles perspectives sur la composition épique, mélique et dramatique d'époque archaïque et classique et sur le rôle des récits, traditionnels et innovants, dont ces compositions sont le support et le vecteur.

Le champ de la prose est resté largement ignoré dans cette réévaluation des mythes : la mythographie en particulier est toujours généralement tenue pour un ensemble de textes secondaires, informatifs, dont la performance dissocie l'auteur, exégète de cabinet tentant de faire rendre gorge à des textes devenus pour lui classiques, et le lecteur, qui se contenterait de consulter et de citer un texte mythographique défini comme manuel de références.

L'exemple des traités thématiques mythographiques (Palaiphatos, Parthénios de Nicée, Antoninus Liberalis, entre le IV^e s. avant notre ère et le II^e s. de notre ère) montre au contraire comment les marques de l'énonciation, accompagnées d'indices textuels, organisent une stratégie qui fait fusionner auteur et lecteur, en mettant en avant des procédés de lecture qui reposent sur des techniques de mémoire et de réflexion. Ces traités obéissent à une performance particulière, conditionnée par la forme et l'organisation textuelle, propre à chaque énoncé, et font advenir le « mythe » comme ensemble de représentations partiellement fictionnelles.

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The Legacy of *Prometheus Bound* in Primo Levi's Short Stories

Creation in its various aspects is a recurrent theme in Primo Levi's narrative and some basic narrative scripts of his fictional short stories are drawn from mythical tales dealing with this topic. With respect to it, the richest and most complex myth is perhaps the story of Prometheus, inventor of the useful arts and moulder of mankind out of clay.

This paper illustrates the great influence the myth of Prometheus has on Levi's *inventio* and seeks to explore the meaning of its recurrence. Beside considering the 'mythologeme' of creation (Kerényi) and the legacy of the *décor mythique* of Aeschylus' "Prometheus Bound" (G. Durand), I will also address the question of the ritual function of Levi's narrative: is testimony akin to Greek myths to the extent of their ritual function? Do mythic elements in Levi's stories endorse his reflection on ethics? In particular, what do Levi's conception of man as *homo faber* and Prometheus' *anthropopoiesis* (Calame) have in common?

Panels

Panel 1 – Visualizing Narrative Times

Parallel sessions I, Room D

Convened by Ellen McCALLUM, Michigan State University

This panel brings together three papers that address the tensions between consolidation and diversification in narratology by looking at how narrative time works across a range of visual and print media forms. The panel responds to the conference's call to examine the "question of narrative in non-verbal forms – the plastic arts and music – but also narrative in its pluri-medial forms." The first paper deals with the acceleration of time in the closing of the life story; the second deals with the timelessness of the voiceover in the film essay's visual narrative; and the third expands the cinematic concept of the time image across experimental literature and visual art. All three papers refine and reappraise our understanding of narrative as transformation (Todorov) or as representation of event (Scholes) while recasting the more traditional storytelling forms in light of innovative techniques developed in other media.

Abstracts

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Learning to Tell Time: Constructing Life Stages through Psychoanalytic and Literary Narration

When we read "And they lived happily ever after," we know that, despite the promise of sempiternal joy and life, both story and plot have died. My presentation examines a particular sub-set of this formulation in which the moment of characterological development at closure is defined through an adroit torsion of time and narrative stance. This stratagem normalizes and consolidates characters' relation to time, positing a definition of the "right" goal of development, whether for child, young adult, or the elderly.

Such subordinations of setting/space and event to character and time are conspicuous in hagiography, fairy tale, and the Bildungsroman. But psychoanalysis tells its own stories about what it means to be a "child" or a "grown-up."

Through examining key fictional instances of accelerated time at closure in Andersen's "The Snow Queen," Barrie's Peter and Wendy, and the final episode of *Six Feet Under*, I argue that both psychoanalytic and fictional narratives are often performing ideological work to establish age-normative standards and minimize narrative diversification. Thinking specifically about Young-Bruehl's *Childism: Confronting Prejudice Against Children*, I demonstrate that the narrative clock - and narrative time - is often set by an omniscient hand to sound an alarm that character and audience must answer.

James V. CATANO, Professor

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Narrative Voice/over in the Film Essay

In "Narrative Voice/over in the Film Essay," I discuss an arena in which prose narrative would seem ripe for replacement by Astruc's "camera-stylo" or narrative of the image.

The work of Godard and others notwithstanding, the spoken narration of traditional documentary remains central to nonfiction film essays. These are not equivalent narrative stances or genre, of course, as Doane's and Wolfe's discussion of Voice-of-God narration makes clear. Documentary's narrative stance, with its investment in an epistemology of truth, runs counter to the very tenor of the essay and its Montaignean "Que sais je?" Bazin suggested as much in his ground-breaking review of Chris Marker's *Letter from Siberia*. But with that claim in mind, Philip Lopate argues that Marker has been followed by painfully few real film essayists: Varda, McElwee, maybe Mekas. Why is that? Is non-fiction film skewed toward a narrative stance insistent on directness and declaration? Is Astruc's call for a narrative of the visual simply unattainable? Is documentary's VoG tradition so dominant that it readily marginalizes Montaignean narrative forms? Or is our definition of narration inadequate for visual forms and formats? My presentation addresses what this set of clashing desires signals for the essay film and its narrative forms.

Ellen McCALLUM, Associate Professor

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Still Narrative: The Diversification of Narrative through the Time Image

Gilles Deleuze's notion of the time image (*Cinema 2*) derives from postwar European films where characters find themselves in situations in which direct action is impossible and narrative cannot be stitched together coherently through continuity, causality, and movement. It's a mode of storytelling that arrests the forward drive of plot by subordinating movement to time, even if

that entails stalling out narrative into stillness. Deleuze's investigation transforms cinema as we know it, and invites extension of his ideas to media that are not cinematic, per se.

This paper examines two texts that expand the time image as a vector of narratology beyond the cinematic: Henri Matisse's large-scale cutouts, and Gertrude Stein's monumental novel *The Making of Americans*. Reading Deleuze's time image through, with, and against both Stein's novel and Matisse's cutouts helps us understand narrative movement and its relation to delay, stillness, and attenuation. In the time image, discontinuities in narrative and situation prevail. These features of discontinuity and alternative temporality exemplify how Stein treats plot and character and how Matisse's cutouts put in tension the distinction between figure and field. Both texts present a drama of scale, rhythm, and improvisation that radically reinterprets narrative.

Panel 2 - Notes Towards an Embodied Narratology

Parallel sessions I, Room E

Convened by Karin KUKKONEN, Oxford, and Marco CARACCILO, University of Groningen

Embodiment - the way in which cognitive processes are dependent on our physical bodies and our sensorimotor capacities - is one of the key interests of current cognitive science. This panel aims to open up a new perspective for theorizing narrative by demonstrating that ideas and concepts from embodied cognitive science can afford valuable insights into narrative texts. We explore a number of issues pertaining to the embodied dimension of narrative: readers' felt sense of bodily involvement; patterns of identification with characters' bodies; the narrative representation of gestures and movements; and thematisation of the body in narrative. While investigating these aspects of literary storytelling, the three papers assembled here also highlight the historical situatedness of the case studies, showing that embodiment in narrative has served a variety of functions in different historical contexts - from Modernist Europe to Romania under Ceaușescu to contemporary reimaginations of Tudor Britain. Embodiment is constantly renegotiated through the socio-cultural practices surrounding the body in a given society and culture, and literary stories often bear testament and reflect on this interaction between the cognitive and the cultural dimension of embodiment.

Abstracts

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Disrupting Gestures: Modernist Fiction and Kinesthetic Empathy in Rilke, Tozzi, and Woolf

This paper aims to contribute to a general enquiry concerning the embodied dimension of Modernism across the arts. This aspect, long neglected, has been recently established for some media (cinema in particular), while for others, including literature, it is still under investigation.

Our hypothesis is that modernist fiction makes a distinctive use of gestures at the thematic level to generate ambiguity and disrupt narrative form and linearity. Building on Guillemette Bolens' groundbreaking study of textual kinesics, we will look at three modernist fictions: Rainer Maria Rilke's *Notebooks of Malte Laurids Brigge* (1910), Federigo Tozzi's *With Closed Eyes* (1919) and Virginia Woolf's *Mrs Dalloway* (1925). To do so, we will draw on Alan Palmer's (2004) view that, in narrative, characters' minds are typically well integrated within the social world. By contrast, we will show how the disruptive gestures recounted in these modernist novels are located on a fault line within this "thought-action continuum," thus unhinging a number of bodily movements from explicit plot development and conventional social interaction within the storyworld.

In sum, we will suggest that modernist fiction engages readers' kinaesthetic empathy in order to call subjectivity and agency into question as continuous, self-evident or transparent processes.

Sabine MÜLLER, Dr

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Body and Language in the Writings of Herta Müller

In her essay collection *Der König verneigt sich und tötet* (The King Bows and Kills), Herta Müller challenges and revises the 'other state' which describes the state of an alienated perception as a source of the author's creativity. Instead, Müller's account depicts this estrangement as the result of a fundamentally disturbed normality and the disruption of our routines in handling objects in our everyday lives. The effect of this disruption on identity and tellability in

Herta Müller's literary texts is a powerful reflection on the way things and mind are connected - on how objects are "tools" of our extended minds and how world is shaped based on this connection. Drawing on embodied approaches in philosophy of perception (e.g., Shaun Gallagher, Alva Noë), I will discuss the way in which Herta Müller's poetic novels build narrative space on the intrinsic correlation between objects, mind and body and its disturbance, as they capture the everyday workings of persecution in the Ceaușescu era. The analysis focuses on embodied strategies that evoke this connection for (and in) the reader and thus further explores aspects of *experiencing* spatial relations in narrative worlds.

Karin KUKKONEN, Balzan Postdoctoral Research Fellow

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Bodies, Memory Space and Situated Conceptualisation in Hilary Mantel's Historical Fiction

Hilary Mantel's recent novels *Wolf Hall* (2009) and *Bring Up the Bodies* (2012) are historical fiction written in the present tense, so that the events at the court of Henry VIII still seem to be in need of taking shape in the mind of her main character, the lawyer and court official Thomas Cromwell. Cromwell orders his world through spatialised mnemonic devices of the Renaissance tradition (Yates 1966), and follows these structures in his politics. Indeed, not so much time but space, and the bodies within it, constitutes the governing dimension of Mantel's historical fiction.

This paper examines the embodied, spatialised and situated strategies of meaning-making that shape the storyworld of *Wolf Hall* and *Bring Up the Bodies* through insights from second-generation cognitive sciences, in particular embodied memory (see Glenberg 1997). Memory, in this understanding, allows us to develop patterns of possible physical interactions, given the constraints of our bodies and the environment we move in. These patterns of interactions contribute to the ways in which we conceptualise real, imaginary and remembered situations (see Barsalou 2003), and in Mantel's fiction, they shape the course of the narrative as Thomas Cromwell uses his embodied memory to plot the fall of Anne Boleyn.

Panel 3 – When myths become reality: At the crossroads of organizational culture, stories, mind

Parallel sessions II, Room D

Convened by Kay MÜHLMANN, Danube University, Krems, Austria

This panel seeks to clarify the role played by narration in organizational contexts. Organizational narrations have a significant influence on how an organization is perceived by its members. They also show how “real life” goes on in organizations. The panel gives an overall view of the functions of narration in organizations by drawing on the underlying cognitive mechanisms within the individual to explain how narration in these contexts work. Empirical evidence is presented to back up the theoretical approach.

Abstracts

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Why organizations mind about stories

A meso-level model of the functional role of narration in organizations

The crucial role of narrations in organizations has been known for decades, and consultants have been working with “storytelling methods” just as long. So far, a framework synthesizing an overall model explaining the functions of narration in organizations has been missing in scientific discourse. To bring together the different mechanisms of narration in the construction and transmission of organizational culture, we have developed a model for the impact and function of narration in organizations combining social system theory (Luhmann), social identity theory (Tajfel and Turner) and structuralization theory (Giddens). This approach allows us to include different forces and phenomena such as hierarchy, power, culture, identity and collective sensemaking which operate in complex social systems such as organizations. The overall framework describes the interdependency of the aspects mentioned above, and it shows the role that organizational narration plays as manifestations of organizational culture as well as their recursive nature and their role in constructing and communicating a common reality. Based on that framework, areas of application aimed at changing, transforming and/or stabilising organizational culture can be developed.

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When stories meet schemas meet culture

A cognitive approach to narration in organizations

Organizational Sensemaking is a term commonly used to describe how members of an organization construe their reality and work-related identity in organizational settings. Storytelling has been identified as one of the most promising approaches to enabling organizational sensemaking and thereby establishing shared cultural knowledge. Based on the assumption that narration can shape the way we think and feel, there is growing evidence that narratives modulate sensemaking processes by influencing information processing at an individual level. However, a scientific framework describing narrative reception and its underlying cognitive mechanisms in the context of construction and transmission of organizational culture has not yet been presented. Therefore, we have developed a model delineating the process of sensemaking as a dynamic interaction between perceived narrative elements and activated mental models. We maintain that narration helps members understand their organizational reality by generating, activating and organizing knowledge structures and mental models relevant for interpreting the culture they live in. Narration serves as an information processing template and thereby guides sensemaking activities both on an individual and, through social information sharing, organizational level. By combining cultural and cognitive approaches to organizational narratives, our model allows us to analyse, define and explain the principal functions of narration in organizational contexts, their impact on the cognitive processes of organizational members and their influence on organizational culture.

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Only narrative news is good news?

Narrative intranet and its role in organizational sensemaking

Based on the cognitive approach and model of functionality of narration in organizations presented earlier, we have examined the applicability of narration as an instrument to improve the acceptance and impact of organizational information systems. In a case study, we focused on the intranet news of an Austrian transportation provider. We conducted interviews and spoke with focus groups to collect organizational stories told and experienced by organiza-

tional members to gain insight into their shared views and assumptions (i.e., archetypes, common issues). A number of facts, personal concerns and experiences not commonly known by co-workers were recorded as well. In two creative writing workshops with intranet editorial staff, narrative articles were written based partly on the topics and findings of the interviews. These articles were published in the corporate intranet. The results of an assessment of intranet-news (40 participants) comparing conventional with narrative news on several usability and narrative impact dimensions will be presented. The problem of censorship and mitigation of personal experiences will be discussed, as well.

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Appreciative Storytelling: Using narratives, stories and appreciative inquiry in organizational change programs to transform culture

In today's knowledge-based society, information plays a critical role in all sorts of organizations. Numerous business and societal decisions depend on effectively working and exploiting the various sources of narratives and their interplay in an organization's life. With the numerous challenges emerging from the need to address the continuous change in communities, teams and companies, an increasing number of narrative-aware/sensible leaders are relying on fostering and cultivating organizational conversations and dialogues that ignite creativity, innovation and participation at the same time that they provide effective vehicles for questioning and revising existing beliefs and creating new visions for the future. In this context, I share experiences and observations from the use of an effective conversational-appreciative multi-cultural approach for creating sustainable changes. This approach raises the chances of success of cultural change programs by using and integrating multiple dimensions of narratives - media, artifacts, percussion instruments, rhythms, etc. - performed or created by the people involved and from external sources. The value of connecting Appreciative Inquiry and the ancient art of Storytelling is explored as an effective way to foster informal learning with narratives and metaphors, leading to and embracing diversity, resulting in lasting cultural change.

Panel 4 – Digital Flânerie and the Mapping of American Narratives of Paris

Parallel sessions II, Room E

Convened by Ellen McCallum, Michigan State University

How has a narrative of American creativity been shaped by Paris? This question inspired our research team to develop an interactive literary map of Paris designed to reorient readers to the relationship between textual and urban space within the works of American writers living in Paris. Using online mapping software by ArcGIS, we have plotted the spatial referents of Paris from multiple expatriate texts in order to explore zones of textual overlap and distance. Created from the works of Edmund White, Ernest Hemingway, Mina Loy, James Baldwin, and others, our literary map of Paris opens new avenues for what we call "digital flânerie." Users wander through a "virtual Paris," developing their own narrative of the city. Our panel is composed of papers that explore new modes of narrative discourse facilitated by such a non-linear, digital flânerie.

Abstracts

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Narrative Spatiality and Emerging Forms of Interactivity

In Edmund White's memoir, *The Flâneur*, White transforms this traditional role of the flâneur's roaming interaction by juxtaposing elements of Paris' spatiality with the city's historical, ideological, and political concerns. I argue that the online mapping of narrative space allows for a similar reworking of traditional modes of textual interaction through the medium's ability to account for the interpreter's agency in an unprecedented fashion, perpetuating new forms of interactivity for the interpreter, while disrupting and challenging traditional dietic and discourse systems.

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Unplottable Plots and Narratives of Movement In/Through Hemingway's Paris

In comparatively mapping Ernest Hemingway's *A Moveable Feast* and *The Sun Also Rises*, it becomes clear that much of Hemingway's narrative is advanced while characters are in motion, moving from place to place, rather than occupying a static, plottable position. In these significant moments, the narrative is propelled forward from within liminal spaces such as the taxicab, in which characters occupy no single space, but an unplottable space marked by transition and movement. My paper explores these liminal, transitional non-spaces of Hemingway's prose. It argues that the unplottable nature of these spaces resists traditional notions of narrative structure. Mapping illuminates the un-structure of Hemingway's narrative; through the interactive map, we see a narrative of movement without linearity, of transition without development.

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Queer Paris and the Narrative of Identity in James Baldwin's Giovanni's Room

James Baldwin's *Giovanni's Room* demonstrates the theoretical limits of translating the spaces and places of a narrative into a digital map. Addressing which spaces within the novel can and cannot be mapped point to the specificity of a novel's form in terms of narrative. However, this limit opens up a different understanding of how to interact with the text; by foregrounding space, digital mapping allows one to see the importance of spatial context, that different spaces allow the protagonist, David, to express different sexual identities and practices. In refusing certain spaces, David rejects an identity he abhors in favor of a personal narrative he thinks more viable.

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Sedentary City

A marked contrast to numerous narratives of Parisian flânerie, Mina Loy's poem, "Three Moments in Paris," resists the concretizing impulses of cartography.

Two sites, Les Grands Magasins du Louvre and Café du Néant, provide the poem's only clues to its temporal and spatial location. Mapping, however, reveals these points as central locations where familiar narratives of Parisian wandering intersect. The embeddedness of these places in the spatial relationality of flâneur experiences as well as the poem's curious resistance to physical motion as a form of narrative momentum suggest that "Three Moments in Paris" seeks to provide an alternative narrative of urban experience. Resisting a narrative linearity defined by motion, the poem instead provides moments of convergence, in which women's bodies are rendered sedentary by tensions between time and timelessness, roots and rootlessness. This narrative mode obviates the entwined and gendered politics of the gaze and urban movement by considering a form of city experienced characterized by reception, rather than employment of, the traveling gaze.

Panel 5 - Translating Narrative Theory

Parallel sessions IV, Room D

Convened by Sylvie PATRON, University of Paris Diderot-Paris 7

The proposed panel aims to address the theoretical, rather than strictly linguistic or technical aspects of translation in the field of narrative theory. What does it mean for a text in narrative theory to have to undergo the test of translation? How might a reflective translation practice lead to a re-evaluation of narrative theory? Texts in the humanities and social sciences, including narrative theory, are distinct in that they are based on concepts (and arguments). Their translation thus essentially raises the problem of transmitting the concepts from one language, and sometimes (cultural, historical, etc.) *perilanguage*, to another. Thus the need for translators to be specialists in the discipline themselves and to master the relevant conceptual and terminological systems, if possible just as well as and perhaps, sometimes, better than the authors themselves. Three translators and specialists of narrative theory will make up the panel: Bahar Dervişcemaloğlu, the Turkish translator of Manfred Jahn; Masahiro Iwamatsu, the Japanese translator of Marie-Laure Ryan; and Sylvie Patron, the French translator of Ann Banfield and S.-Y. Kuroda.

Abstracts

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Problems in Translating Literary Theory into Japanese

The primary aim of this presentation is to conduct a brief survey of a cultural activity in Japan: translation of Occidental literary theory, especially narrative theory, into Japanese. Theoretical approaches to verbal phenomena have a very short history in Japan, where the interest of literary studies is principally antiquarian rather than systematic. Moreover, the Japanese language unified its written and spoken forms only about 120 years ago, with important implications for contemporary literary criticism. The first half of the presentation will be devoted to some interesting results of this academic situation in Japan. The latter half describes an aspect of the current situation by drawing from problems encountered during and following my 2006 translation of Marie-Laure Ryan's *Possible Worlds, Artificial Intelligence, and Narrative Theory* (1991). Translating such texts into Japanese requires that the translator repeatedly choose whether to search for literally equivalent terms or concepts, combine existing Chinese characters as seems most appropriate, or transcribe a foreign term phonetically into Japanese *katakana* syllabary. In the Japanese context, each of these options may affect the nuance of the text in quite different ways. Overall, the presentation examines the act of translation as it reflects on both the historical context and the present state of humanistic scholarship in Japan.

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The Problem of Translating Narratological Terminology into Turkish

My paper deals with the difficulties encountered in translating Manfred Jahn's online *Narratology: A Guide to the Theory of Narrative* into Turkish (*Anlatıbilim: Anlatı Teorisi El Kitabı*, 2012). As narratology is not yet established in Turkey, there are few specialized texts in the field, and a particular problem is that we don't have any settled narratological terminology in the Turkish language. In the first part of my paper, I will mention a number of books on narrative theory translated into Turkish in order to show the different perspectives and discrepancies in terms of translation strategies and terminology. In the second and main part, I will confine myself to the terminological difficulties encountered when translating narrative theory into Turkish and try to explain how I dealt with these obstacles in my translation of Jahn's guide to the theory

of narrative, which provides both a remarkable introduction to the subject in question and a rich source for terminology. Modern Turkish is not a well-developed language when it comes to terminology, and as a Turcologist my approach to translating narrative terminology into Turkish is mainly based on the tradition and terminological system of Ottoman Turkish and rhetoric (*bela-gat*).

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Translating S.-Y. Kuroda: Past and Present

The thoughts presented in this paper are developed out of the translation into French of six essays by S.-Y. Kuroda on narrative theory (to be exact, a new edition of three existing translations and the translation of three essays not previously published in French). It contains a section on "translation criticism," focusing essentially on the evolution of the reception of translations and on the variations in denotation and connotation of certain terms from the late 1970s to the current time. The paper also takes up terms which, as compared with translations now current in the field, prove untranslatable for Kuroda. The second section outlines some of the problems encountered while translating the unpublished essays (the problem of "difficult" or even "untranslatable" terms, preservation of traces of the argumentative context in which certain terms or concepts originated, etc.), as well as the solutions found: ultimately, it is up to the reading community to validate or invalidate the target text. In certain cases, which I will outline, an interpretative translation was chosen in place of a neutral one to allow better reception in the current context. In general, the paper aims to contribute to the history and epistemology of narrative theory as a discipline, approached here from the angle of translation practices.

Panel 6 – Narrativity and Intermediality

Parallel sessions IV, Room G

Convened by Tobias HERMANS, Ghent University, Belgium

For the past several decades, narratology has increasingly embraced genres and disciplines which traditionally were not regarded as domains of narrative study. Especially prolific have been methodological exchanges that explore interactions between different forms of (art) media: intermediality. Whether concen-

trating on the combination of different medial forms (as in film or opera) or the referential incorporation of one art medium into another (e.g., the musicalization of fiction; cf. Wolf 1999, Nünning 2002, Rajewsky 2005), the communicative processes and impulses that narrative theory has exposed, have allowed for a more profound study of the interrelation between different media as well as the modes of discourse and articulation intrinsic to them.

This panel seeks to demonstrate the variety of perspectives that the interplay between narratology and intermediality has made possible. It will do so by taking up the topic of (un)reliable narration, which has been well grounded within traditional narratology, and by transposing it to the relation between music and narrative. As such, the papers featured in this panel wish to display the firm footing narrative theory has found within intermedial research. At the same time, however, the panel aims to explore the wide and creative fields of opportunity that lie ahead by presenting recent developments within the state of art and showing a cross-section of the new methods and domains in narrative research. Through dialogue with an international and interdisciplinary public, it hopes to reveal the broad scale of diversity these interactions have opened up.

Abstracts

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When the Bard Lies: Remarks on Music from a Musicological and Literary Theory Perspective

Musical narratology which focuses on semiotic structure maintains that music, insofar as it is a language, is able to signify. It therefore often assumes that there is a musical plot which can be 'read' from the musical process. A 'narrative thread' (Nattiez) is implied by the compositional structure itself and can therefore be analysed as such. When this plot-like structure is missing, according to Nattiez, we cannot speak of a narrative. This linguistic approach has no category for the fact that music can be a vehicle for irony or for lying.

Although music does not possess the 'double articulation' of language (Levi-Strauss, Tarasti), I maintain that music is able to lie. I will thus focus on the instance that could be responsible for this: the narrator. I will show that music is as independent of the diegetic coherence of time, space and plot as literature is. Narratological musical analysis in this context would therefore not search for a musical 'plot' but examine the relation between author/composer - music/narrative - and listener, based on the concept of narrator.

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Autobiographical authenticity in music? The question of the "secret vocal line" in Alban Berg's "Lyric Suite" revisited in a narratological perspective

Autobiography is one of the topics of narratology which will probably not come to our mind first when we address the question of the narrativity in music. It may therefore be striking that Constantin Floros put forth the notion of 'music as autobiography' when analysing the music of Alban Berg in terms of what he calls 'semantic analysis'. According to this method, musical 'semantemes' reveal the work's underlying meaning which, in Berg's case, is said to be 'autobiographical'.

In this paper, I will try to develop a critique of this kind of musical semantics from a narratological point of view, questioning what is widely regarded as its touchstone: the 'secret program' of Berg's 'Lyric Suite' and the 'secret vocal line' in its finale. Questions will be raised such as: What is autobiography? What acts of narrative performativity occur at the level of the 'author'? Can Berg's 'annotated score' for Hannah Fuchs (discovered by George Perle) be analysed as a (pseudo-) performative narrative, establishing the fiction of merging production with reception? The subject of autobiography also raises the question of authenticity and authentication. Dealing with this topic in relation to the finale of the 'Lyric Suite', Perle's implication that Berg's version of the 'Largo desolato', with its additional vocal part, is the "authentic version" of the piece, suppressed by its author, will be deconstructed.

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Putting Music into Words: Robert Schumann and the creation of the Romantic critical narrative

Poeticized music criticism, as it emerged at the beginning of the 19th century, has been the subject of constant academic debate: on the basis of the oft quoted review of Beethoven's fifth symphony, the rhetorical foregrounding of direct sensory experiences in E.T.A. Hoffmann's *Musikkritik* is generally accredited with the poeticization of the genre as a whole. Often overlooked in this context, however, are the writings of Robert Schumann who, in his own *Zeitschrift für Neue Musik*, introduced a narrative model of *Musikkritik* which mediates the critical message through a narrator and several characters (e.g., Eusebius and Florestan).

My paper will inquire into the relation between narrativity and critical language in selected samples of Schumann's music criticism. In this regard, it will first of all focus on the interplay between narration and the expression of opinion. Furthermore, I will examine how Schumann's use of *frame narrative* ties in with the poetics of aesthetics and criticism in Romanticism (such as Hoffmann's Serapiontic principle), and explore the critic's position as author and public persona. It is not a coincidence that Schumann chose to mediate and narrativize his music criticism through fictional characters. As such, I will complement the discussion on musical narratives from a textual perspective, seeking to advance a more profound integration of literary and musicological methods.

Panel 7 – Metalepsis out of Bounds

Parallel sessions V, Room B

Convened by Saartje GOBYN, Ghent University

Since Genette coined the term 'metalepsis' in his *Narrative Discourse*, the topic has gradually developed from a minor remark into a central notion in narratological theories. Since then, various studies, out of different perspectives, have been devoted to the subject, resulting in the development of a number of typologies. The phenomenon drew critical attention during the heyday of post-modernist literature and has also contributed significantly to the establishment and development of postclassical narratology. Over the past decade, several scholars have stressed that metalepsis is not an exclusively literary device, but can be found in almost every form of representation. With that knowledge, different research projects have begun to focus on metalepsis in painting, movies and comics. More recently, theologians and historians have studied the phenomenon (e.g., the conference 'Die Metalepse in antiken Diskursen' held at the University of Giessen in 2011).

This panel seeks to exchange information and knowledge about metalepsis, approached from different research angles. The three papers are complementary to the extent that they either question the conceptualization of metalepsis, examine its functioning or apply theoretical models to textual material. Given these various perspectives, the panel hopes to elicit fruitful and interesting discussions regarding the study of metalepsis.

Abstracts

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Metalepsis and History – The Example of Three Francophone Writers

In this paper, I will analyze the way in which metalepsis is used in three Francophone works of fiction dealing with the past. Indeed, it could seem inappropriate to use a device classified under the label of "paradoxical narration" by some theorists (K. Meyer-Minnemann, S. Lang, N. Grabe) when dealing with history. However, the frame-breaking nature of metalepsis (cf. Debra Malina) allows for the possibility of bringing together two different worlds, something that can be highly relevant when representing the past.

In the three works chosen, written by C. F. Ramuz, Patrick Chamoiseau and Marie Ndiaye, narrative metalepsis is used in complex ways in order to enact the fusion of different consciousnesses and thereby of different time periods. The metalepses in the three works are also interesting to study when it comes to the narrative boundaries which are crossed and the direction of the crossing (ascendant, descendant or horizontal; cf. G. Prince, S. Klimek, S. Rabau), since these are aspects that can have an important impact on the representation (or sometimes non-representation) of the past. Moreover, the three works constitute examples both of different genres and differing attitudes towards the past, only one of them (Chamoiseau) aiming at historiography.

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On the Metaleptic Structure of Günter Grass' *Die Rättin*

This paper explores the narrative phenomenon of metalepsis in Günter Grass' *Die Rättin*. First place, I aim to conduct a formal description of metalepsis in relation to texts in which no clear distinctions between the different diegetic levels are to be found. In this respect, the technique of crossing the border between the world in which one is representing and the represented world itself is of particular interest in view of *Die Rättin's* complex structures of narrative threads. I will examine whether the existing classifications (Fludernik, Klimek, Meyer-Minneman, etc.) are sufficient to analyze texts where no clear distinctions between the different diegesis are to be found. If one assumes that a clear set of diegetic borders, for example, is a condition for the identification and categorization of the metalepsis, then Grass' multilayered narrative poses interesting challenges. Furthermore, my paper will analyze the functioning of metalepsis. Do we have to interpret this confusion as a question concerning the

nature of the 'highest reality' - the 'dritte Gattung' as the text says - in a text where every narrative thread seems to represent a second-order reality? Among others, it will be argued that, by underlining the autonomy of the narrative material, metalepsis supports the oneiric structure of the text by blending different time periods and different states of mind.

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Coexistence and Participation: Metalepsis and Mise en Abyme in Chinese Literature

As narrative devices of transition, metalepsis and mise en abyme appearing in narrative texts may produce an effect of strangeness. In the strict sense, these devices can be regarded as a kind of "recursion," forcing readers to lose their bearings.

As narrative techniques, metalepsis and mise en abyme abound in Chinese literature from ancient times to the present and can be found in legends, short stories, ghost stories, plays and novels. So far, however, Chinese scholars have not devoted adequate attention or theoretical research to these devices or their functions. Are metalepsis and mise en abyme produced by an intrusion of the narrator? Or are they mere devices of transition?

This paper sketches an outline for several types of metalepsis and mise en abyme and then goes on to discuss their functions in three Chinese works of fiction: *The Story of Stone*; *The Wall Painting*; *The Pavilion of Peony*.

Lectures by the students in the pre-conference doctoral seminar

Prior to the ENN conference, on March 27 and 28, twenty-four students took part in a doctoral seminar conducted by Wolf Schmid and Per Krogh Hansen at the Maison Suger (16, rue Suger - 75005 Paris). Each morning was devoted to a lecture ("Eventfulness" by Wolf Schmid; "Unreliable Narration in a Transmedial and Transgeneric Perspective" by Per Krogh Hansen). In the afternoons, the students, working in groups of six under the supervision of the two lecturers and of Philippe Roussin, John Pier and Raphaël Baroni, debated the papers to be given at the conference.

Abstracts

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The Embodiment of Collective Minds

This essay, which derives from a larger project that compares literature and historiography, maps the embodiment of collective minds for the purpose of narratological analysis. Drawing on Braudel's (1970) notion of "geographical determinism" - "the necessary relation of all social phenomena to the physical space they occupy" - I argue that collective minds are embodied in the sense that they are correlated with a distinct material environment.

The essay follows a two-step procedure. I first explicate my approach in conceptual terms, developing it abstractly and contextualizing it within pertinent scholarship such as Carrard's *The Poetics of the New History* (1992), Cohn's *The Distinction of Fiction* (1990) and Palmer's *Social Minds in the Novel* (2010). The purpose here is to work towards theorizing the embodiment of collective mentality. Second and more pragmatically, I compare passages from two case studies, Hawthorne's *The Scarlet Letter* (1850) and Miller's *The New England Mind* (1939), according to the theoretical frame introduced in the first part. Both the theoretical argument and the textual comparison are thus discipline-transcending in scope and, in fact, deliberately geared to consider the interrelation between factual and fictional narrative.

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Plot Models and Complex Television Seriality

Serial television drama has long been regarded as a simple and highly formulaic storytelling genre. To accommodate flexible programming and distributed screenwriting, many classical productions have generated countless self-contained variations of specific story schemata. But over the last two decades, the storytelling strategies in US prime-time television have undergone a dramatic transformation. Recent productions have been discussed as *Quality TV* and *Complex TV* in an enthusiastic discourse that highlights structural and thematic innovation and the complexities arising from long-term character development and cumulative world-building. In my paper, I explore how narratological plot models can contribute to the analysis of these new storytelling strategies. While prominent classical plot models have sought to reduce the logic of event sequences to functionally closed, single-layer structures that seem more appropriate to traditional genre formulae, I propose to regard complex television productions such as *The Wire* as polyvalent structures that require a combination of classical and post-classical approaches. From this integrative perspective, I hope to demonstrate that the different types of narrative complexity found in contemporary television drama can be understood as distinct strategies of combining particular layers of temporal, logical, and thematic organization.

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The Chronotope of 'Remembrance' in Vladimir Nabokov's *Mashenka* and in Grigol Robakidze's *The Snake's Skin*

Vladimir Nabokov (1899-1977) and Grigol Robakidze (1880-1962) are major modernist writers of the 20th century. Both of them spent most of their lives in exile and never managed to return home. Their literary works were strictly forbidden in the Soviet Russia, becoming available only after the collapse of the Soviet Union in 1991.

To a great extent, emigration determined these writers' lives and influenced their world view. Nabokov and Robakidze always kept the image of their motherland in their memories. In most of their works, they are the prototypes of their protagonists.

Both writers published their first novels in 1926. Nabokov wrote *Mashenka* while he was living in Berlin. The idea of writing *The Snake's Skin* came to Robakidze during his trip to Iran in 1917.

My paper is based on research carried out on the chronotope of remembrance, one of the main chronotopes in the two novels. The main purpose of my study is

to determine and compare the role of this chronotope in the narrative structure of the novels.

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Emerging Narrative Situations: Towards a Definition of a We-narrative Proper

Recent years have seen a considerable rise in interest in anti-mimetic fiction, so-called 'unnatural narratives'. One particular trend I shall discuss in this presentation concerns untypical strategies of narration, or, in other words, new narrative situations. Since the end of the twentieth century, we have seen an increasing number of second-person texts, of narratives in the plural and other experiments. The Genettian choice between two grammatical forms (first or third person) no longer seems to cover the gamut of the contemporary novel.

Literary evolution has caused a diversification in existing typologies of narrative situations. At present, second-person texts have been theorised to a considerable degree, but narration in the plural still remains a vague area. This is especially obvious from bibliographies of 'we-narratives', where extremely diverse texts are grouped under a single rubric. Defining these narratives is difficult due to a number of factors. In order to delimit a 'we-narrative proper', I propose combining the existing structuralist and contextual approaches with the reversal of central/peripheral relation between collective and individual agents. In this way, the suggested definition of a we-narrative proper is based on the criteria put forward by F.-K. Stanzel and can be considered as a diversification of the classical typology of narrative situations.

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The Equilibrium between Author and Time with Special Reference to Dickens' *Great Expectations*

This paper is an inquiry into the connection between author time and story time. It is an attempt to determine how author time, i.e. 'Charles Dickens', and story time, i.e. *Great Expectations*, relate to one another. The main point will be to show how the two times have an internal impact on the subjective reading of the author himself. It will be seen that the young age of the character in the narrative has symbolic meaning for the writer himself. This can be studied by looking at the recurrent beginnings of the story in some of Dickens' novels and biographies and at the way they reflect the early stage of the character and also by opposing

the character's time to the author's personal experience. The study will seek to show how the narrative can be reflected in the author's personal life. The similarity of the two times will be central to the analysis in order to see in what ways they are connected. The paper attempts to answer the question: 'How does the story time come about?'

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Theatre Narratology

Theatre, in contrast to written drama, works verbally *and* (audio)-visually (as well as olfactorily, haptically and gustatorily) and also has a collective of authors with more complex possibilities of narrating. A *covert narrator* (Chatman) is at work when scenes are selected, arranged or presented. According to this, the shower has as much narrating potential as the teller. A unique feature of theatrical communication is what I call *trialogue*, resulting from the *liveness* of theatrical performance: during a performance we always hear the (real) voices of the actors as well as the voice of the narrating instance and that of the implied author, whereas in narrative literature only *dialogicity* can be found.

Performativity, and therefore the concept of *trialogicity*, too, has an impact on Wolf Schmid's narration-communication-model, since the borders between the different levels of communication are much more easily crossed; thus, metalepsis, for example, is much more common in theatre than in written texts. Consequently, analysing theatre and performativity narratologically allows for a better understanding of the way theatre tells its stories. The simultaneity of producing and receiving in theatre is the reason why many academics tend to follow Manfred Pfister's claim of a missing mediating communication system. Despite its apparent immediateness, visual narrating demands as much critical distance from us as narrating literature does.

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The Fictionalization of History and Unreliable Narration in Contemporary Historiographic Metafiction

In the wake of postmodernism, history as an academic discipline still tries to retrieve the past to a certain extent, while literary studies denies the possibility of such an undertaking. Postmodernist historiographic metafiction thus argues that the boundary between the ontological worlds of fiction and fact should be abolished. My research investigates in which ways three contemporary novels comment on the claim that history is a narrative construction, supplementing the

actual past. Hence, Adam Thorpe's *Hodd* (2009), David Mitchell's *Cloud Atlas* (2004) and Margaret Drabble's *The Red Dragon* (2004) negotiate strategies that fictionalize history. The three texts move beyond two postulates of postmodernist literature. First, they re-establish a boundary between fictional and non-fictional narratives about the historical past without denying the relevance of either fictional storytelling or the discipline of history. Second, there is a structural analogy to the reading strategy which discredits the narrator as un-reliable in order to explain textual discrepancies. My hypothesis is that unreliable narration remains an efficient reading strategy. Despite the postmodernist assertion that unreliable narration loses its power to differentiate between more or less reliable narrative instances, it maintains a heuristic function within my corpus.

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Narrative Symbolization: From Situated to Embedded Narrative

Cognitive narratology has been dominated by a 'representationalist' view of narrative signification: narratives represent 'storyworlds'. But evidence from developmental psychology on the role of narrative in children's social and cognitive development suggests that the representationalist view is based on an overly restrictive notion of narrativity. Narrative does not merely represent; it actively creates *meaning* through the adoption of perspectives within the narrative and by transformations of narratives, by repetition and shared attention, into objects – *symbols*, on which different views may simultaneously be taken. From early in our development, narrative is 'situated'. In fiction, this process of narrative symbolization can be seen in the phenomenon of 'embedded narrative'. Examples from Day One of Boccaccio's *Decameron* illustrate how embedded narrative initiates processes of perspective-taking and symbol-formation that elude the representationalist approach. Both the situated quality of narrative in development and the importance of 'embedding' in literary narrative, it is argued, point to the inadequacy of a dyadic Saussurean model of narrative signification and the greater appropriateness of a triadic Peircean model.

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The Role of Assumptions in *If on a Winter's Night a Traveller*

Assumptions are an important part of narrative communication, and yet they are oftentimes excluded from textual analysis. Assumptions shape the creative choice

es of the author, the expectations of the reader and how author and reader relate to each other.

In this paper I will propose a framework to study assumptions in a systematic way, and how they influence the author-reader relationship in the particular – and well-known – case of *If on a Winter's Night a Traveller*.

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Parallel sessions V, seminar IV, Room G

From a sociological poetics of voice towards a sociological poetics of space

In *Fictions of Authority. Woman Writers And Narrative Voice* (1992), Lanser presented the “sociological poetics” of Bakhtin and Medvedev as a possible way of connecting feminist and narratological implications for voice. Whereas space as an element of narrative theory is a rather new field of investigation, research on voice has been pursued for a long time. As Genette stated in *Narrative Discourse* (1972/1980), narrative voice and narrated world are mutually constitutive. This applies for narrative voice and space in particular.

In my paper I discuss the close connection between fictional voice and fictional space in narrative. Ryan (“Space” 2012) stresses the importance of events relating to space as “changes of state that affect individuated existents, which are themselves bodies that both occupy space and are situated in space.” With regard to the definitions of narrative theory, I wish to introduce a sociological view on space in narrative. Taking into account the entanglement between space, voice and action (events), sociological theory offers analytical instruments that seek to grasp space as constituted through a relational system of arranging places, living beings (characters) and social goods.

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Parallel sessions II, seminar II, Room G

Possible Qualities of an Unreliable Narrator in both First-person and Third-person Narration

In their article “The Fifth Mode of Representation: Ambiguous Voices in Unreliable Third-Person Narration” (*Strange Voices in Narrative Fiction*, 2011), Behrendt and Hansen discuss unreliability in third-person narration by exploring what they label *ambiguous discourse*: a fifth mode of representation on the discursive level, the mode of ambiguity and unreliability resulting from the convergence of free indirect discourse and character-(in)dependent discourse.

In light of that article, this paper will investigate the ambiguity of free indirect discourse in some seemingly paraleptic passages of a mainly character-narrated novel, Linn Ullmann's *Before You Sleep* (1998). Adding to that the reader's constant confusion over whether we are dealing, throughout the novel, with the voice of the acting “I” or the retrospective “I” leads to investigating the question as to whether the expected distance and merging between the acting “I” and the retrospective “I” actually pertains here. Behrendt and Hansen address the topic of first-person narration in disguise, while my research will explore whether it is possible to speak of a third-person narration in disguise. By addressing this matter, the paper attempts to describe the qualities of an unreliable narrator in both first-person and third-person narration.

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Parallel sessions V, seminar IV, Room G

Verbal and Visual Narration of *Tenebrae*

Hans Holbein's painting, *The Body of the Dead Christ in the Tomb* (1521) articulates a significant moment in the relationship between Christ and God. We can recognize a sensible and mental phenomenon in which the world becomes dark and a deep hiatus appears in our visual perception and cognition.

This moment underlined in the picture seems to be the *tenebrae*. The artist's delusion is combined with the painting's connotation and the viewer's delusion; it suggests a modern aesthetic experience. From my point of view, the verbal and visual narration of Holbein's painting articulates a relationship with phenomenology. The meaning of transcendence and the concept of identity becomes problematic. The question of personal identity must be critically reviewed. In modern art the impact of this crisis has been shown by Francis Bacon's images: beyond the tradition mentioned above, it seems to be a distinction between the conceptions of the subject itself, the idea of God as subject and object. There is an inner aesthetic and philosophical coherence between these narrations. This raises a fundamental question: has Christ indeed overcome the *nothing* when he killed himself? Or is this problem related to the human subject's responsibility?

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Parallel sessions II, seminar I, Room F

Narration and Experience in Historical Representations

In this contribution I discuss the possibility of a narratological methodology suitable for the analysis of historical representations that can be both fictional or factual. The starting point is that although these texts may make different

referential claims to the past, they all share the ability to trigger a historical experience. I argue that narratological concepts can be helpful to clarify how these texts evoke a historical experience. The purpose is not to neutralize the ontological status of the texts. The focus, rather, will be on the development of a narratological toolset that can address any textual type of historical representation. In order to arrive at this toolset, I bring together two theorists for whom the notion of experience is quintessential. The first is Frank Ankersmit, who argues that historical experience can give the historian authentic and direct access to the past. The second is Monika Fludernik, for whom narratives are fundamentally defined by their capacity to provide the reader with an anthropomorphic experience. By comparing their findings, I arrive at a theoretical basis that addresses both the topic of a pre-linguistic historical experience and the narrative setup of a text.

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Interference around the Threshold: The Contemporary Challenge to (Para)Textual Boundaries

The beginning of the twenty-first century has witnessed the rise of literary experimentations involving the material presence of the book. My research focuses on how contemporary texts are renegotiating their (para)textual boundaries through typographical variations, unconventional layouts, and the integration of multiple semiotic modes, such as text and images. I analyze a selection of narratives with different degrees of commitment toward multimodality and media multiplicity. These various levels are identified through several resisting or embracing features. Texts such as *Tree of Codes* (2010) by Jonathan Safran Foer, *A Visit From the Goon Squad* (2010) by Jennifer Egan, and *The Ecstasy of Influence* (2011) by Jonathan Lethem question and challenge Gérard Genette's spatial distinction between peritext and epitext. Thus, in this paper, I will suggest a revision to the concept of paratext as conceived by Genette in the 1980s. The narrative communication of contemporary literature, born in the New Media ecology, works on a twofold dialogic level that blurs the boundaries of what is outside and what is inside (or on) the threshold of a text.

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Many a "Tell-Tale Heart": Revealing Emotions and the Construction of Narrativity

In his recent book *Affective Narratology: The Emotional Structures of Stories* (2011), Patrick Colm Hogan argues that affective science provides a powerful explanatory framework for narrative organization in general. Under the aegis of the "affective turn," narratologists are quick to recognize the potential of such junctures, yet few actually pursue research agendas centered on emotion.

In light of these developments, this paper focuses in broad terms on the nexus between reader emotion and narrativity. Based on how emotions function in real life, what are some of the ways in which being moved assist readers in their construction of the basic story constituents? Using insights from cognitive and (to borrow Hogan's term) affective narratology, psychology and neuroscience, I argue that the process of narrativization is pervaded and actively shaped by our emotions. The subsequent analysis of Edgar Allan Poe's short story "The Tell-Tale Heart" (1834) addresses the issue of how emotions appear on the discourse and story levels to reveal how readers' affective responses are central to narrative dynamics and frequently weigh in on the reader's sense of tellability and narrativity.

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Causal ascription in contemporary song lyrics

Contemporary song lyrics of pop, rock, and similar genres often omit not only statements of place and time but also causal links such as subordinating conjunctions. Although these links are sometimes not visible on the surface of the text material, the recipient can nonetheless ascribe connections to states of changes on the basis of other content signals. It appears that these connections often follow the *post hoc ergo propter hoc* fallacy: in most of the cases, recipients seem to stick by the reading convention that states of change that come after one another must be read in a causal connection in order 'to make sense'. In a computer-based approach with the help of the software CATMA resp. CLÉA (Computer Aided Textual Markup and Analysis, www.catma.de), this convention is put to the test. By manually tagging categories such as states of change, different kinds of textual connections, dates and places (where they appear) in a text corpus and checking on their distribution and correlations, one can find out how, in short lyric texts, causality and coherence – the main factors of the narrativity in texts – are established.

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The Application of the Thought-Action Continuum in the Consciousness Construction Procedure in Shaw, Wilde and Ibsen's Plays

In his seminal work *Fictional Minds*, Alan Palmer elaborates on the concept of consciousness construction and intermental thought in novels. He prefers to analyze the more "behaviorist" narratives in which the readers seem to be exposed to the words and action of the characters rather than the characters' thought and feelings.

In my paper I aim to illustrate that this type of objective behaviorist narrative Palmer describes comes very close to the description of drama. This genre, however, in its written form, has been rather neglected in most of the trends of narrative studies. Using selections from George Bernard Shaw's, Oscar Wilde's and Henrik Ibsen's plays, I would like to demonstrate how one could achieve a richer reading and a different perspective in the construction of the characters of these plays. This is done by applying, like Palmer, the key cognitive frame of continuing consciousness of narrative agents and the closely related thought-action continuum sub-frame. Each of these playwrights oscillates in his style of character construction between the two poles of the thought-action continuum, simultaneously moving from the less "behaviorist" introductory passages to the almost purely "behaviorist" embedded and doubly embedded narratives of the characters in action.

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'But it does tell!' – Working towards a new consensus on the narrative picture

While they are most notorious for their disagreements concerning art, Plato and Aristotle seem to have agreed on the fact that single pictures (*ssps*) can tell stories. Horace's *Ars Poetica* confirmed their view, and it can be said to have been dominant for more than 2000 years. The consensus was lost in the 18th century when G. E. Lessing's *Laocoön* linked the fundamental distinction between the *arts of space* (e.g., painting) and the *arts of time* (e.g., poetry) to the difference between *describing* and *telling*. While most *art historians* still seem to believe that applying the predicate "narrative" to at least certain *ssps* (most notably history paintings) does not stand in any need of justification, many of today's narratologists, including those who are interested in the narrative potential of pictures, maintain that *no* picture can, *sensu stricto*, tell a story. For quite opposite reasons, both attitudes have prevented the development of a

decent set of tools for analysis of the narrative structure of *ssps*. The main two reasons that lead narratologists to refuse *ssps* the status of narratives are that pictures only *show* and do not *tell* and that *ssps* cannot – as opposed to movies and picture sequences – provide for the temporal structure necessary for storytelling. In my talk I will try to show what is wrong with each of these reasons.

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The Artistic Gesture: In Search of the Muteness of Painting in Literature

This paper takes as its springboard Merleau-Ponty's "Indirect Language and the Voices of Silence," conceptualizing the literary act within a wider artistic context. A central part of this conceptualization is the notion of gesture, in which the literary act, like the painting act, is crystalized by a material form – in this case a fictional narrative text – at the same time as it stands as a trace pointing beyond itself to that living being from which it originated. In this sense, a narrative text, like a painting, functions like a field through which the consciousness of the writer and reader meet and communicate indirectly. Narrative is here treated not as a strict linguistic or conceptual structure but rather a medium, like oil paint, with which the artist paints one or another picture. This "literary communication," appearing in the narrative medium, is considered to be indirect, double-natured, and comprising both aesthetic and ethical axiological horizons – an artistic act that can challenge norms while reaffirming values. Taking into account Bakhtin's philosophy of the act, the Prague School notion of semantic gesture, as well as Gérard Genette's later writings on the architect and aesthetic relation, this paper aims to outline an approach that considers literature from the perspective of an aesthetic practice.

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Narrative Projection

In his article "Coherence" (*Handbook of Narratology*, 2009), Michael Toolan criticizes the wide-spread tendency in narratology to equate narrativity with narrative 'cohesion' as an overt textual quality. As literary narratives often convey elliptical or incongruous information, readers engage in interpretive cognitive activities, such as inferring or recontextualizing, in order to construct a coherent narrative whole. With this in mind, Toolan argues that narrativity depends on implicit 'coherence' rather than on explicit 'cohesion'.

This paper combines Toolan's ideas about implied, coherence-oriented narrativity with poetological 'multicoding' theories of lyric poetry in the tradition of Jakobson's 'projection principle' as well as with Turner/Fauconnier's cognitive theory of 'blending', introducing a hitherto unperceived narrative technique which might be termed 'narrative projection'. This term denotes a textually as well as cognitively determined process whereby at least two 'schemata' pertaining to the same narrative paradigm of structure overlap and blend in the same textual syntagm. The present paper will exemplify this narrative technique, which brings about an increase in structure and hence in literariness, by exploring one of its subtypes, namely 'projection' arising from the narrative paradigm of 'focalization' as it occurs in Choderlos de Laclos' epistolary novel *The Dangerous Liaisons* (1782).

Angela WHALE, PhD student

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Unreliable, Transmedial Narrators

In his recent article "Necessarily a narrator or narrator if necessary: A short note on a long subject" (JLS, 2011), Uri Margolin presents two possible solutions to the debate on the necessity of the narrator.

Drawing on his suggestion that narrators be examined in pertinent texts, this paper explores the transmedial employment of existing cultural characters as 'narrator'. Simply defined as 'a communicative role', the narrator mediates the reader's experience; more complexly, the narrator is the occupant of the inner-textual speech position responsible for the narrative and is formed through metonymic transfer and anthropomorphism. I theorise that the inner-textual speech position carries a measure of authority which imbues any character that inhabits this position with additional authority, despite unnaturalness or unreliability. Using Pauline Melville's Baron Samedi, in *Eating Air*, and Markus Zusak's rendition of Death, in *The Book Thief*, this paper will analyse overt, highly individuated, unreliable/unnatural narrators that have been adapted from existing narratives and which use the weight of inherent authority to narrate the unnarratable subjects of the Holocaust and Terrorist attacks.

NB: Three students are not lecturing in the seminar groups: Saartje Gobyn (see Panel 7); Huaiyo Luo (Group 10); Franco Pianzola (Workshop Calame).

Regular session speakers

Jan ALBER, PD Dr.

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The Representation of Character Interiority in Film

For decades, film theorists and narratologists have claimed that a film cannot convey a character's thoughts, feelings, and intentions in the way fictional literature can. This paper seeks to falsify this claim by developing a taxonomy of the various ways in which films may depict character interiority. First, the paper looks at the external simulation of internal states through facial expressions, bodily positions, or the association of a figure with a different entity. Second, it addresses more immediate ways in which movies can render the minds of their characters. For example, a film may convey inner lives through interior monologues on the auditory level, while in other cases we are presented with enacted mindscreens that visualize thoughts, feelings, or memories. Third, mental projections and mental metalepsis are discussed, i.e. instances of cinematic discourse that resemble passages of free indirect discourse in prose because they are also dual-voiced: in such cases, the camera does not simply give us the vision of a character and his or her world; rather, it fuses together two different visions.

Emily R. ANDERSON, Associate Professor

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***Sin City* and Style: Toward a Transmedial Approach to Discourse**

Robert Rodriguez claims that his *Sin City* "translates" Frank Miller's graphic narratives, its source texts, "directly to the screen." Surprisingly, however, Rodriguez's film includes almost constant references to *film noir*, to film production, and to cinematic conventions - conventions Rodriguez either adheres to or throws into relief. But this overt remediation of Miller's narrative actually mirrors Miller's own remediation of early *noir* fiction. *Noir*, in Rodriguez's hands, becomes more than a style or a story that might appear in various forms. It is a discourse that consists of a particular relationship between a text's style and its structure. This discourse thus depends upon style, but "style" understood to be the particular way in which the signs will obtain in the context of a medium and its conventions. And if we can define style in this way, we can better understand the relationship between discourse and the material medium in which it presents. This analysis demonstrates the importance, when considering style and discourse, of investigating medium-specific methods of signification, as what a sign "means" depends on what the medium is capable

of. Particularly at this moment, as investigations of narrative tend toward the cognitive processes and contextual elements involved in its reception, we would do well to bear in mind the relationships – among medium, style, and whatever histories and conventions come with them – that make up discourse, as these relationships constitute the real process of signification.

Greger ANDERSSON, Professor

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Narratology as Theory and as a Method of Text Analysis

The paper takes its starting point in the question: Why is narratology generally regarded as a stable method of text analysis when the theory, according to many narratologists, is currently revised due to the narrative turn and to new theoretical insights, a consequence of which would be that there is not one narratology, but several different narratologies? I will suggest two origins of this situation. Firstly, certain distinctions and core concepts from classical narratology have not been challenged by post-classical narratologies. Secondly, narratology responds to a felt need for “scientific” methods that can be taught and applied in the study of different objects regarded as “narrative.” In my paper, I challenge both these suggested positions. I call into question a certain use of narratology as a method of text analysis. I also argue that if more radical revisions of narrative theory were accepted, this would have serious consequences for narratology as such a method. Finally, I discuss how a method of text analysis based on these considerations could be apprehended.

Corinne BENAND-LEGRAND, Doctorante en anthropologie

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À la rencontre de l'île au cinéma – Dialogue entre la narratologie et le 7^e art

L'image de l'île au cinéma apparaît et se développe au-delà des contours formels de l'insularité : l'île émerge de la trame narrative comme elle déborde des limites géographiques. L'île cinématographique est un espace-temps métaphorique où se révèlent tous les possibles des relations complexes de l'Homme à la Nature. L'île au cinéma fait sens.

Dans la perspective des travaux de Marc Ferro, on considère les films comme « produits, témoins et agents de l'Histoire ». Notre démarche consiste en une dynamique d'investigation à partir d'un vaste corpus de films, une « hypothèse cinéma » dirait Alain Bergala, à la rencontre des « pensées-images du cinéma », selon Jean Epstein.

Cette méthode de narratologie passe par les fondamentaux d'une lecture filmique classique puis par une analyse fine et transversale grâce à une grille de lecture à plusieurs niveaux d'observation, descriptif et symbolique. Pour cela, on opère une dialectique permanente entre les hors-champs du film et les relevés de *la présence de l'île à l'écran* afin de décrypter les représentations culturelles et idéologiques en jeu.

Notre narratologie filmique via le *prisme de l'île* interroge les questions sociétales contemporaines et propose un autre regard sur les œuvres des cinéastes.

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Critical Ethical Narratology as Emerging Vector and the 'Poethics' of Mark Bowden's Hypertext *Blackhawk Down*

Taking my cue from Genette, who argued that “narratology has confined itself a little too blindly to the study of fictional narrative,” I claim that the most urgent need in the context of a Critical Ethical Narratology (CEN) is to find a way of talking about the formal properties of hypertext narratives and to combine this discussion with a consideration of their ideological and ethical implications.

In order to make sense of hypertexts as a genre that is heavily involved in the representation, construction and dissemination of ethical values, it is necessary to scrutinize the ways in which authors thematize, problematize, foreground and/or background specific ethical values in their texts and reconfigure narrativity on the Internet. Far from providing easy answers to age-old questions about fact and fiction, ethics and aesthetics, truth and “non-truth,” Mark Bowden's hypertext *Blackhawk Down* (1997) is based on a “double-decker” structure of narrative and cultural self-reflexivity. My analysis of the “poethics” of *Blackhawk Down* – preceded by a theoretical mapping of CEN as an emerging vector of narratology – promises to give insights into the ethical and epistemological functions of computer-mediated communication.

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Narratives as Figures of Thought

Starting from Merleau-Ponty and Benjamin's readings of Stendhal, Proust, Goethe, Leskov and Kafka, this paper focuses on the appropriation of narratives for the purpose of devising new protocols of rationality beyond the usual modes of categorising experience. While the emergence and development of early narrative theories were informed by linguistics and were centred on the grammar of the verb and of the pronoun as well as on eccentric syntactical constructions, emphasising mainly the wide range of discursive procedures assumed by literature in devising temporality, Merleau-Ponty's essay 'The Indirect Language and the Voices of Silence' and Benjamin's constant reworking of the concept of Denkbild, were aimed at recuperating narratives for the benefit of a revision of both the philosophical conceptualisation and its expression on the model of visual arts. By tracing the assimilation of some narrative modes to the expressive means of painting and graphic art, this paper maps out several possibilities for a diversification of current trends in narratology in the light of modern art (Ensor and Klee, in particular) with the view to bridge the gap between discursive and non-discursive forms. For this purpose the main concern would be here to rethink the temporal structure of narratives as a mental space of representation on which temporality achieves a visibility equivalent to that of visual art.

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The Dialogic Perspective of Narratology

Approaching narratology from the angle of "dialogism" and the "Great time" introduces the possibility of dialogue between the various narrative theories as well as the extension of the field of study not only to all literary genres, but to other disciplines, too. Adopting Bakhtin's theory, this paper illustrates that even the divergent points between narrative theories can help us elaborate on certain aspects of the study and reveal latent categories. Diversification in this case does not imply that narratology has not entered a phase of consolidation. From a dialogic viewpoint, having stabilized its own rules, narratology is liberated from established ways of study and acquires the freedom to enter into conversation with other literary theories relative not only to narrative theories but, at first sight irreconcilable, as well. The dialogue between narratology and reception theory can answer many questions regarding the narrator's power while the interaction between narratology and sociology investigates the pro-

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found effect of the socially-determined function of the text on internal structures. Finally, this research attempts to demonstrate how the dialogic perspective of narratology contributes to the study of new narrative genres embracing a diverse range of scientific fields.

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How to Measure Narrativity? Notes on Some Problems with Comparing Degrees of Narrativity Within and Across Media

Besides analysing structural principles of narrative works, narratologists have repeatedly tried to grasp the essential characteristics of narration, either by sketching prototypes of it or by defining its basic elements. Their methods include distinguishing narrative from non-narrative text types and postulating varying degrees of narrativity. The growing trend within narratology to cover different kinds of media has in recent years again raised the question of how to define, demarcate and qualify narration. In intermedial comparisons conducted by literary narratologists, film and drama are sometimes denied narrativity altogether (Stanzel, Genette), sometimes granted to it to some degree (Wolf, Schmid), but only rarely granted it entirely. The main reasons given are their supposed lack or lesser degree of mediacy and explicitness in conveying a narrative syntax, causality and teleology.

I will argue that concerning narrative mediation, there is no fundamental difference between literature, film and drama, which is why it seems wrong to posit a priori a decreasing degree of narrativity with respect to these media. The same holds true for the following comparisons: 1) narratives displaying a high versus a small number of actions and events; 2) narratives focusing on outer versus inner conflict; 3) narratives containing many versus few descriptive and self-reflexive passages; 4) narratives that appear to be coherent versus those that appear to be incoherent.

Olivier CAÏRA, Lecturer

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One step backwards: Plot as a common ground between contemplative and interactive fictions

Fieldwork in the production and reception of interactive fictions reveals a paradox: everybody uses the narratologist's toolbox, but nobody wants to tell or be told stories. The interactive experience is rather described as a quest, an investigation, a negotiation, etc.

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What these forms of experience share with storytelling lies upstream in the creative process. Moving one step backwards, scholars can study *plot* before narrative. By doing so, they can further the diversification of narratology and at the same time consolidate contemplative and interactive fictions. Novels and videogames can be built on similar plot structures, but with specific features: exposition / complication / resolution in a novel; instructions / challenge / evaluation in a game.

Moreover, plot does not imply a top-down conception of communication. Narrator / narratee models can be replaced by intrigant / intriguee or riddler / riddlee patterns, but it is also interesting to see plot as a *shared*, author-free, object. Thus, interactivity is not merely a choice between existing storylines, but a co-construction of fictional events on a stage (improvisational theater), around a table (tabletop RPGs), in a real setting (live action RPGs) or online (MUDs, MMORPGs). These plot-based events are tellable, but seldom told.

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Parallel session I.6, Room H

Cinematic Ekphrasis and its Narrative Implications

In recent years, the classical figure of ekphrasis has proved to be a very productive concept, especially in the field of intermedial studies. Theorists such as J.A.W. Heffernan, W.J.T. Mitchell, M. Krieger and C. Clüver have contributed to the definition of ekphrasis, progressively enlarging its borders beyond the image-word relation. However, in Clüver's definition of ekphrasis as the "verbalization of a real or fictitious text composed in a non-verbal sign system," the focus remains on the verbal nature of the target medium. Following S. Bruhn, L. Sager Eidt and A. Pethö, we aim at questioning this limitation by showing that the concept of ekphrasis is critically viable, even when the target is not verbal. Our examples will be cases of cinematic ekphrasis, where *energeia* and *repurposing*, two crucial aspects of ekphrasis, both with narrative implications, are achieved by other means than language alone. By doing this, we join the post-classical narratological discourse and its increased interest in the question of narrative in non-verbal forms.

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Parallel session V.25, Room E

Unnatural Storyworlds, Broken Narratives, Fluid Characters in Toni Morrison's Novels

While 'natural' narratology relies on forms of representation derived from real-world phenomena and knowledge, the "unnatural" allows for transgressions of narrative dimensions, disruptions or temporal order or causality, impossible storyworlds or narrators, etc. (Alber, *Unnatural Narratology* 2011). New forms of narrative draw on a different cognitive repertoire and call for different interpretive strategies (Nielsen *ibidem*).

This paper argues that in Toni Morrison's novels the recurrence of paradox as a figure of simultaneous opposition and complementariness or contradiction and coherence is closely connected with the figure of the double, which sometimes emerges in uncanny scenarios through what can be considered fluid or liminal characters and/or voices (accompanied by other 'unnatural' narrative elements). The figure of the double shapes patterns of creative ambivalence or games of specularly by means of 'twinned characters' engaged in an adventure out of the confines of selfhood into extended possibilities of existence. In some cases, the *doppelgänger* is represented through 'borderline' characters arising from a meeting point of intradiegetic events, narrative presence and mere projection or representation of an imaginary that often reflects trauma (e.g., *Beloved* or L. in the novel *Love*). *Beloved* offers the most significant representation of the double as a character pertaining to the unnatural in a narrative scenario in which the return of the repressed has not only a personal but also a collective scope on the background of African American traumatic experience.

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Parallel session II.8, Room C

Diverse Narrative Concomitants in Elif Shafak's *Honour*

Elif Shafak's *Honour* can be read within the classical and postclassical narratological frameworks bearing implications for both consolidation and diversification. Shafak's *Honour* presents the reader with a powerful, brilliant and moving account of murder, love and familial saga. Thus, various narratological glimpses can be considered in Shafak's novel since diverse - yet interwoven - psychological, ethnological and gender issues are raised through different narrative fragments. The female narrative voice, either in the fashion of first-person or, ostensibly, third-person attempts to tell the story of a Kurdish woman victimized by the act of honour killing. This paper argues that narrative fragments in

Shafak's novel are like concomitants mixed and twisted so as to reconstruct the forgotten (or hitherto ignored) story of man (brother) and woman (mother). The unreliable (?) narrator and narrative fragments attempt to make up the missing pieces of the story and deal with what is regarded as false narrative(s).

Paul DAWSON, Dr

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How Many 'Turns' Does it Take to Change a Discipline? Narratology and the Interdisciplinary Rhetoric of the Narrative Turn

Out of the epistemological scepticism towards 'grand narratives' fostered by postmodernism, there has emerged an interdisciplinary consensus that storytelling is our most important means for making sense of experience. Rather than accepting narrative as a self-evident phenomenon of human cognition, this paper will interrogate the interdisciplinary rhetoric of what has become known as the 'narrative turn' in the humanities and social sciences. It will compare the methodological problems which gave rise to the study of narrative in different disciplines and ask whether these problems can meaningfully be addressed by the broader narratological enterprise which takes 'narrativity' as its object of study. By investigating the tension between centrifugal and centripetal impulses in narrative theory, this paper will demonstrate how the concept of a 'narrative turn' itself is used to construct stories about the nature and direction of interdisciplinary research in the modern university.

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New wor(l)d orders: The geosemiotics of narrative text

While reference to post-classical narratology can be seen to encapsulate the broadening remit of narrative studies today, in terms of approach as well as of disciplinary and contextual framing (Herman and Vervaeck 2005), what it perhaps fails to capture sufficiently is the significance of particular narrative locations. By this, I mean to refer to a number of inter-related matters and point to an arguably changing narrative landscape. For if we accept that the "affordances and the organization of the screen are coming to (re)shape the organization of the page" (Kress 2003) and that reading paths cannot be taken for granted across modes and media, nor indeed across cultures, it becomes clear that narrative location is important not just in relation to that of the producer but also in respect of the consumer/co-constructor of narratives.

Following Scollon and Scollon's (2003) three principles of geosemiotics (indexicality, dialogicality and selection) and in the light of a critical reading and ex-

tension of Bakhtin's notion of speech genres (Bakhtin 2007), I wish to propose a reading of selected narrative texts that highlights the importance of location (cultural, social, linguistic, disciplinary) in the construction and direction of narrative meaning.

Sebastian DOMSCH, Prof. Dr.

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Narrative and Probability

This paper puts forth 'probability' as a concept that can unify or consolidate several diverging ideas and questions about narrative. So far, probability has been gravely under-researched in narratological studies despite the fact that it is crucially located at the intersection of theories of narrative genres and modes, investigations into storyworlds as possible worlds, cognitive and sociological approaches to narrative, and even questions of narrative ethics. Probability here refers to the judgement of a narrative's reader about existents and events in a storyworld, a judgement based on the reader's understanding of the actual world. That is, the reader judges with what probability an existent or an event that is presented as a given in a narrative could exist in his actual world. A proper understanding of how this judgement is created therefore needs to be taken into account in cognitive theories as well as in those derived from possible worlds theory. This relative value (implied in more commonly used terms like verisimilitude, plausibility, credibility, truth, realistic, authentic, the fantastic) is decisive in our engagement with the borders between fictional and factual discourse as well as in those between realist and fantastic modes of narrative. In addition, theorizing probability as a narratological concept would help to further clarify the historical role that risk (and risk assessment) and assurance have played in the development of (realist) narrative that gradually replaces the divine agency of romance with necessity as basis for causation. Probability is at the core of readers' evaluation of narrative and is the link between the cognitive construction of a storyworld, its aesthetics and its ethical assessment.

Inna DRACH

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The Nature of Literary Montage and the Difference between Cinematic and Montage Novels

"Cinematic novel" and "montage novel" are not synonymous terms. "Montage" appears to be a confusing concept because it is a basic narrative device in a

cinematic novel. The fact that some novels are labeled as both genres (e.g., Dos Passos' *U.S.A.* trilogy) further complicates things. The paper shows the difference between the genres by exploring the nature of literary montage.

In the works of the early Russian film theorists, montage was a means of creating a new aesthetic whole. When the term was later applied to various kinds of art, including literature, it took on connotations of disintegration and eclecticism. What K. Komar calls shifts in social continuity in the early 20th century triggered the use of a fragmentary montage technique in literature. This is why H. Kiesel describes montage in Döblin's *Berlin Alexanderplatz* as philosophical and not cinematic.

Thus, we suppose that literary montage has a dual nature: it may resemble or imitate cinematic montage or it may be a specifically literary technique. A cinematic novel is characterized by its movie-like montage, while a montage novel is distinguished by its non-narrative, fragmentary montage technique and the author's strategy of structuring the narrative fabric, thus creating narrativity.

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Parallel session V.25, Room E

Time and Unnatural Narratology: A Study in Slowness

This paper defines unnatural narratology as *a new narrative theory* rather than as a set either of narratives or of qualities found in narratives. It is an 'unnatural' narrative theory in contradistinction to natural narratology (Fludernik 1996): it does not treat natural narratives as the basis of narratology. Time's relation to narrative – the time of narrative – is fundamental to my account of unnatural narratology.

This is elaborated here through Milan Kundera's trilogy of oblivion. In *Slowness*, for example, a temporal feeling is both the theme of the narrative, its device, and an experience of time enclosed by the quickness with which the narrative concludes. In *The Art of the Novel*, Kundera explains his narratives as born from and built around "theme-words." Then, the temporality of a word rather than an event is the matter of *Slowness* in which we find the physical formula: "the degree of slowness is directly proportional to the intensity of memory." What happens, narratologically speaking, to time in such a narrative? Here, I refer to the analysis of time as tension found in Herder's *Shakespeare*: "if you are able to create a world that cannot but exist in the categories of space and time, behold, your measure of space and duration is within you." I explore how a narratological fundament – time – is made the matter, form, theme and technique in a narrative, arguing that unnatural narratology as defined above is capable of this demonstration.

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Parallel session II.8, Room C

Literary Narratives as Constituents of Political Worlds: The Case of Milan Kundera

Narratives, from their beginnings, have served as important tools for modeling the human world: tragedies introduced the will of the Gods to their watchers, travelogues uncovered the unknown world in front of their reader's eyes, realist novels taught their favourers about contemporary social theories. In addition, narratives, fictional or not, can also carry important information about (distant) political structures and contribute to their understanding.

The aim of my talk is to focus on the situation which emerged after the introduction of two of Milan Kundera's famous novels, *The Joke* and *The Unbearable Lightness of Being*, to the 'western' world. In spite of the author's claim that both novels are primarily love stories which must not be politicized, both provoked a strong reaction from their readers and reviewers based on a pre-sumption that they represent reliable sources of information as to what was happening behind the Iron Curtain. In my talk, I examine both the novels and their potential to construct a political reality, as well as the ways in which the reception of the novels contributed to the understanding of the political reality of the time.

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Parallel session I.4, Room F

The Space and Place of Narratology: Between Geometry and Geography

Despite narratologists' willingness to consider narratology to be 'not *the* theory of narrative, but rather *a* theory of narrative' (Meister), narratology risks reaching a point in its growth where it bends space and time and pulls toward itself any approach to narrativity. Ironically, as Andrew Gibson argued, the core of the object producing this effect is precisely an implicit negation of relativity, a framework based on classical geometry with its postulate of a flat space and the possibility of clear hierarchical and centralized structures. The question is thus open as to the nature of the ideal space for narrative analysis and the possibility of a theory or theories of narrative that facilitate fruitful interpretative work while avoiding the pitfalls of both structuralist ideology and deconstruction. Rather than addressing the issue in purely theoretical terms, this paper proposes a case study of the ways in which literary critics have used or eluded narratological terms in practice and combined them with other interpretative strategies and conceptual tools in the reading of Jean Echenoz's fiction.

Echenoz offers a rich example insofar as he both challenges literary criticism – according to Dominique Viart, ‘Echenoz écrit pour déranger la narratologie’ – and invites an approach in terms of space, the importance and novel handling of which greatly contributes to the singularity of his narratives.

Per Krogh HANSEN

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Narrative Design

This paper explores how the concept of ‘design’ can be helpful in our understanding of narrative. According to Ralph and Wand (2009), ‘design’ can formally be defined as follows: “(noun) a *specification* of an *object*, manifested by an *agent*, intended to accomplish *goals*, in a particular *environment*, using a set of *primitive components*, satisfying a set of *requirements*, subject to *constraints*; ...” (109). If this definition is used on narrative texts (verbal or graphical), the four italicized characteristics make good sense. To consider the ‘narrative design’ of a given text is to focus on how the narrativity (the specification) of the text (the object) purposefully (with a goal) has been created by an author/narrator (the agent) in a certain setting and situation (environment). But what are the primitive components? What requirements must be satisfied, and what are the constraints? These are some of the questions that will be approached in the presentation. The aim is to test whether concepts like ‘storytelling’, ‘fiction’ and ‘intention’ can be given a new frame for understanding when considered as elements of ‘narrative design’.

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Temporal Patterning in Narrative

This paper investigates the phenomenon variously known as the ‘dramatic arc’, the ‘narrative arc’, or the ‘story arc’, most widely disseminated as variations upon Freytag’s Pyramid. Descriptions of this arc are commonplace throughout certain sections of the literature on new media theory, computer game design, film theory, dramatic theory, and interactive learning environments. This dramatic arc suggests that narratives unfold over time in a predictable way, i.e. that they have temporal patterning.

Whilst ‘patterning’ is a common concept within mainstream narratology, the idea that narrative has a prototypical temporal structure is almost entirely absent from this literature. This paper traces the idea back to its origins in Aristotle and, using a number of transmedial case studies, suggests there is some evidence to support the temporal pattern concept.

The paper then addresses a key theoretical issue – the nature of the y axis in these representations – which is resolved with the identification of a new variable, *logical displacement*. This allows a new visual methodology for narrative analysis to be proposed, featuring a discrete subset of inter-related traces: logical displacement, time, emotional intensity, and information.

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The narrative limits of a specific genre: the theatre director’s script

By “theatre director’s script” we mean texts in which the content of a full theatre performance is textually captured by its own author/director after the performance has been completed. It should not be confused with written stage directions (*didascalies*) or any traditional dramatic text (‘play scripts or scenes’), nor with the director’s notes or notebooks detailing plans for directing a specific text. Scripts are mostly related to avant-garde theatre pieces that do not traditionally rely only on text or language, insisting more on the priority of performance and ‘stage writing’ (they can be traced back to the historical avant-garde). In the 1990s, the Italian dramatist and director Romeo Castellucci insisted on the importance of his scripts to the point that he would publish them as an archive of his pieces. By narrating a piece, his scripts directly address the narrative function of “action comprehension,” and they problematize the narratorial function as well as the fictional nature of the text. Theatre directors’ scripts are very interesting case studies for the analysis of actional descriptions and their narrative limits, narratorial positioning and narrative identity (focusing on the author/narrator split), as well as narrative functions between the real and the imaginary. They also illustrate the unavoidable narrative nature of all discourse surrounding the history and archiving of live art and avant-garde theatre performance.

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The Threshold Chronotope as a Unifying Narrative Device in David Mitchell’s *Cloud Atlas*

In his article “Phenomenology, Hermeneutics, and the Short Story as Threshold” (*Narrative*, 2012), Trussler discusses Bakhtin’s ‘threshold chronotope’ and the ‘fundamental encounter of the face’, drawing attention to their heuristic potential for story analysis, particularly in the short story and novella. According to Bakhtin, chronotopes are the organising centres for the fundamental narrative events of the novel. They contain a special increase in

density and concreteness of time markers that occurs in well-delineated spatial areas. The threshold chronotope signifies a moment of profound significance and is an important element in narrative analysis. David Mitchell's *Cloud Atlas* provides an interesting example. It features six individual novellas nested one inside the other like Russian Matryoshka dolls in a complex interplay of framing and framed narratives, each of which has its own narrator. The threshold chronotope features at a key moment in each section. It functions as a recurring narrative element linking the sections and manifesting *Cloud Atlas*'s core theme of interconnectivity. More importantly, it highlights the defining moment in each narrative, the point at which each character makes a choice that has profound implications for his or her future life, and for the unfolding of each story.

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Fictionalized Fact and Factualized Fiction

All of this is true. This book is really true (*The Pale King*)
You are, unfortunately, a fiction writer. ("Octet")

This paper will discuss two contemporary texts, both hybrids of fiction and nonfiction: David Wallace's *The Pale King*, a fictitious undertaking that claims to be "true," and his fictitious story "Octet," a metafactual reflection on the act of writing. I will argue by means of audience investigations how contemporary literature's fiction/nonfiction hybridity creates specific challenges for the readers.

This paper will discuss how certain forms of direct address ("you," "Reader") and (non)fiction markers in a text startle audiences who have a particular level of expectation. Parallel to the shift within the frame of expectation, the range of interpretation (cf. Wolfgang Iser) changes. I will show how Wallace's narrators apply autobiographical markers and audience addresses in order to factualize fiction (in *The Pale King*) and fictionalize facts (in "Octet"). Peter Rabinowitz states the idea that "when the distinction between [narrative and authorial audience] disappears entirely, we have autobiography" (Rabinowitz), an assumption with which I will start my discussion. I will analyze how hybridity in contemporary texts forces readers to permanently reassess their range of interpretation.

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Parallel session III.15, Room F

Every-day 'Unnatural' Narration?

We suggest that the less than happy terminology of "natural" and "unnatural" narratology be replaced by the distinction between the "every-day" and the "artistic" ways of narration. Such ordinary phenomena as dream narratives exhibit a strong potential for self-consciousness by being able to reflect dreaming and dream-work. We suggest the relevance of an extremely ordinary and deeply unnatural genre of fictional narration: children's imaginary play-narration. Our example comes from Elina Viljamaa's recent dissertation about children's knowledge, play and narration. The study showed that children created an ongoing play within a submarine world where they were able to play and tell about their actual world of experience. Fictionalizing thus becomes a central feature of children's getting to know their family environment. The most impressive case started when the elder brothers (five and seven years old) ran home and told how "goblins" had stolen their younger sister in the nearby forest. The dissertation demonstrates how relevant the resources of ("unnatural" or antimimetic) fictionalizing were in the way the children learned to orient themselves in their social and material world. Even though we endorse the need for genre distinctions, we also argue for the deep "naturalness" of several key aspects of "unnatural" narratology.

Reiko IKEO, Associate Professor

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'Like' Similes in First-person Narrative

Figurative expressions in Kathy's narrative in *Never Let Me Go* by Kazuo Ishiguro tend to appear in the form of similes or with the explicit marker of similitude 'like'. The frequency of 'like' similes is particularly high in this novel. The primary focus of this paper is an examination of the effects achieved by 'like' similes and how they contribute to constructing this 1st-person narrative. In the novel, 'like' is used with syntactic flexibility and semantic versatility, and these 'like' similes are predominantly used to describe the characters' emotions, actions, and situations in which the characters are portrayed. As the characters mature and approach the final phase of their lives as donors, the characters' viewpoints and the narrator's presentation of them shift. When 'like' is used to introduce a character's inner state, as in "It was like she was too ashamed of the matter [...]" (Ishiguro 2005), it provides the 1st-person narrator/character with neutrality about the source domain, which could not be achieved by other

simile markers such as 'as if'. By using the 'like' simile, the 1st-person narrator consistently reveals how she interprets the characters and environments and calls attention to her assumptions. Such a patterned expression used as a focusing device can be associated with the function of 'like' as a discourse marker in spoken discourse and adds a colloquial, informal tone to the narrative.

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Broken or Unnatural? On the Distinctions of Fictionality in Non-conventional Narration

The question of what Dorrit Cohn famously called the "distinction of fiction" holds a peculiar place, occasionally taking center stage, but mostly lying dormant in or beyond the margins of the discussions of narrative study. What difference does it make whether a narrative is taken to be fictive or, as Richard Walsh would describe it, fictionalized, or not? In the ongoing debates about consolidation and diversification in the broad field of narrative study, scholars in different subfields have reaffirmed earlier claims that, even though fictionalized and non-fictionalized narratives can be said, on one level, to serve fairly dissimilar cultural functions, on other levels they exhibit similarities that are more fundamental than these differences with regard to their status as narratives. The paper sets out to question aspects of this position. Comparing and elaborating on results from unnatural narratology and from work on non-coherent or broken narratives, the paper seeks to bring forth what are argued to be important and, in some cases, incommensurable differences between the invitations offered by fictionalized and non-fictionalized non-conventional narratives.

John JACOBS, Professor

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Discussions of "Love" in the Life History Narratives of Adults at Fifty

This study analyzed the persons, activities and objects which participants described as loving or having at some point in their life, once loved. 220 individuals provided a life history narrative shortly after their fiftieth birthday. When participants used the word "love," 58% of the time it was in reference to an activity, 26% to a person and 16% to an object. Men's use of the word "love" to describe either a current person or activity was correlated to weak social supports, minimal work and family obligations and alcohol consumption. Women's

use of the word in terms of persons and activities was positively correlated to having a well-developed social network, but negatively correlated to being overweight and experiencing physical pain. Men's use of the word "love" in relation to objects was associated with a positive assessment of their financial situation, but also with a decline in physical functioning. For women, love of objects was predicted by financial status, but also the death of friends and family, social isolation, and physical difficulties with having intercourse. The study also analyzed the specific activities, persons and objects loved and discussed the outcome of the data analysis in relation to gender roles, social capital and aspirations and expectations at mid-life.

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Paratext – The Meeting Place of the Story and its Interpretation

This paper deals with the border lines of literary texts. As our starting point, we take the statement "There can be framing, but there are no frames" (Derrida). Our aim is to explore parts of a novel and find the ways in which specific narrative strategies participate in making its meaning. The question that follows is of the inner and outer borders, observed through the mutual interaction between the central and the peripheral, *ergon* and *parergon*. Particular attention will be devoted to exploring titles, subtitles, epigraphs and signatures, and we will explore to what degree these borders can modify the acquisition of a literary text by creating and changing the reader's expectations. The liminal status of these forms informs us of their ambiguous function, for at the same time they both belong to the text and stand out from it. As the meeting place of the story and its interpretation, the peritext carries strong rhetorical potential. Therefore, it is often both the subject and the means of interpretation.

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Popular Film Genre Narratives: Unveiling the "Structure of Feeling"

Narrating a whole world, narrating "meanings and values as they are actively lived and felt, and the relations" (R. Williams 1977) could be an apt challenge for studying the history of popular film: how is a popular genre structured in terms of narrative patterns, representational tactics and ideological scopes? In what ways are the "specifically affective elements of consciousness and rela-

tionships" (R. Williams 1977) which constitute the lived culture and experience of a certain period reflected in the narratives of popular films?

Based on Williams' work in Cultural Studies and the "reader-response" theory, this paper will focus on the 1960s popular Greek melodrama, a genre not to be associated with the respective Hollywood equivalent. Employing narratives of desperate love affairs, illnesses and fate, the Greek melodrama emerged at a time when society and culture were undergoing change. Its overwhelming ritual function appealed to a large and diverse audience. The latter would identify closely with current lifestyles of the day, despite the restrictions imposed by an audiovisual structure meant to allure and entertain them.

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Parallel session III.13, Room D

Narratology as a (Meta-)Hermeneutic Heuristics: Ethos attributions, generic and other framings in Michel Houellebecq's *La Carte et le territoire*

In this paper I will reflect on what it means, and how it may be beneficial, to consider narratology as a discipline. I will plead for a sharper recognition of the various trades that go under the flag of narratology or narrative theory. Without such an understanding, we may find it hard to assess with clarity the multi-, inter-, and transdisciplinarity that characterizes much that goes under the flag of narratology, or to justify beyond our own interpretive communities the heterogeneity of narratological research. In particular, I will defend the relevance, within narratology, of a *meta-hermeneutic* perspective against claims of more objective textual description or analysis. The continuities and differences will be explored between this meta-hermeneutic perspective and rhetorical and (some forms of) cognitive narratology. My (meta-hermeneutic) argument will be exemplified by the analysis of style, characterization, generic framing, and ethos attributions in Michel Houellebecq's *La Carte et le territoire* (2010).

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Parallel session II.8, Room C

Post-9/11 Worlds: Oscillations between Possibility and Actuality in Jonathan Franzen's *Freedom*

Within its short history, the 'post-9/11 novel' has undergone several stylistic and thematic developments. Early novels focused intensely on the immediate trauma of the September 11th attacks. More recent works deal with 9/11 as a

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peripheral event situated within a conglomerate of 21st-century conditions that are at once political, social, economic, environmental and technological. My paper applies possible-worlds theoretical formulations to Jonathan Franzen's *Freedom* as it investigates how depictions of fictional worlds connect with extra-fictional contexts. Where and how does the narrative dissolve barriers between 'possible' and 'actual'? What narrative elements expose the novel as a dialogic nexus for literary, political and historical frameworks? Franzen weaves his authorial persona into the story, acting as a vehicle that links the novel to the ambient discourses in which it has been articulated. Narrative patterns and strategies reveal self-conscious positioning - in other words, the process of writing and world-making within postmillennial America becomes a theme in itself and problematizes the classical story-discourse binary. 9/11 is only mentioned briefly, yet I argue that its 'eventfulness' pervades the text, which depicts a "risk society" (Ulrich Beck), a "governmentality" (Michel Foucault) and a novelistic form specific to its cultural context. The analysis contributes to the field of cultural narratology by exploring the possibilities that an interdisciplinary approach allows.

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Parallel session V.24, Room C

We-narratives and Collective Memory: The Case of William Faulkner's "A Rose for Emily"

Embedding the story explicitly in the collective dimension, we-narratives can be usefully conceptualized within the interdisciplinary framework of collective memory. This paper is particularly concerned with the distinction between we-narratives that (re)present individual discourse (narrated by an individual referring to himself/herself and others) and those that (re)present collective discourse (narrated by a group or a collective). It links these two modes of we-narratives respectively to the "distributed version" of collective memory, which claims that collective memory is distributed among the individual members of a collective, and to the "strong version" of collective memory, which assumes a collective mind or consciousness beyond individual minds. The usefulness of this interdisciplinary approach in analyzing we-narratives is demonstrated on William Faulkner's "A Rose for Emily." Using the theoretical framework of we-narratives developed by Uri Margolin and Brian Richardson, the paper analyzes Faulkner's best-known short story and discusses the two views of collective memory (re)presented in the text in relation to the first-person plural narrator and its collective narrative. Both the we-narrative and the collective memory of the short story have a specific cultural context, as they tie in nicely with the claims made about and the sense of the American South's "mind of its own."

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Some Facts about Fiction: Towards a Narratological Crossing of the 'factuality-fictionality divide'

An emerging vector in narratological studies is without doubt the presumed 'factuality-fictionality divide'. Extensive recent research in this area focuses on two crucial questions: What criteria justify differentiating two discrete 'sets' of narratives? And can a transmedial approach to the analysis of audiovisual representations enable us to better categorize factual and fictional narratives?

We will examine these questions by looking at two recent and iconic examples in European storytelling: Lahn will analyse the Danish TV series *Klovn* (2005-09) by Christensen and Hvam. Here, the two scriptwriters act as the main characters using their real names, 'as themselves', accompanied by real-life celebrities in guest appearances. Neu will analyse the Italian TV series *Romanzo criminale* (2008-10). This series refers to real persons and actual events while employing storytelling patterns typical for fiction. Both series mix presumed contrarious factual and fictional elements, but each enter the 'grey area' between factuality and fictionality from opposite poles.

In our paper, we have two primary goals: (1) to illustrate the variety of the phenomena in the field of non-fiction vs. fiction, and (2) to propose the thesis that a single category can indeed encompass the entire range of the factuality-fictionality spectrum.

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The Narratological Paradoxes of Dreaming

There is one fundamental argument for *homo narrans* that has seldom been addressed in narratology: the dreaming process at night is in essence a narration. Even persons who don't think they have the capacity to tell a story or write a script when they are awake become, in their sleep, perfect storytellers for themselves. A surprising element is that two opposing positions or entities seem to be at work at the same time: part of us drags us into a story (with lots of surprises), and the other part of us experiences the 'events' as if we were

unable to influence their course - except in the case of plot control in lucid dreams - but their actual frequency is relatively low.

One problem for research is that dreams are extremely personal; and because existing technology does not offer us a direct access to dreams, dream researchers must work with imperfect memories and verbal recollections. While science has not achieved a true understanding of the dreaming process, I would argue that narratologists can already address this issue by testing their concepts and hypotheses.

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Comparison of Chinese-Western Narrative Poetics: State of the Field

Narratology, as a modern form of knowledge about narrative driven by structuralism in the western tradition, has developed into a universal discipline, in the course of which other significant approaches to narrative have largely been excluded from the field. For example, the rich legacies of indigenous Chinese narrative poetics, with its inception as early as the pre-Qin period and culmination in the Ming-Qing Dynasties, have so far remained unknown or obscure to many western narratologists. A constructive dialogue, or negotiation, between the two loci through comparison is conducive to making our knowledge of narrative fuller in scope and greater in power. This paper seeks to present a general description and tentative evaluation of comparative studies in this particular field by representative scholars from European, Chinese, and Anglo-American literary-theoretic circles since the middle of the last century and to explore the possibilities and ways of making the field a new pole of growth and consolidation of narrative theory.

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Visualizing Constructions Yet to Be: Narratological Models and Architectural Renderings

My talk will use architects' pictorial renderings of visualized urban constructions in a discussion of two issues addressed by postclassical narratology. The first, explored by Uri Margolin (1999), considers temporality, aspectuality and modality and the expansion of narratological models to account for texts which deviate from the prototypical retrospective mode. The second, much discussed

by Marie-Laure Ryan (2004; 2005; 2012) and others, is the degree to which spatially organized texts, such as drawings and paintings, possess the narrativity needed to stimulate narrative interpretations. I engage with these two discussions to argue that the visual resources of architectural renderings enable the arrangement of spatial forms in ways that compel receivers to manage different temporalities and modalities simultaneously as future, imagined urban constructions, and the people using them, are superimposed onto existing structures of past and present. While monophase renderings themselves are arguably not narratives (Kafalenos 2001; Ryan 2012), they do simultaneously depict both what is there and what is not there but will be, and thus employ semiotic resources in a way that stimulates receivers' mental constructions of a story of transformation and futurity.

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Parallel session III.12, Room C

Text Theatricality: An integrated approach through narratology and performance studies

My talk takes its cue from the increasing trend to adapt novels to the theatrical stage and from other innovative performance practices (reading performances, installations, social immersion projects). It aims to study the intersection between narrative and drama both in these contemporary performance practices and from a theoretical point of view. Selected case studies from 20th- and 21st-century German and Austrian literature and international adaptation and performance practices will be described in terms of their text theatricality. Text theatricality means that the textual material already develops and gestures at a theatricality in its own right, which the scenic performance retains by way of an unresolved (e.g., intermedial) tension and through emergent narrativity. Text theatricality ranges from the use of (self-)narrators, choric figures and stage managers, marked shifts between showing and telling, to the (actual or suggested) presence of a script altering and constraining the performance. The underlying claim that this restores (micro-)instances of narrativity and narratorial profiling to the stage does not sit easily with current conceptions of the post-dramatic theatre. Nevertheless, rhetorical narratology may help to facilitate the analysis of how narrativity intertwines with figurality and how narratorial strategies open up a vantage point to be negotiated by both actors and spectators. The methodology will be applied to texts by Kraus, Musil, Jelinek and Pollesch and their adaptations.

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Parallel session I.4, Room F

Border(less) Narrative – Liminal Space of Narratology

This paper discusses virtual embedded narrative and its role in extending the borders of narrative. Following theoretical assumptions of David Herman, Gerald Prince and Marie-Laure Ryan, when analyzing a virtual narrative, we emphasize its narrative potential for extending genre and destabilizing the semantic outcomes of narrative. As subtypes of virtual narrative, we analyze iterations and negative narrative alterations. Special attention is paid to how they create tension with regard to authenticating narrative worlds. In this way, we question the setting of story worlds, whether they lie in the center or on the periphery of a given narrative. By bringing bordering and hypothetical areas of narrative into focus, modern narrative theory confirms its openness to new theoretical tendencies, but it does not neglect the achievements of the classical era of narratology.

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Parallel session II.8, Room C

A Reflection on History: The Place of Historiographical Metafiction in Iranian New Drama

This paper examines the role of Metafiction as a literary device to reconsider the inscribed history in Iran. The main problem of the research would then be covered through revising certain typical styles of traditional storytelling followed by contemporary Iranian novelists and dramatists. In common literary traditions since the 18th century, storytelling has accounted for a type of historiography in terms of writing techniques and the style of representing the information employed in practice. But in the postmodern era, the notion of referring to reality has become extremely suspect as a result of writing metafiction. Historiographical metafiction is a type of narrative in which authors attempt to provide readers with an alternative opportunity to re-establish history individually through a wide range of literary devices such as asynchrony, parody, irony and collage. It aims to illustrate that inscribed history is no longer an absolute reality, but perhaps simply a personal mode of the unlimited methods of storytelling. There are a number of illustrious Iranian plays in which a fragmented history has been originally depicted in a separate units of events and characters. Applying an anachronic style of narrative, caricaturized portraits of Iranian epic heroes as well as dismantling superstitious folk beliefs provides an alternative mode of revising the verifiability of history. This paper focuses on M. Charmshir's *The Long Tale of King's Journey* as a major case study.

Michał MRUGALSKI, Dr.

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Mechanics of Disruption. Interruption Theory of Narrative

The currently dominant paradigm in narratology is based on holism. Study of narrative should, by the paradigm's principles, concentrate on a preconceived wholeness that a given narrative allegedly represents or strives for, because the true (about and in the narrative) is the whole. This applies not only to numerous semiotic, structuralist, system-theoretical stances which concentrate on development or division of the conveyed sense. Feminist, postcolonial, politically charged positions also postulate that the whole truth be told by a narrative. And yet, there is a current in the history of reflection on narrative that appreciates discontinuity and interruption but does not seem to have the impact it deserves to have on academic narratology. According to this stance, a holistic meaning will never reveal itself unless the narrative is interrupted abruptly. The disruptive tradition of narratology goes back to the very beginnings of the discipline at the turn of the 19th century and within the framework of the theory of drama, specifically of tragedy. The aim of the present paper is to lay bare the interruption-oriented tradition of narrative studies by way of ordering its premises, that are scattered over various scientific and philosophical utterances (Schiller, Hölderlin, Cieszkowski, Slowacki, Bloch, Schmitt, Blumenberg, Benjamin, Celan, Girard, Lacan, Lotman, Lacou-Labarthe, Bohrer) in an attempt to formulate an interruption theory of narrative.

Carmen MUŞAT, Senior Lecturer, PhD

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What Expectation Means to Narrative

Telling the story of one's life involves as many fictional devices (in the etymological sense of the word *fiction*) as writing a novel. The narrative pattern of each and every life, like our very understanding of the world as narrative understanding, makes human beings so sensitive to prose writing. Yet, *expectation* may be considered one of the most intriguing features uniting and differentiating life and fiction. It follows that it is important to elucidate the relationship between *to wait* and *to expect* in constructing narratives, since there are at least three instances defined by their attitudes toward time in narrative: the narrator, the character(s) and the reader. Along these lines, *expectation* refers not only to suspense (which has to do with the plot), but also to what Jauss calls "horizon of expectation." It is as much as saying that *expectation* affects both the story (which implies fictional time and space) and the reading process.

To illustrate these points, I will look at Tolstoy's *The Death of Ivan Ilych* and Beckett's *Malone Dies*.

Henrik Skov NIELSEN, Professor

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Ten Theses about Fictionality

The paper investigates the relationship between *fiction* understood as a conventionalized set of genres, on the one hand, and *fictionality* conceived of as the result of a human cognitive ability to fictionalize by processing not only what is, but also to imagine and to communicate what is possible and non-actual, on the other hand. From this perspective, it is argued that modernity witnessed an institutionalization of the human ability to fictionalize: a set of specific generic outlets was formed and became the dominant way of expressing fictionality. Today we are witnessing a widespread tendency for fictionality to be expressed beyond such conventionalized boundaries. What we have come to know as "fiction" is, in this perspective, a relatively short-lived historical phenomenon which can usefully be examined in light of its more general role. The formation of conventional, fictional genres can work as a prism to throw light forward as well as backward on the historical role and development of the ability to fictionalize. The paper outlines ten theses about fictionality conceived of as a result of this ability.

Ulf PALMENFELT, Professor

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Folkloristic Narrative Analysis

Since the time of the Grimm brothers, folklore scholars have developed methods for analyzing different genres of orally distributed narratives with qualities like unknown origins, collective ownership, and lack of authorized versions. In my ongoing study of some 200 tape-recorded life history narratives, I apply genre analysis, ritual theory, performance perspectives and other folkloristic methods of analysis. Although individual life histories per definition are neither collective nor have an unknown origin, they still tend to be influenced by traditional cultural templates. My material shows numerous examples of how individual narrators have adapted their accounts to better suit the fixed formats of how childhood, wartime experiences or professional careers "should" be narrated. From a performance perspective, conversations between younger interviewees and older narrators sometimes can be heard to form dialogues across generations, where social, cultural and economic issues are debated.

From a ritual point of view, the interview situations can be regarded as taking place in liminal arenas, outside the ordinary borders of time and space, created by the interplay between the participants. Folklorists have borrowed analytical tools from contemporary narratologies; I will argue that folkloristics can contribute methodologically to the mutual field of narrative analysis.

Joshua PARKER, Dr.

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Spatial Metaphors in Postclassical Narratology: A Compensation for Setting's own "Content?"

Laying classical narratology's groundwork, Todorov imagined temporal, causal and spatial relationships as equal constituents of narrative. While theorists familiarized with classical theory through Chatman's work tended to magnify Todorov's reluctance to treat physical narrative space at length, with Joseph Frank's influence, Foucault's suggestion that ours is "the epoch of space," and the post-Sojan "spatial turn," one might imagine that any early theoretical neglect of space has been overcome. Yet in failing "to account for physical existence," Ryan notes, many of postclassical narratology's spatial concepts are only metaphorically spatial, echoing Mihály Szegedy-Maszák's suggestion that "the poetics of narrative" employs spatial metaphors referring to "sometimes quite dissimilar phenomena," resulting in a "deep-seated ambiguity in the language of most narratologists."

Nothing, wrote Aristotle, exists without a place, and in any discipline, narrative context is unavoidably spatial. This paper proposes that we might consolidate many of postclassical narratology's ambiguous spatial metaphors (e.g., "vectors") by focusing on narrative's more obvious spatial features. Urging a vocabulary for describing "form" rather than "content," Susan Sontag once lamented the problem that "our idea of [narrative] form is spatial." This paper suggests that descriptions of narrative "form" as spatial often belie a neglect of narrative setting's potential for offering its own "content."

Franco PASSALACQUA, Lecturer

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Two epistemic paradigms of narrative theory: constructivist vs. mimetic

The talk aims to provide a reflection on the epistemological grounds of narrative theory, suggesting the use of a dichotomy - constructivist/mimetic - for

the purpose of making a transversal comparison between different theories and methodologies.

What is typical of most definitions of narrative is the role attributed to its referent: the presence of some elements and/or of some of their properties is a necessary and sufficient condition for the definition of narrative. Therefore, if we examine the ontological and epistemological assumption of these definitional referents, the theoretical framework becomes more complex and tends to neutralize the differences between alternative definitions of narrative, as all the terms constituting a definition are negotiable and dependent on a pre-existing theoretical background. For this reason, it is necessary to focus on a theoretical explanation, which leads to identifying two main tendencies that concern the theoretical assumptions of all narrative theories.

This work is conducted by analyzing the ontological status of the narrative object and, then by considering its epistemic dimension, that is, the connection of the narrative object with the theoretical system within which it has been defined. Finally, once the paradigms' particularities have been identified, we can corroborate, for purposes of comparison, their empirical validity, logical consistency and descriptive effectiveness.

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Socio-Pragmatics and Narrative (Non-)Standardness: The Example of Haiku-like Minimal Narratives

The development of late 20th-century socio-pragmatic theories of meaning and interpretation together with an interdisciplinary awareness of semiotics and phenomenological hermeneutics has contributed to a better understanding of both the system of language and narrativity as well as their double articulation within narrative (literary and non-literary) verbal texts.

Socio-pragmatics helps to explain the way in which the micro- and macro-structural articulation of meaning in narratives can be accounted for and interpreted as standard or non-standard (rather than natural/non-natural) within a certain intercultural context.

Comparing Eastern and Western aesthetics and their corresponding narrative practices through time can shed light on the issue. What is standard (natural?) in the West need not be so in the East, and vice versa. Technique and design affect narratives like they do bonsai. The nature/ culture dichotomy has operated in the West until recently. Its deconstruction is recent.

In this contribution, I mean to explore these relevant issues in connection with one very special kind of narrative text, the minimal narrative, as reliant on the poetics of the traditional Japanese Haiku form. In Japanese literature, the generic boundaries between poetry and narrative are fuzzier, and the Western contrast between nature and culture has been conceived in terms of a gradient.

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Parallel session II.7, Room B

Complexity: A Paradigm for Narrative?

The disciplines that have federated as the sciences of complexity have had an impact in narrative studies. However, this has been confined largely to the interpretation of narratives and to the characterization of various narrative genres. The evolution of narratology suggests that the implications of complexity for the theory and analysis of narrative extend deeper, calling for a fresh look at the nature of narrative itself. Three areas of complexity that converge with narratological concerns are discussed. 1) Self-referentiality, a self-regulatory principle common to second-order systems in cybernetics and to living organisms, is based on recursiveness, whose most salient form in narrative is found in metalepsis. 2) Emergent, non-linear patterns of cause and effect cast into a new light not only the Aristotelian holistic unity of time, place and unity but also, in analogy with non-equilibrium thermodynamics, the notion of sequence, which can be seen as varying degrees disequilibrium, the dynamic and changeable states of emergent and unstable wholes; thus called into question is the implicit Newtonian cosmology of current notions of narrative worlds and storyworlds. 3) Pattern-based forms of narrative organization, the result of non-linearity and non-equilibrium, introduce the idea that the whole is more than the sum of the parts, thus relativizing the principles of structure and model, form and content and the thesis that stories have a beginning, middle and end.

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Parallel session IV.20, Room C

“Tell your life story”: Linking Life and Identity through Multimedia Narration in Facebook’s Timeline

The Internet has long ceased to be an anonymous realm and has now become an area of social interaction and self-expression. With the launch of Facebook’s new profile “Timeline” in January of 2012, its members were given the possibility to display and even create their own story. Everyone is now able to be the author, narrator, illustrator and editor of his or her life and of the lives of their “friends.” The result, Facebook suggests, should be a *true* chronicle of who we are.

This paper will attempt to map the narrative means such digital forms of life writing facilitates, but will it also point towards its limitations. Resting on Phelan’s (2005) work on “character narration” and Rabinowitz’s (1977) investigation of audience(s), I will consider the Facebook profile as a “factualized” fictional account of life stories. I will specifically test to what extent these profiles are not only selectively collaborative autobiographies, but also whether they are

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in fact idealized narrative attempts that seek to provide an answer to Sartwell’s (2000) question as to “whether human experience and human life are meaningful.”

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Parallel session I.5, Room G

Facts and Fiction: Events and stories in relation to texts and the world

In this paper, part of a larger research project entitled “Amazon. Realities in the novels and the imaginary reports of travelers,” I focus on the following objectives: a) the “referentiality” (Stierle 1997) of the text to the external world (goal, empirical data); b) understanding fictionality in terms of “make-believe” (K. Walton 1990) and the “principle of internal coherence” (F. Zipfel 2001). The main section sets out the theoretical foundation of the relation between facts/ events and fictions, both as pragmatic and fictional texts. I then investigate in what forms and ways existing facts, data, occurrences, events and narratives in various kinds of texts constitute a representation and interpretation of the world. The central focus of the study is on the Amazon region. The study is an experiment in joining together different types of texts around the notion of “referentiality” by emphasizing reference to the external world (factuality), the reading of the component elements of a language and of discourse (narratology), historical reading against the horizon of expectation (reception theory) and the interpretation of the retrospective.

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Parallel session I.1, Room A

Tellability in Pictorial Storytelling

In this paper, I shall discuss some possible criteria of narrativity with regard to pictorial objects, and I will argue that pictorial works may express or imply narrative structures of various kinds. Further, I intend to focus upon the narrativeness of pictures, their “tellability” qua stories – that is, what makes them worth telling at all, or their noteworthiness. A number of features contributing to the tellability of narratives have been suggested, such as eventfulness, changes of state, and the deviation of event or action sequences from pre-established expectations. Alternative criteria for tellability would include, for example, suspense, curiosity, and surprise; unusualness; switches and contrasts; violations of certain orders (political, social, or moral); and so on. Apart from that, it could also be argued that the emotional significance and exemplary status of narrated events play a crucial role. Monika Fludernik, for example, has stressed the relationship between “experientiality” and narrativity, the ap-

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peal to humans' prototypical existential concerns. Indeed, many successful stories seem to be concerned with more or less universal human preoccupations such as sex, danger, life and death, power, money, and so on (Roger Schank 1979). This paper will debate what narrative features might be more relevant than others as "good-making" qualities of pictorial storytelling. Recent research within cognitive psychology and narratology, as well as some concrete pictorial examples, will be taken into account.

Göran ROSSHOLM, Professor

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Causal Problems

According to the majority of narrative theories since Aristotle's *Poetics*, causality has been considered a necessary ingredient. However, there are at least three kinds of serious objections to this view. Firstly, according to some theorists, narratives are or represent stories which in turn consist of at least two successive events; that is, no causality is necessary. Secondly, the notion of causality is too strong: there is some kind of dependence relation between events in a story even though this relation is not necessarily a causal relation. I will sketch answers to these two objections, but my emphasis will be on the third objection, recently discussed by Greg Currie. He presents three counter-examples, one from Aristotle's *Poetics* (the story of the killing of Mity; it is presented as an argument countering the thesis of narrative causality put forth in an article by David Velleman) and two non-causal narratives sketched by Currie himself. I will discuss different ways of dealing with these counter-examples and will argue for broadening the idea of causality to a criterion usually but not always taking the form of an instance of causal dependence.

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What Lessons can be Drawn from the 'Narrative Turn' in the Human and Social Sciences?

For over thirty years, the narrative turn has been affecting, successively, history (L. Stone), anthropology, psychology (influence of narrative on the formation of human identity, the much debated 'narrative identity'), artificial intelligence (modelling of the understanding of stories, the notion of 'narrative intelligence', the development of video games), etc.

Indisputably, the narrative turn has contributed to a substantial increase in the diversity of objects of study submitted to narrative analysis *lato sensu*, if not in that of narratology itself, both classical and postclassical: narratives of every-

day life alongside literary narratives; factual and documentary narratives alongside fictional narratives; collective narratives alongside individual narratives; etc.

It has also led to defining communication and human and social interactions (W. R. Fisher) based on the model of *homo narrans* that prevails in relations between humans, not to speak of the paradigmatic model of thought, turned towards objects and the world (J. Bruner).

This new model also underscores the symbolic: human action can no longer be studied but with reference to the meaning it is given by the actor. Stressing actors and human interactions, it represents a 'turn' because it turns the page of classical narratology, which postulated actors and action as structures. Here, it is difficult to speak of continuity between classical and postclassical narratology.

Has diversification of the objects of study enabled a consolidation of narratological advances, or does it call for defining narrative anew? Narrative is now an object, a conduct, a productive activity.

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How is Mrs Ramsay thinking? Non-verbal thought and locutionary agency in the representation of consciousness

Palmer (2004), one of the major proponents of a shift to a cognitive science-based narratology, points out a problem with the linguistics-based approach to figural consciousness presentation: the application of *speech* categories to characters' *thought* prioritizes 'inner speech' and ignores the predominantly non-verbal mental activity that makes up human consciousness. While I support the claim that thought has a non-verbal basis, I contest Palmer's departure from long-standing methods of linguistic analysis. Thought presentation categories do not necessarily prioritize inner speech; in fact, they can convey varying conceptions of *how* characters are thinking via analysable linguistic features, especially in terms of verballity and reflexivity.

Central to my approach is a distinction between *locutionary agency* in the fictional world and the subjective orientation of language in the free indirect style (FIS). Within FIS, signals that typically indicate locutionary agency instead enact 'mimetic-diegesis' (Toolan 2001), which allows for the *representation* of a wide range of mental activity. I analyse a passage from Woolf's *To the Lighthouse* to demonstrate how linguistic features convey varying types of thought and imply the character's locutionary agency to different extents. This leads to a coherent literary linguistic departure point for exploring the complicated relationship between narrative language and the fictional minds that it evokes.

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Executive Functions and Paths of Learning through Multilinear Narrative Tools

Narration and multilinearity can be considered as two separate constructs, divided between metaphorical-analogical thinking and logical-discursive thinking, thus reflecting the classic definition of Jerome Bruner, who considers these two types of thought irreconcilable.

We assume that multilinear narrative tools - which include the classic paradigms of narrative in synchrony with expressive or graphic representations, focusing on processes and potentially computable procedural facilitations - make transparent the connectibility between narrative-sequential thinking and logical-paradigmatic thinking and that, during development from early childhood to pre-adolescence, these tools interact with generative processes in basic education, relating to the representation in problem-setting.

Our main hypothesis is that the processes of Multilinear Narrative (plurality of entries, nodes of selection and configuration/reconfiguration, enrichment of the narrative plot provided by story grammars) activate the neuropsychological processes involved in the representation of a problem, thus placing the learning process within the scope of ecological model-sequential Executive Functions (Zelazo et al. 1997, 2003) and educational actions (Minello and Margiotta 2011). Based on a case study of 190 children aged 4 to 5 to 13, the method involves educational training in problem-setting based on a known fairytale, an original fairytale and a fictional setting, each processed linearly and multilinearly using phenomenological analysis and qualitative and quantitative data.

Brian SCHIFF, Associate Professor and Chair

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Psychology's Narrative

As Matti Hyvarinen (2006, 2010) has argued, narrative is a concept that has travelled between disciplines. However, Hyvarinen (2010) notes that as the narrative concept has travelled, it has also transformed, taking up new meanings and significances in light of disciplinary concerns. Certainly, for over a century, psychology has had a homegrown tradition of studying lives in context. But, since the 1980s, psychologists have borrowed liberally from narrative theory in literary narratology and historiography. The resulting genre of "narrative psychology" is, if we are to look at it positively, polyvocal and complex, or, if we are to look at it negatively, confused and fractal. In this paper, I outline the history of the narrative metaphor in psychology, the dissonances and nuances of the expression and how it is currently employed. However, I look to

move beyond conceptual confusion. I argue for a particular definition of narrative that locates narrating in the interpretative, hermeneutic, processes that persons use to make sense of life.

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Cognitive Narratology Meets Neuroaesthetics: Is there a Future for 'Neuro-Narratology'?

Cognitive approaches have been among the consolidating forces in the wide and varied field of narratology in recent years. If we take the initiative of cognitivism seriously, the question arises whether we have to take the next step and get involved with the study of the brain proper - down to neurobiology. Recent contributions to a field termed 'neuroaesthetics' have signalled that cognitive narratology might actually further diversify into a future neuro-narratology. I would like to explore the question to what extent current neurobiological models of the physiology of the perception, storage and retrieval of information in the human nervous system might shed light on the questions that narratologists ask. I will discuss how the notion of neural co-activation patterns offers a new perspective on the concept of 'schema', for instance, or how the connections between brain regions responsible for affect and those concerned with rationality may influence studies of story structure, immersion and other reception phenomena. While it is important to avoid facile appropriation of neurobiological findings, neuro-narratology, which follows a fundamentally 'anthropological' agenda, might still serve to bridge some of the gaps between the specialized narratologies of pluri-medial and pluri-modal storytelling.

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Narratology - Narratologies: Theoretical Monism or Pluralism?

Postclassical narratology - the classical version identified with the structuralist adaptation - is sometimes referred to as 'narratologies'. The reason, according to David Herman, is that 'structuralist theorizing about stories has evolved into a plurality of models for narrative analysis'. Herman's term 'narratologies', though, seems to suggest plurality as to methodologies only, but to maintain singularity as to research object which can be approached as a unit under one theory. This approach, I suggest, would be pluralism in a weak sense which does not give a sense of 'narratology' in the singular. My paper takes 'narratologies' from the perspective of a strong pluralism that defies any monist narrative theory. This is a consequence of 'narrative' and 'story' being polysemous

terms embracing several kinds of language-games, many of which are not combinable under one overriding theory. I demonstrate, with examples, that not even a rather limited collection of language-games commonly labelled 'stories' in ordinary parlance exhibits *de re* compatibility. This demonstration suggests that a realistic aim of the practice called 'theorizing on narrative' would be to come to terms with a plurality of topics as subjects in their own right, and not just as aspects of a singular complex yet coherent unit.

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Parallel session II.7, Room B

What is Narrative Explanation?

Nowadays the term narrative is commonly used in the humanities and sciences and also in education. However, in each of these fields the term is used in different ways and for different purposes. Narratives can be employed in order to illustrate specific scholarly issues, to describe these issues in their historical development, and to deliver them in a more popular and widely accessible way to the public. In addition, narratives substantially contribute to the very creation of scholarly theories thanks to narrative modeling and the legitimization of models.

If narratives play an important role in the humanities, sciences and education, this is due to the fact that they shape our understanding and conceptualization of the world. Accordingly, the key questions this paper seeks to address are the following: What is narrative explanation? Does this type of explanation really exist, and what forms does it take? To answer these questions, I first discuss in detail the differences between particular forms of narrative explanation in the humanities, sciences and education (with regard to event, causality, etc.). I then outline a typology of the kinds of narrative explanations used in these fields. Finally, I discuss the potential and possibilities of this line of inquiry, which falls between narratology and the philosophy of science.

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Parallel session I.3, Room C

The Passivity of the Reader: The Role of Accentuation in the Process of Apprehending Narrative

I will discuss certain peculiarities concerning the functioning of memory during the processing of narratives. My research will be based on the well-known theory of text comprehension proposed by T. A. van Dijk and W. Kintsch, who

stated that comprehension of every text (e.g., narrative texts) is selective. I would like to argue the following points:

- 1) The selectiveness of narrative comprehension is not arbitrary. In every narrative there is a certain structure that may be called accentuation structure, the aim of which is to mark the elements that have to be retained in mind of the perceiver. Due to this accentuation, the narrative is hierarchical from the mnemonic perspective.
- 2) Accentuation may be explicit (e.g., the phrase "Pay attention to this event, because...") or implicit, i.e., a less obvious indication of the importance of a narrative element (repetition, narrator's evaluation, specific additional events, etc.).
- 3) The existence of the accentuation structure helps clarify the functioning of narrative equivalence. If a narrative includes two events, A and X, linked semantically, the former usually will be accentuated, although the second will not be.

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Parallel session IV.18, Room A

Merger or Joint Venture? A consolidated model of classical and postclassical narratologies

The past two decades have seen an unprecedented interest growth of in narrative. This narrative turn in the humanities and other disciplines has had a major impact on narrative theory in general, and narratology in particular. The proliferation of narratologies claiming to be successors of - or more viable alternatives to - structural analysis has recently been criticised not only by restrictive narratologists but also by representatives of postclassical approaches who are working towards consolidation of the field.

This paper discusses whether such a consolidated narratology should, to expand the economic metaphor or consolidation, be considered the result of a 'merger' of narratologies (in analogy to business amalgamations) or rather as a joint venture. The paper proposes a consolidated model of classical and postclassical narratologies that is based on vertical (diachronic) and horizontal (synchronic) integration of contextual and textual approaches. It further defines principles for postclassical narratological theorising that include backwards, forwards and sideways compatibility. This model, and the principles derived from it, will help to clarify the status, objectives and cross-disciplinary potential of postclassical narratology.

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Parallel session IV.21, Room E

Lyric Poetry as a Narrative “Speech Genre”

As Brian McHale pointed out in his article “Beginning to think about narrative in poetry” (*Narrative*, 2009), “contemporary narrative theory’s relative neglect of poetry appears not so much an oversight as a scandal,” probably due to the traditional classification of poetic genres into narrative and non-narrative. This paper claims that lyric poetry is narrative because it tells stories and has its own arsenal of “speaking instances” as well as an ability to evoke a global mental representation of the story world as powerful as that of other narratives.

Secondly, considering the central ideas underlying M. Bakhtin’s original concept of “speech genre,” contemporary “language genre theory,” the conception of genre formulated by the Russian literary theoretician Vladimir Vakhshushev and the theory of narrative universals and human emotion developed by American scholar Patrick C. Hogan, we contemplate the isomorphism of “unconscious” social-cultural genres and “consciously created” literary genres. Genre as “gene” and as cognitive structure endows poems with the status of legitimate members within the global speech genre system. The mental models of lyric poetry are universal; what makes it conspicuous is its meter/rhythm counterbalance and fragmentariness. The theoretical arguments are illustrated with a narrative-cognitive analysis of samples of lyric poetry.

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Parallel session, V.26, Room H

Storytelling and Urban Collective Consciousness: An Organic Brew of Participatory Creativity

This research paper examines the relationship between the art of storytelling and collective consciousness with respect to the perception of urban space via participatory creativity. The research aim is to investigate, explore and (re)define the meaningful bridges between storytelling and intercultural participatory creativity in Thessaloniki in Greece. The subject matter is structured around the concepts of social networks and how ideas spread, empirical, cognitive and social psychology and the geopolitics of emotions, the physiology of building urban domesticity, the interactive relationship between storytelling and urban collective consciousness. The elaborated research methods are the collection and analysis of data and include not only published academic research but also new data from the case study, the Storytelling Project which took place in August, 2012 in the port of the city of Thessaloniki. My contribution is twofold. First, cultural policymakers in Greece should embrace storytell-

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ing as an asset in intercultural mediation and second, urban perception and art-let regeneration should be enhanced by group creativity and interaction. To put in all in a nutshell, I wholeheartedly hope that there is much to be learnt, dreamed and earned if we enable, educate and engage people with the storytelling art.

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Parallel session V.26, Room H

Creating Narratives of Cultural Heritage: Reconstructing the Past

In the process of being designated as heritage, phenomena of historical and cultural importance such as sites, architecture, artefacts and landscapes are renovated, conserved and placed in new social contexts. In its promotion, the old is revalorized through political and economic discourse in view of its consumption via the tourism industry. Heritage thus takes on value through a form of exchange between different times, past and present, and places. With the change in ownership, there is also a change in the identity and interpretation of the object. Two issues are at stake here: writing history, on the one hand, and the political and economic ideologies which underlie the narrative, on the other hand.

The creation of the narrative of heritage serves at the same time to select and historicize the past, and through this to set up lines of communication with contemporary society. There, we can share collective memories or historical meanings through objects or places as a means for accessing the past. Heritage can be charged not only with positive value; it may also imply the commemoration of negative events as forms of human experience: wars, terrorism, natural catastrophes, etc. The narrative functions to transform objects or places into heritage in combination with educational, touristic and historic values, with the purpose of attracting our interest.

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Parallel session III.16, Room G

Narratology and Youth Care

Greimas and Courtès (1976) proposed a model of the “semiotic square” in which a particular narrative unit signifies something in relation to its contradictory, its contrary and the contradictory of its contrary. These particular sets of relations resonate well with the structure found in so-called “postponed narratives,” where an elaborate story structure has been boiling up in someone’s mind for many months or even years before the actual story gets told. Such is often the case in stories told in institutional settings, where the telling of per-

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sonal trauma is hampered by epistemological frames that prevent what Dell Hymes (1981) referred to as “breakthrough into performance.”

This notion reflects a discourse phenomenon in which speakers step unexpectedly out of the usual everyday use of language into skilled verbal expression for the sake of its effect. The institutional frames in which storytelling is unavoidably located work to establish knowledge that aims to satisfy administrative institutional goals, rather than creating a space for the teller to deal with psychological and social trauma.

Here I analyze a story in the context of a research in an Antwerp youth care center. I show how, when one pays attention to relations and patterns of meaning, of which sometimes only glimpses remain visible under pressing frames, traumatic experiences can be detected more quickly and effectively.

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A Pedagogical Narratology? Exploring the Narrative Turn in Educational Studies and Philosophy

Integrating the narrative paradigm into educational studies and teacher education, one finds many publications related to the narrative turn (Jerome Bruner, Kieran Egan, etc). However, specific insights from narratology are often missing. For instance, work on the narrative structure of lesson preparations (Egan), reflection reports (Pauw), e-learning (Pachler and Daly) or adult education (Clark and Rossiter) could benefit from key narratological concepts such as plot (plot-types and progression), etc. However, the terminology of narratology, when introduced into the educational field, is in need of consolidation. On the other hand, narratology can gain insights from educational studies and pedagogy, together with such field as communication, cultural and rhetorical studies, on a key ethical question confronting narrative scholars: how do we learn from stories? I will present a case-study, focussing on the implementation of narrative lesson preparations in teacher education, which highlights consensus on the idea of *homo narrans*, but also the difficulty of understanding *narrative cognition* (planning as a narrative activity) and the need for narratological concepts to guide analysis and practice.

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Jane Austen's *Pride and Prejudice* in Cyberspace: Charting the World-building Practices of Online Fandom

Over the past few decades, storyworlds have become a major object of study in narrative theory. This wave of scholarship provides a useful starting point for the textual analysis of Internet fan fiction, which is by definition based on the storyworlds of antecedent texts. This paper posits that narrative theories on fictional situations are particularly useful to chart the world-building practices of online fandom. To support this claim, I will outline the research project I have been working on since October 2011. This project charts the ways in which specific memory structures, called narrative frames, influence the world-building of fans. This is achieved with a comparative study of Jane-Austen-based fics, and an analysis of reader comments and other meta-texts. The research objective and theoretical framework of my project are grounded in previous discussions of the storyworld and the experience of immersion (esp. Ryan 2001; Caracciolo 2011; Herman 2002). This investigative framework is enriched, however, with research into intertextuality (Eco 1979), transmedia storytelling (Klastrup and Tosca 2004), and fan fiction (including Gwennlian-Jones 2000, 2004; Hills 2002). My research project, then, both consolidates and diversifies postclassical narratology: it helps to refine the discipline's investigative framework by bringing it to bear on the transmedial, intertextual, and intersubjective storyworlds of online fan fiction.

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New Light on Dark Ages: Narratology and the Middle Ages - A Reappraisal

Although narratology has diversified considerably in recent years and become more inclusive in its objects of study and approaches, one area that still constitutes a blank spot on the map of narratology is medieval literature. While biblical and classical Greek and Latin literature are well explored narratologically, as are examples from the seventeenth century onwards, the period “in the middle” of literary history is generally underrepresented, if not neglected altogether. Yet, the Middle Ages have a prolific literary culture, covering a wide range of narrative modes and structures, the analysis of which has much to offer for narratologists, especially with regard to authorship and the roles of author and narrator, the cline of factuality and fictionality, exemplary and allegorical narration, and character depiction. Drawing on examples from medieval literature

from the British Isles, I pursue a two-fold approach: in the first part of my paper, I will sketch the problematic status quo of medieval literature and narratology before turning to the desiderata and challenges we face in the twenty-first century when attempting to fully understand the development and vectors of the *homo narrans*, a concept considerably shaped by medieval narration and narrative.

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Hidden Narratives

This paper analyzes hidden narratives which appear in “places of prohibition,” often as a kind of contrast to an unhidden story. Unlike shadow narratives started off and left open (H. P. Abbott), hidden narratives have only recently drawn critical attention. To activate them, one needs to know the broader context, i.e. historical, ethnological or psychological narratives, for instance.

In realism, examples of hidden narratives are plentiful. Erotic cryptograms, for example, are hidden narratives related to the sexual life of a hero. They came as a consequence of restrictive poetic rules in realism that apply when it comes to the public life of a character. Similarly, the restrictiveness of the repressive Soviet System forced D. Kharms to hide narratives related to a socio-historical context behind so-called pure children’s stories.

Hidden narratives will be traced through a range of stories, with special attention paid to the narrative function of lies, secrecy and silence.

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Narrative and Spatial Modelling: Fictional Worlds Reconsidered

Fictions are commonly understood to produce and refer to fictional worlds, yet a world in the sense that may be produced is not a referential object but a concept, itself a form of representation quite different from narrative; the reading of fiction does not involve inference to the global, but only to the contextually relevant, within the constraints of the cognitive cost of the assumptions adopted. The fictional text, however, is not in itself essentially narrative; it primarily cues our narrative sense-making, but narrative interpretation always functions interdependently with other cognitive faculties such as spatial modelling. These are mutually informing interpretative paradigms, not the figure and ground they become in fictional worlds approaches.

This paper sets out the theoretical argument above and illustrates it by offering a perverse reading of Robbe-Grillet’s *La Jalousie*, a novel that invites spatial interpretation in great detail. It shows that accepting the invitation in this case, far from supplying the necessary basis for imaginative engagement with the novel, obscures its fictive rhetoric; its cultivation of an objective spatial model actually emphasizes narrative perspective and the act of looking, and functions as a principle of avoidance that both suppresses and foregrounds its point.

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Parallel session III.10, Room A

Chinese Postclassical Narratologies: Towards Consolidation or Diversification?

The study of western postclassical narratologies is a very recent development in China and requires some conscious effort to learn from western critical approaches and absorb them into the interpretation of literary texts and theoretical research. The paper discusses how Chinese narrative theorists draw on western models or ideas to develop Chinese feminist narratology, Chinese cognitive narratology and Chinese rhetorical narratology. It investigates the relation between these Chinese approaches and the corresponding western approaches, exploring in what sense the latter has consolidated the former’s aims, principles or models, and in what ways the latter has enjoyed developments of its own, thus expanding the scope of or deviating from the latter. The discussion also examines the relation among the Chinese postclassical approaches, revealing a general picture of diversification in their applied use of western methods in different contexts, genres and media.

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A Formal Language for Representing and Managing Narratives on a Computer

This paper describes some of the methodological principles used to set up NKRL, the “Narrative Knowledge Representation Language.” NKRL is both a representation language and a Computer Science environment for dealing with narrative information on a computer. A “narrative” is interpreted as a logically and temporally connected *stream of elementary events* (cf. Bal’s “fabula level”). The paper focuses on the representation of these events in computer-usable

form and on their grouping to represent a full narrative. The notion of “template” as formal representation of a *general class of elementary events* is then introduced. Templates are logical structures modelled as associations of *triples formed by a semantic predicate, a functional role, and the argument of the predicate introduced by the role*. A template for expressing a “transfer of a physical object” can then be “*instantiated*” to represent “John gives a book to Mary” as a labelled structure formed of three associated triples, “(MOVE (SUBJECT JOHN_) (OBJECT book_1) (BENEFICIARY MARY_)).” SUBJ, OBJ and BENF are roles and the predicate MOVE is common to the three triples. Similarities with the neo-Davidsonian representations of events are then evident. The paper will also illustrate how to gather the elementary events into global “narratives” through “reification” operations and how “templates” and “predicate arguments” are structured into two separate but synchronized “ontologies.”

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Parallel session V.24, Room C

Novel with Authorial Intrusions and the Genesis of Meta-Novel

This paper explores the problem of distinguishing between the novel with authorial intrusions and the meta-novel (or self-conscious novel) in connection with the genesis of the latter. Metanarrative devices, especially the most elemental, can be found in the earliest forms of the novel. However, it achieves meta-novel status subject to only one condition: it must be directed at self-determination and self-knowledge as an aesthetic entity. The question is whether the novel of antiquity is capable of such deep self-reflection, which requires highly developed differentiating, analytical artistic thinking.

The focus of our attention is Apuleius' *The Golden Ass* and ancient Greek novels, but we also touch upon Byzantine and European early chivalric novels.

The hypothesis is that authorial intrusions in novels of antiquity are related to the ancient syncretism of author and character as hypostases of the subject (we rely here on O. Freidenberg's theory about the origin of narrative), and have little to do with the literary game.

It is only at the end of the phase of reflective traditionalism (in S. Averintsev's terms) that these intrusions turn into reflection on the novel as an entity, a particular world which is the *conditio sine qua non* of the meta-novel.

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