



The 5th Conference of the European Narratology Network is organized by the

Institute of Czech Literature, The Czech Academy of Sciences (ICL CAS)

in cooperation with

The European Narratology Network (ENN)

The Czech Academy of Sciences (CAS)

CONFERENCE SECRETARIAT

AMCA, spol. s r.o.

Academic and Medical Conference Agency

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WELCOME TO THE 5th CONFERENCE OF THE EUROPEAN NARRATOLOGY NETWORK

We wish to welcome you to this year's conference of the ENN in Prague. Entitled "Narrative and Narratology: Metamorphosing the Structures", the conference has drawn more than 160 lecturers from no less than 30 countries, reaching far beyond the European borders and bringing together narratologists not only from many corners of Europe, but also from the United States, 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 (<http://www.enn5.cz>) is organized under the auspices of the Institute of Czech Literature of the Czech Academy of Sciences (<http://www.ucl.cas.cz>), in co-operation with the European Narratology Network (<http://www.narratology.net>) and the Czech Academy of Sciences (<http://www.cas.cz>). For the Institute of Czech Literature which celebrates its 70th anniversary, the ENN conference is one of the most important scholarly events of this year.

Since the beginning, the Institute of Czech Literature has been closely connected with the Prague School Structural linguistics, aesthetics, narratology, and literary criticism in general. Jan Mukařovský and Felix Vodička, both directors of the Institute in different periods, belonged to the first generation of the Prague School. In the 1960s and then again after 1990, its

second generation, represented by Miroslav Červenka or Milan Jankovič, members of the Institute, deepened and developed the theoretical system of Czech Structuralism. For a long period of time, Czech linguists and literary theorists living abroad – namely Ladislav Matějka, Lubomír Doležel, and Peter Steiner – have closely collaborated with the Institute and its members.

The conference has been made possible by the financial support of the Institute of Czech Literature of the Czech Academy of Sciences and the Czech Academy of Sciences, the City of Prague, The Czech-German Fund for the Future and the State Fund of Culture. We wish to thank these institutions for their support. We extend our gratitude to AMCA – Academic and Medical Conference Agency, which managed the secretariat of the conference, for their great help in arranging the conference.

The conference is under the auspices of Professor Eva Zažímalová, the President of the Czech Academy of Sciences, and Jan Wolf, Prague City Councillor for Culture.

We hope that the conference will be a rewarding and inspiring event for all.

Ondřej Sládek

*Institute of Czech Literature,
The Czech Academy of Sciences*

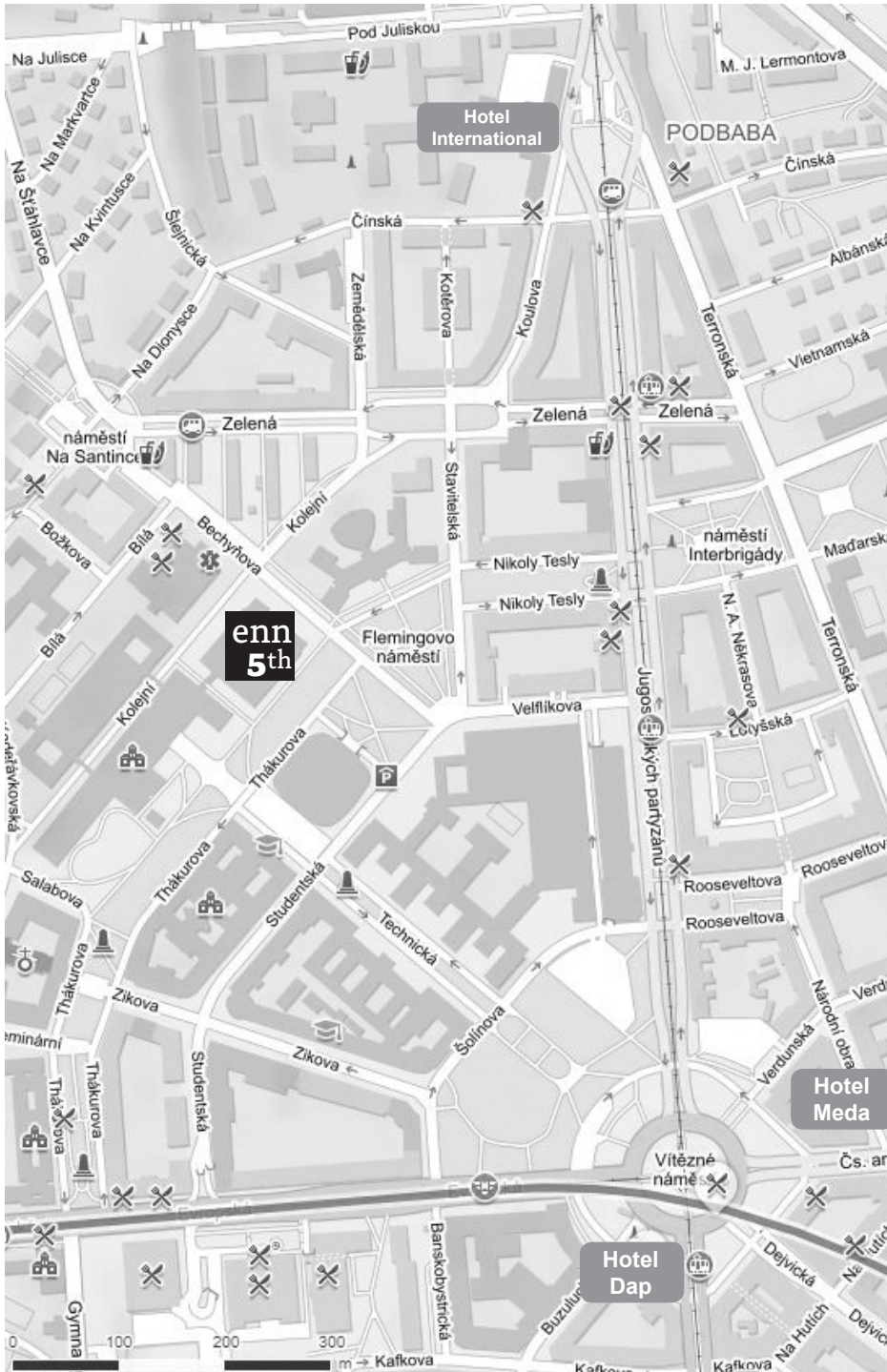
SUPPORTING ORGANIZATIONS AND BOOK DISPLAY



DIRECTIONS AND REGISTRATION

The conference will take place at

Faculty of Architecture, Czech Technical University
Thákurova 9, 166 34 Prague 6, Czech Republic



Access by Public Transport

From Václav Havel Airport

Take Bus 119 (every 5 minutes), exit at Nádraží Veleslavín (the Bus terminates there, the route lasts about 20 minutes) and change to green Metro Line A, exit at Dejvická station (2 stations, 5 minutes), then walk to the Faculty of Architecture (10 minutes)

From Prague Main Railway Station

Take red Metro Line C, change at Muzeum station to green Line A, exit at Dejvická station, then walk to the Faculty of Architecture (10 minutes)

From the Main Bus Station Florenc

Take red Metro Line C, change at Muzeum station to green Line A, exit at Dejvická station, then walk to the Faculty of Architecture (10 minutes)

Parking

We recommend to park your car in the underground car park of the National Library of Technology located 50 meters from the conference venue (25–35 CZK/hour, 125 CZK/day).

Street parking in Dejvice district is paid on weekdays. Parking areas are divided into two zones – blue and purple. Visitors of the district can only park in the purple zone, marked with discontinuous white lines and traffic signs with a purple stripe, after paying via parking ticket machine (40 CZK or 1,60 EUR/hour, max. 24 hours, coins and credit cards are accepted).

A map of purple parking zones in the vicinity of the conference venue is available on www.enn5.cz.

Some Practical Recommendations for Conference Delegates

Panel chairs are invited to briefly present the speakers, keep an eye on the time and lead the discussions. Please stick to the timetable so as to ensure all participants' convenience!

Conference Languages

Papers can be read in English, German and French.

Social Media

<https://cs-cz.facebook.com/Narrative-and-Narratology-Metamorphosing-the-Structures-702260919926488/>

Internet and Wi-Fi Connection

Free wireless network – SSID: CTU_FA_Other, password: FAhosts2017
Eduroam network is available for academic staff and students.

Conference Dinner

The dinner is for pre-registered participants. If you have no registration you can still ask at the conference registration desk if there are some places left.

The conference dinner will take place on Thursday, September 14 from 20:30 at Art Restaurant Mánes Masarykovo nábřeží 250/1, Prague 1
<http://www.manesrestaurant.cz>

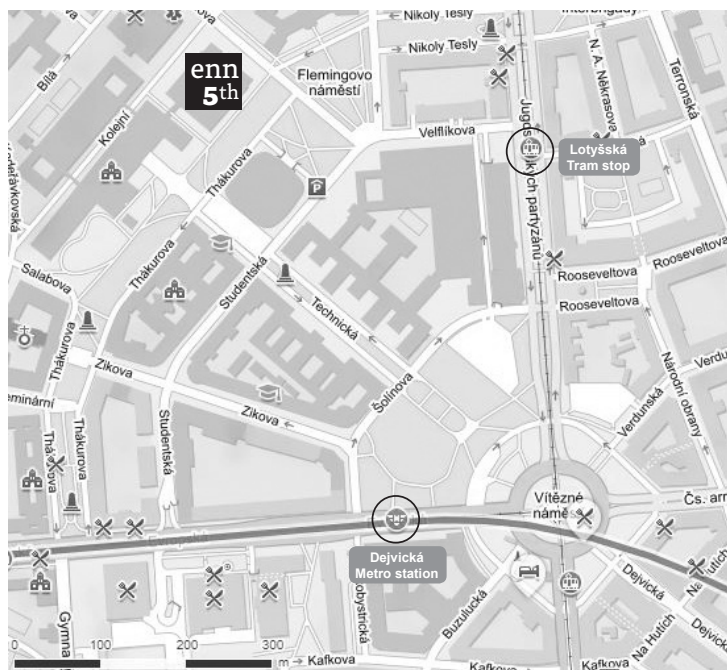
How to get to the conference dinner

To get to Art Restaurant Mánes from the conference venue, walk to Dejvická metro station, take the green Metro Line A, exit at Staroměstská station (3 stations), then take the Tram 17 to the Jiráskovo náměstí stop (3 stops). Turn to your right and you will see the Mánes building.

Alternatively, you can walk from the conference venue to Lotyšská Tram stop (on the Jugoslávských partyzánů street) or to Vítězné náměstí and take Tram 18 to the Národní divadlo stop (7 or 6 stops), go back to the river, at the National Theatre turn left and walk along the river bank. You will pass Žofín island on your right side and on the same side you will see the Mánes building (10 minute walk).

The restaurant is on the lower floor of the building, orientated towards the park and river. Walk along the left corner of the building and then down the stairs.

For those interested there will be a guided walk from the conference venue to the restaurant via Prague Castle and Small Town. The departure will be from the conference venue (please ask at the registration desk for precise departure point) at 18:45, the route is approx. 4 kilometres long.



COMMITTEES

The 5th Conference of the European Narratology Network is organized by:

Main Conference Convenor

Dr. Ondřej Sládek (ICL CAS)

Local Organizing Committee (ICL CAS, Prague)

Dr. Stanislava Fedrová (*Head of Local Organizing Committee*)

Assoc. Prof. Bohumil Fořt

Mgr. Daniel Kubec

Dr. Aleš Merenus

Dr. Richard Müller

Dr. František A. Podhajský

Dr. Ondřej Sládek

Dr. Josef Šebek

International Scientific Committee

Dr. Nora Berning (University of Mannheim)

Prof. Hilary Duffield (University of Trier)

Assoc. Prof. Bohumil Fořt (ICL CAS)

Prof. Stefan Iversen (Aarhus University)

Assoc. Prof. Karin Kukkonen (University of Oslo & ENN Executive Board)

Prof. Gunther Martens (Ghent University & ENN Executive Board)

Dr. Ondřej Sládek (ICL CAS & ENN Executive Board)

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:

Gunther Martens (Ghent University), Chair

Karin Kukkonen (University of Oslo)

Ondřej Sládek (The Czech Academy of Sciences, Prague)

The Steering Committee has co-opted three ENN members:

Nora Berning (University of Mannheim)

Hilary Duffield (University of Trier)

Stefan Iversen (Aarhus University)

Please visit www.narratology.net for further information.

Business meeting

ENN5 will be the occasion of the ENN's bi-annual business meeting. At that time, the term in office of the outgoing members of the Steering Committee will expire. Under the terms of article 4 of the ENN Constitution (which can be consulted at <http://narratology.net/node/263>), candidacies for the upcoming election of new members of the Steering Committee must be submitted eight (8) weeks prior to the business meeting. Three members in good standing of the ENN submitted their candidacies to the current Chairman of the Steering Committee, Gunther Martens, prior to the deadline. They are:

Peter Hühn (Hamburg University)

Ondřej Sládek (The Czech Academy of Sciences, Prague)

Valerij Tjupa (Russian State University for the Humanities, Moscow)

TOPIC OF THE 5TH CONFERENCE OF THE EUROPEAN NARRATOLOGY NETWORK

“Narrative and Narratology: Metamorphosing the Structures”

Keynote speakers

Prof. Wolf Schmid (Universität Hamburg)

Dr. Marie-Laure Ryan (independent scholar)

Prof. Marina Grishakova (University of Tartu)

Prof. Dan Shen (Peking [Beijing] University)

Topic

ENN5 is the fifth bi-annual conference of the European Narratology Network (ENN), which is to take place at Faculty of Architecture, Czech Technical University (from September 13 to 15 2017). ENN5 follows up on previous ENN conferences in Hamburg, Kolding, Paris and Ghent and aims to bring together scholars from all disciplines to discuss recent developments in the study of narrative. Special focus areas of ENN5 are history of narratology, historical poetics from a narratological perspective, cognitive narratology, transmedial narratology and the relationship of narratives and structures. ENN5 is preceded by a pre-conference doctoral seminar led by Monika Fludernik (University of Freiburg) on the topic of cognitive narratology.

The history of the notion of “structure” in the humanities and social sciences is long and rich. And, especially since the French Structuralist revolution, it has developed into a fully-fledged methodological apparatus and became strongly connected to the inquiry of narratives. Nevertheless, both the scholarly view of structures and the view of narratives are subject to historical development and change. Therefore, the approaches of “classical narratology”, based on Structuralist analyses of narratives, have been replaced by approaches of “post-classical narratologies”, which are primarily focused on general cultural interpretation, interdisciplinarity, and historic and diachronic studies of narratives and narrativity. However, recently critical voices have called the contributions of postclassical narratologies into question and turned scholarly attention to the potential of classical narratology once more. Thus, in the pursuit of this endeavour, classical narratology needs to undergo a thorough revision and discussion in order to show the potential of Structuralist classics for further investigation of narratives and narrativity.

The aim of the conference is to offer a space for this revision, for the discussion of the metamorphoses of the study of narrative, of its further potentials and boundaries, but also of older and current conceptions of narratological studies. Their keynote addresses will focus on the questions of the relationship of narrative and structure from the historical point of view as well as on questions of visualizing narratives by diagrams and “dual narrative movement”.

GETTING AROUND, FOOD, AND SIGHTSEEING

Check out our interactive Google Map for all locations near or related to the conference:

www.enn5.cz/conference/conference-map

Transportation

You can buy tickets from vending machines almost at every stop. You can also buy a 1- or 3-day ticket in some of the Metro stations including Dejvická near the conference venue.

There is a Prague journey planner in English: www.dpp.cz/en (go to Transport around Prague / Journey Planner).

The easiest way to get to the city centre is by green Metro Line A from Dejvická station. It takes five minutes.

Another option is to take Trams 8, 18, 20, 26 from Vítězné náměstí stop (near Dejvická Metro station). It will take from 10 to 20 minutes. Trams 8 and 18 can be also taken one stop before, at the Lotyšská stop (in the Jugoslávských partyzánů street).

If you want to travel outside Prague by bus or train you can use the journey planner: <http://jizdnirady.idnes.cz/vlakyautobusy/spojeni/?lng=e>

If you would like to take a taxi, AAA Taxi can be recommended. Call +420 222 333 222, +420 729 331 133. They are always available on short notice and trustworthy.

Food

There are plenty of restaurants, cafés and pubs in the neighbourhood and in Prague's historic centre. Many – although not all – of them are good. Below, you can find some recommendations. Restaurants usually have lunch offers and most of them also serve some vegetarian meals.

Nearby (listed according to distance from the conference venue)

Grosseto Pizzeria Ristorante, Jugoslávských partyzánů 8, Prague 6. Italian and international cuisine.

Bernard Pub Cesta časem, Na Kocínce 210/3, Prague 6. Czech and international cuisine.

U Pětníka, Lotyšská 645/8, Prague 6. Czech and international cuisine.

Country Life, Československé armády 714/30, Prague 6. Self-service vegan restaurant.

Potrefená husa, Terronská 725/11, Prague 6. Czech and international cuisine.

Restaurant Kulaták, Vítězné náměstí 820/12, Prague 6. Czech and international cuisine.

Hiro, Terronská 727/7, Prague 6. Japanese cuisine.

Sakura, nám. Svobody 728/1, Prague 6. Asian cuisine.

Fresh Point Pizza, nám. Svobody 728/1. Fast pizza.

U Veverky, Eliášova 324/14, Prague 6. Czech cuisine.

À Table, Mařákova 276/10, Prague 6. French cuisine.

Indian by Nature, Mařákova 290/7, Prague 6. Indian self-service restaurant.

In the historic centre

Bruxx, náměstí Míru 9, Prague 2. Belgian and international cuisine.

Café Louvre, Národní 22, Prague 1. Czech and international cuisine. Prague Linguistic Circle used to have its

meetings there in the 1930s. Albert Einstein liked it too.

Café Savoy, Vítězná 124/5, Prague 1. Czech and international cuisine.

Café Slavia, Smetanovo nábřeží 1012/2, Prague 1. Czech and international cuisine. Large Art Deco restaurant and café with great view. Favourite place of the Czech avant-garde and the playwright and former Czech president Václav Havel.

French Restaurant Art Nouveau, náměstí Republiky 1090/5, Prague 1. French, Czech and international cuisine. Supposedly “the most beautiful Art Nouveau restaurant in the world”. High-end restaurant. Booking recommended.

La Piccola Perla, Perlová 412/1, Prague 1. Italian cuisine.

Lokál, Dlouhá 33, Prague 1, or Nad Královskou oborou 232/31, Prague 7. Traditional Czech cuisine, updated but authentic.

Maitrea, Týnská ulička 1064/6, Prague 1. Vegetarian restaurant.

Malostranská beseda, Malostranské náměstí 35/21, Prague 1. Czech cuisine.

Mash Hana, Badeniho 291/3, Prague 6. Japanese cuisine. Booking recommended.

Mistral, Valentinská 11/56, Prague 1. International cuisine.

Plevel, Jindřišská 5, Prague 1. Vegan restaurant. It is in the passage – may take a while to find.

U Modré kachničky I, II, Nebovidská 460/6, Prague 1, or Michalská 16, Prague 1. Central European cuisine. High-end restaurant. Booking recommended.

U Parlamentu, Valentinská 52/8, Prague 1. Czech cuisine.

Cafés

The tradition of cafés in Prague is long-established. There is a great variety of styles, from Art Nouveau and Art Deco to hipster.

Nearby

Archicafé, Faculty of Architecture. On the ground floor of the conference building.

Café Prostoru (National Technical Library), Technická 2710/6, Prague 6

Bistro Santinka, náměstí Na Santince, Bechyňova 1553/1, Prague 6

Starbucks, Vítězné náměstí 577/2, Prague 6

Místo, Bubenečská 12, Prague 6

In the historic centre

Bakeshop, Kozí 918/1, Prague 1. Patisserie.

Cafe Ebel, Řetězová 9, Prague 1

Café Louvre, Národní 22, Prague 1. Prague Linguistic Circle used to have its meetings there in the 1930s. Albert Einstein liked it too.

Café Lucerna, Vodičkova 704/36, Prague 1. In the passage, may take a while to find. Art Deco café.

Café Neustadt, Karlovo náměstí 1/23, Prague 1. In the yard.

Café Savoy, Vítězná 124/5, Prague 1. Splendid Art Deco interior.

Café Slavia, Smetanovo nábřeží 1012/2, Prague 1. Large Art Deco restaurant and café with a great view. Favourite place of the Czech avant-garde and the playwright and former Czech President Václav Havel.

Choco Café U Červené židle, Liliová 4/250, Prague 1. Delicious hot chocolate, coffee and desserts.

EMA espresso bar, Na Florenci 1420/3, Prague 1. Hipster style coffee bar in the functionalist building of the conference organizer, the Institute of Czech Literature of the CAS.

Erhartova cukrárna, Milady Horákové 387/56, Prague 7. Patisserie in a Functionalist building, serving delicious cakes.

Grand Café Orient, Ovocný trh 569/19, Prague 1. A unique Cubist style café. On the first floor, not to be confused with the restaurant on the ground floor.

Kaaba, Mánesova 1624/20, Prague 2. Café designed in the 1958 Expo Brussels style.

Kavárna Obecní dům, náměstí Republiky 1090/5, Prague 1. Splendid Art Nouveau café.

Mama Coffee, Vodičkova 674/6, Prague 1

Pubs

If you want to taste the famous Czech beer, here are some good traditional as well as modern pubs.

Nearby

Bernard Pub Cesta časem, Na Kocínce 210/3, Prague 6

U Pětníka, Lotyšská 645/8, Prague 6

Potrefená husa, Terronská 725/11, Prague 6

Restaurant Kulaťák, Vítězné náměstí 820/12, Prague 6

Na Urale, Uralská 690/9, Prague 6

U Veverky, Eliášova 324/14, Prague 6. Authentic atmosphere, popular with locals.

In the historic centre

Letná Beer Garden, Letenské sady, Prague 7. The most popular beer garden in Prague, in park, great views.

Lokál, Dlouhá 33, Prague 1, or Nad Královskou oborou 232/31, Prague 7. Modernized but authentic atmosphere and cuisine.

Malostranská beseda, Malostranské náměstí 35/21, Prague 1. Good dishes as well.

U Černého vola, Loretské náměstí 107/1, Prague 1. Very authentic atmosphere and popular with locals.

U Hrocha, Thunovská 10/2, Prague 1. Very authentic atmosphere and popular with locals.

U Pinkasů, Jungmannovo náměstí 15/16, Prague 1

U Rudolfina, Křižovnická 60/10, Prague 1. Authentic atmosphere and popular with locals.

Wine and Drinks

Nearby

À Table, Mařákova 276/10, Prague 6. Decent French wine.

Potrefená husa, Terronská 725/11, Prague 6

Restaurant Kulaťák, Vítězné náměstí 820/12, Prague 6

In the historic centre

Bukowski's Bar, Bořivojova 689/86, Prague 3. Popular for drinks, can be crowded. The neighbourhood is full of bars and pubs.

Café Savoy, Vítězná 124/5, Prague 1

Café Slavia, Smetanovo nábřeží 1012/2, Prague 1

Cobra Bar, Milady Horákové 688/8, Prague 7. Popular for drinks.

Vinograf Míšeňská, Míšeňská 68/8, Prague 1. Wine bar with great atmosphere.

Vinograf Wine Bar, Senovážné náměstí 978/23, Prague 1. Large and good wine bar.

Cafés and bars near Krymská street, Prague 10. Easily available by green Metro Line A and then by Tram 13 and 22 or Bus 135 (2 stops), this area has become popular in the last years for its (not only) hipster bars, cafés and cultural venues. The most popular are perhaps Café V lese, Café Sladkovský, Kinokavárna Pilotů or Jam and Co.

Náplavka – the Vltava river promenade, Prague 1 and 2. In the evening, the river promenade from Mánes, where the conference dinner takes place (Masarykovo nábřeží 250/1, Prague 1), to Vyšehrad is full of people with beer or drinks in their hand. There are many bars and restaurants near or directly on the river. It can be a little overcrowded and visited by tourists but still charming. There are also many cafés and bars in the neighbouring streets.

Sightseeing

Dejvice district, where the ENN5 conference takes place, is a traditional residential area near the historic city centre, with many colleges and scientific and governmental institutions. It is easily accessible from the centre. You can use green Metro Line A or Trams 8, 18, 20 and 26 and be there in less than 15 minutes. Or you can just walk to the Prague Castle (20 minutes) and explore the historic district of Hradčany, go downhill to the Small Town, cross the Charles Bridge and continue to the Jewish Town, the heart of the Old Town – the Old Town Square – and Wenceslas Square. This walk, without hurry, can take some 3 hours and you will see many of the main monuments and vistas. (See also above the guided walk on Thursday at 6.45 pm.) All five districts are of medieval origin and have been built for centuries in the Romanesque, Gothic, Renaissance, Baroque and Neoclassical styles. You can also see many important examples of the 19th century historicism. Prague is famous for its 20th century architecture as well: Art Nouveau, Modernist, Cubist (Prague rarity), Functionalist and Constructivist but also Social Realist and Brutalist buildings. The most famous postmodern building is perhaps the Dancing House by Gehry and Milunić. If you stay longer, you might be interested in visiting some cultural institutions too. Here are some interesting places and institutions, some of them close to the Faculty of Architecture.

Art and Architecture

Faculty of Architecture, Czech Technical University, Thákurova 9, Prague 6

The building where the ENN5 conference takes place was designed by professor Alena Šrámková, the “first lady” of the Czech architecture, and opened in 2011. The “austerity” of the building follows the best traditions of Czech modern architecture. The lecture theatres on the ground floor are named after prominent figures of Czech Art Deco, Modernist, Cubist and Functionalist architecture: Jan Kotěra, Jaromír Krejcar, Josef Gočár and Pavel Janák.

Czech National Library of Technology, Technická 2710/6, Prague 6

The newly build and highly praised library building is neighbouring the Faculty of Architecture. At the desk in the foyer you can easily get free temporary admission into the colourful main library hall with comics-style drawings by Dan Perjovschi. There is also gallery and café in the building.

Strahov Library and Monastery, Strahovské nádvoří 132/1, Prague 1

One of the world's most splendid baroque libraries, part of the 900 years old Premonstratensian monastery with magnificent views. Daily 9–12 am and 1–5 pm

Villa Müller, Nad Hradním vodojemem 14, Prague 6

Seminal work of modern architecture designed by Adolf Loos. Well preserved and reconstructed. Visits only Tue, Thur, Sat, Sun, you have to check reservation system and book your visit in advance: <http://en.muzeumprahy.cz/1094-villa-muller/#rcalendar>

Bílkova Vila, Mickiewiczova 1, Prague 1

Modernist villa built by the Symbolist sculptor and graphic artist František Bílek as his studio. Tue–Sun 10 am–6 pm

National Gallery

Trade Fair Palace (Veletržní palác), Dukelských Hrdinů 47, Prague 7. Monumental work of Functionalist architecture itself, the building hosts collections of European and Czech modern art including an important collection of Post-Impressionist and Cubist painting. In the Big Hall there is currently a colossal installation by Ai Weiwei. Tue–Sun 10 am–6 pm

Schwarzenberg Palace and Sternberg Palace, Hradčanské náměstí 2 and 15, Prague 1. The collection of European and Czech Renaissance and Baroque masters. Tue–Sun 10 am–6 pm

Salm palace, Hradčanské náměstí 2, Prague 1. Currently hosts the exhibition The Story of Charter 77, commemorating the fortieth anniversary of the movement. In the same palace there is also a permanent exhibition of the Czech 19th century painting. Tue–Sun 10 am–6 pm

Convent of St Agnes of Bohemia, U Milosrdných 17, Prague 1. The medieval treasure hosts the exhibition of Medieval art in Bohemia and Central Europe 1200–1550. It also has very nice, just recently opened gardens with sculptures by contemporary leading Czech artists. Tue–Sun 10 am–6 pm

Prague City Gallery

Municipal Library, 2nd floor, Mariánské náměstí 98/1, Prague 1. Retrospective of Richard Deacon, one of the most important contemporary British sculptors. Tue–Sun 10 am–6 pm

Stone Bell House, Old Town Square 605/13, Prague 1. Retrospective of the Czech Postmodernist painter and sculptor Jaroslav Róna. Tue–Sun 10 am–6 pm

Colloredo-Mansfeld Palace, Karlova 2, Prague 1. Historical interiors of the palace just a few metres from Charles Bridge and the current exhibition Medium: Figure, presenting works of the younger generation of internationally praised Czech artists. Tue–Sun 10 am–6 pm

Czech Cubism in the House at the Black Madonna, Ovocný trh 19, Prague 1

The permanent exhibition of the **Czech Museum of Applied Arts** in the Cubist building by Josef Gočár. Painting and sculpture, furniture, pottery and other artifacts. Design shop and Cubist café in the building.

Tue 10 am–7 pm, Wed–Sun 10 am–6 pm

MeetFactory, Ke Sklárně 3213/15, Prague 5

The centre of contemporary art, alternative music and theatre in the former glass factory.

See www.meetfactory.cz for current programme.

Žižkov Tower, Mahlerovy sady 1, Prague 3

For a panoramic view, visit the much loved and hated hi-tech tower rising over Prague. Café and restaurant. (See also the photo in the heading of ENN5 website!) Observatory daily 9 am–midnight

For Partners with Children

Prague Zoo, U Trojského zámku 3/120, Prague 7

Ranked among the 5 best zoos in the world. Daily 9 am–6 pm

National Technical Museum, Kostelní 1320/42, Prague 7

Much for kids to explore including airplanes hanging in the main hall. Many exhibits are interactive. Tue–Fri 9 am–5:30 pm, Sa–Su 10 am–6 pm

Letenské sady, Prague 7

Large park with nice views, not far from the conference venue. Playgrounds for kids, cafés, beer garden and restaurants.

Stromovka, Prague 7

Large park of 15–minutes distance from the conference venue. Playgrounds for kids. Café.

Podolí Swimming Pool, Podolská 74, Prague 4





The largest and most popular swimming pool in Prague, meeting the Olympic standards. Near the river, 10 minutes from the city centre by Trams 2, 3 and 17. Daily 6 am–9:45 pm

SCHEDULE

Opening, all keynote lectures, ENN Business Meeting and Conclusion will take place in Kotěra Hall.


Monday 11 – Tuesday 12 September Preconference Doctoral Seminar

Wednesday 13 September


08:00 – 09:00	Registration
09:00 – 09:30	Conference Opening
09:30 – 11:00	Keynote 1 – Wolf Schmid (Universität Hamburg): The Slavic cradle of narratology: From Shklovsky’s “defamiliarization” to Mukařovský’s “semantic gesture”
11:00 – 11:30	
11:30 – 12:30	Panels
12:30 – 13:30	
13:30 – 14:45	Panels
14:45 – 15:10	
15:10 – 16:50	Panels
16:50 – 17:10	
17:10 – 18:30	Keynote 2 – Marie-Laure Ryan (independent scholar): Toward an object-oriented narratology: On the material turn in contemporary fiction
18:30	Welcome Drink – foyer

Thursday 14 September

9:00 – 10:40	Panels
10:40 – 11:10	
11:10 – 12:30	Panels
12:30 – 13:30	
13:30 – 14:30	ENN Business Meeting
14:30 – 15:35	Keynote 3 – Marina Grishakova (University of Tartu): Narrative and dynamic structures

15:35 – 15:50 

15:50 – 17:10 Panels

17:10 – 17:30 


17:30 – 18:45 Panels

18:45 Guided walk from the conference venue to Mánes (conference dinner)


20:30 Conference dinner at Art Restaurant Mánes

Friday 15 September


9:00 – 11:10 Panels

11:10 – 11:40 


11:40 – 12:30 Panels

12:30 – 13:30 

13:30 – 14:50 Keynote 4 –
Dan Shen (Peking [Beijing] University):
How dual narrative movement can
metamorphose or extend narratology

14:50 – 15:10 

15:10 – 16:25 Panels

16:25 – 16:45 

16:45 – 18:45 ENN Business Meeting and Conference Conclusion

9:00 – 10:30	Poster Section
10:30 – 11:00	
11:00 – 12:30	Poster Section

ABSTRACTS

KEYNOTE SPEAKERS

The Slavic cradle of narratology: From Shklovsky's "defamiliarization" to Mukařovský's "semantic gesture"

Prof. Wolf Schmid

Universität Hamburg

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Wed 9:30, Kotěra Hall

The key concepts of Russian Formalism ("defamiliarization") and Czech structuralism ("semantic gesture") are linked by their relation to Aristotle, who can be regarded as narratology's prime father. In the Russian term *ostranenie* ("device to make strange") we see a clear reflex of Aristotle's term *xenikón* ("the strange"). The seemingly well known dichotomy of fable and *sjuet* designated for Šklovskij nothing else than the application of the *ostranenie* concept to artistic prose where the device to make strange manifested itself in the *sjuet*. Šklovskij shares with Aristotle the conviction of art's origin. Art results not from growing organically or from taking over from heritage, but rather from an act of making, *ποίησις* in the literal sense of the Greek word *ποίησις*. Šklovskij's emphasis on making and assembling corresponds perfectly to the spirit of Aristotle's *Poetics* and to its central concept of *μῦθος* as the "joining together of happenings" (*De Arte Poetica* 1450a, 5,15).

But it was not Šklovskij's dichotomy that proliferated in narratology, but rather Boris Tomaševskij's didactic, smoothed-out model that subsequently led to models of three or four tiers.

In the talk, another formalist concept is regarded: the *skaz*. The Formalists, especially Boris Ėjxenbaum, concentrated on the aesthetic function of *skaz*: making strange, increase of the text's perceptibility, deviation from literary tradition by introduction of non-traditional, low narrators and language material, activation of the reader.

After the suppression of anything that seemed

"formalistic" in the Soviet Union a branch of the movement went to Prague, where 1926 the Cercle linguistique de Prague had been established with the participation of Roman Jakobson and Jan Mukařovský. Two concepts of the latter are more closely examined: "the work's subject" and "the semantic gesture" the latter drawing on Jurij Tynjanov's "construction principle" and bearing similarity with the neo-vitalist philosopher Hans Driesch's "Entelechy" or "Seele" and Christian von Ehrenfels' "Gestaltungsprinzip". All these concepts ultimately are stimulated by Aristotles' concept of "enérgeia" or "entelécheia" which means the state of "having-arrived-at-the-destination-and-abiding-therein", as it is explained in *De Anima*. Mukařovský's "semantic gesture" is the work's "soul" in terms of Aristotle, i.e. something that accounts for its "aliveness" and "unity".

Wolf Schmid is Professor of Slavic Literatures at the University of Hamburg (emeritus since 2009). He was the founder of the Narratology Research Group, director of the Interdisciplinary Center for Narratology at the University of Hamburg, and chairman of the European Narratology Network. He has published books and articles on Russian prose fiction (Pushkin, Dostoevsky, Chekhov, Russian avant-garde of the 1920s, Andrej Bitov and Russian prose of the 1970s). His narratological publications include *Narratology* (in Russian 2003, 2008; in German 2005, 2008; in English 2010). He is co-editor of the *Handbook of Narratology* (2009) and executive editor of the series *Narratologia*.

Toward an object-oriented narratology: On the material turn in contemporary fiction

Dr. Marie-Laure Ryan

Independent scholar

marilaur@gmail.com

Wed 17:10, Kotěra Hall

With the surge of materiality and of the mode of existence of objects as topics worthy of philosophical investigation, it is now widely accepted that the physical embodiment of narrative plays an important configurative role for both author and recipient. In other words, “materiality matters,” as Katherine Hayles puts it, though it is hard to tell exactly how. In addition, it is difficult to distinguish materiality (as book, paper, computer screen, sound waves) from mediality (literature, film, comics, video games, oral storytelling, etc.) as well as from multimodality (the reliance of a medium on various types of signs).

In this presentation, I will explore how recent narrative fiction deals with materiality in its most primordial manifestation: namely, the materiality of solid, tangible objects. The standard case is the verbal description of objects, a description that can be regarded as one-dimensional, since language is a temporal medium. Also common is the multimodal representation of objects through two-dimensional drawings and photos. Recent experiments expand these standard cases to two-and-a-half dimensions, represented by the insertion of removable flat objects between pages, such as envelopes containing letters, postcards, receipts, and maps. A classic example of two-and-a-half dimensionality is J.J. Abrams’ and Doug Dorst’s *S* (2013). Can narrative objects reach three-dimensionality, as they

do in pop-up books? Zachary Thomas Dodson’s *Bats of the Republic* (2015) takes a step in this direction by instructing the reader to unfold a flat insert; but for objects to become fully three-dimensional they must leave the confines of the book. This situation will be illustrated by Orhan Pamuk’s *The Museum of Innocence* (2008), a novel linked to a museum that contains the objects mentioned in the text.

Marie-Laure Ryan is an independent scholar. She is the author of *Possible Worlds, Artificial Intelligence, and Narrative Theory* (1991), *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (2001), and *Avatars of Story* (2006). She has also edited *Cyberspace Textuality: Computer Technology and Literary Theory* (1999), *Narrative Across Media: The Languages of Storytelling* (2004), *Intermediality and Storytelling*, with Marina Grishakova (2010), and together with David Herman and Manfred Jahn, the *Routledge Encyclopedia of Narrative Theory* (2005). She is presently editing the *Johns Hopkins Guide to New Media and Digital Textuality* with Lori Emerson and Benjamin Robertson. Her scholarly work has earned her the Prize for Independent Scholars and the Jeanne and Aldo Scaglione Prize for Comparative Literature, both from the Modern Language Association, and she has been the recipient of Guggenheim and NEA fellowships.

Narrative and dynamic structures

Prof. Marina Grishakova

University of Tartu

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Thu 14:30, Kotõra Hall

In my talk, I shall problematize the concept of “structure” and challenge the popular view on structure as simple and static. In his 1968 book *Structuralism*, Jean Piaget observed that while “the logician’s formal structures are fabricated ad hoc, what structuralism is after is to discover ‘natural structures’”. However, various schools, and authors whom handbooks bring together under the umbrella term “structuralism” had different ideas of structure. “Structuralism” does not refer to a single framework or theory: there have been various “structuralisms” and various conceptions of structure. The linguistic turn, informed by the Kantian tradition in philosophy, was part of a broader movement – exchange and spread of structuralist ideas across the natural and social sciences and the study of cultural practices. The structural-systemic way of thinking in terms of systemic wholes and their transformations rather than isolated facts or aggregations proved productive in many fields. Nevertheless, it was precisely the linguistic conception of synchrony that revealed the inherent complexity of seemingly simple structures, each systemic-structural element appearing at the intersection of multiple syntagmatic and paradigmatic series. Already in 1968, Piaget referred to the ideas of potential openness and extensibility of closed systems that spread in contemporary science. The open-ended dynamics introduced the factor of time into systemic-structural descriptions. In this way, the development of an increasingly complex understanding of narrative was accompanied with the complexification of the concept of structure.

I shall discuss the reasons why the concept of structure remains prominent in disciplinary discourses of human sciences featuring “structures of perception,” “structures of feeling,” “dissipative structures,” “structures of living organisms,” and how it impacts the understanding of narrative dynamics.

Marina Grishakova is Professor of Literary Theory at the Institute of Cultural Research, University of Tartu, Estonia. She is the author of *The Models of Space, Time and Vision in V. Nabokov’s Fiction* (2nd ed. 2012), editor of *Semiotics, Communication, Cognition*, vol. 1 (De Gruyter, 2009) and co-editor of *Intermediality and Storytelling* (with M.-L. Ryan, De Gruyter, 2010) and *Theoretical Schools and Circles in the Twentieth-Century Humanities: Literary Theory, History, Philosophy* (Routledge, 2015). Her articles appeared in *Narrative, Style, Sign Systems Studies*, *Revue de littérature comparée* and international volumes, such as *Strange Voices in Narrative Fiction* (2011), *Disputable Core Concepts in Narrative Theory* (2012), *Literature, History and Cognition* (2014), *Intersections, Interferences, Interdisciplines: Literature with Other Arts* (2014), *Blackwell Companion to Literary Theory* (2017). She is currently co-editing the volume *Cognition and Narrative Complexity* (under review, University of Nebraska Press) and working on the monograph on cognitive narratology. She was the founder of the Nordic Network of Narrative Studies and Coordinator of the European Network for Comparative Literary Studies. In 2016 she was invited and elected a member of the Academia Europaea.

How dual narrative movement can metamorphose or extend narratology

Prof. Dan Shen

Peking [Beijing] University

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Fri 13:30, Kotěra Hall

Ever since Aristotle, critical attention has focused on one narrative movement, i.e. the plot development. But in many fictional narratives, there exists another narrative movement – a “covert progression”, which conveys different or even opposite thematic significance, contrastive character images and distinct aesthetic values behind the plot development, inviting contrastive or even opposed response from readers. The dual narrative movement – a covert progression paralleling the plot development – presents grave challenges in various ways to existing narratology. I'll discuss how the dual narrative movement functions to metamorphose or extend the existing models or concepts of focalization, event structure, implied author, and unreliability. The narratives chosen for illustration include Katherine Mansfield's “Psychology” and “Revelations”, Kate

Chopin's “Désirée's Baby”, Ambrose Bierce's “A Horseman in the Sky”, and Edgar Allan Poe's “The Tell-Tale Heart.”

Dan Shen is Changjiang Professor of English and director of the Center for European & American Literatures at Peking [Beijing] University. She is on the editorial boards of *Language and Literature* and *JLS: Journal of Literary Semantics*, on the advisory board of *Style* (newly joined), as well as a consultant editor of *Routledge Encyclopedia of Narrative Theory*. Apart from her numerous books and essays published in China, she has published over 30 essays in North America and Europe, many in journals like *Narrative*, *Style*, *Poetics Today*, *JNT: The Journal of Narrative Theory*, and *Nineteenth-Century Literature*.

PANEL OVERVIEWS

In alphabetical order

Between visual structure and reception: “Comics, infographics, history paintings and cartoons”

Proposed by: Klaus Speidel (University of Vienna)

Thu 9:00–10:40, Krejcar Hall

Chair: Karin Kukkonen (University of Oslo)

In 1766 G. E. Lessing argued that juxtaposing signs in space, the *spatial arts* like painting, were *structurally* limited in their ability to communicate actions, and thus, stories. At the same time he however admitted that they could still be used to communicate complex actions “through intimations,” thus guiding viewers to understanding stories. But while Lessing’s proto-structuralist argument based on the essential structural difference between the temporal and the spatial arts became very influential, his focus on reception was mostly reduced to the idea of a “fertile moment” that may lead viewers to imagine what happened before and what may happen after a depicted moment.

As research on narrative in different media gained traction in the last 20 years, new theories and arguments with various aims and methods were developed to account for the perceived narrativity of still images. In the context of the so called “cognitivist turn” the relationship between the structure of the artefact and its reception has again come to the fore, and the weight given to works and viewers is regularly renegotiated.

Theorists of visual narrative in the still image come from a surprisingly wide array of disciplines, reaching from linguistics through media studies, literary theory, philosophy, art-history and archaeology to Egyptian

studies, Psychology and Cognitive Sciences, to only name a few. Approaches reach from the development of full-blown theories of visual narrative to more circumscribed applications of existing narratological theories and concepts to specific corpora.

Our panel brings together one assistant professor, two postdocs and a practitioner from different backgrounds (cognitive science, media studies, philosophy, and cartooning, respectively). The panel will be chaired by the literature scholar and narratologist Karin Kukkonen. While visual narrative has been a main focus of the panellists research for many years and they have each developed their own approach to the topic, this will be the first time they will meet personally and get a chance to discuss their points of view.

Participants will present their conceptions based on specific themes and examples: comics, “manga-esque” infographics, history paintings and cartoons, respectively. The discussion will critically assess the vision of visual narrative that underlies each of the presentations in order to gain a clearer vision of the potential and limits of different theories and deepen our understanding of the costs and benefits of different theoretical decisions.

Contents

Visual narrative grammar: The structure of sequential images

Neil Cohn (Tilburg University)

The base-narrativity of “manga-esque” infographics and pictograms: Contemporary Japanese public spaces and narrative comprehension

Lukas R.A. Wilde (University of Tübingen)

Communicating a story with one picture: Ordinary language and empirical testing vs. the skeptic

Klaus Speidel (University of Vienna)

Stories and humor: A practitioner’s perspective on pictorial narrative

Bernard “Bernie” Bouton (Independent Cartoonist, Vice President General of Federation of Cartoonists Organization (FECO), Member of EIRIS (Interdisciplinary research group on satirical pictures))

Byzantine narratives: Texts, contexts and approaches

Proposed by: Markéta Kulhánková (Masaryk University, Brno)

Thu 15:50–17:10, Hall 202

Chair: Ingela Nilsson (Uppsala University)

Until recently, many Byzantinists were rather reluctant about the benefits of modern literary theory for the study of Byzantine literature. Moreover, for the theoreticians of literature, Byzantine literature remains largely unknown, despite the fact that it employs particularly interesting techniques, like the elaborated treatment of intertextuality and of diverse levels of imitation, genre-crossing, genre-mixing, or sophisticated handlings of stylistic levels, which often bring it close to postmodern literature.

We propose a panel of “Byzantine narratology” with a twofold aim: firstly, to demonstrate that narratological approaches can provide Byzantine philology with

useful tools for illuminating the intents and the functions of Byzantine narratives; and, secondly, to draw the narratologists’ attention to this little known sequel of ancient Greek literature, which, on the one hand, draws on its acclaimed forerunner, and, on the other hand, matches sometimes in surprising ways the modern attitude towards literature.

We put together a set of presentations dealing with various genres (hagiography, historiography, hymnography, rhetorical literature, satirical poetry) and adopting in different degrees narratological methods and theories, both classical and post-classical.

Contents

Panel 1

Early Byzantine narrativity

Tomás Fernández (Conicet – University of Buenos Aires)

Using storyworlds in reading Byzantine historiography

AnnaLinden Weller (Uppsala University)

Metamorphosis of the Bible: The use of metalepsis in early Byzantine hymns

Uffe Holmsgaard Eriksen (Uppsala University)

Panel 2

The use of dialogue in the metaphrastic and premetaphrastic *vitae* of St. John Chrysostom

Elisabeth Schiffer (Austrian Academy of Sciences)

“Such were my dread sufferings, almighty crowned lord”: A tentative pragma-narratological analysis of Ptochoprodromos, I

Markéta Kulhánková (Masaryk University, Brno)

Narrative vignettes in late Byzantine political rhetoric: Absence of history?

Florin Leonte (Palacký University Olomouc)

Contemporary story-critical narratology: Experientiality as potential and problem

Proposed by: Laura Karttunen (University of Tampere)

Thu 15:50–17:10, 17:30–18:45, Hall 112 & 113

Chairs: Laura Karttunen (University of Tampere), Maria Mäkelä (University of Tampere)

Susan S. Lanser writes in “Toward (a Queerer and) More (Feminist) Narratology” (2015) that in the age of interdisciplinary narrative studies, when innovative work on narratives is found in journals such as *Nursing Philosophy*, classical narratological concepts are being put to the test. The viability of the various concepts and methods introduced by structuralist narratologists depends on how well they travel, that is, whether they are applicable in new interdisciplinary and transmedial contexts. This panel explores how some basic narratological concepts, such as *narrative*, *experientiality*, *first person narration*, and

agency, change and adapt when they are made to serve new kinds of analytical and practical ends. The introduction of new, relatively unsophisticated texts such as those shared in social media forces us to recalibrate the tools of narrative analysis. Or it may be the subject matter – such as the material processes associated with the Anthropocene – that challenges the fundamental assumptions of narrative theory. Today, narratives are commonly treated as means to an end (e.g. empathy), and these instrumental approaches cannot help influencing our views on what is essential in narrative theory.

While each paper focuses on just one or two concepts, the panel as a whole forges a new role for narrative theory in diagnosing the adverse consequences of the prominence of narrative ways of representing reality in contemporary society. Experientiality, the key component of narratives, is essential for immersion, engagement, and even learning, but the cases discussed here

also draw attention to the ethical and epistemological problems it raises. The presenters are researchers in the project “Dangers of Narrative: Contemporary Story-Critical Narratology” that adopts a critical stance to overly optimistic claims about the benefits of narratives in society and analyzes the risks implicit in narrative form.

Contents

Panel 1

Chair: Laura Karttunen (University of Tampere)

The return of the exemplum: Viral “true stories” and a critical recontextualization of experientiality

Maria Mäkelä (University of Tampere)

Narrating or posing in first person? The heroic self in ecocritical documentary film

Tytti Rantanen (University of Tampere)

Who did what? Agency in the Anthropocene

Juha Raipola (University of Tampere)

Panel 2

Chair: Maria Mäkelä (University of Tampere)

Unsolicited narratives: Detection of plot, events, and experientiality as (bad) interpretive choices

Samuli Björninen (University of Tampere)

Narratological approaches to the Manosphere – methodological possibilities and challenges in the study of Internet communities and their texts

Matias Nurminen (University of Tampere)

How the experiential turn made narrative medicine possible

Laura Karttunen (University of Tampere)

Counter-narrative and metaphor: Expressing resistance and identity in organizations, institutions and illness-discourse

Panel chair and organizer: Per Krogh Hansen (University of Southern Denmark)

Thu 11:10–12:30, Hall 202

The term “counter-narrative” has been defined as “the stories which people tell and live which offer resistance, either implicitly or explicitly, to dominant cultural narratives” (Andrews, 2004: 1). In this panel, the role of counter-narratives will be explored in different contexts with special focus on the role metaphor has, both in

the counter-narrative and in the dominant (master) discourse. The empirical material is from organizational/corporate communication, from studies of Second Language learner identity and from illness discourse and narratives.

Contents

Metaphor as carrier of organizational resistance when materialized as counter-narrative

Marianne Wolff Lundholt (University of Southern Denmark)

Between education and stagnation: Counter-narrative and metaphor in second language students “identity-making” at adult education centers

Anke Piekut (University of Southern Denmark)

Illness and heroics: On counter-narrative and counter-metaphor in the discourse of serious illness

Per Krogh Hansen (University of Southern Denmark)

The cycle as narrative structure

Proposed by: Lars Bernaerts (Ghent University)

Thu 15:50–17:10, Hall 201

In literature, music and – to a lesser extent – painting, the “cycle” is known as a work consisting of a number of separate items. As a structure, it promises both diversity and totality, a distinct whole as well as autonomous units, discontinuity and coherence. The type of coherence suggested by the term is one of recurrence and difference – the cyclical principle – but in most cases the coherence of the cycle resides in its narrativity as well. In this double panel, we wish to examine the narrativity of the “cycle” as a macrostructure across genres. Despite the omnipresence of cycles in literary history, the strong scholarly interest in serialized forms, and the fascinating narrative complexity of the cyclical principle, the cycle is hardly ever discussed in narrative

theory, although there are some separate studies on the short story cycle and the novelistic cycle. The papers in this double panel wish to contribute to this narratological study. They will show how the cycle’s original role of thematic sequencing (as in ancient and medieval epics, sagas, romances – one can think of the Trojan or the Arthurian cycle) is renewed in poetry, short story collections, series of novels, opera, and TV series. In particular, they will focus on the way the cycle’s narrative functions of patterning time, of expanding story worlds, of multiplying voices and perspectives and so on. With its transgeneric exploration of the cyclical principle, the panel approaches a neglected narrative form from a structuralist as well as postclassical perspective.

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Losing the plot: Cycles and weak narrativity in poetry about bipolar disorder

Lasse Gammelgaard (Aarhus University)

A unity in diversity? “Doing Europe” and the construction of coherence in short story cycles by Adam Thorpe and David Szalay

Janine Hauthal (Vrije Universiteit Brussel)

The novelistic cycle as a site of narrative experimentation

Lars Bernaerts (Ghent University)

Definitions: Theoretical and practical challenges and consequences of defining narratological concepts

Proposed by: Janina Jacke (University of Hamburg)

Thu 15:50–17:10, Krejcar Hall

Chair: Peter Hühn (University of Hamburg)

Narratological concepts are problematical concepts, both in theoretical and practical terms. They are a) theoretically problematic because of their mutual and implicit context dependencies and they are b) practically problematic because of a). And even worse: they are problematic because the theoretical design and the practical application of narratological concepts are not *naturally* connected, which means one can be done without necessarily doing the other.

We might have overstated this situation to make our point, but there is much left to say about the relation of theory and practice of narratological concepts. The proposed panel wants to put the discussion about this issue forward by looking at it from three perspectives which are crucial to narratological thinking: concepts, definitions, and applications (plus their respective evaluation).

“Definition” means the result of the act of specifying

what a term means; technically spoken, “defining” is the act of providing the necessary and sufficient conditions for a term to apply. In order to make narratological concepts applicable in an intersubjective manner, they need to be defined clearly. Additionally, the concepts may also be explicated in the mode of annotation guidelines, which function as heuristic manuals for the application of narratological concepts. This strives for clarity, however, can only lead to satisfactory results if the presuppositions and strategies of defining narratological concepts are reflected in more depth.

The three complementary papers of our panel contribute to this task by addressing the major aspects of the definition of narratological concepts. The first paper by Tom Kindt examines the presuppositions and peculiarities of defining narratological concepts and argues that a (slightly extended) “classical account” of definition is indeed adequate in this context. The criteria for

evaluating competing definitions of the same concept are discussed by Janina Jacke in the second paper by taking the narratological concept of unreliable narration as an example. The third paper by Evelyn Gius and Marcus Willand develops a strategy for the evaluation of guidelines for the application of narratological concepts in text analysis.

While the definition of narratological concepts often is

associated with structuralist narratological approaches, we claim that expounding the problems of definitions is of general relevance to narratology as such, and beyond. Regardless of our field of narratological research and interest: If we want communication about our work to be successful, we must know our terms.

Contents

Why and how to define narratological concepts

Tom Kindt (University of Fribourg)

“What is unreliable narration?” Some thoughts on misguided questions in the context of defining narratological categories

Janina Jacke (University of Hamburg)

Defining the evaluation of definitions: Towards the automation of narratological analyses

Evelyn Gius (University of Hamburg), Marcus Willand (University of Stuttgart)

The panel discussion will be joined by Nils Reiter (University of Stuttgart, Institute for Natural Language Processing)

Emerging vectors of narratology: An overview

Proposed by: John Pier (University of Tours / Centre de recherche sur les arts et le langage, CNRS, Paris)

Thu 15:10–16:50, Janák Hall

On the occasion of the publication of the proceedings of the 3rd Congress of the ENN in the *Narratologia* collection at De Gruyter, the editors of this volume, entitled *Emerging Vectors of Narratology*, wish to provide a brief overview of the principal themes covered by the 27 full-length research articles. The contributions touch on an array of topics, approaches, methods and corpuses, and they bear witness, through their diversity and complementarity, to how existing frameworks of inquiry are being refined in present-day research while at the same time nascent tendencies, all of them latent in established narrative theories, are pointing the way to potential future developments.

The purpose of the panel is partly to highlight a number of cutting-edge developments in narratological research to which the book bears witness, but it will also be an opportunity to map out the evolution of the field as this can be seen within the broader context of the biannual conferences of the ENN. Starting with the ENN's inaugural conference in 2009, this evolution continues with the 2011 conference – “Working the Stories: Narrative as a Meeting Place for Theory, Analysis and Practice” – with the 2013 conference, devoted to the theme “Emerging Vectors of Narratology: Toward Consolidation or Diversification?,” and with the 2015 conference,

entitled “Modelling Narrative across Borders,” and it now arrives at this year's “Narrative and Narratology: Metamorphosing the Structures.” The ENN can now be said to have left its mark on the study of narrative theory within a context that only a meeting of scholars within the scope of an organization such as the ENN can provide. The aim of this panel will be to look at these developments through the lens of the various themes as they take form in *Emerging Vectors of Narratology*. Each of the four participants will outline the salient features of different aspects of the book in a synthetic presentation, but at the same time their talks will serve as a platform for a general debate with the public so as to involve the conference attendees in a discussion of the ENN's research profile.

The contributions to *Emerging Vectors of Narratology* have been grouped together under the broad headings “Contexts” and “Openings.” However, a reading of the articles will reveal a variety of possible further subgroupings. Accordingly, the speakers have chosen to present the general outlines of the collection in the following four clusters.

Contents

Cultural and historical perspectives

Wolf Schmid (University of Hamburg)

Narrative as communication

Per Krogh Hansen (University of Southern Denmark)

Narrative turn and frameworks for narrative theory

Philippe Roussin (Centre de recherche sur les arts et le langage, CNRS / EHESS, Paris)

Cognitive, evolutionary and logical contexts

John Pier (University of Tours / Centre de recherche sur les arts et le langage, CNRS, Paris)

Estrangement at 100: Shklovsky and narratology today

Panel Organiser: Karin Kukkonen (University of Oslo)

Thu 15:50–17:10, Janák Hall

Panel Chair: Merja Polvinen (University of Helsinki)

Published a hundred years ago, Viktor Shklovsky's essay "Art as Device" (1917) has made its way into the canon of the classics of narratology, and the notion of "estrangement" (*ostranenie*), as developed in this essay, remains a core concept for our understanding of literary narrative.

This panel celebrates the centenary of Shklovsky's essay

by exploring the changing shapes of "estrangement," debating the importance of the concept for today's narratology and investigating how a critical notion developed in the political context of the Russian avant-garde can contribute to the analysis of narrative in an age dominated by social media.

Contents

Speculative fiction and the difficulty of form

Merja Polvinen (University of Helsinki)

Estrangement, extended cognition and probability design: Revisiting the notion of "prijom"

Karin Kukkonen (University of Oslo)

How to do things with defamiliarisation

Stefan Iversen (Aarhus University)

Experimental humanities panel

Proposed by: Tobias Hermans (Ghent University)

Wed 11:30–12:30, Hall 202

Narratives have long been considered a medially and primarily textually anchored structure. Although cognitive narratology has introduced the methodologies and terminology to discuss the wide scope of human experience from a narratological point of view, most practical applications remain grounded in the semiotic-structural paradigm.

The Experimental Humanities Lab at Indiana University, headed by Fritz Breithaupt, studies narratives as a part of human interaction and behavior. The lab's approach is centered on story retellings (serial reproductions). Its goal is to reclaim what the humanities have always done: Ask questions, observe, question our world, experiment and gather data. What started out with a project on the

narrative factors that influence people's implicit moral judgment soon developed into weekly lab meetings during which students and researchers from different backgrounds (from psychology to neuroscience) tackle a range of different topics: interactions between medical doctors and patients, legal affairs, empathy or even what it means to fall in love.

This panel presents a showcase of recent research done by members of the Experimental Humanities Lab. The papers do not only aim to show the impact of narratives on the breadth of human experience, but also wish to demonstrate that this insight, in turn, challenges conventional interpretations of literary works and the way they affect the reading experience.

More information: <http://www.experimentalhumanities.com/>

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Narrative retelling and figuration in the 19th-century novel

Elizabeth Ryba (Indiana University)

This is why you should attend this talk: Clickbait and the reception of news stories

Tobias Hermans (Ghent University)

From the point of view of memory: Focalisation and temporality in Polish narratives and their theories

Proposed by: Michał Mrugalski (University of Tübingen)

Thu 11:10–12:30, Hall 201

Chair: Danuta Ulicka (University of Warsaw)

The overarching theme of our panel is the relation between temporality and focalisation, resp. point of view, in Polish literary studies – primarily phenomenology and structuralism. We are operating on the assumption that, although focalisation and point of view are described mostly in terms of space (“internal”, “external”, “perspective”, “attitude *towards*”, etc.), the scrutiny of the theories in question reveals that the proper element of the “point of view” category is narrative temporality. The notion of point of view, as it materialized in Polish theory, not only is indispensable for modelling the temporal aspects of the literary work, but it also and above all emphasises the work’s overall temporal

character in opposition to the spatial approach to literary form understood as a container or a fixed pattern. In that vein, the reception of the work of literary art, unfolding in time, also takes place from a perspective at least partially determined by and in the work and in this way the reader is drawn into the “performance of literary communication” (Bartoszyński). Ingarden speaks in this context about “temporal perspective in the concretisation of the literary work of art.” We endeavour to represent Polish theories in a broad comparative context by examining their relations with concepts both from Eastern and Central Europe and elsewhere.

Contents

Phenomenology, structuralism, and direct realism – perspectives on past from inside and outside

Michał Mrugalski (University of Tübingen)

Shifting points of view in multipersoned narratives – between the structuralist and cognitivist approaches

Joanna Jeziorska-Haładaj (University of Warsaw)

Time and memory: The phasic structure of the work of literary art in Roman Ingarden’s phenomenology in view of Francisco Varela’s neurophenomenology and Shaun Gallagher’s front-loading phenomenology

Danuta Ulicka (University of Warsaw)

Historical narratology: Author and narrator revisited

Proposed by: Eva von Contzen (University of Freiburg)

Wed 15:10–16:50, Hall 202

This panel investigates the notoriously difficult distinction between authors and narrators in premodern literature. Especially in medieval narrative, authors often remain anonymous, which raises the question of how to treat heterodiegetic narrators. At the same time, the reception of many pre-1800 century narrative texts suggests that contemporary readers tended to identify narrators with authors. In the ongoing project of a historical narratology – arguably one of the most urgent and promising endeavours in the field – the author/narrator distinction requires a nuanced revision.

Neither Barthes’ proclaimed death of the author nor Foucault’s author function nor the slippery category of “voice” adequately describe premodern narrative practices. Engaging with current narratological theories of the author and the narrator, we invite critical debate on a diachronic trajectory. Our four talks, focusing on ancient, medieval, and early modern narrative contexts, demonstrate how a historical narratology can inform and potentially challenge key assumptions of narratological research.

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Narrator-less narrative and reception in antiquity

Stefan Tilg (University of Freiburg)

Author, narrator and narrative experience in medieval literature

Eva von Contzen (University of Freiburg)

The orator, the poet and narratorial play in early modern narrative theory and practice

Rahel Orgis (University of Neuchâtel / University of Freiburg)

Disrupting immersion: Reader and narrator in *Robinson Crusoe* and *Gulliver's Travels*

Hannah Blincko (University of Freiburg)

Inside and outside in narrative and theory

Proposed by: David Rodriguez (Stony Brook University)

Thu 11:10–12:30, Hall 112 & 113

Chair: Marco Caracciolo (Ghent University)

This panel presents new approaches to issues of represented space in fiction as well as the use of spatial concepts in narrative theory. All three papers self-consciously develop theories of space that take into account recent developments in new materialism, ecocriticism, and generally non-anthropocentric approaches to literary theory. A critical cross-over of this kind is necessary for narratology to adapt to the recognition that a careful study of the environment is more pertinent than ever, in the anthropocene. While one cannot deny the humanity of storyworlds and constructed fictional environments – and this egocentric perspective is at the core of all contemporary narratology – the materiality of narrative (as text, as book) as a part of our environments, cannot be denied. Part of recognizing this material reality is to subvert the claims of the primacy of temporality over spatiality in narrative.

As such, narratives can be thought of as “built forms” embedded with environments. Not only does this prioritize space in narrative, but it also challenges distinctions between clear insides and outsides. Architectural

theorist Christian Norberg-Schulz (1979) claims, “man ‘receives’ the environment and makes it focus in buildings and things. The things thereby ‘explain’ the environment and make its character manifest. Thereby the things themselves become meaningful.” The present papers look at three different articulations of the environment in narrative form: Laura Oulanne studies the house and descriptions of “interior” space in modernist fiction, David Rodriguez looks at descriptions of landscapes and the “exterior” spaces of the environment as it pertains to imagination, and Lieven Ameel thinks of the space of the city as a complex form that folds these distinctions into themselves when writers present these structures in contemporary narratives. Just as these three spaces are not uniform, so theories of space in narrative fiction cannot be uniform. Shared amongst these approaches, though, is the recognition that experiments in foregrounding space, description, and nonhuman perspectives in narratology are necessary in order for it to push forward into the anthropocene.

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Experiencing the weak house: Modernist interior descriptions beyond domesticity

Laura Oulanne (University of Helsinki)

Folding city: Environmental change, ontological instability, and urban crisis in 21st century literary fiction

Lieven Ameel (University of Tampere)

Aerial description and environmental imagination in narrative landscapes

David Rodriguez (Stony Brook University)

Narrative, personal relevance, and the reader's boundaries

Chair: Anežka Kuzmičová (Stockholm University)

Wed 13:30–14:45, Hall 112 & 113

Although personal relevance is key to sustaining an audience's interest in any given narrative, it has received little attention in narrative scholarship to date.

Across centuries and media, adaptations have been used extensively to bring temporally or geographically distant narratives “closer” to the recipient under the

assumption that their impact will increase. Renaissance painters depicted Jesus' Apostles to consume pork roasts at the Last Supper, and Romeo and Juliet frequently wear bomber jackets on stage. However, empirical research into narrative processing has found such relatively superficial manipulations *per se* to yield only moderate effects, and only some of the time. Rather, aesthetically purposed narratives seem to employ other, subtler mechanisms of touching upon the recipient's pre-existing concerns through subject matter. The proposed panel addresses two questions: 1. What is at stake when personal relevance is present/absent in an encounter with narrative? 2. How do narratives go about eliciting

personal relevance? The first question will be tackled in an introductory paper (Kuzmičová & Bálint) synthesizing available empirical knowledge on the cognitive and affective outcomes of personal relevance in narrative texts, e.g., situation modeling, empathy, or insight. The second question will be explored in two case studies of narrative phenomena that probe the limits of extant knowledge by seemingly lacking relevance for most readers, either because they narrativize agency beyond the human scale (Caracciolo), or because their subject matter is mundane beyond any intuitive understanding of narrative (Irving).

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Personal relevance in narrative reading

Anežka Kuzmičová (Stockholm University), Katalin Bálint (Tilburg University)

Cosmic narratives, personal relevance?

Marco Caracciolo (Ghent University)

The relevance of irrelevance and the greatest stories never told

Dan Irving (Stony Brook University)

Narratology across borders: Transnational and comparative perspectives

Proposed by: Shang Biwu (Shanghai Jiao Tong University)

Fri 15:10–16:25, Hall 202

Chair: Shang Biwu (Shanghai Jiao Tong University)

It is true that when narratology as discipline travels, it travels with its sophisticated toolkits. In different cultures and geographical locations, the travelling narrative theories will either get enriched or undermined whenever their application is made. As a rejoinder and consolidation to Susan Stanford Friedman's (2010) call for a transnational turn to narrative theory and Shang Biwu's (2016, forthcoming) call for a comparativist turn to narratology, this panel attempts to focalize narrative and narrative theories against different national and cultural backgrounds and to view them from a transnational and comparative perspectives. That said, the panelists, who are from major different countries and regions where narratology is flourishing at the moment, intend to examine the current status, and salient features of narratology developed in their native places as well as reflect on or rediscover their narrative traditions. In the hope of doing so, the panel tries to address the following questions: What does the word "narrative" etymologically mean in different nations? What are those traditional means of narrative representations in different nations? How is classical narratology/postclassical narratology developed in the West translated and received in non-Western countries? What are strengths

and weaknesses of narratology revealed when they are applied in an alien culture? etc.

In his paper "The Collective Voice in the Hungarian Narrative Tradition," Péter Hajdu tries to examine how the collective voice of a community is frequently heard in the Hungarian narrative tradition (especially in the works of Kálmán Mikszáth, but also in those inspired by his narrative technique throughout the 20th and 21st centuries). In his opinion, such a voice cannot be attached to any particular speaker, but expresses a collective knowledge, the collective interpretation and evaluation of events and persons. In his paper "Unnatural Narratives in Traditional Chinese Ghost Tales," Shang Biwu attempts to examine the typology of unnatural narrative in traditional Chinese ghost tales and attempts to bring together the competing interpretive options (naturalizing reading strategies and unnaturalizing reading strategies) and tries to propose a synthetic approach. In their paper "Theatricality in Thomas Carlyle's Narrative of History," Songlin Wang and Hong Chen discuss the theatricality in Carlyle's narrative of history exemplified by *The French Revolution*. They argue that contrary to the traditional grand narrative of history, Carlyle integrates pictorial and theatrical modes of narrative in writing *The*

French Revolution. In his narrative of historical events, Carlyle rejects a carefully ordered and systematically analytic narrative of history of Gibbon tradition and depicts stage-like scenes where background characters

consecutively step into the spotlight, hence his narrative of history exhibiting a strong color of theatricality. For Carlyle, personal perspective cannot be eliminated from historical writing.

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The collective voice in the Hungarian narrative tradition

Péter Hajdu (Institute for Literary Studies of Hungarian Academy of Sciences / Shanghai Jiao Tong University)

Unnatural narratives in traditional Chinese ghost tales

Shang Biwu (Shanghai Jiao Tong University)

Theatricality in Thomas Carlyle's narrative of history

Songlin Wang (Ningbo University), Hong Chen (Shanghai Normal University)

ORAL PRESENTATIONS

In alphabetical order of names of participants

Andrey Agratin

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Fri 9:20, Hall 202

The untold stories in Chekhov's narrative

The literary work contains stories not told by the narrator and characters, but implicitly represented in the text with the help of details, allusions, improperly direct or indirect speech. Untold stories are special structures used by the author to fully reveal the character's personality, stimulate the reader's activity and expand the boundaries of the depicted world.

Untold stories are widely represented in the prose of A. P. Chekhov. First of all, these are implicit auto-narratives of characters. The hero presents himself as a participant in a story. He either interprets the past and present through narrative schemes, or makes plans for the future ("The Fit", "The Grasshopper"). As a rule, both tasks remain unfulfilled, and the character cannot answer the question "Who am I?". Often, he replaces reality with a fictional plot and creates a fake image of himself. The writer raises the issue of narrative identity of the character (P. Ricoeur).

Mental narrative is perceived by the hero as a "route map" for orientation in a world of uncertainty. The character's presentation of the events is reduced to standard narrative patterns that are contrary to reality. As a result, the actor goes on the wrong path, getting into comic or tragic situations ("The Swedish Match,"

"Volodya"). Chekhov approves the functionality of the so-called embedded narratives (M.-L. Ryan) – the hero's plot ideas about his life.

Quite often untold stories belong to the narrator. Non-concordance is characteristic of Chekhov's prose, but consciously skipping or masking narrative fragments of the text have a great importance, because they concern the basic level of its organization.

Chekhov shows the probabilistic nature of human life, that implies several potential scenarios ("The Boring Story", "The Lady with the Dog"). The narrator chooses an inspirational strategy of telling (V. I. Tiupa): he takes into account not only actual but also unrealized stories, modifying the habitual view of the limits of fictional reality.

The notion of untold stories unites several narratological concepts (narrative identity, embedded narratives, narrative strategies). The structures considered are characteristic of works of the XIX–XX centuries, when the probabilistic picture of the world comes to the fore, the real and possible (told and untold) co-exist ontologically. The prose of A. P. Chekhov is a vivid example of this.

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Thu 11:30, Hall 112 & 113

Folding city: Environmental change, ontological instability, and urban crisis in 21st century literary fiction

This presentation will explore ontological instability in a range of contemporary New York novels. I am particularly interested in the implications of potentially apocalyptic undercurrents in the narrated space for an understanding of how fictional texts come to grips with complex environmental threats and non-human agency. The literary texts are Teju Cole's *Open City* (2011), Jonathan Lethem's *Chronic City* (2009), Ben Lerner's *10:04* (2014) and Nathaniel Rich's *Odds Against*

Tomorrow (2013), novels that thematize palimpsestic layers of meaning in urban space, as well as ambiguous temporal structures, and that are informed in particular by an interest in the impact of the future on the present. In these fictional texts, a sense of threat and ontological instability is realized in continuous references to unusual weather conditions (in all four novels), and, more specifically, in *Chronic City*, the appearance of a gigantic tiger rummaging underneath New York, and

in the novels by Rich and Lerner, by the intimations of coming catastrophic flood. In terms of methodological framework and theoretical approaches, my presentation will draw on Gilles Deleuze's concept (in his work on Leibniz) of the *fold* (Deleuze 1993), with reference also to Brian McHale's "flickering effect" (1987) and Bertrand

Westphal's "heterotopic interference" (Westphal 2005: 101). The *fold* will be one key conceptualization with which to approach representations of urban space in crisis, enabling a connection – rather than a polarization – between inner and outer, immaterial and material, possible and present.

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Wed 11:30, Hall 112 & 113

The stories of the Hebrew bible: Four structural features that challenge readers

The Hebrew bible (the Old Testament) is a so-called Holy Script. However, it differs from other Holy texts like the Quran and the New Testament not least because of its many narratives. The brief stories with their remarkable events and memorable characters have always fascinated readers. Yet many readers seem to have expectations about the genre of these stories and their theological and ethical content that the narratives do not comply with. In my paper I discuss four structural features, referring to a narrative in Genesis 18 that might explain these problems and why the texts are difficult to "tame": (1) The individual narratives are self-contained units – as a consequence their sense is not easily changed when they are placed in a new context; (2) the meaning and values in the narratives are determined by the narratives as such – as a consequence they

might come in conflict with other narratives and the larger text; (3) these narratives are formed by tellability – as a consequence they display the unforeseen, the uncontrollable, and life's messiness and do hence not go together with putative purposes as historical propaganda or didacticism, and; (4) since God in some narratives becomes a character he enters a world of space and time – as a consequence God is not presented in these narratives as omniscient and unchanging. These characteristics and their effects appear to have always bothered readers. However, it could be argued that the stories and the tensions they generate in fact can be an asset even to religious readers since they open up for new perspectives and turn the Hebrew bible into a multilayered and dialogic text. The texts would thus incite interpretation and open up space for negotiation

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Thu 9:00, Hall 201

Brion Gysin, cut-ups, and "peinture contemporaine": Narrating experience

In 1963, some years after his "reinvention" of the cut-up technique, Brion Gysin, whose experiments comprised not only literary but visual, and musical artwork as well, took part in the exhibition *La lettre et le signe dans la peinture contemporaine* at the Galerie Valérie Schmidt, Paris. His paintings were represented alongside with the works of Cy Twombly, Arman, and others. My paper examines Gysin's cut-up writing experiments of the early 1960s in comparison with his paintings and seeks to demonstrate that these seemingly different cultural products may have much in common. Both activities – whether verbal or visual experimenting – use montage in organizing the materials, point to the fragmentary nature of reality and the specifics of contemporary perception immersed in the simultaneity of various processes. Being focused on the problem

of mind representation, or mind enactment in cut-ups, I am concerned with the possibilities of cognitive narrative approaches. I suppose the key-concept in narrative definition of cut-ups is not "event," but "experience" represented there. The notion of "narrative" is used here as a typological, comparative concept intended to capture texts' structures, functions, etc., in contrast to a classifying concept explicating a kind of texts, as opposed to description, for example. Hence appears the question of this paper: whether the principles of cognitive narrative analysis can be fruitfully applied to the study of cut-ups in order to refine our understanding of how such cultural products make sense of experience. Within the comparative parallel illustrating the possible similarities in the visual art production I follow the trend started with the seminal work of John Dewey

Art as experience (1935). I will argue that these practices mark the new cultural trend in representation of human perception, where the cut-up technique can be regarded as a means to represent mental processes, especially the

mapping the simultaneity of external observations and internal reflections. In this regard, I analyze verbal and visual compositions of Gysin and Twombly's paintings and explore their structural and functional specificity.

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Multimodal and interdisciplinary research in non-fiction transmedial narratology

Fri 11:40, Janák Hall

One of the newest formats in storytelling is interactive digital narrative (IDN), which "promises to dissolve the division between active creator and passive audience and herald the advent of a new triadic relationship between creator, dynamic narrative artefact and audience-turned-participant" (Koenitz et al., 2013, p. 1). "Audience as participant" has been termed "*produsage*" by Bruns (2008), "*participatory culture*" by Shirkey (2009), and "*commons-based peer production*" by Benkler (2006). IDNs necessitate the consideration of user interaction needs in narrative design. This research incorporates multimodality, which involves "the simultaneous co-deployment of resources within a single communication process for meaning-making purposes" (Francesconi, 2014, p. 129). Multimodality raises questions about the design, delivery, and user experience of digital narratives such as, which mode is best for meaning making, which most appeals to the audience, and which shapes the intended message (Kress, 2004)? These questions will be tested in this research using Ryan's (2015) Action Space structure of narrative where interactivity takes place on the macro-level and narrative plotting on the micro-level (p. 174). The advantage of this structure is that the author/co-authors determines the micro-stories contained within the more

flexible macro-narrative structure, while the user make choices to create a personalized non-linear narrative experience.

While many transmedial narratologists tend to focus on one medium (e.g., comics, film, music) and fiction genres, this interdisciplinary PhD research (in progress) focuses on designing multimodal non-fiction narratives to provide a personalized experience and foster user participation. The paper will cover: (1) online multimodal content delivery for cultural tourism in Ireland, (2) the ability for users to interact with others and add their own narrative(s), and (3) interdisciplinary theories and methods drawn from narratology, media studies, digital humanities, and computing science.

The proposed MIDN could preserve local Irish history, uncover lost cultural stories and customs, and allow people to explore their own and other cultures. It could democratize people's access to cultural heritage and encourage them to contribute cultural stories and information, which may not be expressed by official institutions such as museums (Yves, 1997). This research also aims to contribute to the development of an interdisciplinary methodology for the study transmedial narratology in non-fiction contexts.

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On social minds in fiction: A structural, rhetorical, and sociological approach

Wed 15:30, Hall 201

Narratology has for various reasons largely avoided or omitted one potentially revolutionary quality of fiction – that it can transcend individual forms of expression and give voice to groups, communities, and societies; that fictional communication can be performed by a group narrator, and that groups can function as characters. Social units as agents of narrative have been to date examined almost exclusively from a cognitive-narratological perspective, as "social minds" (Alan

Palmer). In this paper I would like to critically assess the merits and drawbacks of a cognitive approach to social groups in narrative fiction. My claim is that structuralist models, coupled with recent developments in rhetorical-pragmatic narratology, offer more accurate ways of examining social minds – social groups – in fiction. Approaches based on Theory of Mind frequently offer re- or mis-descriptions of narrative phenomena but not their interpretation and explication. I aim to

bring our attention back to the classical theories engaging with social minds and suggest

a sociological–philosophical addition to the currently-dominant cognitive vocabulary.

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The cinematic mode in fiction

Formal analysis on the impact of film on literature has represented a niche in the studies on the borrowings between the two arts. Much wider critical attention has been paid to literary adaptations. Recent theoretical turning points in narratology (e.g. Ryan 2004; Thon 2016) and intermedia studies (e.g. Elleström 2010) have fostered the scholars' interest towards the intersections between two or more media, also re-launching findings and new theories in social-semiotics (Kress 2010) and stimulating other areas such as genre theory. Yet, in the light of such progress, a shared definition of cinematic fiction has not been given thus far. In fact, whereas in the last decade new researches in Italian Studies (Brandi 2007; Bonsaver *et al.* 2008; Ivaldi 2011), as well as in English (Seed 2009) and French (Cléder 2012), have re-brought to attention a kind of historical quest that

had already been pursued in the past, the conditions according to which one is entitled to speak of cinematic novels and short stories are not entirely clear on a formal level. Particularly, it seems that visual elements are given wider emphasis than the treatment of time when comparing film and fiction. Therefore, drawing on the concepts of “remediation” (Bolter and Grusin 1999) and “intermedial reference” (Rajewsky 2005), in this paper I will discuss specific textual characteristics and focus on the temporal configuration of some Italian, French and English novels which seem to imitate the film form. Building on genre theories (cf. Fowler 1982; Frow 2006), I will also introduce the concept of cinematic “mode” which describes a “distillation” of features of the film form.

Fri 9:20, Janák Hall

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The thematic model of literary work and narratology in Central European context: František Miko and the narratological concept of Prague School

Thu 10:00, Janák Hall

In the past 10 years, there have been more studies endeavouring to examine the benefits of the Prague literary structuralism, primarily the works of Jan Mukařovský and Felix Vodička, to narratology. The authors of these studies (L. Doležel, B. Fořt, T. Kubíček, A. Jedličková, O. Dostál) pointed out that the particularity in the approach of these outstanding theoreticians may be apprehended in a close unity of language, theme, narration and style. Both Mukařovský and Vodička defined the literary narrative as a correlation of language structures and thematic categories. They describe the structure of narrative texts as the hierarchical and dynamic system of interconnected motives; in characterising the depicted fictional world, they ascribed exceptional importance to the strained relations among the *plot*, *space*, and *protagonist*. Another important element of their approach was the separation of the plane of the narrator and the character, the organization of narrative situations and modes, as well

as the characterisation of the writer's own style and idiolect.

This protonarratological conception greatly determined the formation of the posterior, “classical” period of the Czech narratology; however, we have to add that it had an impact on some of the Slovak theoreticians' work. One of them is František Miko (1920–2010), in some of the works of whom we, in overt or covert form, may come across with narratological notions of J. Mukařovský and F. Vodička. Although Miko did not deal explicitly with narratology, his theoretical stylistics and literary interpretations have more elements bearing relevance for narratology. Such are considered to be above all the thematic concept model of literary work, where Vodička's inspiration can be detected, as well as the conception of *sujet* perceived as the dynamics of tension and detension, which has important references in genre theory.

It is important to emphasize that Miko did not

mechanically adopt some concepts from the two Czech literary scholars but inbuilt them creatively into his own conception of the theory of style. This recontextualisation also meant that the well-known structuralist terms got a slightly new function; their meaning was enriched with specific connotations. The purpose of the presentation is exactly the exploration of certain stages

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The novelistic cycle as a site of narrative experimentation

The outer rims of the continuum from short to long fiction have been important sites of experimentation in literary history. This paper examines the narrative and cognitive affordances of one of these zones, namely that of the cycle of novels as a special form of long fiction. What is special about it is what Thomas Conrad calls the textual immanence realized in a textual transcendence (*Poétique du cycle romanesque*, 2013): the cycle is both one text and multiple texts in a cumulative complex. We can think of the way characters are given additional depth and storyworlds are expanded in projects such as Balzac's *La Comédie humaine* or Zola's *Les Rougon-Macquart*. Or we can consider other kinds of narrative expansion as achieved in the German author Arnold Zweig's cycle about World War I (1927–1957) or the Belgian author Raymond Brulez's autobiographical cycle *Mijn Woningen*.

In this paper, concepts elaborated by Gérard Genette ("transtextuality"), Philippe Hamon (who studied the "system of characters" in Zola's cycle), Marie-Laure

of this process; throwing light upon the operations of inspiration, adaptation and creative reinterpretation. More broadly, to demonstrate a possible model of the system of relations among stylistics, reader-response theory and narratology in the context of a theoretical case study.

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Ryan ("immersion"), and Werner Wolf ("anti-illusionism") will allow us to examine the site of experimentation offered by the novelistic cycle. For realist fiction, we could think of the development of large storyworlds and the concomitant reader's immersion. But the focus of the paper are the constraints and affordances of cycles of novels that thwart narrativity and go to great lengths to break the novelistic illusion. Characters can be presented as merely synthetic figures and language itself can become the main character in neo-avant-garde cycles such as *The Alpha Cycle* (Ivo Michiels) or *The Lokien Cycle* (Sybren Polet). Beyond immersion and psychological motivation, length and cyclicity thus offer a chance for radical anti-illusionism, linguistic experiment and for the creation of alternative story and discourse worlds which trade on effects of defamiliarization and on aesthetic feelings rather than familiarity and suspense. It is these effects the paper aims to describe and explain in relation to the dynamics of length and cyclicity inherent in the novelistic cycle.

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Individual differences in characters – insights from building a generative model

In her contributions to the possible worlds school of narrative Marie-Laure Ryan describes how the dynamics of plot can be related to the structural properties of fictional characters, which she formalizes as propositions regarding characters' wishes, obligations, beliefs and plans (e.g. Ryan, 1991). This work includes a theory of tellability that outlines how the aesthetics of plot can be expressed in a possible worlds framework. By providing a decomposition of narrative into structurally defined entities (the characters and the text world), outlining how their interactions result in the dynamics

of plot, as well as relating that to a quality measure (tellability), Ryan's descriptive theory offers itself as a generative model.

Generative models computationally operationalize the dynamics captured by a descriptive model and attempt to reproduce the analyzed structure in order to draw inferences from the comparison of generated and naturally observed artifacts. Narrative generative models mainly attempt to generate plot and have been studied in Artificial Intelligence (AI) research (for a review article see e.g. Gervás 2009). While Ryan herself has put

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forward an abstract generative model (1991), an actual implementation has neither been attempted by AI nor by literary scholars.

My ongoing research attempts to rectify this omission. An early observation is that Ryans's uniform character model isn't in itself sufficient to generate the differing choices of actions observed in the different characters of natural narratives. Taking my cue from the description of characters as non-actual individuals (Margolin 1990, employed by Ryan 2012) I propose to solve this problem by adopting insights from cognitive science on the differences of actual individuals, namely the role of personality traits and emotions in planning. I outline

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Narrative empathy in novels of social criticism: Strangely effective

Since the revolutionary year 1848, novels of social criticism in Flanders (i.e. the Dutch-speaking part of Belgium) show the poor conditions in which the working class (used to) live, in the context of industrialization. As preliminary research indicates, these novels are remarkable in terms of the constellations of empathy between characters, between narrator and characters, between the reader and the characters. These constellations emerge from an interplay of narrative devices such as internal focalizations, narrative voices, phenomenological metaphors, direct characterization, and so on. However, there is an obvious tension between criticism (which assumes distance) and empathy (which assumes proximity). How is an effective relationship between the two even possible? In other words, how does the use of empathy help novelists to criticize social abuses? My

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Unnatural narratives in traditional Chinese ghost tales

This paper continues my previous work on unnatural narrative across borders and unnatural narrative in the national literatures other than English. With Zhiguai tales of the Six Dynasties in China as its central concern, it pursues four major goals: (1) to revisit the much debated conception of unnatural narrative and to call for a diachronic and transnational perspective, (2) to reveal the unnaturalness of the impossible storyworlds in Zhiguai tales by taking a close look at such unnatural

how these concepts can be integrated into the original framework and how they help address the observed issue. Apart from practical considerations such an extension is also theoretically interesting because it allows linking discourse representations of fictional minds, put forward by Alan Palmer (2004), with their counterparts on a plot level of description.

While focusing on Ryan's work as a felicitous reference theory, the talk addresses two general, methodological questions: (1) how well can a descriptive theory be operationalized using a generative model, and (2) what can such an approach contribute back to the descriptive theory.

paper addresses this issue by investigating the narrative construction of empathy in the novel of social criticism. My research is based on studies of (narrative) empathy by scholars such as Suzanne Keen, Patrick Colm Hogan, and Fritz Breithaupt on the one hand, and the study of various narrative devices on the other hand. Specifically, my paper focuses on the case of *Mynheer Luchtervelde*, the first Flemish novel of social criticism, published in 1848 by Eugeen Zetternam. In the case study, I concentrate on the way empathy is suggested within the fictional world, i.e. between characters, and between narrator and characters. By closely examining the interplay between criticism and empathy in this novel, my paper aims to shed new light on the study of narrative empathy.

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Fri 15:30, Hall 202

elements as unnatural characters, unnatural space, and unnatural time at local level, (3) to further examine the unnaturalness of this genre by investigating the storyworld boundary transgression and the ontological metalepsis at global level, and (4) to go beyond the current naturalizing and unnaturalizing readings by proposing an ethical interpretative option.

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Thu 17:30, Hall 112 & 113

Unsolicited narratives: Detection of plot, events, and experientiality as (bad) interpretive choices

When more white females voted for Donald Trump than Hillary Clinton in the 2016 U.S. presidential election, this was memorably explained as a battle between stories. Michele Norris of NPR argued that the outcome meant that “the cracked ceiling” came to matter less than “the cracked window on a woman’s car in the rural Midwest.” The grand narrative of progressively increasing egalitarianism, here furthered by the projection of a woman candidate being voted the president of the United States, lost out to the narrativized experience of a disillusioned white woman voter. The idea has its appeal, but from the point of view of narrative theory quite a few things call for a critical scrutiny.

This paper proposes that one way to gain analytical sharpness in analysis of societal discourse and public rhetoric is to acknowledge that the term narrative is used to describe a range of different phenomena. Rather than weighing the pros and cons of each sense in which

the term is used, it aims to make analytical distinctions between different, sometimes incompatible, concepts of narrative variously appealed to in media contexts.

In addition to showing how narrative, when used indiscriminately in its different senses, may become a source of confusion in public rhetoric, the paper asks whether the confusion could be avoided altogether by questioning our instinct to narrativize certain texts. The process of narrativization, influentially described in Fludernik’s “Natural Narratology,” is one of the strongest theories accounting for the appeal of narrative as a means of making sense of our surroundings. Yet it does not give consideration to the idea of unsolicited narrative. What makes it so hard to decide when narrativization of events is unsolicited? Why is it so difficult to avoid constructing experientiality behind statements and descriptions? Can we not resist buying a narrative even when nobody is selling us one?

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Wed 16:10, Hall 202

Disrupting immersion: Reader and narrator in *Robinson Crusoe* and *Gulliver’s Travels*

This paper will consider the degree to which the reader’s deictic shift (their alignment with a narrative situation) is facilitated or, indeed, disrupted by the first-person narratives of the early (eighteenth-century) novel. History of the novel criticism generally considers Daniel Defoe’s *Robinson Crusoe* (1719) a good example of an early foray into the immersive techniques (to use Marie Laure Ryan’s theory of reader immersion) which the nineteenth-century novel comes to fully embrace. I wish to draw attention to the fact that *Robinson Crusoe* is safely considered an early example of the novel form whereas a near-contemporary of the work, *Gulliver’s Travels* (1726) by Jonathan Swift, is generally

considered too problematic a text to neatly exemplify the characteristics of the emerging novel form. This paper intends to draw comparison between the two texts in light of the development of cognitive narratology (across the turn of the twenty-first century), theorising the deictic process of reading. It will consider the ways *both* texts complicate and undermine their potentially immersive first-person narratives. I would argue that the alienation effect so widely acknowledged in Swift’s text should *not* be overlooked in Defoe’s practice of first-person narration if we are to fully engage with the successfully immersive (and, thus, hard to perceive) techniques of the later (nineteenth-century) novel.

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Narratology and (not so) distant readings

The paper starts from the experience of having an essay on most Pixar movies accepted by *Semiotica* and finding that the journal's website could not accommodate the seven undergraduate students who had collaborated with me, which means that the journal does not expect large numbers of co-authors. This perceived absence of collaborative work in literary theory / narratology is substantiated by a systematic search of all the co-written articles in literary theory journals in www.scimago.org. The very scant yield of articles written by three or more authors suggests that some literary theory / narratological activities are lonely, and probably stronger on the theory than the number of works on which to test that theory.

The reverse of lonely, overdeveloped theory and underdeveloped testing seem to be the digital humanities, where larger numbers of collective publications are accompanied by massive numbers of works studied. Obviously this is only possible because of the machine-driven quality of the analysis effected and their resulting interdisciplinary needs. And yet, the polarization of traditional and digital testifies to the probable existence of in-between, neglected ground which deserves greater consideration, but may also require slightly redirecting narratology to include different ways of thinking about structure. The paper imagines such an in-between area and the attending concept of "structure". Such a space

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Stories and humor: A practitioner's perspective on pictorial narrative

Bernard Bouton (Bernie) will provide his perspective on visual narrative as a cartoonist. Bernie works for different media and has won multiple French and international cartooning prizes. In the last years, he has been particularly interested in the modalities of visual narrative. In his presentation, he will look at how to find the right degree of explicitness when evoking a story, making it neither too simple nor too difficult to

would be characterized by

- collective work on larger numbers of texts;
- reliance on human analysis rather than initial computation;
- tight operationalization of theories and models to guarantee comparable results by different researchers.

Operationalization would in turn allow us to work with undergraduate and graduate students in a manner reminiscent of the more experimental sciences, where students enter research at a much earlier level of their career. This could lead to a strengthening of narratology and literary theory in university departments.

However, to limit one of the standard threats of structuralism, its self-serving imposition on texts, a series of "defensive" mechanisms could also be implemented during analysis, such as

- theorizing operationalized structures as tools or reader / research expectations – rather than structures underlying the narrative text / object – which the text can comply with or not;
- explicitly looking for limiting contours in the operationalized structures;
- parallel readings of the narrative text / object in phenomenological ways, with no particular structure or with other, competing structures in mind, to contextualize operationalized structures.

grasp for viewers, the quest for symbols which can be understood in different cultures and, of special interest for cartoonists, the relationship between narrativity and humor. He will analyze drawings by Luc Vernimmen (Belgium), Alessandro Gatto (Italy), Anne Derenne (France), Vladimir Kazanevsky (Ukraine), Elena Ospina (Columbia) and himself.

Fri 10:20, Hall 112 & 113

Thu 10:00, Krejcar Hall

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Fri 9:40, Janák Hall

Loop structures in film (and literature): From classical to complex narration

Among the many innovations complex or “puzzle” films have brought about in the last three decades, experiments with narrative time feature prominently. And within the category of nonlinear plots, the loop structure – exemplified by films such as *Repeaters* (Canada 2010), *Source Code* (USA/F 2011), *Looper* (USA/China 2012) or the TV-Series *Day Break* (USA 2006) – has established itself as an interesting variant defying certain norms of storytelling while at the same time conforming in most cases to the needs of genre and mass audience comprehension. In the first part of my paper, I will map out different kinds of repeated action plots, paying special attention to constraints and potentialities pertaining to this particular form. In the second part,

I will address the issue of narrative complexity, showing that loop films cover a wide range from popular mainstream (e.g. *Groundhog Day*, USA 1992; *12:01*, USA 1993; *Edge of Tomorrow*, USA/Canada 2014) to disturbing narrative experiments such as *Los Cronocrimenes* (Spain 2007) or *Triangle* (GB/Australia 2009). A look at two early instances (*Repeat Performance*, USA 1947 and *Twilight Zone: Judgement Day*, USA 1959) will raise the question how singular the recent wave of loop films is from a historical perspective. And a brief look at some literary examples will allow to address the question how media-specific the use of time loops in film narration is.

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Wed 13:50, Janák Hall

Narrating the missing

What is not is often as important as what is. Lack or absence may influence a person or a situation through engendering or constraining possibilities. It also plays a significant role in culture and history, in part in that in different cultural or historical contexts the specific absence, or that which is missing, will differ. The missing has various shapes and can be shaped in various ways. It can be a person, a thing, a part of the body, etc. It can be presence of the absence and presence of the absent. It can be an empty screen that serves as a dramatic powerful closure, or as a contribution to indeterminacy of film narrative.

or narrative breaks mark the missing, including the absence of alternative voices in film narration dominated by a single point of view. These cinematic lacunae are not ellipses, however, the lack they create in film narration inform the audience that a communication is intended and trigger the mental process of filling blanks, lacunae, and indeterminacies. What cognitive mechanisms underlie the capacity to fill the gap with a satisfying interpretation? The paper considers ways that lack is constructed in film, specifically which image schemes may be used to enable us to perceive what is absent.

Narrative lacunae created by an empty screen position

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Wed 13:50, Hall 112 & 113

Cosmic narratives, personal relevance?

There is broad consensus in narrative theory and psychological approaches to narrative that storytelling – both factual and fictional – builds upon and, potentially, exercises humans’ deep-seated interest in intersubjectivity. In its cultural uses, however, narrative can depart significantly from this focus on human-scale

interactions. In the twentieth century, many stories in both science fiction and more mainstream literary fiction have drawn on scientific knowledge, weaving into their plots the nonhuman realities brought to light by fields such as physics or astronomy. What is the affective and imaginative impact of these “cosmic”

narratives? And what are the interpretive options available to audience members as they attempt to work out the personal relevance of these stories? This paper tackles these questions by exploring Jenny Hollowell's short story "A History of Everything, Including You" (2007) as a case study. The interest of this text lies in its integration of two levels of (fictional) reality: a personal, romantic relationship between two characters and the

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The paradox of embodiment and narrative schemata in 360° spherical cinema

The fundamental *raison d'être* for the productions of immersive technologies is the attainment of an absolute *psychosomatic and physical embodiment*. The impasse, however, for audiovisual works shot in 360° space, is that their current schemata as well as their visual configuration oppose the very type of an experience it strives to deploy. To crack the code of narrative design that would render 360° films to offer a truly immersive experience, a number of 360° video prototypes have been created and tested against the backdrop of Seymour Chatman's narrative as well as Marco Caracciolo's theories of *embodied engagements* in order to assess the extent of immersion in a variety of 360° narrative setting, zooming in on *summary, scene, omission, pause, and stretch*. Such prototype simulation is further followed by testing audiovisual plates whose *micronarratives* are structured in a *rhizomatic* pattern. Classical films are edited elliptically, although cut and omission are demarcated in cinema, with cut being an elliptical derivative, and in favor of using freeze frames to pause for a pure description. In 360° cinema, in

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Metamorphosis of representation and referentiality in Orhan Pamuk's *The Museum(s) of Innocence*

Orhan Pamuk's *The Museum of Innocence* (2008) metamorphoses the direction of representation and plays with the very notion of referentiality, simultaneously referring to two constructed entities: a narrative and a museum. Pamuk's novel does not merely concern itself with the representation of the so-called outside reality but attempts to provide an invented ground for the legitimacy of the objects exhibited in "The Museum";

history of the universe. My analysis explores the affective texture of Hollowell's narrative, arguing that the generated affect depends on a complex combination of perspective-taking for the protagonist and distance created by the text's cosmic irony. I thus show how narratives may achieve personal relevance even as they question anthropocentric assumptions.

turn, omission, cut, and pause, do not operate properly; its cinematic preference for *here and now* creates an inherent resentment to montage. *Singulative* narrative representations of an event (describing once what happened once) remains the principal core in spherical cinema, with *repetitive* representations deployed rarely, merely as special effects, or as a patterning device in flashbacks or thought-forming sequences through the post-digital editing style. The repetitive sequences in 360° become particularly disturbing, when their digital content is viewed, using VR optical glasses, instead of desktop computers, and such contrasts answer more fundamental questions as to whether montage is detrimental in 360° film, what types of story material and genre are more suitable for 360° cinema, and how do we gauge the level of embodiment. Finally, the residual analysis of the before mentioned prototype simulation brings to the fore the *rhizomatic narrative kinetics* (the fusion of the six Deleuzoguattarian principles with the classic narrative canons), that should become, *de facto*, the language of 360°; if the embodiment is to be the key.

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dimension, being simply reduced into a self-reflective narrative; and the sole actual museum turns into a parody of the modern notion of the museums. When the tandem constructions, the book and the museum, are considered together, it is seen that the direction of representation and referential relationship between the

museum(s) metamorphoses. The paper therefore argues that the objects represented in the novel do not owe their legitimacy to the external possible world; rather, the objects displayed in the actual museum borrow their legitimacy from the fictional world of the narrative.

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Visual narrative grammar: The structure of sequential images

Recent research has shown that the comprehension of visual narratives extends beyond the meaningful relations between images, and uses a “narrative grammar” that organizes this semantic information. I will show that this structure, based on contemporary construction grammars from linguistics, packages meaning into categorical roles into hierarchic constituents to account for phenomena like long distance dependencies and structural ambiguities. In addition, using measurements of brainwaves (EEG), I will show that this grammar is independent of meaning (e.g., N400), and

engages similar neurocognitive processing as syntax in language (e.g., anterior negativities, P600). Finally, I will show that sequential image processing is modulated by a person’s fluency in the specific narrative grammars found in different “visual languages” of the world. Altogether, this work introduces emerging research from the linguistic and cognitive sciences that challenges conventional wisdom with a new paradigm of thinking about the connections between language and graphic communication.

Thu 9:00, Krejcar Hall

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“Under an incredible microscope”: Revising S. Eisenstein’s and J. Joyce’s conceptions of structure

Keeping with the concept of the 5th ENN conference programme, my report will focus on Sergey Eisenstein’s aesthetic theory. What makes it immensely relevant to the context of the oncoming discussion on narrative, is that it involves a plethora of interrelated concepts, which are structural in intent, but, in their inherently cultural, interdisciplinary, transmedial and cognitive orientation, underlying the essential aspects of today’s post-classical narratology. I am going to focus on montage, syntax and rhythm as central concepts of Eisenstein’s complex content of “structure,” whose theorizing went parallel to the structuralisms of Saussure and of the Prague linguists. Eisenstein’s was rather a “pre-structuralism” grounded on his intention to understand the function of a detail in the structural entity. In his term usage the formalist notion of *priem* (device) was different from that of his friend’s, Viktor Shklovsky’s, in that it was significant not only technically, but also semantically.

Another interesting aspect to be discussed is Eisenstein’s admiration of J. Joyce’s narrative techniques,

particularly of the interior monologue in *Ulysses*, and Joyce’s respective appreciation of montage in *Battleship Potyomkin*. The dialogism of their theoretical discourse, which nearly led to Eisenstein’s filming of “Ulysses” and, still more surprising, of Marx’s *Capital*, resonates quite meaningfully in the narrative studies perspective. In *Ulysses* Eisenstein saw a model for building a “discursive narrative” without a plot, for using “one fundamental detail” to establish the basic structure of the social world. This project started in 1928 to continue Eisenstein’s quest to refine the techniques of montage as an objective and subjective monitor. In his 1934 lecture at the State Institute of Cinematography he praised Joyce’s exposing social-human phenomena and the very texture of language “under the microscope”. To Eisenstein it meant modelling processes of external historical movement while mapping the internal processes of thought. This inspired Eisenstein to delve into a study of interior speech together with Lev Vygotsky and Alexander Luria, which led him to a striking conclusion: an art work must affect the “regressive,”

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archetypal structures of consciousness while manipulating with progressive, contemporary forms and plots. However, Joyce's interior monologue is not the only contact point of his and Eisenstein's conceptions of art. Joyce's theory, scholastically worded by Stephen

Deadalus – Joyce's alter ego – in terms of "Rhythm of beauty" in *A Portrait of the Artist as a Young Man*, is as fundamentally based on structure and rhythm, as that of Eisenstein.

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Wed 15:30, Hall 202

Author, narrator and narrative experience in medieval literature

Drawing on a range of medieval narratives, including saints' legends and romance, this paper challenges the common view that narrative is an act of communication. Instead, I propose an experience-based approach: in such a model, narrative is understood as, on the one hand, the processual development of individual experiences, and, on the other hand, the result of these experiences taken together (the experience of reading, the "messages" gained from the story). This two-fold dynamics of experience pertains to both characters and

readers. As a result, the distinction between author and narrator loses its relevance. The "I" that in many medieval narratives is responsible for the mediation of the story manages these levels of experience without necessarily forming a character of its own. Thus it is neither the author nor a narrator figure who is responsible for the narrative or even the most important instance in an (imagined) act of communication, but the story itself, as the depiction and transference of experience, that takes centre stage.

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Wed 11:30, Janák Hall

Making sense of film narrative: The Kuleshov effect revisited

The rules and structures of film narrative were formed astonishingly quickly. Within two decades of the first public screenings of moving pictures, film was already a heavily structured medium governed by established conventions and practices. The meaning and interpretability of these practices was, however, still a matter of theoretical debate. In an important intervention, Soviet filmmaker and theorist Lev Kuleshov designated the actor as an interpretable sign, of which the meaning was determined through montage; the same performance or

image would signify differently according to the context in which it appeared. Juxtaposition determined meaning more than an actor's performance. The so-called Kuleshov effect is widely accepted as a key aspect of how sense is produced in film narrative; however, the results of attempts to replicate the experiment are indecisive. This raises the question of where the meaning of film narrative is to be sought, and whether the Kuleshov effect helps to locate meaning in montage, or rather serves to open it to uncontrollable contingencies.

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Fri 15:10, Janák Hall

Towards the conceptualization of "discourse" space

One of the challenges faced by transmedial narratology is how to apply narratological concepts that have been mainly developed for one medium (literature) to the study of narratives in other media. As Marie-Laure Ryan (2004) points out, some notions are easily adaptable to new contexts while others might need some previous revision, refinement or even development.

This presentation engages with this basic premise and proposes a reflection on a key question for dance narratives but with scarce attention from classical narratology: the space of the narrative.

Dance narratives enact the story in a particular space, the stage, and this inherent spatial dimension plays a crucial role in both the configuration and the interpretation

of the narrative. Unlike the space of the story, which is increasingly receiving scholar consideration, the space of the “discourse” is far behind in the process of conceptualization. Ryan (2012) offers a basic approach. She defines it as “the space physically occupied by the narrative discourse” and establishes the distinction between media with zero spatial dimension (oral narratives), media with quasi-one dimension (a text in TV news lines), media with two dimensions (films), and media with three dimensions (dance). Dance scholarship has gone further in the study of the spatial dimension of performance. The choreographic space is an essential aspect of dance analysis, which refers to the space where the choreography unfolds, within and around the body of the dancer. According to Janet Adshead (1988), its analysis might comprise aspects such as the shape and size of the body, the spatial direction of an action, and the spatial pattern created over the ground and/or

through the air by the body in motion.

This presentation proposes to set some preliminary examples of the possible significance of this spatial dimension for narrative theory. On the one hand, it argues that the three-dimensionality of dance narratives can afford possibilities unknown in other media (by simultaneously presenting multiple actions, for instance) and also allow for manipulations that bring dance close to two-dimensional media (i.e. through the use of *tableaux vivants* that emphasize the pictorial composition rather than the dynamism of the embodied performance). On the other hand, it claims that the symbolisation of the choreographic space for narrative purposes can be achieved through a variety of means and to a multiplicity of effects (ex. an UP-DOWN contrast in the choreography of two characters can suggest a dominant/subordinate trait in their characterization).

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Fri 9:40, Hall 112 & 113

Policing storyworlds: The history of unspoken narratological power politics

Narratology is a relatively recent scholarly discipline, but ideas about the structures, properties, or rules of narrative are of course as old as storytelling, even though they were rarely formalized. Thus it is very difficult to pinpoint historical attitudes towards formal aspects of narrative (in contrast to general evaluations of narrative). One area that is as elusive as it is fascinating is what we might call the power politics of narrative, particularly in relation to the storyworlds that it creates. This area of interest, that lies at the intersection of narrative, philosophical as well as legal notions of authority, and economic considerations of (intellectual) property, is concerned with questions such as: Is it possible for stories to share the exact same storyworld? And if so, who has the authority to partake of / add to that storyworld? Structurally, one can use these questions to distinguish between notions of storyworlds as additive or self-contained, with the former further differentiating into a canonical and an appropriative form. The interesting point from the perspective of

historical poetics is that answers to these question have widely differed through the historical eras.

This paper wants to us selected examples from different periods to sketch how a history of (unspoken) narratological power politics could look like. It will look at the ways that attitudes about storyworld boundaries can be identified in the absence of a formalized narratology. It will further take into account the formative influence of media history as well as the evolution of literary markets through both economical and juridical developments. It will thus argue that the possible set of storyworld properties is not fixed or (historically) stable, but highly contingent, and that the changes in or predominances of certain attitudes are related to changes in media technology (e.g. from manuscript to print culture) and the history of ideas. By delineating notions of storyworld boundaries as variable forms of cultural practice, the paper will hopefully contribute productively to historical poetics from a narratological perspective.

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Fri 10:20, Krejcar Hall

The realistic, the imaginary and the use of photos in narrative texts: Art Spiegelman's *Maus* and J. M. Coetzee's "Vietnam Project"

Photos are traditionally regarded as the strongest and the most objective evidence used in historical documents to consolidate the authenticity of the historical accounts. However, in narrative texts, the artist can contextualize the apparently realistic photos in different framework for specific aesthetic and thematic purposes. This paper will analyze such phenomena in two narrative work produced in the 1970s and 1980s: Art Spiegelman's graphic narrative *Maus* (1989) which not only presents the author's imaginary reconstruction of Auschwitz based on historical documents and real photos, but also layers the family photos of Vladek and Anya onto the fictional world inhabited by mice, cats and dogs; and J. M. Coetzee's novelette "Vietnam Project" in *Duskland* (1978), which contains a first-person narrative description of three photos depicting the outrages

committed by American soldiers in the Vietnam War. In Spiegelman's work that juxtaposes past European scenes and present American life, despite the minimal style in the portraiture of characters, the author employs different style in those frames concerning the fictional world presented, and by the change in the degree of abstractness of the drawing strokes, implies in a subtle way the role played by the imaginary in his post-traumatic construction of the holocaust. And in "Vietnam Project," Coetzee, though the presentation of the first-person account of the protagonist Eugene Down, especially his narrative description of three photos depicting evil scenes (sexual abuse of Vietnam girls, homicide and physical torture of prisoner), implies the role played by the subjective imaginary concerning the reception and interpretation of seemingly realistic photos.

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Thu 17:30, Krejcar Hall

Truth and fiction in writing about oneself

The boundary between fact and fiction in autobiography has always been contentious. Many autobiographies and novels in autobiographical form reflect on the interplay of factual and fictional narration and on the relation between text and world. Such texts highlight the contentious boundary between world and story-world inherent in autobiography as a genre. Some of these metaautobiographies explicitly offer themselves as fiction and as autobiography; they, in other words, make use of fictionality in an autobiographical act. My paper explores the relation of truth and fiction in autobiography by analyzing how fictionality is employed

and reflected on in autobiographical acts but also in novels in autobiographical form. The paper compares Laurence Sterne's *Life and Times of Tristram Shandy* (1759–1767) – an early form of metaautobiographical writing – and contemporary autofiction. Cultural and social functions of fictionality and generic self-reflexivity are analyzed in the context of changes in understandings of self, and of the relation between text and world, thus exploring the evolution of narrative strategies and genres, as well as changing ways of writing, reading, and thinking.

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Fri 10:00, Hall 201

The sense of an ending: On the role of epilogues in long-form series

This paper focuses on a new trend in television series and on its innovative narrative features. The conventional series based on the repetition of narrative structures – where each episode is independent and there is

no continuity between each episode – has given way to an innovative narrative form. New series stretch the plot over several episodes, covering a season if not the entire series. In these long-form series there is new balance

between episodes and the plot is articulated on complex and hybrid units. As I will try to illustrate, the ending plays a particularly important role in these long-form series since the ending organizes the plot, defines the relations among events, and sets the basis for

retrospective narrative comprehension. The first part of my paper will provide an overview on the use of season and series endings in the long-form series; the second part will focus on *Breaking Bad*.

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Thu 9:40, Hall 201

Storytelling and the perceptions of the embodied mind: Dynamic narrative structures in Mark Z.

Danielewski's *House of Leaves*

Despite being revised and (re)used in numerous senses in the past decades the concept of structure has remained a central one in narrative theories. In post-classical narratologies its metamorphosis is especially rapid and visible. In this presentation, I will aim to gain a deeper understanding of the nature of textual and discursive narrative structures and their functioning within a specific part of cognitive narratology, one of the most successful postclassical narratologies. In the light of second generation (post-Cartesian) cognitive theories I view literary narratives as active parts of the mind-body-environment system in which human cognition emerges. This system is necessarily dynamic and changing as its parts mutually influence each other. I imagine the process of narrative meaning-making in this system. Beside the theories of cognition, I will build on the theories of Monika Fludernik, David Herman, Yanna Popova, and Marco Caracciolo. A dynamic model of narrative structures can be seen as the critical response to the rigidity of structuralist models, but I would like to

revisit structuralist approaches in the hopes of enriching the notion of dynamic narrative structures.

Focusing on certain structures of embodiment in narrative composition and cognition, I will investigate the processes of sense perceptions, and the textualization and emplotment of these embodied human experiences. The method that I will outline will be used to analyze Mark Z. Danielewski's novel, *House of Leaves* (2000), which is partly about a house that violates the laws of physics and logic, while it also addresses perceptual experiences and thematizes mental states of a heavily corporeal nature such as fear, anxiety, or mental disorders. Through examining the deautomatization of the processes of perception and cognition in the novel I will investigate the organization and functioning of narrative structures on different levels (e.g. discursive), and attempt to understand them as dynamic components of the mind-body-environment system. Placing narrative structures in this system may help further understanding narratives as (mental) structures.

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Thu 15:50, Hall 202

Early Byzantine narrativity

In this contribution, I aim to combine narratology (mainly Fludernik's model) with the historical poetics of Eleazar Meletinsky. I believe this combination can be fruitful to generate a model in diachronic narratology for the Byzantine period, and also a solid framework for comparison with other periods and cultures (e.g. imperial Greek profane authors, and pre-modern Europeans

narrators). My corpus will be basically short narrative texts in Byzantium: collections of miracles such as those about Kosmas and Damian, beneficial tales like those of Paul of Monembasia, the Acts of the Apostles (mainly Paul and Thecla), and shorter stories disseminated in longer works, mainly hagiographical (e.g. in Leontius' Life of Symeon the Holy Fool).

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Wed 16:10, Hall 201

The structure of personal narrative and the problem of the literary character

In my presentation, I would like to focus on the structure of personal narrative and discuss what its relationship is with the theory of the literary character. I will refer to Roland Barthes' and Mieke Bal's views, as well as to Paul Ricoeur's, Alasdair MacIntyre's, Charles Taylor's, Marya Schechtman's, David DeGrazia's and Daniel Dennett's conceptions of narrative identity. I would like to consider this latter issue as a non-metaphysical subject and show that as such it can be analysed as a text or a story similar to that concerning a fictitious hero. According to David Carr, it has the same beginning-middle-end structure. As Paul Ricoeur claims, it also includes an element of emplotment. Moreover, according to thinkers such as Mark Freeman or Jerome Bruner, it is very often based on various literary genres, plot structures, and ready narrative patterns of acting and thinking provided by given culture, and so on. In spite of those similarities, in the case of a typically biographical – that is to say real – narrative the ethical factor is far more important as it is a kind of story which is always to

some extent open. According to Bernard Williams "(...) It is essential to fictional lives that their wholeness is always already there, and essential to ours that it is not. (...)" (B. Williams, *Life as Narrative* [in:] *European Journal of Philosophy*, Volume 17, 2/2009, p. 311), because we do not know our future actions, decisions, and choices, and by making them we remain free, not fully determined by the internal logic of a given narrative. I would like to demonstrate that although every personal story is always more or less typical as it has its internal teleology and reflects some cultural models of shaping a self, it is never entirely foreseeable and can lead to surprising results. It is related to the fact that in contradistinction to literary, fictitious narratives which present the narrator's/author's point of view, our personal story is, as Marya Schechtman and Kim Atkins underline, always told from the first-person perspective so it can remain reflective and maintain the autonomy of a narrating subject.

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Thu 9:40, Hall 202

Possible worlds in the nineteenth-century Brazilian novel: Machado de Assis's *Esaú e Jacó*

Esaú e Jacó (1904) is one of the most intriguing and misread novels of the Brazilian writer Machado de Assis (1839–1908), famous for works like *Dom Casmurro* and *Memórias Póstumas de Brás Cubas* (Epitaph of a small winner). On an intimate note, its plot deals with a story of unrealized love between a woman and two brothers in 19th century Rio de Janeiro. But, despite its obvious religious and mythological resonances, it refers at the same time to a series of important episodes of Brazilian and European history, like the fall of Brazilian monarchy and the French Revolution. Such a polarized structure – which barely fits to György Lukács' definitions of Scottian "middle hero" and of historical novel as a middle way between extremes – did reflected in *Esaú*

e Jacó most important critics, who, broadly speaking, decided to chose either one side (the mythical one) or the other (the historical one). In order to integrate these twofold aspect – or to address what Lubomír Doležel calls "bidirectional exchange" (*Heterocosmica*, p. x) –, this paper aims to deal with categories developed by Thomas Pavel in *Fictional worlds*: "border" (especially the idea of 19th-century historical novel as a "road empire"), "distance" ("impersonation" or authorial game), "seize" ("textual dimension" as reflection of "change in referential scope") and "incompleteness" (which seems to be the the most defying feature to the claim that *Esaú and Jacó* is a historical novel).

Bohumil Fořt*Institute of Czech Literature, Czech Academy of Sciences*

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Thu 9:20, Janák Hall**The Prague School between worlds, illusions, and minds**

Postclassical narratology articulates, among others tasks, the need to re-examine the theoretical approaches to the study of literature and arts, which can today be considered proto-narratological, and reveal their potential for modern narratological investigation. The

aim of my talk is to re-examine the potential of the literary theoretical suggestions developed within the structuralist realm of the Prague School and compare this potential with some suggestions of modern narratological conceptions and notions.

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Thu 10:00, Hall 201**Hallucinatory fiction and the phenomenological dominant**

In Brian McHale's well-known formulation, the differences between modernist and postmodernist fiction can be understood as resulting from the shift in dominant, from epistemological to ontological. What I would like to propose is that a third dominant is conceivable, one in which the "tipping over" of epistemological questions into ontological questions is overtly thematised: the phenomenological dominant. The fictions which exhibit this dominant are among those mid-century authors who tend to receive labels like "late-modernist," "limit-modernist," or "early postmodernist": authors such as Muriel Spark, Doris Lessing, Ken Kesey, William Golding, and J. G. Ballard, all of whose work displays a preoccupation with abnormal mental states, and hallucination in particular.

Building on enactivist theories of reading and phenomenological research into hallucinatory experience, I suggest that several mid-century fictions which

deal with hallucinations are explicitly concerned with the problems of conveying the experientiality of such states to the reader. In this regard, their focus is on the phenomenology of a non-ordinary mind on an ordinary (or non-ordinary) day (to rather grossly paraphrase Woolf). However, the ways in which they attempt to achieve a degree of isomorphism between hallucinatory experience and the reader's experience of the text tend to involve strategies that are perhaps more typically postmodernist. Moreover, the issue of hallucinatory experience itself foregrounds the degree to which experientiality and ontology are inextricably intertwined. Yet rather than attempt to show how such fictions exhibit an ontological or epistemological dominant (since both are potentially possible), I argue that instead we might productively consider the focusing component of these texts to be phenomenological in nature, and how doing so can offer new interpretive insights.

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Fri 12:00, Krejcar Hall**A battle of terms in transmedia: A narratological approach to the motive of terrorism in satiric French speaking novels, films and comics**

The doctoral thesis I am currently working on deals with satire and terrorism in French speaking novels, films and comics that were published after 2001. Works like Y.B.'s novel *Allah Superstar* (2003), Mohamed Sifaoui's *Comic Ben Laden dévoilé* (2009) or Michaël Youn's film *Vive la France* (2013) are clearly marked by 9/11 and the ensuing discourse of "war on terrorism". However, by their play with satiric elements, they distinguish themselves from the majority of

representations of terrorism. The apparent variety of genres and characteristics of satire makes it necessary to reflect on its transmedial characteristics in this context. Linked to this are not only poetological, but also socio-cultural and contextualist questions that lie at the core of my contribution. For questions concerning the political dimension of the works analysed and the nature of their satiric attack, I use "classical" (because Genette-inspired) "post-narratological" approaches

to the – highly debated – questions of “narrative instance,” “focalisation” and “intent” that allow to trace ideological moments within the structure of a work and to ask which narrative instances guide the reception of a work, which perspectives dominate and which audience is targeted by it. While narratology has opened up for cultural analysis and has started to deal with other narratives than literary texts since the early 1990s and there is rich work on film narratology (e.g. Chatman 1990, Verstraten 2009, Hicketier 2007, Kuhn 2013) and a handful of contributions dealing with narratology for the analysis of comics (e.g. Schüwer 2008, Groensteen

2014), few are the studies that opt for a comparatist approach to more than two media and that reflect upon transmedial dimensions of narratological questions (cf. Wolf 2002a, 2002b; Nünning&Nünning 2002).

However, when dealing with an inter-/transcultural topic as charged as terrorism, it is of high interest to show how and in which structural and medial context the motive is used. It is therefore crucial to ask which narratological criteria can be chosen in this context for a socio-culturally oriented comparative analysis of novels, films and comics. In my contribution, I would like to put my approach up for discussion.

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The mind's eye: Focalization in post-modern films

In film, as in fiction, an audience is drawn in to the characters before them. This paper explores a key mechanism by which the audience is connected to character in contemporary film, namely through the narrative action of focalization. Focalization is the by which we see from a character's perspective. Interestingly, there has been a trend in contemporary filmmaking that makes the technical process of focalization a feature point of the plot. That is, the films that I want to analyze do not just use focalization, but are explicitly focused about focalization. In the film *Being John Malkovich* (1999), the characters place themselves literally into someone else's body and interact with others to find out more about themselves. As the characters enter someone else, the audience views this “outer” character, yet the

“inner” character is acting and thinking for them. The action of plot comes to revolve around the consequences of this inner/outer dynamic. Using this process, the audience can gain an understanding of the characters and how they interact with their “outer” and “inner” body. I want to explore how this process works in some representative “postmodern” films and what this move to make formal narrative elements like focalization the substance or content of the narrative has to say about film and culture. For example, what does it have to tell us about current desires for empathy, or how the viewer feels with and not just for the characters on screen? Through this presentation, I will cover how focalization is a key element in narratology.

Fri 10:00, Janák Hall

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Losing the plot: Cycles and weak narrativity in poetry about bipolar disorder

Shlomith Rimmon-Kenan has suggested that illness narratives might lead us to rethink narrative theory in terms of contingency, randomness, and chaos, rather than order, regularity, and teleological trajectories, stating that “a disintegrating body may threaten the very possibility of narration”. Poetry's conventional brevity implicates condensation (in German there even is a pun on *Dichtung* and *Verdichtung*). This allows for paradoxes, a lack of context, and lyric stasis rather than narrative development. Furthermore, cycles are inherent to poetry. Rhythm, rhymes, and stanza

formation all depend on repetitive, cyclic structures. In this way, poetry can foreground nonnarrative gestures and present a “lyric glow of illness” (Foucault). The talk treats of representations of the moods of bipolar disorder in contemporary poetry, opening up a discussion of the interplay between medical knowledge of and the humanities' discourses about mental illness. The talk examines how poetry can help us to better understand the subjectivity of mental illness experiences, and what its affordances and limitations for doing this are. The poems discussed are taken from the anthology *Living*

Thu 15:50, Hall 201

in Storms. Contemporary Poetry and the Moods of Manic-Depression. The cases all exhibit cyclic structures and illustrate how the cyclic nature of poetry is apt for representing bipolar disorder which in itself is defined by cyclic mood swings.

In Erica Dawson's "Disorder," the stanzas swing back and forth between depressed and manic modes explained as odes and palinodes. The speaker goes round in circles, constantly writing palinodes as the mood swings round the carousel. In Chana Bloch's "Eclipse," the two poles of bipolar disorder are represented in a complex structure, in which the two moods are intertwined, using poetry's unique possibilities for organizing words on a white piece of paper. Finally, in Hayden Carruth's "Depression," the mood swings are aligned with the travelling birds and the cyclic nature of the changing seasons. It concludes

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Narrative, contingency and singularity

The contrast between the uncertainty of the future and the fixity of the past is, despite some postmodernist strictures, a basic presupposition in our everyday experience of time: it provides, actually, much of the ground for an ontological distinction between the future and the past. Narrative is a major cognitive instrument to deal both with the irrevocability of the past and with the contingency of future events, dealing as it deals at its core with a retrospective perspective on events which used to be future or contingent, but have since become past and irrevocable. Narrative also models the limited openness of the past through selectivity and perspectivism, and therefore stands at the no-man's land between the irrevocability of the past and the emergence of "new pasts". My talk will address the peculiar relationship of narrative to the representation of contingent and singular events with particular emphasis on an interesting contemporary development – evolutionary cosmology.

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Defining the evaluation of definitions: Towards the automation of narratological analyses

In order to foster the actual work on definitions and the operationalisation of narratological concepts, we will exploit the framework of a so called "shared task"

Thank God we love each other and can hold our tongues and go to bed, otherwise this would be intolerable, traveling so far, so long, and never arriving anywhere. Nor do the geese. Nor the seasons.

Poems about bipolar disorder are apt to incorporate, represent and account for the interruptions that characterize illness narratives. They do this in highly differentiated and distinct ways, displaying great creative resourcefulness. Instead of trying to recuperate bipolar narratives within an Aristotelian conception of a teleological plot, they account for the subjective experiences by being cyclic, episodic, fragmentary, lyric and abstract.

Fri 15:30, Krejcar Hall

Lee Smolin and Roberto Mangabeira Unger have recently formulated a novel perspective on the laws of physics and the origin and nature of the Universe which might result in a revolutionary scientific paradigm, one which limits the role of mathematics in the understanding of the universe (what we might call the Newtonian-Einsteinian paradigm). Taking seriously the evolutionary nature of reality involves a recognition of the singularity of events at all scales, and of the reality of time as the grounding dimension of the universe. One might argue, though, that there is an insufficient narratological awareness in the theory: narrative is a prime instrument to deal with emergence and singularity, but the concepts of narrative and narratology are missing in the conceptual toolkit of the theory. I will attempt to spell out some narratological implications and concomitances of this evolutionary theory of physical reality and of its new conception of ontological singularity.

Thu 16:30, Krejcar Hall

from natural language processing (NLP) for narratological interests. This allows us to design an approach to narratological phenomena that combines narratological

research with computer science, particularly NLP, in a precisely defined framework, with benefits for both sides (cf. <https://sharedtasksinthedh.github.io/>).

In the NLP community, shared tasks are established as scientific competitions: Linguistic phenomena that are operationalised in guidelines need to be automatically predicted by developed algorithms. The performance of the algorithms that compete in the shared task is then evaluated in a quantitative manner against a so called “gold standard”. For this purpose, the automated annotation of a previously unknown test set of texts is compared with its prior manual annotation according to the guidelines.

Annotation guidelines evidently serve here as a mediator between a theory and the application of its concepts for text analysis. Unfortunately, shared tasks are normally directed towards phenomena such as temporal expressions or syntactic structures. These are rather well-defined – but also of little interest for narratology. In order to exploit the potential of the NLP annotation

routines for narratology, our project, by contrast, will approach more complex phenomena and focus on categories for narratological analysis such as narrative levels or the relation of the narrator(s) to the narrated world(s). Narratologists will be encouraged to develop annotation guidelines – by providing more detailed definitions, as well as information on textual indicators, for the narrative phenomena in question, and concrete literary examples of these phenomena. This yields category definitions that are less open to interpretation and thus can be adopted more straightforwardly, both in narratological and NLP analyses.

In our talk, we not only want to discuss the idea of our project but also the often undervalued relevance of annotations for narratology and the problem of evaluating narratological definitions in the context of automated approaches to narratives.

As an expert and disputant for questions concerning shared tasks, Nils Reiter will join the discussion.

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Fri 15:10, Hall 202

The collective voice in the Hungarian narrative tradition

In a footnote of his *Narrative Discourse* Gérard Genette mentions the possibility of a collective narrator as a version of the narrator as witness. In the Hungarian narrative tradition (especially in the works of Kálmán Mikszáth, but also in those inspired by his narrative technique throughout the 20th and 21st centuries), the collective voice of a community is frequently heard. A voice that cannot be attached to any particular speaker, but expresses a collective knowledge, the collective interpretation and evaluation of events and persons. Gyula Herczeg (1979) coined the expression “communis opinio” to describe this phenomenon, and it was

welcomed by the Hungarian narratologists. This usage of “communis opinio” has nothing to do with common sense, it rather explains opinions that do not belong to one person only, but to a community. This focus on the community is connected with what many Hungarian scholars of literary narratives regarded as their special task: describing the particular features of areal literature, the Central-European uniqueness of Hungarian literature. Anecdotes, short story cycles, composite novels are discussed as useful devices of representing a locality, a region, and the community inhabiting it.

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Fri 11:40, Hall 201

Narrative metalepsis: The original mimetic relation

At some point, almost all narratological discussions of metalepsis conceptualize the phenomenon as the disruptive counterpart to mimetic illusion; in this manner, metaleptic texts are often characterized as “unnatural” (Richardson 2006) – the “anti-mimetic

texts that violate the parameters of traditional realism” (Richardson et al. 2010). In a similar manner, John Pier has designated the “intrusion of the world of the narrated by the world of the narrating, or vice versa” as “anti-mimesis” in his afterword to the essay collection

Metalepsis in Popular Culture (2011). The “anti-mimesis” of metalepses not only destroys the immersive quality of the metaleptic text, but also, it is sometimes argued, demonstrates that fictional narrative is by nature (at least potentially) metaleptic. Such accounts seemingly employ the term “mimesis” to designate “the faithful reproduction of what we take to be reality” (McHale 2009) and can be brought into accord with the notion that narrative understanding cognitively relies on frames and schemata of “real-world experience” which Fludernik terms “narrative mimesis.”

However, Aristotle’s concept of *mimesis* developed in the *Poetics* (335 BCE) goes beyond such conceptions – conceptions which are related to eighteenth-century classicist aesthetics where art is regarded as the imitation of nature. A discussion of the prerequisites of metalepsis can profit from a more differentiated presentation of mimesis and thereby move beyond the obvious (and sensible) assumption that metalepses have “a strong

anti-illusionist effect” (Wolf 2005). First, this paper offers an analysis of Hans-Georg Gadamer’s retrieval of Aristotelian mimesis, which moves beyond the understanding of mimesis as “the faithful reproduction of what we take to be reality;” and argues that what Gadamer terms “the original mimetic relation” (1986) has a curiously metaleptic quality. Mimetic behaviour creates the *presence* of the represented despite the ontological distance between the representation and what is represented. In true hermeneutic fashion, Gadamer’s interpretation of mimesis relies on the act of identification that recognizes something as “that which it is”: a recognition that completes the “transformation into structure” (*Verwandlung ins Gebilde*), elevating the mimetic to a kind of ideality. In a second step, I will briefly trace the intricate relationship between Gadamerian mimesis and metalepsis, and argue that the metaleptic dynamic enacts and disrupts the “original mimetic relation” as the diegetic telling which mimetically “shows.”

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Wed 15:30, Janák Hall

Illness and heroics: On counter-narrative and counter-metaphor in the discourse of serious illness

The dominant discourse of serious illness is that the patient is (and should be) “fighting” against and “winning over” or “losing to” his or her disease. This metaphorical conception of illness and treatment (where it is conceptualized as a war) serves as the basis of the master-plot (Abbott 2002) of many illness narratives. Here, the “war” against e.g. cancer is formulated as an individuals heroic struggle against disease and death, and for life – albeit the cure depends on many other factors: medicine, doctors, clinics and – to some extent – chance. In a recent autofictional novel, *Transfervindue* (2017), the now departed Danish author Maria Gerhardt

writes about her cancer illness and makes a strong counter-narrative where identity is found in the disease, and where the healthy and living becomes the antagonists. In my presentation, Gerhardt’s novel will be used as outset for an examination of master- and counter-narratives and master- and counter-metaphors on serious illness. The broader aim of the study is to propose a model for the study of counter-narrative which pays attention to (counter-)metaphor by combining insights from the study of counter-narrative (Lindemann Nelson 2001, Andrews & Bamberg 2004) with cognitive approaches to metaphor.

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Thu 11:50, Hall 202

Narrative as communication

The communicative perspective has always been among the main interests in narrative studies, and a great variety of concepts and systematic approaches to narrator, narration and focalization have proved their value in analysis and interpretation. Nonetheless, development of new concepts and refinements of the existing terminology has been and still is an ongoing process – also

because new narrative forms are constantly emerging. Several of the articles go in this direction. The ongoing development of the understanding of unreliable narrators and unreliable narration is addressed by Jannike Hegdal Nilssen, Per Krogh Hansen, David Stromberg and Valery Timofeev. Nilssen examines unreliability in “ambiguous” discourse, a combination of

free indirect discourse with character-(in)dependent discourse. Hansen examines unreliability in “autofiction,” a genre characterized by the presence of both referentiality and fictionality and by the blurring of borders between author, narrator and character. Stromberg brings yet another set of considerations to unreliability when he draws attention to value judgments which, in narrative contexts, bear on what Stromberg labels “narrative faith” and “narrative doubt”. And Timofeev offers a close analysis of a page from Nabokov’s story “Ultima Thule” that incorporates unreliable narration into generative narratology, a model which is predicated in part on two aspects of authorial self-consciousness drawn from blending theory: selfreflexiveness and internal state awareness.

But unreliable narration is not the only form of narration examined in the collection: Natalya Bekhta takes a close look at “we-narration” and argues for the existence of a distinct, first-person plural narrating agent which defines we-narrative. Brian Richardson throws

light on the considerable body of “unnatural” or “anti-mimetic” narratives that defy verisimilitude through the use of physically impossible time schemes, endings with multiple conclusions, etc.

In yet another group of contributions, the focus is on non-verbal narratives. Jan Alber argues that film is much better suited to depicting character interiority than it is commonly assumed. The question of transmedial transposition is taken up by Małgorzata Pawłowska in her study of the extensive repertoire of musical works inspired by Shakespeare’s *Romeo and Juliet*. The broader issue of narrativity across media is addressed by Matthias Brütsch. In a survey of theories of narrativity, synthetically grouped into five “positions,” Brütsch analyses the implications of these positions for verbal, audiovisual and dramatic forms of narrative, going on to confront them with narratological models based on the categories of story/discourse, mediacy and mimesis/diegesis.

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Thu 9:00, Hall 112 & 113

Metafiction, metanarration, and metacharacter in Lydia Davis’s *The End of the Story*

In Lydia Davis’s novel *The End of the Story* (1995), a first-person narrator recounts the story of a doomed love affair while reflecting on the writing of that very story. The title conveys both intentions, as the narrator starts by explaining her choice to begin the novel with the end of the affair. Since the 1970s literary scholars have used the term *metafiction* to describe works such as Davis’s novel that self-consciously reference their own construction. More recently, however, narratologists have moved away from the use of *metafiction* to describe a sub-genre, one “on the border between fiction and criticism” (Currie 1995), in favor of a definition that localizes metafiction in discrete moments of commentary that point to the counterfactuality of a particular narrative. *Metafiction*, furthermore, is distinguished from *metanarration*. While metafictional commentary points out that the story level is invented, metanarrational commentary operates on the discourse level, pointing to the story’s being told as a narrative (Nünning 2001, Fludernik 2003).

Narratologists generally consider “meta” commentary on narrative agents to be within the domain of the metafictional rather than the metanarrational (Wolf 1998, Fludernik 2003). But this is precisely where Davis’s novel is most illuminating. For example, the narrator, reflecting on her representation of the lover, writes: “The center is missing, the original is gone, all that I try to form around it may not resemble the original very much.” What becomes clear through this and other similar passages of metanarrational commentary is not so much that the described figure is becoming fictionalized; rather, the commentary points to the emergence of a metacharacter. I define *metacharacter* as the character emanating from the discourse level in self-conscious contrast to the character of the story level. The concept of *metacharacter*, this paper argues, fills in a current terminological gap in narratology’s treatment of metanarration and metafiction.

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Thu 16:10, Hall 201

A unity in diversity? “Doing Europe” and the construction of coherence in short story cycles by Adam Thorpe and David Szalay

In his work “on the origin and spread of nationalism,” Benedict Anderson (1983) has argued that the rise of the novel and of print culture significantly contributed to the emergence of the nation as “imagined community” at the end of the 18th century. Anderson claims that the novel’s ability to create coherence based on the temporal logic of the “meanwhile,” in particular, pre- and configured the nation as an imagined community by encouraging readers to consider independent characters as a collective social organism, anonymously but simultaneously moving through time. This paper holds that Anderson’s way of conceptualising the nexus of nation and narration in terms of temporality and coherence not only allows an association with the novel but equally enables a connection with the short story cycle as narrative structure, especially when it comes to transnational entities such as Europe.

Taking Adam Thorpe’s *Shifts* (2000) and David Szalay’s *All That Man Is* (2016) as examples, the analysis will concentrate on three aspects in order to explore the significance of form for representing ways of “doing Europe”

in these short story cycles. Firstly, the construction of coherence in Thorpe’s portrayal of workers from various branches and countries as well as in Szalay’s depiction of the cross-border movement of an all male cast differing in age, class and nationality will be scrutinized. Secondly, the analysis will focus on both authors’ use of national stereotypes as a way to illuminate how the stories relate national and transnational discourses in different ways and, thus, encourage or inhibit recipients to read instances of inter-cultural (mis-)understanding as tokens of European encounters. The paper, moreover, takes a particular interest in the narrative structure of both works. Therefore, thirdly, the cyclical principle will be investigated as a means to negotiate “the tension between openness and closure, between centripetal and centrifugal forces” (D’hoker/Van den Bossche 9). The conclusion will return to the nexus of nation, narration and the novel in order to compare and discuss whether (or not) the short story cycle offers a particularly resonant form for imagining Europe as “a unity in diversity”.

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Wed 11:50, Hall 202

This is why you should attend this talk: Clickbait and the reception of news stories

Narrative techniques have always been a central part of journalism. The genre lives off serialization and suspension strategies, such as cliffhangers, to retain the interest of the reader (e.g. the widespread use of wordings like “Fortsetzung folgt” in the 19th century, cf. Kaminski et. al. 2014).

Today still, we encounter a prominent exponent of such suspension strategies in the form of “clickbait”. “Clickbait” refers to headlines that create information gaps which the reader can only fill when reading, and thus by clicking an article. As such, the phenomenon has often been criticized on account of its sensationalist effect on news stories. Existing research predominantly

focuses on the (complex) rhetorical elements (Blom/Hansen 2014, Palau-Sampio 2016) or on software recognition parameters (Chakraborty et. al. 2016, Potthast et. al. 2016).

This paper outlines research we are doing in the Experimental Humanities Lab of Indiana University. Building on earlier work about reader expectations (Zwaan 1994), we examine how clickbait influences the reading act and modifies the way readers receive a (news) story. “Clickbait,” we intend to show, demonstrates that narrative structure is no fixed entity: in guiding the reader to specific salient features of a story, it fundamentally affects the reading act.

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Thu 9:40, Hall 112 & 113

The rhetoric of form: Intertextuality as a rhetorical strategy in the fiction of David Mitchell

This paper undertakes a structuralist analysis of the role of intertextuality, a practice closely associated with postmodernism, in the fiction of the contemporary British author David Mitchell. Mitchell's novels are generically diverse but overall they may be classified as postmodern metafiction and as such they are inherently intertextual (Hutcheon), they are also intertextual in that they are deliberately linked to one another by repeated themes and metaleptic characters to constitute a giant Ubernovel (Mitchell). Even more important is Mitchell's use of "marked" intertextuality: his novels contain over four hundred specific references to works across a variety of genres: books, films, music, TV series, comics, newspapers and art. These references play an indispensable role in his fiction. They enhance the complexity of his characterisation, historicise his characters by situating them in a specific social and cultural milieu and play an important part in thematic development in his work.

This paper explores Mitchell's range of intertextual allusions. It shows how they contribute to meaning-making in his texts. Examples range from the simple mention

of a newspaper that codes the cultural background of a character (Barthes), to the name of a song playing in a scene that suggests a character is pregnant before she realizes it herself, to the extract from William Butler Yeats' poem that thematises a character's dilemma, torn between his ordinary-world demands of responsibility and the desire for escape (Ryan).

Probably the ultimate intertextual reference is the serious transposition (Genette), in which the plot and themes of a novel are transposed to a new setting. In "An Orison of Sonmi-451" (*Cloud Atlas*, 2004), Mitchell takes the basic elements of Aldous Huxley's *Brave New World* (1932), personal oppression, consumerism and ecological destruction and reworks them in a new global diegesis. He also develops *Brave New World's* trope of a character educated by literature. In creating Sonmi-451 a clone who becomes a fully developed, ethical, human being solely through reading literature Mitchell points to a theme that underlies all of his work: a belief in the importance of literature as positive moral and ethical force.

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Thu 16:30, Hall 202

Metamorphosis of the Bible: The use of metalepsis in early Byzantine hymns

The narratological concept of metalepsis has only recently been applied to classical and late antique texts (de Jong 2009, Eisen & Möllendorff 2013). This paper examines the use of metalepsis in early Byzantine hymns, especially the kontakia by Romanos the Melodist (c. 485–560 AD). His hymns are almost metaleptic in their very nature by mapping past biblical events onto

present ones, by use of authorial intrusions into the narrative, and in certain cases by establishing a dialogue between the author and his characters, whereby the boundaries between different narrative levels are broken down. This paper further investigates the rhetorical purpose of using metalepsis in liturgical hymns.

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Fri 12:00, Hall 112 & 113

Translational narratology: Toward devising a model for translating "point of view" and "free indirect discourse" through " deixis," "modality," and "transitivity" in three Persian translations of Woolf's *To the Lighthouse*

This paper examines, using a manual data-based minicorpus, the ways in which the three Persian translators

have rendered "point of view" (POV) and "free indirect discourse" (FID), as two significant narrative elements

in their translations of Woolf's *To the Lighthouse* (*TTL*) through linguistically driven conceptual-empirical methodology including "deixis," "modality," and "transitivity" under the so-called "translational narratology" (TN), as a newly proposed conceptual model. As a source-based theory, TN investigates the status of the three planes of the original narratology in translation: "story," "text," and "narration". In fact, having drawn heavily upon Halliday's (1985/1994; 2004) three meta-functions, Uspensky's (1973) four-term classification, Genette's (1980) narratology, Fowler's (1986, 1996) four "types" of narrative fiction, and Simpson's (1993) model of point of view ("*Categories of A, B, and C narratives*"), TN, as an eclectic model, aims to make a profile to show how the three Persian translators have rendered the "spatio-temporal," "psychological," and "phraseological"

POV in their translations of Woolf's *TTL*. Having collected data manually rather than electronically from the forty five pages of the three parts of Woolf's novel and its Persian translations as a mini-corpus, this paper firstly examines some frequent deictic expressions as the signposts of spatio-temporal POV, as well as some frequent modals as the linguistic marker of "psychological" POV through the modality system of English and Persian. It finally examines different typology of "speech and thought representation" (STR), especially FID, through the transitivity system again in both the original text and its three Persian translations. Generally speaking, the results show that the three Persian translators have done their best, though with varying degrees, to retain Woolf's style in their translations.

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Fri 15:10, Hall 201

Narrative representation and fictionality in performative media

There are two understandings of mediation that are often confused and mingled but can (and should) still be distinguished from one another in verbal and audio-visual performative media: technological and narrative mediation. This distinction posited, it becomes possible to discuss the similarities and differences between various performative narrative media (i.e. media that represent embodied events) on a more profound basis in transmedial narratological approaches – and independent of their respective technological constitution. Theatre for example fulfils – though it is technologically unmediated – all functions of narrative mediation and thus is to be called a highly narrative medium. Nevertheless, we can observe a considerable lack of any form of analysis of theatrical performance in terms of narrative theory.

Looking at performative media in such a transmedial approach, the overall question is how performativity affects the act of narration. In greater detail the question of differences between narrative representation

and fictionality becomes noteworthy when dealing with performative media, for in these media, real artefacts become representative of fictive entities and events.

Therefore, a dynamic system of representation that can be applied to all kinds of multichannel narrative media is needed. The system of representation I propose is well suited to the analysis of such media as it pays attention not only to the single channels' varying degrees of narrativity, but also to the interplay and respective levels of influence between them. It thus becomes possible, for example, to answer the often asked question, whether or not music or sounds can be called narrative. From the point of view of eventfulness, this question has to be answered in the negative. But, if music or sounds appear within a systematic context of representation (as they frequently do e.g. in performative media), they gain narrative potential through the interplay with other channels.

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Fri 15:10, Hall 112 & 113

The eventfulness of non-events in modernist poetry: T. S. Eliot's *The Waste Land* and Bertolt Brecht's "Vom armen B. B."

Lyric poetry is not a narrative genre in the strict sense, but poems do employ narrative elements extensively and even centrally. Due to the inevitably temporal condition of human existence, the temporality of living, acting and communicating, the sequence of the utterance in poems possesses a basically temporal organization, consisting of a change of state or a series of changes of state. The lyric text can thus be conceived of as the hybrid interaction of narrative and poetic structures. Genre-specifically, narrative elements in poems tend to occur in inconspicuous or covert – condensed, allusive, metaphoric – forms, typically in the mental dimension. And since a narrative in order to be tellable or noteworthy requires a decisive, unexpected, i.e. "eventful" turn, poems, too, normally feature some kind of "event,"

which constitutes their central "point": some surprising conclusive shift in their sequential structure. Although the normal case of an event is a decisive change of state, there are also interesting examples where the (unexpected) non-occurrence of an (expected) event has to count as eventful constituting the tellability of the story. That goes not only for narratives in fiction and drama (such as Beckett's *Waiting for Godot*) but also for lyric poetry. This paper will first explain the application of the concepts of narrativity and eventfulness to lyric poetry and then analyze in detail two eminent modernist poems as significant cases where the absence of an eventful change constitutes an event in its own right: T. S. Eliot's *The Waste Land* and Bertolt Brecht's "Vom armen B. B."

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Fri 9:00, Hall 201

Beyond the question of simply deleting: "Byproducts" of desatirization in the Penguin Readers edition of *Gulliver's Travels*

Jonathan Swift's *Gulliver's Travels* has long been recognized as a literary canon both for adults and for children. However, children's editions differ from major editions not merely in terms of length, but more importantly in its treatment of satire and revelation of the dark side of human nature. In this sense, even the character of the protagonist Gulliver can be regarded as an object of satire. In its effort to remove Swift's bitter satire, a combination of devices is employed to remove satire and soften the somewhat pessimistic setting which goes quite beyond the commonly recognized device of deletion and simplification. The present paper examines the various means of de-satirization that often escape common assumptions in the Penguin Readers edition of *Gulliver's Travels*. They operate on macroscopic level of narrative voice to adjust the narrative structure in which the story is told. Gulliver's retrospective focalization

is often replaced by experiencing focalization to blur Swift's satires. Besides, a considerable amount of free indirect speech is used to depict a kind-hearted Gulliver, which is far from the protagonist in the original novel, where Swift very sparingly enters Gulliver's emotional world. They also operate on microscopic levels of diction, syntax and sentence order, as when the adapter chooses neutral words to diminish Lilliputian's suspicion of and hostility towards Gulliver, and uses inverted sentences to adjust the reader's cognitive process in order to stress some positive personal traits of Gulliver that are added in the children's edition. The paper argues that the de-satirizing process, when achieving its intended goal, is not merely and purely removing satires, but inevitably alters the character of the protagonist and his social setting. The result is an edition with a somewhat changed protagonist in basically the same plot.

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Master narrative, genre and the paradox of tellability

Does anyone intentionally tell something that we could call a master narrative? As Jerome Bruner (1990) argues, narratives are prototypically told only when some constituent beliefs of folk psychology, or the canonical course of events, have been violated. This claim tends to render most good narratives as counter narratives of sorts, either countering the cultural canonicity and/or the dominant genres of telling. In this paper, I study the obvious contradiction between tellability and contribution to a master narrative by analysing a story column called “*Vaikea tapaus*” (Difficult case) published in a Finnish medical journal *Mediuutiset*

(from 2009 onwards). In the early days of the column, doctors often told about various communication gaps between doctors and patients, displaying high tellability of the stories. Over the years, a medical success story, presenting a rare illness and surprising treatment, has become the dominant model. These stories are both generic (resembling the previous ones) and correspond to the professional expectations of doctor's success. The repetition of the success stories both narrows down the tellability (what illness, in what circumstances) and contributes increasingly to the master narrative, the burgeoning local genre.

Wed 11:30, Krejcar Hall**Dan Irving***Stony Brook University*

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The relevance of irrelevance and the greatest stories never told

Slow TV programs are hours-long, uninterrupted broadcasts of everyday activities such as train-rides, fishing, knitting, and chopping firewood. These programs attract millions of viewers in Norway and have recently entered the US, UK, and Australian markets. Responses to slow TV published through blog posts or online articles often revolve around the idea of narrative, often noting that the canvas-like form encourages viewers to create their own stories against the backdrop of slow TV programs. Less often, viewers discuss consuming slow TV non-narratively, as a sort of audio/visual white-noise machine, while sometimes referencing a frustrated

desire for narrative in the broadcast. Through an analysis of responses to slow TV, I will examine some issues and opportunities involved in narrativizing these programs. I will first discuss the potential for narrative appeal in content that is only marginally or arbitrarily relevant to most viewers, and then turn to the relationship between the frequency of slow TV broadcasts and/or viewing and the potential for narrativization of these programs. Despite having no editing to speak of, no semblance of plot, and no characterization (or even stable characters), I argue that slow TV effectively utilizes irrelevance for narrative ends.

Wed 14:10, Hall 112 & 113**Stefan Iversen***Aarhus University*

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How to do things with defamiliarisation

There is a strong tradition not only for formalist readings of Shklovsky's production but also for reading his production as formalism itself. According to Margolin, the idea of defamiliarisation “flies in face of the common belief that form should be functional” (Margolin 2005). While the links between Shklovsky's thought and ideas about aesthetic autonomy has been and continue to be highly important, this rather one-sided approach has left other, functional and rhetorical aspects in the

dark. Through a rereading of “*Art as Device*” (1917), and drawing on recent suggestions from unnatural narratology (Iversen 2016), the paper aims at highlighting some of the rhetorical dimensions both inherent in and to be extrapolated from Shklovsky's seminal 1917 essay, particularly with relation to the concept of defamiliarisation. As has been demonstrated by Walsh in *Novel Arguments* (1995) and Abbott in *Real Mysteries* (2014), among others, acts of arresting perception in

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perpetual unrecognizability do not automatically rule out investment in real-world affairs or situations. From its rhetorical reading of the concept of defamiliarisation,

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“What is unreliable narration?” Some thoughts on misguided questions in the context of defining narratological categories

The “correct” definition of narratological categories is subject to constant debate. One example is the category of unreliable narration: Theorists never seem to get tired to point out how previous definitions of narrative unreliability have not been able to grasp what unreliability actually *is*, while their own approaches supposedly master this task. What these theorists neglect, however, is the fact that narratological categories, just like all constructs in the humanities, are always, and at least to some extent, stipulations: They are tools designed to help literary scholars identify interesting features in narrative texts – as such, they can (in theory) be modelled at will to fulfill very specific “analytic needs”. Against this backdrop, what do theorists actually mean when they make claims about “the nature” of unreliable narration? Do they mean that their definition captures the originally intended function of the category (introduced by Booth as a means to analyse the ethical intention of literary authors)? Do they refer to linguistic intuitions concerning the meaning of the term

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Narratological model and historical narrative

This contribution responds to an ongoing discussions about narrativity of history and it is devoted to some differences between fictive and historical narrative. The objective of this contribution is to further elaborate the ideas of narrative transformations developed by Wolf Schmid with emphasis on historical narratives. The authors see the differences between both kinds of narratives especially on the level of reference (which is in line with the view of D. Cohn, P. Ricoeur and L. Doležel). The problem of fiction and reference is illustrated by four-tiered narratological model of Wolf Schmid especially on

the paper launches into readings of the functions of defamiliarised rhetoric in contemporary public discourse.

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“unreliable”? Or are their suggestions merely based on their own personal opinions on what aspects of narrations are worth analysing? Unfortunately, the misguided reference to “the true nature” of unreliable narration prevents most theorists from disclosing their underlying assumptions about what criteria definitions of narratological categories should fulfill to count as *good* definitions.

In my talk, I will address this general problem in three steps: First, I will take the category of unreliable narration as an example to illustrate the full extent and complexity of disagreement concerning the “correct” definition of unreliability by listing six parameters in respect to which existing definitions differ. In a second step, I give an overview of the types of arguments that seem to be implicit to the proposed definitions. Finally, I will make first attempts to evaluate the persuasiveness of these types of arguments and to assess the chances of finding “the one best definition” of unreliable narration.

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the level of happening. In fiction this tier (of happening) is inferred backwards on the basis of presentation of a narration. This tier is settled (excluded *in absentia*) in order to provide selection of elements of the narrative. Happening in a historical narrative has different status and precedes story and its text. Despite the fact that the shape of the past is related to the presentation of the narrative, it is not determined and reduced to it. Authors of this contribution will point out a specific character and aspects of the narrative transformations in the process of writing.

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Fri 15:30, Hall 112 & 113

Interacting modes: Narrativity and lyricality in C.C. Krijgelmans's experimental novel *Homunculi*

When confronted with non-narrative elements in narrative fiction, narratological analyses often ignore their significance or mark the text as irrelevant or even incomprehensible. The text type theory, however, acknowledges the importance of non-narrative utterances in narrative texts (Chatman 1990; Fludernik 2000). Still, critics and readers struggle to make sense of the rhythmic repetition, the lack of narrative development and the linguistic deviation from everyday language in C.C. Krijgelmans's *Homunculi*. Indeed, these elements are conventionally associated with lyrical poetry, rather than with narrative texts. My presentation will focus on the function of these lyrical elements in narrative fiction. Rooted in genre theory, my analysis complements the discursive approach of the text type theory that does not account for the interaction of narrative and lyrical traits. Recent developments in genre theory prove that this interplay is not exceptional. Texts only create meaning through the interaction of different modes and generic segments, i.e. chapters in fiction, stanza's in poetry, etc. (McHale 2009). In this light, Krijgelmans's lyricality can be defined as a mode of the same order as narrativity (Phelan 2007): both lyricality and narrativity are dynamic sets of traits that can

occur in different genres and can be realised in different ways. With these insights, several scholars have studied narrative elements in poetry, of which lyricality is the dominant mode (Hühn 2005; McHale 2009). A study of lyrical traits in narrative texts has not been ventured. My research fills that lacuna. In texts of fiction the dominant narrative mode is combined with other modes which are realised to a different degree. Indeed, texts of fiction regularly display lyrical traits like "monologicity" (the focus on the perspective of the speaker) or deviation from conventional language (often to support characterization). Conventional narratological analyses become problematic if the lyrical mode is intensified, a process termed "lyricization" (Bernaerts 2013). Approaching texts of fiction with an understanding of modal interaction allows a better grasp of narrative structures. Focussing on the interplay between lyricality and narrativity in Krijgelmans's novel, I will elucidate the way in which tendencies from different modes might reinforce and/or hinder one another, creating diverse effects. The tendency of minimal narrative development, for example, obviously obstructs story progression, while the explicit focus on the perspective of the speaker might reinforce fixed internal focalisation.

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Thu 11:30, Hall 201

Shifting points of view in multipersoned narratives – between the structuralist and cognitivist approaches

The paper tackles the problem of different approaches to the problem of multipersoned narratives, especially texts in which the first and the second person co-exist. The structuralist approach is represented in Polish narratology by Aleksandra Okopień-Sławińska's influential concept of personal roles in literary communication. It enables an in-depth analysis of the functions and meanings of personal pronouns and their textual

consequences. On the other hand the cognitivist approach stresses the supposed empathetic dimension of the second person. My main case study is Monika Sznajderman's *Pepper Forgers. A Family History* (2016), a non-fiction narrative on a double, Polish and Jewish, identity. The tension between "you"; and "I" can be well observed on the figure of prolepsis.

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Cognitive structure and new reading: Virginia Woolf's *To the Lighthouse*

From the perspective of cognition, Virginia Woolf's *To the Lighthouse* can be read as a compact whole by the experience of which readers learn a cognitive attitude characterized by diversity and consequently better understand the world in its complexity. Besides the employment of stream-of-consciousness technique, which suits well the need of presenting information-processing, the structure of the novel plays an important role to achieve the end. Mrs. Ramsay epitomizes the cognitive attitude and practice recommended by the text, as she takes up most of the length of the first and longest part of the novel as one of the centers of narrative consciousness and appears the triumphant figure in her relation to Mr. Ramsay who tends to have a mechanical, linear and reductive perception of the world. Seeing and feeling with Mrs. Ramsay in her experience of the moments in life, readers gradually get

used to her way of cognition. "Time Passes," the second part of the novel, narrated by an omniscient narrator, not only reveals the dark, indifferent power of nature/world but also shows Mrs. Ramsay's cognition more in tune with it than Mr. Ramsay's. Her death functions as the confirmation of the grotesque power. Despite of the physical death, however, Mrs. Ramsay's cognitive attitude finds Lily Briscoe a successor in Part Three. Even Mr. Ramsay is partially influenced. That Lily finally completes her picture of Mrs. Ramsay again assures readers of the effectiveness of her cognition. The cognitive reading of the novel helps to account for "Time Passes" as related to the whole as well as Lily's final accomplishment, which many readers find difficult, if not impossible. It should be noted though, as readers are varied in their respective experience and cognitive reference, their interpretations may not be uniform.

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From metadiscourse to "diatext": Towards the narrative mediality of postmodern literature

One of the main assets of post-classical narratology is that it has put into question many tradition-laden terms and concepts while tackling them from new angles and interdisciplinary perspectives. However, a fundamental distinction between fiction and metafiction, narration and metanarration or, more broadly, text and metatext, remains, with few exceptions (Herman 2010), unquestioned. The reason for such distinctions, especially in relation to modernist and postmodern literature, was explained by many scholars during the 1980s in terms of result of textual self-reflexivity, discursive auto-referentiality and mirroring the processes of fictional construction. Especially since the 1950s, a "deliberate metanarrative celebration of the act of narration" (Fludernik 2003) and a "current rage for metaization" (Wolf 2011) have increased to such an extent that the self-referential discourse seems omnipresent. This raises questions: Are such distinctions still tenable and what assumptions are they grounded in? How could narratology go beyond these binary oppositions, while focusing on the medial aspect of such self-reflective strategies and operations? In order to address these

questions, my paper will attempt to introduce a different vocabulary that will focus on the performative and media operational level of a literary text. Drawing on a recent concept elaborated by the media philosopher Dieter Mersch as well as on several works by V. Nabokov, M. Tournier, I. Calvino, and R. Weiner, I will argue that instead of the prefix *meta* involving the spatio-temporal and discursive distance, the prefix *dia* referring to direct presence, synchronous activity, and operationality should be applied. Since commentary, exegesis, and reflection do not assume a distant position towards representation and narration in many (post)modern texts but are rather enacted through it – just as the narration is enacted through commentary – I propose the term "diatext" for this type of discourse. Stressing the mutual conditioning of both the representational and exegetic level, the "diatext" enables to open the narrative structure towards its performative effects and mediality.

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Fri 15:30, Hall 201

Unnaturalness within mimesis: How far can unnatural narratologies account for Paul Auster's *The Music of Chance*?

The postmodernity of Paul Auster's works lies in an emphasis of ontological skepticism, foundational indeterminacy and a lack of cognitive certainty. In contrast with his distrust in totalizing narratives, however, Auster's writings are powerfully influenced by traditions of American Romanticism and European Realism. *The Music of Chance* is a case in point – a postmodern reflection on freedom and slavery, determination and chance, order and randomness along realistic canons.

This paper argues that *The Music of Chance* is both unnatural and mimetic, and unnatural narratologies is inadequate in fully accounting for such postmodernist narratives subscribing to realistic frameworks. I will first discuss the unnaturalness of Auster's narrative. The fiction is neither typically anti-mimetic, nor physically, logically, or humanly impossible. In light of definitions given to "the unnatural", it seems that the work can only fit in with Henrik Skov Nielsen's version that unnatural narratives are fictional narratives that cue the reader to employ interpretational strategies different from those applied in conventional storytelling situations. Accordingly, an unnaturalness underlined in the narrative is a co-existence of different causal laws – the supernatural, the naturalistic, chance and the metafictional. What challenges readers is that they are forced to constantly change interpretative strategies. Another cognitive predicament readers may encounter is a disintegration of the natural solidarity between temporality

and causality. As the narrative goes on, with an emergence of various chance events, the plot becomes more unlikely to be drawn – rather than enlightening the whole picture, time further mystifies and complicates it. The only causality that can be established is not in the story itself, but in the interpretative process on readers' part.

The study will then analyze the mimesis of the novel. While lives of the two protagonists are full of contingency, none of inexplicable scenarios is entirely impossible in our actual life. Besides, Auster himself has identified chance as a feature that renders him a writer in the realistic tradition: "What I am after, I suppose, is to write fiction as strange as the world I live in." The author never attempts to deviate from the realistic track, though his reinstatement of traditional genres is not without parody, and his narratives are indeed odd and unusual.

The Music of Chance appears to rest on a borderline, challenging readers' cognitive systems without essentially transgressing mimetic canons. While unnatural narratology tends to define postmodernist narratives as a specific manifestation of the unnatural and a style of writing; Auster's postmodernity is more thematically highlighted. It is concluded that current unnatural narratologies need further enrichment to fully explain postmodernist narratives implicit in the concentration and radicalization of modes of the unnatural.

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Thu 18:10, Hall 112 & 113

How the experiential turn made narrative medicine possible

Before narrative theory could profitably be taught to medical students, some things needed to change in the field of narrative studies. The most important of these was the very conception of narrative. The structuralist definition of narrative as a bounded sequence of events was replaced by the notion of narrative as human experientiality. The experiential turn associated with Monika Fludernik's *Towards a "Natural" Narratology* (1996) shifted the focus to human consciousness, and it gained momentum as cognitive science provided new

tools for narrative scholars to work with. As regards narrative medicine, the shift was fortuitous, for now the vital interests of medical students – such as learning to read people – were also at the forefront of narrative inquiry.

This paper will argue that the experiential conception of narrative is an indispensable theoretical and practical starting point for a Literature and Medicine elective. While narrative theory offers the students concepts and tools for analyzing literary texts and for imagining

the thoughts and emotions of others, it also helps us make sense of the learning process. Instead of simply learning *about* narrative, the students in fact engage in *narrative learning*. The paper explains what that entails. Fludernik's description of narrativity as arising from emotionally charged remembrance resonates with John Dewey's characterization of an experience that is aesthetic. There is an unmistakable narrative strand in Dewey's aesthetics and in his influential theory of

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Why and how to define narratological concepts

From a meta-theoretical point of view, the existing approaches in the field of narratology are terminologies, i.e., more or less differentiated conceptual schemes designed to capture a specific object domain. The practices of narratology, however, do not properly reflect this fact: Sophisticated definitions of narratological concepts are rare; mostly, the terms of the field of study are characterised in a rather casual manner and their applications often ignore the characterisations in question.

Taking this observation as a starting point, my talk addresses the related question of why and how we should define narratological concepts. The first part

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Arguing from aesthetic appreciation: A blind spot in structuralism?

Classical structuralist thought conceives narratives "as complex structures with specific designs," and it construes the aim of textual analysis in terms of uncovering these structures. This contrasts with other approaches to both narratological analysis and interpretation such as the rhetorical approach, which see the goals of analysis and interpretation as essentially concerned with the appreciation of a work. For these theories, interpretation is centrally about explaining and, to a lesser degree, enhancing aesthetic appreciation, and thus in explaining what makes a work valuable to us. Aesthetic or artistic merit is here taken to consist in, or at least heavily depend upon, aesthetic appreciation, and one central goal of interpretation is to explain how aesthetic and non-aesthetic properties of narrative works of fiction contribute to their aesthetic merit (cf.

experiential learning, and this stands to make contemporary narrative theory relevant to pedagogy more generally. Treating narrative theory as a practical lesson on how to imagine what others are thinking and going through, the paper will evaluate some contemporary approaches to narrative according to their capacity to enhance medical students' intuitive and conceptual understanding of point of view.

outlines a general defense of the endeavor to define scientific and scholarly concepts by spelling out the claim that meaningful developments in the sciences and the humanities presuppose conceptual clarity. Based on this claim, the second part of my presentation argues for adopting what could be called an "extended classical account" with regard to the definition of terms. Despite of the fact that narratology comprises several different types of concepts, I will advocate to clarify the terminological resources of narratology in a uniform way that combines the specification of necessary and (jointly) sufficient properties with criteriological guidelines for concept application.

Booth, *The Rhetoric of Fiction*, 1974; *The Company We Keep*, 1988).

In our contribution, we shall argue that the goal of appreciation can indeed have an influence on what one takes to be the central structural (formal and semantic) features of fictional narratives. *In particular, we shall argue that if recognizing a certain aesthetic property enhances the aesthetic appreciation of the work, then that fact can be a reason for believing that a literary work has the property. In other words, one reason to prefer one interpretation of a fictional narrative over another interpretation may consist in the consideration that under that interpretation the literary work has more aesthetic merit, or will be appreciated to a higher degree.*

This line of argument, if correct, identifies a blind spot in structuralist thought about narratives. For it insists

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that narrative works of fiction, or at least some of them, do not simply possess certain (semantic) features to be uncovered by an analysis but that, rather, the possession of said features depends on our appreciation of the work.

Moreover, this type of argument is surprising since typically interpretations, whether structuralist or not, argue in the other direction: They take assertions about textual features or the content of the fiction as their premises and then argue that those constitute, or have, aesthetic merit. Thus, for instance, a plot might be elegant because it features a particular set of twists and turns, or a novel may be rich because it discusses many themes, or a passage of a short story may be witty because it contains a sudden change of perspective. That such arguments can be given is no mystery. Aesthetic properties such as the elegance of a plot or the richness of a thematic structure are based (in a rather complicated way, and how exactly is a topic of debate)

on non-aesthetic properties, and for any concrete case we can point to those non-aesthetic properties to justify our belief that a work has a certain evaluative aesthetic property, and hence that it has aesthetic merit.

It is not so clear that arguments can run in the opposite direction. Is it possible to argue, that a work *has* a certain non-aesthetic property *because* it has an evaluative aesthetic property? Surely such arguments do not work in all generality. If we know that some poem is elegant, we know that its measure will not be clumsily amateurish, but it will be difficult to argue for any concrete non-aesthetic property of elegant poems in general. Matters might be different, though, for concrete texts. In our talk, we shall argue that at least in some concrete instances arguing from aesthetic merit can be correct and interesting. We will give some conditions such arguments have to fulfill in order to be cogent and raise questions as to the relation of such arguments to theories of interpretation.

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Wed 13:30, Janák Hall

More than three hours...? Research of (Hollywood's) narrative principles in very long films

In my research-in-progress paper I would like to propose its aims and opening hypotheses. Central research question is pretty simple: if the main aim of "so called" classical Hollywood storytelling is to be maximally comprehensible, continuous, unified and consuming, then which narrative principles are being followed in very long films of that tradition? We know quite a lot about these principles in the case of less than three hours films: main aim of protagonist, two lines of causal actions, regular structure of specific narrative acts etc. Moreover, most of these classical films follow the same bulk principles of large-scale narrative patterning. On the other side, about all (almost forty) very long films in Hollywood cinema I can already say that they (a) don't follow the same bulk of organizing large-scale

principles, (b) seem not to follow famous (and highly discussed) bulk of classical aesthetic norms of small-scale principles. But they obviously are Hollywood films and most of them are very successful in their goal to be comprehensible, continuous, unified and consuming – the relevant successfulness of the movies is obvious from the fact that a plenty of them are the most significant films in Hollywood history (*Gone with the Wind*, *Ben Hur*, *The Godfather: Part Two*, or *Titanic*). So through my research I would like to answer the questions: Which alternative principles these films follow and do they represent similar bulk of aesthetic norms like shorter films? Although a lot of analytical work needs to be done, I can propose a few hypothesis, as well as some preliminary conclusions.

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Thu 11:10, Janák Hall

Narrative and the question of values and evaluation: Can we be Greimas' and Mukařovský's heirs?

Structuralist scholarship yielded a number of perspectives on narrative and issues of *value* in relation to literary narrative, two of which will be central in this paper. Working in Paris, the Lithuanian semiotician Algirdas

Greimas aimed to substantiate in his model of narrative structure and role-distribution the idea that narrative can profitably be analysed as the "dramatization of a value conflict," to borrow Peter Zima's apt description

(see f.i. Greimas, “Un problème de sémiotique narrative, 1973). While Greimas was interested in values and value conflicts articulated in a narrative, the Czech structuralist Jan Mukařovský called attention to the norms and values involved in the dynamic *process of the reception* of literary narratives itself, as clearly pointed out by a famous title of his, *The Aesthetic Function: Norm and*

Value as Social Facts (1936).

I would like to re-visit these two perspectives on narrative, which, as I hope to argue, need to be thought together: where lie their inspiration potential and their relevance for today's narratologies? What ambitions, conveyed by their models and approaches, could we carry further, in what alternative ways?

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Thu 9:40, Janák Hall

Functionalism of the Prague School and beyond: Narratives as complex structures

The congress contribution primarily focuses on the historical parallel between two important theoretical discourses with the goal of outlining a possible relation in the field of narratological analyses. The functionalism of the Prague School (the functional languages of Bohuslav Havránek and Jan Mukařovský's functional model of a work of art) appear to be in many ways very inspiring for the theoretical standpoint of the Tartu School with regard to text as a communicative field (rather than a mere passive carrier of the recorded message), the texture of meaning which calls for

semantic reconstruction and reflection of the manners of encoding. It is at the same time possible to find a certain link in the field of narratology in the thought of Meir Sternberg (Sternberg 1978, 1990, 1992, 2001) who sees the narrative (narrativity) through the prism of rhetorical communicative terms (narrated *action* → narrative *interest*). The historical perspective, described above, will be partly used as an interpretative model for analysing selected film narrative, primarily based on transmedial relations.

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Wed 15:10, Hall 201

Minding fiction: Real world concepts and fictional minds

There has been a proliferation of ideas, concepts and approaches coming in from the cognitive sciences into the areas of narratology and literary theory more generally. This has not always been without its problems. For example, the migration of Theory of Mind into the purview of literary studies has been accompanied by some obscurity: Matthew K. Belmonte has pointed out the “divergence of the scientific and literary senses” in which this concept has been used. While it is important not to allow for too much leeway with terms and concepts, when one speaks about the readers' minds, this is not necessarily so when one speaks

about characters' minds. Fiction is the domain of what has been recently referred to as “the unnatural”; i.e., fiction does not (have to) stick to real world concepts. The best way to apply these concepts to fiction is only to the extent and in the way that particular texts call for. Especially, certain disputes about these concepts regarding real world minds lose their relevance when the concepts are treated in the realm of fiction. Using the work of William Faulkner as an example, I will demonstrate the application of real world concepts while minding the nature of fiction.

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Fri 12:00, Hall 201

Mimetic representation – the encounter of the phenomenological and cognitive perspectives in *Temps et Récit* (1983–1985) by Paul Ricoeur

Ricoeur's *Temps et Récit* presents up to-day a significant referential point in the theoretical and interpretative thinking about the configuration and understanding of time in narratives. Clearly, Ricoeur's work is recognised as one drawing its methodological impulses chiefly from phenomenology. Nevertheless, the contact with the newly-developing cognitive tradition during Ricoeur's Chicago period can latently be present in his approach to narratives as suggested in the given work. Ricoeur perceives the "constituting of time" as a process compound of three phases (mimesis I, mimesis II, and mimesis III) which take place within the human mind and are clearly related to the human subject. It is important to note that in his model, the configurative act is divided into phases enacted in the human mind prior, during and

after the act of narration. Ricoeur's construction recalls on some of the contemporary concepts developed by the theoreticians from the cognitive stream, namely on the mental models by Johnson-Laird (1983) or on van Dijk and Kintsch's situation models (1983). Moreover, it is also interesting to note that despite his original intention to pay attention to all of the literary modes, Ricoeur actually reduces his analysis only to the narrative mode. His approach to the relationship between the constitution of time, the human mind, and the narrative may in this way be seen as influential of some of the later works of cognitive tradition such as Mark Turner's *The Literary Mind* (with its concepts of story, projection and parable) or of the works of some cognitive narratologists (such as Uri Margolin or David Herman).

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Thu 16:10, Janák Hall

Estrangement, extended cognition and probability design: Revisiting the notion of "prijom"

Shklovsky's Russian title "Isskustvo kak prijom" can be translated as "Art as Technique" or "Art as Device," and translations with using both terms have been published. The present paper will consider how the tension between the notion of embodied practices ("technique") and material objects ("device") can be brought to bear on an attempt to bring literary specificity into current second-generation cognitive approaches to narrative. Accounts that consider literary reading as a technique or cultural technology have come to the fore more recently with notions of extended cognition (see Hayler 2015) and the co-evolution of culture and cognition (see Menary 2007; 2009), however, without reference to Shklovsky or to the literary text's estrangement more generally.

Yet Shklovsky has much to offer cognitive narratology, because he stresses how language achieves cognitive effects through the defamiliarising of the cognitive in literary narrative. Bayesian, probability-based notions of cognition could work as a bridge between Shklovsky's account of literary language as defying our expectations and as working through the form of the written text (a cultural technology). Revisiting Shklovsky on the basis of extended cognition and predictive processing, I will argue that the "probability designs" of literary texts (see Kukkonen 2014) might be one way of making the tension between the two translations of Shklovsky's title work for a contemporary, media-conscious and cognitive narratology.

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Thu 17:50, Hall 202

"Such were my dread sufferings, almighty crowned lord": A tentative pragma-narratological analysis of *Ptochoprodromos*, I

The so-called Ptochoprodromic poems belong amongst those literary works which occasioned many heated

discussions among Byzantinists, notably with respect to their authorship, measure of fictionality and language.

The traditional philological argumentation failed in many aspects and since none of the sides (cf. e.g. Hörandner and Eideneier on the issue of authorship) was able to produce completely persuasive evidence, the dispute fell silent for a couple of years. Recently, there have been some attempts to approach these intriguing poems from a different point of view and to embed them more properly in the wider context of the literary developments of the 12th century (Agapitos 2014 and 2015).

My aim in this presentation is not to solve any of the above-mentioned questions, but to introduce and test a tool which could help us to achieve a more precise understanding of the character and function of these

poems, as well as other Byzantine texts. Inspired by the pragma-narratological approach to medieval literature, formulated by Eva von Contzen (2014), I will analyse the 1st Ptochoprodromic poem using Contzen's three wide theoretical concepts of *focalisation* (with focus on narrator's and character's points of view), *vocalisation* (I will be interested especially in the changes of narrator's voice and characters' direct and indirect discourse) and *localisation* (with emphasis the changes of narratorial levels). The primary focus of the analysis is to shed more light on the function of this text and on the communicative intentions towards its audience. At the same time, it may open new avenues to answering some of the previously mentioned questions.

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Personal relevance in narrative reading

Narrative studies, and literary scholarship overall, are currently experiencing a renewed interest in the mechanisms behind readers' affective and cognitive responses, especially empathy. Recent experimental research shows literary narratives to prompt empathy in the short and long term. However, it is unlikely that any particular text exerts the same affective and potentially edifying power indiscriminately on all readers, regardless of what Caracciolo (2014) terms "experiential

background". In our paper, we will review experimental and other empirical evidence on narrative processing in order to unravel which types of personal relevance are more likely to be impactful than others, which types of impact (e.g. aesthetic, therapeutic, persuasive) they have been found to generate, and where their power might become excessive or outright detrimental to reader experience.

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Narratology in the changing (natural) environment

As David Herman suggested in 1999, "the whole landscape of narratological inquiry now displays a different topography" than the one mapped by structuralism. Indeed, narratology has in recent years become a context-oriented, functional, interpretative, evaluative, and dynamic mode of inquiry into narratives as part of human life. Narratology in its structuralist phase focused on fictional worlds as autonomous entities, thus severing their links to the pragmatics of writing and reading literature in the real-world context. Richard Walsh, one of the foremost advocates of a pragmatic view of fiction, nicely captures the futility inhering in the structuralist conception of fiction and reading when he writes that "readers cannot be content

merely to construct fictional worlds, as if this in itself were endlessly satisfying; they must also be concerned to evaluate them, to bring them into relation with the larger context or their own experience and understanding." As part of my inquiry into the reciprocal relationship between nature and narrative, I will here focus on the interaction of the human mind with the physical world. According to Herman, envisioning that the mind is "inside" and the world "outside," classical theories of consciousness representation consequently fail to take into account the mind's functioning in an environmental context as well as nonhuman experiences. Herman is interested in the interplay between human and nonhuman agents and their surrounding environments, and

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he suggests that human as well as nonhuman minds are embedded in those natural and social environments in which they act and interact. For example, in Saul Bellow's *Herzog* (1964), the title character aims to represent pure consciousness, and the novel in its entirety is narrated through his philosophically brooding mind

and his constant mental letter-writing. Yet the natural world is constantly there, reminding us of its independent existence, and always also disturbing and complicating the human ways of constructing nice models and perfect structures, including those of classical structuralist narratology.

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Thu 18:10, Hall 202

Narrative vignettes in late Byzantine political rhetoric: Absence of history?

Beginning with the second half of the fourteenth century, Byzantine authors of encomia favored a certain preference for lengthy narrative sections. These narratives accounted for the deeds of the *laudandi*, especially their achievements on the battle field or their campaigns in remote regions of continental Greece. While references to military prowess were a stock component of panegyric addresses, the minute details embedded in many late Byzantine rhetorical narratives remains surprising. This paper will look at several instances of

encomiastic rhetoric such as Isidore of Kiev's *Panegyric for John VIII* and Demetrios Chrysoloras' *Comparison of the present and ancient rulers*. The aim here will be twofold: first, to illuminate the use of narrative in the Byzantine poetics of oratorical praise; and second, to place these texts against the background of late Byzantine rhetoric that saw a flurry of *enargetic* descriptions as well as the quasi-absence of historical accounts for nearly a hundred years (1450s–1440s).

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Thu 9:20, Hall 202

Multiple possible worlds and authorial control in Edgar Allan Poe's "Ligeia"

The usefulness of the theory of possible worlds in literary interpretation invites further investigation in an era where a resurgence of interest in classical narratology calls for a thorough discussion and revision of its terms and boundaries. The theory of possible worlds, after its introduction into literary studies, liberates narratologists from many constraints of structuralism, even as it allows them to address questions of literary truth, the nature of fictionality, as well as the structure and ontology of fictional worlds. However, although narrative theorists have achieved much in terms of proving the usefulness of the theory in describing and understanding fictional worlds, not many attempts have been made to apply the theory to the interpretation of literary works so as to gain new insights into these works. My paper participates in the effort to demonstrate the interpretive potential of the theory in literary analysis, by using the theory of possible worlds to explain the origin of the persisting ambiguity in Edgar Allan Poe's "Ligeia", and by interpreting the significance of the design in relationship to Poe's desire for aesthetic control.

In the first part of the paper, I build on Umberto

Eco's conception of fictional worlds to demonstrate how Poe destabilizes the relationship between the possible world asserted by the author and that imagined by the main character in order to bring into being multiple possible worlds that the reader believes. These parallel possible worlds in turn make the supernatural and the naturalistic reading equally valid. In a naturalistic reading, the seemingly bizarre events can be seen existing in a secondary world of fantasy or hallucination, a world situated within a realistic textual actual world. In a supernatural reading, the same events can be regarded as components of a textual actual world where the natural and the supernatural coexist on the same ontological plane. In the second part, I move on to discuss Poe's design of the parallel possible worlds in light of his desire for aesthetic control. I suggest that the ambiguity in "Ligeia" is yet another strategy Poe adopts to frustrate the reader's attempt to master the story by coming to an assured reading of it. He thus gains control over the discourse via the reader's inability to choose between the possible worlds. My reading intervenes in a longstanding debate over the ambiguous nature of the

story, by showing the ambiguity to be both unresolvable and meaningful.

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Thu 11:50, Janák Hall

The influence of the Prague School on Milan Kundera's essays

This paper analyses the influence of the Prague School literary theory on Milan Kundera's Essays on the European novel. Along with the literary thoughts introduced by the author in his novels, Kundera has published his reflections on the novel as a genre and, specifically, on the Central European novel in his essays *L'art du roman* (1986), *Les testaments trahis* (1997) and *Le rideau* (2005).

Although he has labelled his literary essays as "a practitioner's confession," his books contain many references to key debates regarding aesthetics, novel theory and literary theory that enable a further analysis of the theoretical discourses that influenced his idea of the novel.

The purpose of this study is to describe the different forms and levels of influence of the Prague Linguistic Circle in these essays and to understand the role of Czech Structuralism in Kundera's reflections on the art of the novel. This analysis will examine first the few direct quotations and references to the work of members of

the Prague School and its circle of influence and later the use of specific critical concepts developed by the Czech Structuralism such as "Composition," "Structure," "Theme," "Motif" and "Value". After tackling the direct links, the study will set forth the indirect influence of the Prague School on Kundera's procedure to analyse the works of European novelists such as Hermann Broch, Robert Musil and Franz Kafka, as well as his own novels. Further ties between the Czech Structuralism and Kundera can be seen in his conception of literary history (that can be linked to the ideas developed by Felix Vodička and Jan Mukařovský) and in relevant common referents in the aesthetic field such as the Husserlian phenomenology and Hegelian aesthetics.

Understanding the impact of Czech Structuralism on Kundera's work will offer a broader comprehension of the origins of his conception of the novel, and it will also enable the study of the dialogue between literary theory and the poetics of a contemporary author.

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Wed 11:30, Krejcar Hall

Back to the structure: Deconstructing illness narratives

Illness narratives have been object of interdisciplinary studies since their spread from the second half of the 20th century. Sociological, anthropological and literary perspectives have emphasized how narrative can serve as a powerful tool to represent and make understandable the illness experience, also through different media (graphic novels, documentaries, photographs). However, illness narratives, which entail great therapeutic potential and disclose significant cultural aspects of medical practice, are also peculiar narrative structures that both confirm and challenge classical narratological concepts and narrativity as well.

Plots as structures are the main means authors use to make meaning out of an experience that seems to be simply absurd, such as an unexpected and serious disease. A look at how these structures are shaped can

provide some interesting insights about their value and function for the author and the reader. On one hand, the *parole* of illness, that is the extremely intimate, personal and individual expression of such a traumatic experience, is the most overwhelming element that arises from a first encounter with this kind of narrative; on the other hand, *la langue* of illness reveals patterns and formal constants that constitute a sort of code guaranteeing the readability of these texts. Elements such as recognizable metaphorical constructions as main configuration of the plot (illness as journey or as war), respect of a fixed temporal progression (from diagnosis to therapy and recovery/approaching death), use of the first person narrator as reliability guarantee are supposed to guide through a meaningful narrative. But what happens when structure seems to surrender

to the chaos of an illness experience not reduced to a plot – to a codified plot? Identifying which structural elements are maintained, which are overturned and

which specific narrative functions they entail, can reveal how they influence, in many respects, the reading of illness narratives.

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Wed 13:30, Hall 202

Narrative structure in comparative perspective: Temporality, spatiality and unity

Narratology is widely thought to have foregrounded time, with its progression and related causality, at the expense of space. Although there are additional discussions of spatial form, *chronotope*, spatial reading, and even the ambitious proposal of a spatial narratology, such an evaluation remains. However, a comparison with Chinese narrative poetics on structure would reveal that, in the evolving context of narrative, there should

be a more balanced relationship for temporality and spatiality, or, put differently, a reasonable level of backgrounding for both, without necessarily prioritizing one over the other, and that temporality and spatiality may neither be the sole and sufficient means for the realization of structural unity, which is a notion of paramount importance in Chinese narrative poetics with both similarities and differences to its Aristotelian counterpart.

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Fri 9:00, Hall 202

Making it new with narratology: A new look at the experimental narrative fiction

This paper looks into the notion of “narrative structure” as used in the work on narrative by selected renowned Polish scholars from the 1960s, 1970s and 1980s. Revising their theorisations might contribute, for example, to new discussions on the contested term of “experimental narrative fiction”. As well as that, it will be possible to propose an “experimental” typology of experimental fiction founded on their work.

Janusz Sławiński, Michał Głowiński, Jerzy Ziomek and Włodzimierz Bolecki are well known in Poland for, amongst others, their work on semantic mechanisms in narrative fiction: Głowiński’s “articulated monologue,” Ziomek’s “vehicular function of language in the novel” or Bolecki’s study of “poetic model of prose” are all fine examples. Another one is a distinction into “large semantic figures” (LSF) and “small semantic figures” (SSF) introduced by Sławiński in his now classical essay “The Semantics of a Narrative Utterance” (1967). This distinction serves as a foundation for my typology of

experiments in narrative fiction according to a dominant semantic mechanism:

- LSF-derived experiments relate to: genre, form and theme;
- SSF-derived experiments have to do with: narration and syntax.

On presenting the typology, I go on to exemplify each type with selected examples from the 20th-century British, Irish and Polish literatures and quote writers such as J. Andrzejewski, JG Ballard, M. Białoszewski, S. Beckett, C. Brooke-Rose, W. Gombrowicz, BS Johnson, and others.

The ultimate objective of the paper is, therefore, to verify the potential usefulness of selected aspects of the classical narratology in Poland by, firstly, investigating the 20th-century works of prose fiction and, secondly, discussing extreme (“unnatural”) works which frequently defy and frustrate narratological analysis.

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Thu 15:50, Hall 112 & 113

The return of the exemplum: Viral “true stories” and a critical recontextualization of experientiality

The postclassical redefinition of narrativity as human experientiality – rather than as a heuristic model for

explaining causality – may help us understand how “post-factuality” relates to narrativity. According to

Fludernik's seminal definition, "there can [...] be narratives without plot, but there cannot be any narratives without a human [...] experiencer of some sort at some narrative level" (1996, 13). Contemporary viral "true stories" exemplify the experiential risks and affordances of social media platforms: for example, the Facebook prompt question "What's on your mind?" invites the user to share her own immediate experience even if the topic "on your mind" were of a general, for example societal or political nature. Thus first-person experientiality is foregrounded at the cost of referentiality, resulting in such rhetorical acts as tellers of falsified stories announcing that "this may not be true, but it just as well could – this is how I (or, in a populist context, "the people") *experience* things." By revisiting Fludernik's definition of experientiality from this perspective, then, we may highlight the fact that a "true" experience on *some level* of narrative communication is enough to legitimize a "narrative" truth.

In my talk, my aim is to recontextualize the notion of narrative as mediated experientiality within our project "Contemporary Story–Critical Narratology." I discuss the political and societal risks brought about by the often

uncritical foregrounding of the speaking subject's experience of *other people's experience* in contemporary media. I will elucidate this experiential bias through the rhetorical concept of *exemplum*. The pre-modern and pre-individuating didactic use of *exemplum* narratives did not differentiate between factual and fictional storytelling, as the "truth" and the "moral" of the story was to be located on the level of universal maxims, and not that of referentiality. The contemporary use of *exempla* comes with an experiential twist, as the shared values are replaced by an individuating notion of personal experience as the ultimate narrative "truth." A prototypical affective social media narrative poses as an expression of solidarity for some Other while turning this Other into an exemplary representative with exemplary experiences (such as the trope of the "deserving poor" in social media updates by campaigning politicians). This logic of exemplarity shields the storyteller from fact checking: even if the story proved false, the representativeness of the Other's experience *as* the speaker's experience of that experience remains intact. Therefore even a falsified "original" experience may lead to normative conclusions and political action.

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Wed 11:50, Hall 112 & 113

The narrativization of Talmudic literature's basic structures: Diachronic narratology, computational perspectives

The Babylonian Talmud, a rich and complex text of huge proportions, is a compilation of the work of Jewish sages active in the Sasanian Empire in late antiquity, considered as one of the most influential works in Jewish cultural history. Notably, it often presents the legal and exegetical discourse of these sages within narrative templates, some of which develop into actual stories and others of which remain in the form of contours. In both cases, they imbue the text with color and vitality and contribute to the Talmud's place in the history of Hebrew literary genres.

As a general rule, it is not so easy to examine the progress of narrating the un-narrated materials; some (post-)modern famous artistic attempts in the opposite

direction – i.e. to remove every narrative particle from the text – remain, after all, experimental. On the other hand, the literary corpus described above opens a rare window onto such a development: here is a corpus which became more and more narrated – which, one can say, chose narrativity as a principle expression, replacing others – in a progression that can be analyzed and evaluated. By configuring a diachronic narratology paradigm through computational perspectives, the presentation proposed here – based on my own on-going research at the Interdisciplinary Center for Narratology, Hamburg University – aims to map, analyze, and, above all, conceptualize this meaningful process.

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Fri 15:50, Krejcar Hall

Corpus methods in narratology applied to a mixed-media case study: The Bachmann literary casting show

There have been various calls for corpus methods in narratology (most prominently by David Herman, Jan Christoph Meister and Monika Fludernik). But by and large, scholars of narrative studies in various media have remained focused on close-readings of a limited set of narratives rather than to engage with larger corpora. In this talk, I wish to look into a number of recent advances in corpus-based methods, especially those emerging in the field of Digital Humanities. In doing so, it is my aim to assess to what extent a corpus-based approach affects the conventional concepts and research questions of narrative theory. In some respects,

recent attempts at vectorisation and formalisation of plot and narrative information distribution hark back to pre-post-classical tenets. This raises interesting methodological challenges given the post-classical focus on experientiality and immersion. I will discuss whether corpus narratology can take its cue from corpus-based research on figurativity, which often touches on aspects of (para)narrative. I will illustrate this by presenting my corpus on the Bachmann literary prize, which involves both narrative texts and the online communication on these texts.

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Fri 9:20, Krejcar Hall

Pictorial narrativity and metaphor performance: The doubly-deictic gaze in a Renaissance portrait

The present study explores multimodal conceptual metaphor in paintings from the standpoint of metaphor performance (Gibbs and Cameron 2008), or the reorganization of the semantic space of metaphoric expressions due to new communicative needs, in this case early Renaissance concerns with intimacy and subjectivity. The object of analysis is Lorenzo Lotto's *Portrait of a Young Man in his Studio* (c. 1527, Galleria de l'Accademia, Venice), considered a masterpiece of early Venetian Renaissance painting due to its intimate representation of the portrayed young man's mental and emotional state, in a century ruled by Titian grandiosity (de Logu and Abis 1978: 12–13; Nagel 1998: 743). The rich display of symbolic imagery which surrounds the young man has mystified critics for centuries, but this imagery has invariably been analysed as a static feature of a prototypically static portrait. Our underlying assumption is that this particular portrait should rather be approached from dynamic standpoints, namely (a) pictorial narrativity (Steiner 2004; Wolf 2008), for a better understanding of the visual representation of the portrayed young man's subjectivity; and (b) metaphor performance, to account for the functional and semantic reconfiguration of conventional conceptual metaphors such as life is a journey, time is space and darkness is negative, familiar to the painter's contemporaries. Our main argument

is that these metaphors function as multimodal attention-grabbers providing Lotto's contemporaries with community-shared discourse anchors through which to respond to the communicative instability prompted by the budding artistic needs of Renaissance painters and viewers, particularly regarding the representation of subjectivity, under pressure from novel artistic concerns marking the shift from medieval art into the Modern era.

The research hypotheses are (a) that the young gentleman's doubly-deictic, inclusive gaze (Martínez and Kraljevic-Mujic, forthcoming), apparently lost in vacuum but simultaneously fixed on viewers, performs the narrative function of dragging audiences into the storyworld; and (b) that an analysis of the painting in terms of pictorial metaphor and dynamic metaphor performance will provide further insights into the nature of that storyworld, which seems to be artfully restricted to the portrayed character's consciousness – memories, hopes, dreams, and fears – in much the same way as inner speech passages are in verbal narratives. The *doubly-deictic* gaze in Lotto's portrait will thus be described as a visual device dragging viewers into perspectival alignment with the gentleman's frame of mind in the construal of his inner world, metaphorically depicted in the rest of the painting.

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Narrativity and cine-city narratives: Prague in film

When introducing a real city in any possible form, feature film inscribes it into the story world in a certain representational mode. The filmic cityscape appears as an outcome of a narrative designed by the filmic devices. Still sometimes film creates an “additional narrative” on city which becomes concurrent to the “main” one. It transforms a real city into a semiological system that emplaces specific projections of cultural structures and journeys. This transformation forces one to test the slip between the real city and its cinematic representation keeping in mind the aspects of its mediation. Sometimes controversial, such transformations have been examined within different methodological frameworks of film studies and cultural studies. My paper focuses on the problem of their narrativity as of a basic quality to become a narrative using both concepts in a way they have been defined by Marie Laure Ryan. It aims at exploring whether modern transmedial

narratology can contribute to furthering discussion on city in feature film. By considering the aforementioned transformations and the filmic devices by which the filmmakers represent Prague (with a special focus on *Canone inverso*, dir. Ricky Tognazzi, 2000; *Prag*, dir. Ole Christian Madsen, 2006; *The Unbearable Lightness of Being*, dir. Philip Kaufman, 1988; but not limited to them), it attempts to figure out a range of issues, precisely:

- whether it is possible to remove the quotation marks from the word “narrative” when a feature film creates an “additional narrative” on city;
- if yes, in what cases is it possible to speak about the cine-city narrative concurrent to the main one;
- what are the conditions that influence the appearance of cine-city narrative;
- and what is the impact of “historical narratives” of the real city on the configuration of the filmic story.

Aleš Merenus

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Entrance of the radio play into the narrative culture of Czechoslovakia between the World Wars

A focus of narratological research on auditive forms has been growing in recent years. Besides an interest in programmatic music or film soundtracks, such “audio-narratology” naturally focuses on radio plays as a specific narrative genre, which employs some narrative devices known from theatre plays and narrative fiction, while transforming them into a new, fully independent sound structure. This emancipation of a new narrative form can be captured most distinctly at the moment of an emergence of radio as a medium. First radio narrative forms appeared in the Czech context a few years after the beginning of regular radio broadcast in 1923: the first public best play competition opened in 1926; in the following year, the musical historian Miloš Kareš, an author of a series of short ambient scenes for the radio *Přástky* [Threading] and *Český betlém* [The Czech nativity scene] at that time, became the head of literary and drama broadcasting; and in 1927, Radiojournal created a position of the first specialist in radio directing, which

was carried out by Jaroslav Hurt, an actor and director at the Vinohradské Theatre. Czech radio professionals gradually moved from broadcasting of theatre performances, adaptations of plays and dramatized readings of narrative fiction to original works for the radio. Original radio plays appear in the Czech narrative culture in the late 1920s and early 1930s, among them audio slapstick comedies by Jan Grmela (*Vzpouza ve studiu* [A Studio Revolt], 1928; *Požár opery* [A Fire of an Opera House], 1930; and *Sirény nad městem* [Sirens over a City], 1930) and an extensive radio play *Cristobal Colón* (1934) by František Kožík. The core of my presentation will consist of a narratological analysis of the mentioned radio plays in order to achieve the following: a) to prove that narratological tools are useful for describing the radio play as a phenomenon, and b) to introduce the process of creation and establishment of a new narrative form, which enriched the narrative culture of Czechoslovakia between the two World Wars.

Wed 14:10, Janák Hall

Wed 13:30, Hall 201

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Narrative as a structure and as a practice

While classical narratology approached narratives primarily as structures, post-classical narratology has placed more emphasis on the processual dimension of narrative: in the introduction of *The Routledge Encyclopedia of Narrative Theory* (2005), for example, narrative is defined as a “a basic human strategy for coming to terms with time, process, and change” (Herman, Jahn & Ryan, p. ix). In relation to these two broad ways of approaching narrative, I propose conceptualizing narrative as a *culturally-mediated practice of sense-making* that involves the activities of *interpreting* and *presenting* someone’s experiences in a specific situation to someone from a certain *perspective* or *perspectives* as part of a *meaningful, connected account*, and which has a *dialogical* and a *productive, performative* dimension and is relevant for the understanding

of *human possibilities*. After unpacking this definition, I move onto arguing that in debates on narrative, a source of much confusion has been the conflation of two aspects of narrative: the concept of narrative is used with reference to both the activity of storytelling and the product of such an activity. Narrative *as an activity* of sense-making involves the activity of interpreting and the activity of presenting a narrative account. Narrative *as an account* communicated to someone, in turn, is an artefact with a material dimension rooted in a particular medium. This paper suggests that attentiveness to the confusion between these two aspects of narrative makes possible the clarification of many debates in narrative studies, such as the debate on the relationship between experience and narrative.

Fri 15:10, Krejcar Hall

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“I think I’m getting a picture of why I struggled with the book”: Looking for patterns in book club discourse

In their discussion of conversational narratives, De Fina and Georgakopoulou (2012) argue that “structure cannot be postulated a priori but emerges as a joint venture and as the outcome of negotiation by interlocutors in the course of the telling.” While this may be the case for most spontaneous dialogue, this paper will argue that book club discussions do follow set patterns, indicating the presence of a jointly understood and practiced structure. At the sentence level, members may spontaneously engage in “emergent” topic development, but at a macro level, the topics being discussed and even the order in which they are brought to the discursive

floor are often predictable. Drawing from a corpus of twelve book club discussion transcripts collected during a qualitative study of U.S. reading communities – nearly 95,000 words of text – this paper will attempt to provide a clear picture of *what* these readers discuss as well as *how* members of these particular communities share their opinions and insights. In particular, this paper will focus on patterns in readers’ appraisals of the formal features of a fictional narrative, the role that personal stance, or position, played in topic development, and finally, the importance of personal narratives in discussants’ negotiation of fictional texts.

Fri 10:20, Hall 201

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Beating illness into shape: Structure and the illness narrative

The dominant genre of illness narrative – both in terms of what readers expect of an illness narrative and what

authors have to offer – is modelled on the quest narrative, whose structure “frames” illness as somehow

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enriching for the patient. In the quest narrative structure, illness is made meaningful through a narrative design that creates a rounded narrative whole with an endpoint of achievement. Thus, illness becomes an “investment,” which proves profitable for the patient as the plot unfolds.

Galen Strawson’s critique of narrative, as the ideal means of making life meaningful and morally sound, is the starting point for this paper. We argue that Strawson’s critique is mostly valid for specific narrative structures in which coherence and closure are foregrounded as necessary elements of an ethically sound narrative – the narrative structure belonging to what Paul Ricoeur has called an “Aristotelean narrative tradition”. There is, however, an “other” narrative tradition which Ricoeur sees as equally valuable, although he

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Diegetic theatre and Iranian contemporary drama

The concept of *diegesis* (telling or recounting a story) originally appeared in Plato’s thesis as opposed to *mimesis* (showing or enacting a story). In the current era, the notions of *diegesis* and *mimesis*, developed as key elements for differentiating verbal narratives from drama, have been reconsidered by narratologists who argue that in a play, an actor presents the sequence of events that is generally mediated through a given narrator in a fiction. In *Stage Fright: Modernism, Anti-Theatricality, and Drama* (2002), Marin Puchner coined the term “*diegetic theatre*”. *Diegetic theatre* focuses on a type of theatre that uses narrative and discourse techniques to deviate the audience’s attention from actors’ performance to words. Puchner uses this term to illustrate descriptive and narrative solutions that have played notable roles in confining, leading, and neutralizing direct theatricality of stage and actors in modern drama.

In contemporary Iranian drama Beyzai tried to reshape local plays and turn them into stage drama for which he

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Phenomenology, structuralism, and direct realism – perspectives on past from inside and outside

The paper will discuss how narrative temporality functions in Polish literary theory as the interface of

does not discuss it in great detail.

In this paper, we discuss the narrative structures offered by each of these traditions and their use in illness narratives. One of the authors, whose research is informed by her experience as a carrier of the genetic mutation for Hereditary Diffuse Gastric Cancer, interrogates the structure of the quest narrative through an auto-ethnographic account.

Shifting from the seemingly objective academic “we” in a theoretical introduction, to the first person singular in the auto-ethnographic account, this paper both analyses and explores the morals of specific narrative structures, using a Greimasian approach to narrative structure. The paper closes with a dialogue between the authors about the theoretical, methodological, and ethical insights gained by such an exploration.

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benefitted from Persian storytelling and rhapsody traditions. Starting his theatrical activities, he attempted to maintain the fine literature of epic poetry by relying on poetic and elevated discourse. The diegetic and story features of his works will be analyzed by elements such as narrative intermediators, different forms of narrator, character, action, setting and their evolution.

This paper examines Beyzai’s early work (*Se Barkhani, Three Recounting*) and shows that it has a story and diegetic nature in which re-telling replaces representing the events. In *Soltan Maar (Serpant the King)*, he returns to a fictional atmosphere in which time and place easily change and whenever actors find it difficult to perform an action they simply present it to the audience in words. Finally, *Khaterat-e Honarpishe-ye Naghsh-e Dovvom (Memoirs of the Actor in a Supporting Role)* can be classified under *diegetic theatre*. This play is good example that indicates the presence of all the visual and *mimetic* elements in *diegetic* form. In other words, in the battle between imitating and telling, telling is dominant.

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divergent approaches to the literary work, phenomenology and structuralism, as well as a springboard

to an entirely different concept of memory and time, “direct realism,” which is as prominent in Polish literature from Adam Mickiewicz to Aleksander Wat as it is neglected by the theory of narrative both in Poland and abroad. While Polish structuralism, epitomized here by Janusz Sławiński, tends to describe narrative temporality in terms of information theory, especially entropy and negative entropy, phenomenology harkens back to Husserl’s description of the inner consciousness of time. However, as in information theory the entropy (the quantity) of information is measured relative to the receiver, the interpretation of signs by the subject

becomes a space in which structuralism and phenomenology concur and even become enmeshed in each other. A third way suggested by, inter alia, Mickiewicz, Norwid, and Wat – both in their self-reflexive programmatic passages as well as in implicit poetics – leads to, in Dante’s words on Lucifer, “transgressing the sign” and, in consequence, the linear “syntax” of time. Roman Ingarden’s notion of phase may serve as a starting point for rendering a theory of the third kind of temporality inasmuch as it draws its impulses from Henri Bergson and Polish literary tradition.

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***Mise en abyme*: Discovering semantic varieties**

Mise en abyme, a widely proliferated notion in literary criticism since 1970s–1980s, has been recovering its grounds lately. On the one hand, the interest in *mise en abyme* as a special self-reflexive narrative figure, which has been constantly increasing since the end of the 20th century, arises from the importance of studying self-reflexivity, which is becoming a general tendency of science. On the other hand, the attention toward *mise en abyme* is determined by the unclear semiotic character of the notion itself. The generally accepted typology elaborated by L. Dällenbach in the 1970s states that the *mise en abyme* structure is subdivided into three forms according to a linguistic communicative model, and the great number of works devoted to this narrative figure mainly rely on this typology essentially tending to describe this phenomenon as one of specific textual structures. At the same time, this widespread typology does not seem to be sufficient enough to reveal semantic and functional diversity created by *mise en abyme* in a postmodernism discourse. The *mise en abyme* narrative figure has never ceased to arouse questions about its use and its interpretative potential in a postmodernism narrative discourse. It seems that the investigation of the *mise en abyme* should be re-examined within the framework of contemporary rhetorical and transmedial perspectives in narratology. There is a great number

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of examples showing that the use of the *mise en abyme* extends beyond the boundaries of the typology developed in the 1970s. A wide range of narratives involving this figure indicates that there exists a special semantic gradation of functions of the *mise en abyme* that has remained almost unexplored until now (K. Meyer-Minnemann, S. Schlikers). Notwithstanding the fact that each *mise en abyme* is based on the relation of similarity, there are several degrees of this similarity that vary from a total identity to a total inversion. The *mise en abyme* thus often appears as “le schéma en réduction” (C. Lévi-Strauss), which can not only double the element of narrative structure but also clarify, mask or invert the meaning of the primary narrative. From this perspective it is proposed to identify at least three types of semantic relations established by the *mise en abyme* in the narrative, they are (1) to specify, (2) to mask, and (3) to invert the meaning of the primary narrative. This approach forms a part of the framework for the transmedial study of the *mise en abyme*. Together with establishing the gradual semantic and functional model of the *mise en abyme*, the proposal suggests approving this model on the examples from different media such as literary narratives, film narratives and theater narratives.

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Fri 9:20, Hall 201

The literary anxiety complex: Story interest in British horror fiction

Part and parcel of my dissertation work, I propose that a fuller, more intentional study of narrative interest reveals its own paradigm, merging in some respects the art of narrativization and the soft science of narratology. This work will steer clear of two subtle detours that historically have prevented any significant systematic development in this area. The first is perhaps the most obvious: the assumption of an inherent subjectivity in the aspect of interest. For example, the opinion of my neighbor that Jane Austen is dramatic and tiresome is no less legitimate than my opinion of her as droll and alluring. Though I do not question the legitimacy of personal preference, I do contest the assumption that personal preference should preclude a systematic understanding of what makes a narrative interesting. The second difficulty at times proves more subtle than the first: the conflation of narrative interest with narrative structure. To identify the components of a narrative is an altogether different task than articulating the relationship

of these components as regards their intended impact on the reader.

Of current scholarship, the greatest contributions to narrative interest have been the curiosity/suspense/surprise trifecta of Meir Sternberg and the embedded narrative of Marie-Laure Ryan. Insightful as both are, the former offers an imbalanced grouping (i.e. curiosity is superior to all other components of narrative interest), thus the limits of Sternberg's small paradigm are self-imposed, whereas the latter, though cut with diamond precision, stops short of an immensely greater treasure (i.e. embedded narratives comprise merely one of dozens of tertiary components of narrative interest). My paper for this conference would include my paradigm of narrative interest – premised on time variables of hope, fear, and doubt – as exemplified through British horror on both page and screen: Susan Hill's 1983 novella *The Woman in Black* and Jennifer Kent's 2014 film *The Babadook*.

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Wed 15:50, Krejcar Hall

Commentology

This paper intends to provide a sketch of a "commentology," a unique Chinese ingredient in the field of world narratology. "Commentology" is the author's coinage, which refers to the study of this unique type of Chinese narrative theory. The paper will trace its history of development, discuss some major theorists, the important features of the theory, and some major concepts. The study will be conducted in comparison and contrast with the western classical narratology in order to demonstrate the similarities and differences between

the two. The paper maintains that western narratology is built up upon western literary texts to explain western literary phenomena. In spite of its strong interpretive force, it however appears to be weak in face of certain Chinese narratives. The proposed commentology, based on Chinese narratives, for the interpretation of Chinese narratives, can be a good additional asset to the already established narratology, and can surely enrich the kind of narratology which is hopefully to be universally applicable.

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Thu 17:50, Hall 112 & 113

Narratological approaches to the Manosphere – methodological possibilities and challenges in the study of Internet communities and their texts

The past few years have seen a rise of several movements and ideologies concerning themselves with men's rights and masculinity. This diverse compilation

of movements, which has been named *the Manosphere*, includes for example the online seduction community and sites promoting male self-improvement, but also

more radical and anti-feminist factions like Men Going Their Own Way and neomascularity. The Manosphere is often claimed not to have any clear-cut agendas or leaders, but the movements share an interest in narratives. Somewhat curiously the Manosphere highlights extensively the use of narratives and methods or strategies usually connected to narrating. The presentation concerns itself with the application of narratological approaches – at least the post-classical ones – to the relatively unsophisticated texts of the Manosphere.

In the presentation, I aim to demonstrate how the Manosphere uses narratives and narrative-induced tactics and how these uses of narrative can be tackled with post-classical narratology and its terminology. The Manosphere's tactics include a variety of techniques that manipulate *tellability* and construct *narrativity* and *virtuality* to control the narrative environment.

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Experiencing the weak house: Modernist interior descriptions beyond domesticity

The antidomestic tendencies in the work of many female modernist writers have been noted in recent research (e.g. Foster 2002). In the case of Jean Rhys (1890–1979) and Djuna Barnes (1892–1982), studies have shown their preference for liminal or threshold spaces, either ones concretely situated between inside and outside, like terraces, or ones culturally located in-between the private and the public, like cafés and hotel lobbies (Mulholland 2012, Johnson 2015). Their work challenges an idea of stable, gendered identities expressed by stable dwelling places and property (Wilson 2011). In addition, I wish to point out how the writers avoid fixing meanings of anthropocentric domesticity on their interior spaces by presenting the interiors rather as containers than as habitations, sometimes replacing strategies of perspectival description with techniques such as lists and inventories (cf. Stanica 2014).

While the cultural work texts do in this respect has

These narrative aspects are *culturally negotiated* but the negotiation is rigged to slowly persuade the reader into accepting radical thoughts more easily. The texts also activate other narratives through allusions to connect these narratives to the Manosphere's agendas. All this tampering with narrative elements is used to persuade and carry meanings.

Is it then possible to narratologically approach and interpret these meanings and the agendas behind them – to find out through the texts of the Manosphere what they are truly saying? What sort of challenges do the texts that Internet communities produce pose to narratological methods? And while the community discussed in this presentation is rather narrative-oriented and radical, are the findings and approaches applicable to other cases and communities?

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already been somewhat charted, the exploration of its literary means remains cursory. How is a reader invited to get involved in the spaces of Rhys and Barnes's fiction, and to make sense of them? With a focus on evocations of fictional space as both material and lived, even in the absence of a clearly human perspective in the fictional world, this presentation discusses the experiential and affective narrative techniques of presentation at play beside and underneath the cultural meanings recognizable in descriptions of liminal spaces and spaces as containers. Looking at these descriptions from the perspective of how the texts evoke embodied experiences of materiality also allows for a broader understanding of the creation of narrative experientiality through descriptions of space, as well as means to think of the way cultural and political meanings may rest on such embodied experientiality.

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The orator, the poet and narratorial play in early modern narrative theory and practice

Early modern narrative developed at the juncture of a vernacular narrative tradition, the classical canon and

rhetorical and poetic theory. This paper explores early modern English attempts to theorise the writing of

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narrative and especially the role attributed to the author or “poet” in this respect. It argues that the contemporary lack of distinction between author and heterodiegetic narrator is crucially informed by the reception of rhetorical precepts concerning the classical orator and by the ethic demands placed upon authors to render the writing of fiction morally acceptable. The resulting conception of the poet’s ethical accountability

is fundamentally at odds with the modern idea of ideological licence enabled by a clear distinction between author and narrator. Yet, as an analysis of textual examples will show, the early modern theoretical ideal of the poet is also at odds with contemporary narrative practice and paradoxically both fails to capture and underlies the playful handling of the narrating voice that develops in popular early modern texts.

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Fri 9:40, Krejcar Hall

Re-structuring structure of reading: Korean webtoons, narratological and technological innovations, and theory of mind

Cognitive narratology has contributed significantly to our understanding of reading fiction, namely, what happens when we read and why we read at all. According to scholars such as Lisa Zunshine, Alan Palmer, and George Butte, we have an evolved craving to read the minds of others, and reading fiction ultimately is a busy act of reading and misreading minds of characters in the storyworld. My paper re-examines this “structure” of reading since what we call the “cognitive turn” by examining Korean webtoons (comics created for the purpose of being read and published online) and their formal properties (narratological as well as technological) that help us reconsider the role of readable minds in reading fiction. Although many cognitive narratologists would not hesitate to assert that mind reading makes literature and the emotional fusion between readers and fictional characters possible, technological and narratological innovations of Korean webtoons

debunk the myths of mind reading and readable minds and their impact on immersive reading experience. These webtoons, for instance, naturalize unreadable minds while providing other avenues of engagement (background music being played as readers scroll down the computer screen, the “comment forum” that allows readers to simultaneously respond to comics and share thoughts with other readers, and so forth) that lead to our emotional and cognitive identifications with the storyworld. By using *Dr. P Series* and *Let’s talk about death* as case studies, I will discuss many compelling ways in which the particular mode of online reading creates an environment for readers and critics where we can challenge and reconsider what constitutes immersion in fictional world, the crucial role of mind reading and empathy in fiction, and the intersection between narrative and technology among other things.

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Thu 11:30, Krejcar Hall

Adapting structuralist models to narrativized video

The ease of uploading short videos of non-human events to internet platforms such as youtube, and of commenting on them verbally in comments boxes, a process open to any viewer, suggests that such short filmed events are being narrativized online by their viewers – and that in fact such narrativization of “non-narrative” events is one of viewers’ first impulses in commenting. The proposed presentation suggests an examination of how such narrativizations are formed online, or indeed negotiated, can be much aided by the an application of

the most traditional of structuralist models of narrative, drawing on work by Lotman and Prince. This presentation questions how viewers of these images assign intentionality to cars which are often interpreted as protagonists in such video clips. As people across the globe reap the consequences of human-generated climate change, how do internet users come to terms with images of the automobile, this essential element of contemporary life, in regards to its relationship to climate change, through their comments on film clips of

ecological disasters in which cars frequently appear as protagonists, heroes, or victims?

The presentation uses IBM's "Text Analytics for Surveys" program to search online comments for key words and phrases generating collective narrativizations of photos or film clips showing cars navigating or succumbing to natural disasters, it examines micro-narratives and "plot beacons" in posts commenting on these images. The presentation suggests how, through "intersubjective entwining" or "thought contagion" (Lynch 1996), such micro-narratives go from being simple suggestions of how to interpret a single image or series of filmed events, to becoming recognizable stories posters tell and circulate about these images, as they recast them in

mythological terms or in terms of more daily narratives. Finally, it questions to what degree such narrativizations are specific to nationality, culture or language, and to what extent they might be more universal.

Making sense of natural events is perhaps one of culture's earliest reasons for developing narrative. This presentation suggests that collectively-created online narratives are a contemporary laboratory for such narrations-in-progress, whether culturally-specific or transcultural. It examines short verbal comments narrativizing images of cars and ecological disasters, with case studies comparing English, French, German and Russian micro-narratives or plot-beacons attempting to make stories of such images.

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Wed 15:10, Hall 112 & 113

Can small stories research be interesting in the research on literary narratives?

The paper presented here is based on the following two-fold observation: 1. The "narrative turn" in the social sciences has been accompanied by a migration of concepts and methods from the so-called classical narratology to a wide variety of disciplines. But the innovations provided by postclassical narratology were and are still widely ignored in these disciplines. 2. The revival of narratology went hand in hand with interdisciplinary opening. However, it favored the "hard sciences" model, for example AI research, neurosciences, cognitive psychology, at the expense of the "soft sciences" model, for example narrative psychology and social sciences. But, for many specialists in social sciences, the narrative approach can be seen precisely as a reaction against the dominant reductionist view in the study of persons and social relationships. Research on narrative has maintained a clear division between narratology (mainly centered on examples from literary fictional narratives, sometimes extended to narratives across various media) and narrative analysis (mainly centered on examples from everyday life narratives). Our paper aims to bridge the gap between the two research domains, focusing on the concept of "small stories," borrowed from narrative analysis in social sciences (see Bamberg 2004; Georgakopoulou 2007; Bamberg and Georgakopoulou 2008). Can small story research be interesting for the study of literary narratives and particularly fictional narratives? In the first section, we will show that the affirmative answer to this question is not self-evident. The emphasis placed on small stories is considered in its

original context as an alternative to conventional narrative analysis, based on a certain type of narratives, the research-prompted, non shared, personal experience, past events narrative, having become a prototype. This problem is more or less foreign to literary narratology, which refers only marginally to the labovian account of personal narrative. Moreover, small stories, as defined by Alexandra Georgakopoulou for example, appear to be far removed from the status and textual/interactional features of literary fictional narratives: small stories vs. big stories; dialogism and discursivity vs. literary decontextualization; multiplicity, fragmentation, contingency vs. unity, coherence, intended design, etc. In the second section, we will restrict our analysis to the dialogues between characters in order to show the interest of small story research within the previously specified limits. We will try to identify literary equivalents for non-prototypical narratives such as tellings of ongoing events, future or hypothetical events, known and shared events, but also allusions to tellings, deferrals of tellings and refusals to tell. We will also test the tools provided by narrative analysis for the study of these micro-narratives: tellability, inter-narrativity, indexicality of space in relation to time, etc. Finally, we will ask to what extent this study may be useful for the analysis of characters as it is in real discursive situations for the analysis of the social construction of self and identity. The examples will be borrowed from two short stories by Mario Benedetti, taken from *Historias de Paris* (see Benedetti 1997 [1968] and 1977/2007).

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Thu 17:50, Janák Hall

The problematic status of the aesthetic function of language and its relation to historically developed standards

For Garvin (1981), who follows Havránek (1932) and Mukařovský (1964 [1932]) on these matters, literary narratives are aesthetic objects whose aesthetic nature is manifested through dual foregrounding, as opposed to automatization. By “foregrounding” is meant *unexpectedness*, that is, “aesthetic” equals ‘the unexpected’ that calls attention to itself by existing against a background of expectancies embodied in the standard object. As Garvin puts it: “*Automatization* refers to the stimulus normally expected in a social situation; *foregrounding* – in Czech *aktualizace* – on the other hand, refers to a stimulus not culturally expected in a social situation and hence capable of provoking special attention.” (Garvin 1964: viii, original emphasis). The immediate effect of foregrounding is to draw attention to the unexpected in the text, therefore to the individual text itself and to the individual text producer. But this effect ultimately results in “some further effect upon the cultural community which responds to it” (Garvin 1981: 103), thus opening the text up to its historical cultural context. In Lotmanian (1981, 2005 [1984]) terms, the overarching sphere in which an aesthetic or literary narrative can be understood as such and acquire meaningfulness is culture or the semiosphere, which requires culture-bound specification for any narrative standard:

sign relations and their interpretation are dependent on a particular tradition and culture so that interpreted meaning/form – and this includes narrative meaning/form – is neither strictly textual nor strictly personal or subjective because narrative does not exist only at one level of the historical dynamics of standardization necessary within a culturally diverse context.

This theoretical vantage point on narrative and the literary semiosphere provides awareness of cultural diversity and of the role played by standardization in dynamizing intracultural literary relations as well as intercultural literary transfer and hybridization (Penas-Ibáñez 2013, 2016). It also provides a well-balanced basis on which to analyze and explain narrative textual phenomena within a theoretical and metatheoretical framework well suited to the task. I have defended elsewhere (Penas-Ibáñez 2016) that the cognitive-linguistic notion of “naturalness” is specific to its own field and that, when extended to the field of narratology, it should be reformulated in terms of the well-tested socio-semiotic concepts of standardness and non-standardness. In the present research, the aim is to revisit what Prague School linguistics has called the Aesthetic function of language and revise it in terms of the affecting/affected standardization processes involved.

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Thu 17:50, Krejcar Hall

Life writing as fiction(al) writing: Challenging the structures and ethics of biography in Emmanuel Carrère's *L'Adversaire* and *Limonov*

A number of texts published in recent years seems to challenge the structures of the biographical genre as well as what are usually considered its inherent boundaries and signposts. These texts, variously labelled as biographical novels, biofictions or pseudo-biographies, deviate from the prototypical idea of biography by introducing fictional elements, or by resorting to techniques more typical of “pure” narrative texts, such as the possibility of directly accessing the mind of the historical subjects, treating them as if they were fictional characters, and more in general manipulating with extreme freedom the other textual dimensions.

The late work of the French author Emmanuel Carrère is a good case in point. Indeed, from *L'Adversaire* (2000 (*The Adversary*)) to *Limonov* (2011 (*Limonov*)) through *Un roman russe* (2007 (*A Russian Novel*)) and *D'autres vies que la mienne* (2009 (*Other Lives but Mine*)), Carrère seems to build on the lives of the characters he chooses to portray to write a novel about them rather than a biographical account. At the same time, in doing this he represents himself in the process of writing and of reflecting on his proximity, both moral and physical, towards his subjects, thus complicating the biographical pact and forcing the reader to consider the ethical bond which

strictly ties who is writing and who is written. By focusing in particular on the first and last instalment of this body of works, this paper aims on the one hand at clarifying how Carrère has employed fictionality in order to tell the “true” story of his subjects. On the

other hand, the aim of the paper is to reflect on the ethical dimension connected with the use of such strategies in a non-fictional domain, especially in relation with the figure (and with the ethos) of the author.

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Fri 15:30, Janák Hall

Towards a narratology of complexity: Structure and readers in the digital age

The narrative domain keeps evolving, its boundaries are moving and new structures appear thanks to linguistic and literary experimentations, deployment of new media, changes in cultural and cognitive affordances, etc. The contexts in which we use narrative are different from those of a century ago, the audience keeps evolving and so do the properties we encounter in discourse: modifications of the environment require adaptations, and neither the structures generating narrative nor the effects achieved in/through narrative can be packed in

fixed forms and moved between contexts. Narratives occur and have occurred in a wide range of contexts across a huge time span because they adapted changing their components and structures. Aiming at adapting narratology to the changing landscape, I will show an attempt of applying the concepts of “narrative structure” and “narrative organization” to the analysis of some digital narratives, in the framework of an epistemology of complexity.

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Thu 11:30, Hall 202

Between education and stagnation: Counter-narrative and metaphor in second language students “identity-making” at adult education centers

The aim of this presentation is to investigate the relation between master- and counter-narratives and metaphors about Adult Education Centers, as they are expressed by Danish as Second Language students. Master and counter-narratives are here understood as narratives that either reproduce or oppose normative and culturally accepted stories (Bamberg & Andrews, 2004). Where the edifying institutional narratives of the Adult Centres encompass both professionalism and care, the vernacular narratives characterise the centres as hang-outs for problematic adults. The metaphors and the counter-narratives the students use and express to

describe and position themselves in the landscape of these conflicting stories of education, both constrains, controls and releases meaning and sense making in relation to the Adult Centres. In my presentation, I will lean on Schön’s (1979, 1994) understanding of “generative metaphors,” where metaphors’ normative force stems from the underlying context – here expressed as the conflicting narratives about the Adult Education Centres. If and how the reciprocal relations between master- and counter narratives and metaphors about Adult Education are expressed is the focus point of the presentation.

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Cognitive, evolutionary and logical contexts

This group of contributions provides insight into some of the ways in which, broadly speaking, considerations of a scientific nature are currently influencing research on narrative theory.

Three contributions take up various questions dealing with the cognitive dimensions of narrative. Marco Caracciolo, Cécile Guédon, Karin Kukkonen and Sabine Müller advocate an embodied narratology that incorporates cognitive parameters, the representational dimension and interpretive strategies for projecting the storyworld on cultural and ideological meanings. Ralf Schneider enquires into the possibilities of a neuro-narratology that would provide a heightened awareness of the richness and complexity of mental processes below the level of consciousness. Richard Walsh questions the true scope of the cognitive sciences for the elaboration of narrative theory. He argues that the serial logic of temporal sequence and the spatiotemporal reality we inhabit are incommensurable and thus rejects any totalizing concept of storyworlds.

José Ángel García Landa, discussing the philosophical works of Herbert Spencer, finds in nineteenth-century evolutionary theory a historiographical and narratological perspective which is close to present-day research on natural and ecological contextualization of human societies. He thus introduces the notion of “narrative anchoring” to provide temporal schemas with

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Marxist-Leninist narratology? Soviet literary theory penetrating the Czech literary criticism in 1950s

Marxist-Leninist branch of literary theory was originally developed in the Soviet Union in 1930s. After 1945, in a new political constellation, it also influenced literary criticism in the countries of the former Eastern Bloc, including Czechoslovakia. The main mediator of the mentioned cultural transfer in this Central European state was probably Leonid Ivanovich Timofeev's textbook *Theory of Literature* (2nd ed., 1948), which in Czech translation appeared in 1953. Despite its ideological spirit, Timofeev's conception of literature includes a number of narratological categories too, for example

large-scale interpretive contexts and that of “narrative mapping” to account for the historical situatedness of narrative modes.

Another group of articles examines various logical dimensions of narrative. Göran Rossholm presents a “causal expectation” model which incorporates external factors such as genre and internal factors generated out of narrative point and surprise, both central elements of narrativity. Raphaël Baroni reflects on the virtualities of possible worlds in narrative theory. Virtualities can be expressed in discourse (as in the “disnarrated”) or they can be shaped at the level of the fabula or formulated by the reader. The conditions of narratological selfconsolidation, understood as a feedback loop between narratology (the field of study) and narrativity (the object of study), are examined by Eva Sabine Wagner. This “complex” process of narratological self-organization is reflected in narratives themselves through a dynamics of “coherence in progress.” John Pier proposes to view narratological principles in terms of the complexity sciences. From this perspective, narrative sequentiality can be seen not as a series of states of equilibrium and disequilibrium but in terms of stochastic (or random) processes, dissipative structures and spontaneous self-organization together with the instabilities engendered by nonlinearity, positive feedback and bifurcations.

the category of a fictional character and the operation of typification. The presentation will follow this marxist-leninist categories in several directions. First of all, on the background of Czech tradition of literary criticism, embodied for example in structuralist works of Jan Mukařovský or Felix Vodička. Secondly, in the relationship to the Czech theory of literature from 1950s, which should be marxist *sine qua non*. And lastly, with regard to the question whether the marxist-leninist notions of a fictional character and typification can be rated as a part of narratological tradition.

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Thu 11:30, Janák Hall

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Speculative fiction and the difficulty of form

Estrangement is a concept that has had a long history in the theory of speculative fiction, but it is also an idea that faces in two directions at once. On the one hand, the term is used to describe a situation where a speculative narrative estranges us from our own reality – makes us see it anew. On the other hand, SF typically creates alien realities which it aims to make as believable or verisimilar as possible. This interplay has been approached by Darko Suvin (1979) in his definition of cognitive estrangement as an SF effect that defamiliarises reality by offering alternatives to it, and that consequently generates in readers new knowledge of that reality.

However, some of speculative fiction has specifically aimed to question the cognitive benefits of estrangement

– if cognitive is understood in the restricted sense of knowledge generation. One recent example of such works is Catherynne M. Valente's *Radiance* (2015), a novel that thematises the representation of reality and the creation of different realities, and which mixes together literary conventions from science fiction, fantasy and realism. "The technique of art," Shklovsky writes, is "to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged". In this presentation I will argue, with reference to enactive cognition and rhetorical narratology, that it is in this sense of difficult form that Valente offers us again the tropes of Golden Age science fiction.

Thu 15:50, Janák Hall

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The narrativity of the monuments of Berlin in novelistic representations by Ian McEwan and Gail Jones

Fri 10:00, Hall 202

That monumental sites and structures such as buildings or sculptures possess a narrativity of their own without a textual inscription has been mentioned by research.¹ In my paper I propose to investigate the narrative representation of monumental structures in contemporary novels partly or completely set in Berlin. In Ian McEwan's *The Innocent* (1990) the Olympic Stadium, the Anhalter Bahnhof, the Kurfürstendamm boulevard and diverse monuments in and around the Tiergarten figure as marks of orientation for the transits of the English protagonist, who arrives as a stranger in the service of the British forces in 1955. Upon his return many years later the Wall and the wasteland of Potsdamer Platz present a different picture. – The chapter "Berlin" in his 1992 novel *Black Dogs* narrates the Fall of the Berlin Wall in November 1989. – Gail Jones's *A Guide to Berlin* (2015) is inspired by the short story with the same title by Vladimir Nabokov (1925). The novel's setting is adjacent to the house where the American writer lived in Nestorstrasse 22. From there the spatial scope extends with the walks of the alien protagonist to the Museum Island and the Zoo, the brass stones on the sidewalks, the Brandenburg Gate, and other landmarks. However, the cosmopolitan group of visitors surrounding the young

woman state that their idol Nabokov had conceived of a city guide as including mundane objects such as the underground or water supply, which ought to be documented, rather than the popular postcard motifs. On the one hand the concept of "monument" is questioned by an individual's personal appraisal of a visual structure. On the other hand the various portrayals demonstrate that the silent narrativity of a monument, which appears as monolithic and unalterable, can be qualified by the narrativised personal attitude or memory of the focaliser.

The focus of my argument will be on the different media presenting possibly divergent statements or messages with the same object. Special attention will be given to the question if and how the structure of the narrative relates to the spatial structures of the visual monument, one of which is the city itself.

¹ Marie-Laure Ryan, Kenneth Foote, and Madz Azaryahu, *Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet* (Columbus, Ohio: Ohio State UP, 2016), 157; 159.

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On the politics of form: Narrative reliability and colonial discourse in Camus' *L'Étranger*

This paper aims to further discuss what Greta Olson and Sarah Copland have recently called “the politics of form” as a critical approach in narratology that should help narrative critics to develop an integrated perspective of narrative technique with ideology. By proposing a case study for this contextualist or culturalist narratology, I aim to show how narrative reliability uses contextual ideologies that should elucidate both the uses of historical discourse in narrative poetics, as well as the uses of narrative poetics in the shaping of political ideology. In order to make my point, this paper will show that the innovative, objectivist first-person narrative technique in *L'Étranger* overshadows the colonial historical context in which the story unfolds, especially in relation to the independence process in Algeria. Because of the conflictive colonial situation in Algeria in which he finds

himself, the narrator Meursault is forced to use under-reporting as a form of unreliability. The protagonist avoids expressing his emotions or ideology in regards to the racial distinctions between pied noirs and Arabs, and what Chaulet-Achour distinguishes as Algerité/Arabité, which nonetheless surfaces in Meursault's trial. The apparent blindness to contested colonial identities and political conflicts, recently responded in Kamel Daoud's *Meursault, contre-enquête* (2013) establishes the novel's narrative strategy in the questioning of narrative reliability. This questioning of narrative reliability, in turn, effectively interrogates justice and the conflictive discourses of individual and institutional trust when race is present. Through this test-case, the paper aims at exploring the possibilities of the postclassical proposal to contextualize narratology.

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Who did what? Agency in the Anthropocene

The increasing awareness of the global ecological impact of the human species, now commonly discussed under the geological concept of the Anthropocene – the epoch of human influence – has guided the recent discourse on agency into decidedly new territory. Gabriele Dürbeck, Caroline Schaumann and Heather Sullivan note how the Anthropocene suggests an almost paradoxical contrast, where human agency is now, on the one hand, equivalent to a geological force in terms of its vast impact, but where, on the other hand, the sum of numerous human activities lacks the characteristics of a coordinated collective action.

In the emerging theoretical field of material ecocriticism, the question of agency is complicated even more by the introduction of nonhuman material agencies. Drawing from the recent discourses of “new materialisms” and the wider “material turn” in the humanities and social sciences, material ecocriticism investigates the capacity for material objects to act with effectivity – to have agency or even a “voice” of their own. In the complex landscape of both human and nonhuman actants in the Anthropocene, agency is thus not the sole property of intentional human beings but something

that also belongs to such entities as hurricanes, rocks, environmental pollutants, or nonhuman animals. One of the key concepts of material ecocriticism is *storied matter*, which emphasizes the capacity of nonhuman matter to participate in the construction of stories. Drawing upon the assumption that narratives about the agentic capacities of matter can be enlightening and important ways to involve nonhuman entities into our social, cultural, epistemological and ethical landscape, material ecocriticism treats stories as a form of “strategic” anthropomorphism, which liberates things from their silence.

In this presentation, I will try to tackle the question of agency in the Anthropocene with some insights from cognitive narratology. Rather than focusing upon the “storied” nature of matter – the capacity of nonhuman agencies to influence our narrative sense-making – I will take a closer look at the limits of narrative in representing the complex causality of material systems. In this way, I aim to highlight the problematic relationship between the actual agency of complex material systems and the narrative logic used for describing it.

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Thu 16:30, Hall 112 & 113

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Thu 16:10, Hall 112 & 113

Narrating or posing in first person? The heroic self in ecocritical documentary film

In addition to or even instead of mere neutral witnessing, there is a long tradition of first-person experientiality, intimacy, reflections and testimonies in the history of documentary film. Participatory, reflexive or performative, the first-person documentary narration is as much about the filmmaker him/herself than about the actual subject matter.

Meanwhile, first-person narratives have spread into journalism, politics, and other spheres of public discourse. This narrative device seems to be considered efficient for raising awareness or engaging audiences to support a plethora of causes. However, first-person narration is far from being unproblematic – in the literary tradition, the use of this device tends to connote controversy, unreliability and other narrative tensions. In this paper, I examine the use of first-person participatory narration in a Finnish ecocritical documentary film *Little Yellow Boots – A Story for the Future* (2017) by John Webster. Webster is one of the filmmakers who contributed to turning the success of Finnish

documentary films into international recognition. His earlier film, *Recipes for a Disaster* (2008), is a follow-up of an “oil diet” of his whole family. In *Little Yellow Boots*, Webster builds a complex narrative by suggesting antagonistic positions between Russian coalmine workers and American climate activists – and drawing an allusion between the concern over climate exchange and his personal loss of growing up fatherless. The film is addressed to Webster’s great-granddaughter-to-come, but as the first-person documentarist tries to raise awareness of climate change, he also heavily occupies the narrative space.

My paper is a critical study on Webster’s documentary film and the ethics of first-person narration in relation to the questions of reliability and communicating both overt and covert values. What is the dynamics between the narrating self and the others? How does the first-person documentarist portray the heroes and the villains in the climate drama?

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Thu 11:50, Hall 112 & 113

Aerial description and environmental imagination in narrative landscapes

Despite much recent progress within narratology that treats space and geography as a primary access to literary texts, there has been a lack of attention to the phenomenological aspect of *lived space* as it relates to the reading experience. Gabriel Zoran and Ruth Ronen originated the study of narrative and space in the 1980s with attention to Merleau-Ponty, Bachelard, and other philosophers who studied the experiential relations that act as a mediator between concrete, daily navigation and abstract geographical space as represented in literature. This focus has been too hastily driven to footnotes in psycholinguistic studies of space in literature such as Monika Fludernik and Susanne Keen’s recent edition of *Style* on interior spaces; collaborations with geographers such as Ryan, Foote, and Azaryahu’s new book on geographical narratology; and structural studies such as Katrin Dennerlein’s *Narratologie des Raumes*.

To varying degrees, the above discussions of space are abstractions. This follows a general trend in all

academic studies in space, to which Henri Lefebvre was careful to warn against in *The Production of Space*: “there is a violence intrinsic to abstraction.” Gerald Prince has recognized something similar in a call for more concrete studies of space and narrative: “narrative in space (I do not mean culture) has received much less attention than space in narrative. It is time for an expansive geographic narratology to be developed.”

The present paper will use one instance of *narrative in space* to contextualize the aforementioned narratological studies of space and geography by grounding them in a phenomenological account of the experience of reading landscape descriptions. Specifically, I will present a range of examples from American fiction that present a view from above: imaginative descriptions of cityscapes given at zero-focalization, bird’s-eye views of countryside as imagined by specific focalizers, aerial views afforded by flight, altered scales given by satellite imagery, and the few mentions of perspectives from

drones becoming more and more inevitable in contemporary fiction. In the context of the environmental imagination in 20th century American literature, tracking these landscape representations in aerial description is an important parallel to developments of land use,

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Theorizing the whodunit

The classic detective story, the whodunit, best exemplified by narratives by Agatha Christie, has stimulated theory-minded literary scholars but also the writer Dorothy Sayers to propose genre definitions. In Sayers' essay "Aristotle on Detective Fiction," she claims that the best theory of the whodunit is given in Aristotle's *Poetics*. In this paper some of Aristotle's narrative core concepts – plot, peripeteia and closure – are measured against

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Narrative turn and frameworks for narrative theory

This topic of the narrative turn represents a line of inquiry that has been evolving for more than thirty years but that is now undergoing important changes in response to recent developments in the research environment. Philippe Roussin shows how the narrative turn, which ushered in an instrumental conception of narrative and sense making in a departure from the structuralist preoccupation with form and story structure, resulted in the reintroduction of narrative into the social sciences. This tendency is felt particularly in historiography, but also more recently in the rise of storytelling – "the grand narrative of the present" – in communication, management and politics. In another commentary on the same topic, Paul Dawson looks at the implications of the narrative turn for interdisciplinarity. With narratology's expansion beyond the literary canon, on the one hand, and the growing web of the narrative turn in the social sciences, on the other, narratology has been confronted by both centrifugal and centripetal forces, leaving its boundaries ill-defined.

With more focus on literary narrative, Dan Shen discusses a number of attempts to "contextualize" narrative poetics such as feminist narratology but finds that while this approach enriches and refines formal narrative poetics, it is not possible to "genderize" structural distinctions,

aerial photography, satellite imagery, and eventually surveillance by drones and unmanned vehicles. I argue that tracking the narrativization of these views in literature is one way of replacing *narrative in space*.

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some of the Viktor Shklovsky's observations of the causally significant detail, Tzvetan Todorov's two-stories-model and Liza Zunshine's ideas about theory-of-mind exercise. The most interesting result of these comparisons is that and how Aristotelian genre features have to undergo specifications required by the genre to become meaningful at all.

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as such distinctions are by nature decontextualized. As for rhetorical narratology, it stakes out a position which, though unrecognized for a number of years, has considerable potential for the sociohistorical contextualization of narrative theory itself, without having to challenge the principles of formal narrative poetics.

Manja Kürschner also takes up questions of a contextual nature in her study of how history is fictionalized in a corpus she describes as post-constructivist metahistoriographic fiction. This form, she explains, "refutes radical constructivist theories that postulate an all-encompassing unreliability of historical writing and storytelling."

Finally, Roy Sommer looks into what might be a way forward in sorting out the multiple theories, models and paradigms that have come to dominate the narratological landscape. Observing that much has been accomplished to establish the links between narrative and knowledge, Sommer raises the question as to how theories of narrative, through their epistemological and methodological stances, produce knowledge about narrative. Such an exercise in metanarratology, he contends, stems from intuitive knowledge gained through aesthetic experience and abstract knowledge.

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Wed 11:30, Hall 202

Narrative retelling and figuration in the 19th-century novel

Instead of proposing that one way of understanding narrative is through identification with specific characters or situations, 19th-century texts suggest that identification itself is determined by narrative: that stories accrue in an attempt to properly define the term. A close study of identification and its applications reveals the narrative and figurative nature of our interpretative methods. Charlotte Bronte's *Jane Eyre*, Honore de Balzac's *Adieu*, and E.T.A. Hoffman's *The Life and Opinions of the Tomcat Murr* all possess the figure of a silenced woman (Bertha, Stephanie, and the Invisible Girl, respectively) whose personal story is recounted by another character. The intrusion of a narrator other than the victim, as well as his attempt to introduce a rational narrative, complicates the reader's identification with the female victim. At the same time, there is a narrative and rhetorical underside of these retellings that pushes not only the speaker, but the reader, to identify with what is not or cannot be said, suggesting

that identification is both interrupted by, as well as constituted by, stories.

Examining the retellings and recreations of each woman's story shows how familiar narrative figurations bewilder attempts at rationality and push readers toward the internalized, inaccessible versions of these narratives. Recent collaborations with Fritz Breithaupt's Experimental Humanities Lab at Indiana University suggest that internalized narrative is one of the ways in which readers attempt to rationalize their decisions, and often impose this narrative on others in order to assuage feelings of guilt or confusion. Shoshana Felman's work provides the theoretical framework for this analysis, but introduction of the lab's own experimental data – as well as analysis of particular passages from each of these three works – further develops these ideas into a more specific and located approach to the theorization of identification.

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Wed 11:30, Hall 201

The art of deception: Knowledge distribution in narrative and drama

My talk seeks to explore the question of knowledge distribution in literary texts from a narratological perspective, focusing on examples from drama and narrative. It would therefore fit into the conference's category 5: "Structures and Narratives".

In fiction and in real life, characters often resort to acts of deception, which constitute one of the shaping forces in history, culture, and more specifically: literature. A closer look reveals how the perspective structure of a text is closely connected with the distribution of knowledge in that text. My analysis therefore aims to develop a communicative model with which to adequately conceptualize and describe structural knowledge relations in literary texts. I will thereby focus on a specific motif and relation between characters commonly referred to as deception. As an age-old literary motif, deception appears to serve three dominant functions. Firstly, it provides engaging plot-twists: the star-crossed lovers who are duped by fate or scheming

antagonists, adultery in all its forms and guises, political intrigue at court or in parliament, battle tactics, tricksters and fraudsters all make for good entertainment and serve as catalysts for reflections about the state of humanity and the world in general. Secondly, apart from being entertained, the audience can also be affectively tied into the plot, either as an initially unwitting victim of deception, or unobserved accomplice of the deceiver. This in turn heightens the immersive and aesthetic potential of the literary text. Thirdly, deception of readers can also raise interesting metafictional questions, for example about the deceptive power of fiction as a cultural technique. Lastly, the current discussions about a "post-truth" cultural and political climate are also closely linked to the act of deception, and my talk will address this issue.

My talk proceeds in three steps: first, I offer a dynamic communicative model for deception in literature, based on Stempel's (1976) and Wolf's (2007) model of ironic

communication. Next, I will test and validate my model using examples from two different literary periods and genres, namely Shakespeare's *Hamlet* and the novel *Sweet Tooth* (2012) by Ian McEwan. I thereby aim to offer

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The use of dialogue in the metaphrastic and premetaphrastic *vitae* of St. John Chrysostom

Passages of direct speech and embedded dialogues in earlier hagiographical texts are a major field of intervention for authors who worked on rewriting saints' lives. In 10th cent. Byzantium the rewriting of hagiographical texts culminated in a corpus which was created→ for liturgical use, the so called metaphrastic menologion. This paper will focus on the technique of reshaping dialogic sections in a text transmitted within this corpus, the *vita* of St. John Chrysostom (BHG 875). In this particular case the textual transmission provides

a selective overview of the diverse narratological forms and functions that the dramatization of deception can fulfil.

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Cultural and historical perspectives

Classical narratology has often been accused of being one-sidedly focused on the internal structures of fictional literary texts. In the Emerging Vectors collection, there are a number of essays dealing with cultural and historical contexts and analyzing texts beyond the fictional-factual divide.

Nora Berning, working within the framework of critical ethical narratology, analyzes a corpus of autobiographical end-of-life stories, a form of factual narrative in the life-writing mode that makes heavy use of fictional strategies. In Berning's study, the immediacy of this form of writing is made more salient by the fact that her tutor text, Wolfgang Herrndorf's *Arbeit und Struktur*, is a blog.

The fragile dividing line between factuality and fictionality is also taken up by Silke Lahn and Stephanie Neu, although with a transmedial focus. On the basis of Richard Walsh's proposal to redefine fictionality as a "rhetorical mode" and the ensuing intensive Danish research in this field, the authors analyze two recent and iconic examples in European television series and movies: the Italian film *Romanzo Criminale* and the Danish series *Klovn* (subsequently a film) mixing

us with a relatively sound basis, since it has been traced that the metaphrastic text and its chronologically closely related main model text (BHG 876) share common source texts as well. The study will therefore be based on the close reading of passages in several related texts in order to track the changes introduced by the rewriter(s). Thus we are given the possibility to observe in detail the metaphrastic process and to ascribe alterations with the utmost probability to the author of a certain version.

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supposedly irreconcilable elements of fictional and factual origin into the narrative.

Wolf Schmid examines the contextual and historical facets of eventfulness. He notes that the novelty of eventfulness is threatened by repetitiveness, thus pitting (in Šklovskij's terminology) recognition against defamiliarization. On this basis he goes on to discuss narrative eventfulness in cultural history with reference to Lotman's "aesthetics of identity" as opposed to "aesthetics of opposition."

With a switch to cultural contexts far removed from those of the modern Western corpuses, Claude Calame examines ancient Greek narrative which, according to him, is less a literature per se than it is a "poetic form of action" or an instance of "ritualized enactive speech." Required for such a corpus, he contends, is an "interpretive understanding of intercultural translation demanded by cultural and social anthropology" together with discourse analysis working along the lines of French enunciative linguistics and pragmatics. This leads to a critique of the concept of narrativity as developed in the classical/postclassical paradigm for narratology which, among other things, fails to account

for the prefigurations, configurations and refigurations of time as formulated by Paul Ricœur.

When it comes to literary traditions such as that of China, looking in from the outside calls for a comparative approach. It is in this spirit that Huaiyu Luo surveys a body of research on Chinese narrative theory, both Western and Chinese, that got underway during the 1970s. During the 1980s and 90s, a number of major programs for translating Western literary and narrative theory into Chinese got underway. It was under this

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Chronological order and the narrative present

Order, although one of the most basic aspects or components of narrative structure, remains an understudied one. An interesting topic in this context is that of “chronological” or “linear” narratives, the narration of which is based on “straight” (natural?) chronological ordering. These are sometimes treated as theoretically – and aesthetically – less interesting or important than anachronic narratives (e.g., by Gérard Genette or Roland Barthes), and sometimes as equally respectable (e.g., by Meir Sternberg or Monica Fludernik). But on an even more basic level, one may wonder how substantial they are as an empirical category. Because of their “simplicity” in terms of the correlation between *fabula* and *syuzhet* (or actional and narrated sequences), it may be supposed that they are the default mode for narrative. However, some critics have made opposite claims. Barbara Herrnstein Smith, for example, asserts in her article “Narrative Versions, Narrative Theories” (1980) that absolute chronological order is virtually impossible to sustain in an utterance of more than minimal length, and that if it may be said to occur at all it is likely to be found only in acutely self-conscious or “artful”

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Narrative worlds: Between autonomy and interdependence

In this talk I propose some new ways of thinking about the concept of “narrative worlds,” seeking to advance the work of Tolkien, Gerrig, Doležel, Ryan and others. Fundamental to the functioning of narrative worlds is their dual nature. On the one hand, they are autonomous, imaginative creations fabricated by the author

influence that narratological studies by Chinese scholars have been gathering speed over the past twenty years. Involved is not only the assimilation of Western research, but also a rereading of traditional Chinese poetics, dating back over more than two thousand years. More recently, important work has been done within a properly Chinese context, thus developing narrative theories which open up perspectives for non-Western forms of narratological reasoning.

texts. More recently, a similar claim has been developed in much greater detail by William Nelles and Linda Williams in their article “Narrative Order in the First-Person Novel” (forthcoming in *Poetics Today*).

I believe that in order to judge such claims, a more nuanced view than the one currently common in narratology is required with regard to how chronologically (dis)ordered a narrative is. A crucial concept here is that of the narrative (or “fictive”) present, since events taking place in this “present” are often layered with chronologically heterogeneous motifs on various levels, and the ways in which these motifs are organized and their inclusion is motivated strongly influence our perception of how “linear” the narrative is. For example, a dialogue is an extremely effective mimetic motivation for joining together chronologically heterogeneous motifs, giving them the appearance of a smooth linear progression. Thus, I would like to discuss major types of motivations for joining together motifs within the narrative present, as well as their effects on our perception of the degree in which a narrative is linear or anachronic.

and reconstituted by the reader. On the other hand narrative worlds are constructed through the synthesis of elements “cannibalized” from other “possible worlds” to which the author and reader have access. These worlds include “the primary world” which the author/reader experiences in their day to day life, “contiguous

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worlds,' through which the author/reader construct their understandings of the historical past and contemporary locales beyond their immediate experience, "ideological worlds,' which represent individuals' and groups' conceptions of what the world *should* and *should not* look like, and "literary worlds,' constructed in other literary works and extant genres.

This model frames the question of "narrative worlds,' in terms of a series of key issues: The dynamic and inherently ambiguous relationship between the narrative world and the possible worlds on which it draws, the gaps between the narrative world as imagined by the

author and as it is variously reconstructed by readers, the processes whereby the reader "journeys" back and forth between the narrative world of a given work and his or her own primary world, and the way in which this processes inevitably shapes and reshapes both of these worlds.

My approach has significant implications for a number of central questions in the study of narrative including: the distinction between fiction and non-fiction, the way in which narratives help form communal identities and the manner in which stories transmit social and moral values.

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Genre blending in tragicomedy: *The Winter's Tale*

Wed 16:10, Hall 112 & 113

I propose a model of a crucial form of genre mixture in one of its central texts: tragicomedy in Shakespeare's *Winter's Tale*. My proposal interweaves research on emotion, plot, genre categories, conceptual blending, and literary history.

Giambattista Guarini's 1590s experiments in joining comic and tragic tendencies sparked a debate on the possibility and desirability of generic innovation. Many writers defied conventional insistence on generic purity, against the idea of "mingling kings and clowns" (Sidney). This was a fundamental and far-reaching shift in literary decorum.

Analysis is challenging, however, because many narrative elements can potentially interact in any tragicomedy, and possible relations between tragedy and comedy may be described in several ways. We may consider basic categories of narrative space and time, and how basic narrative elements (characters, events, and framings of events) may be arranged within them. Spatially, tragic and comic emotions may be present simultaneously in contrasts of characters, events, aspects of situation (e.g. foreground/background), narration (e.g. represented vs. reported), and other framings. Temporally, tragic/comic emotions may alternate, either in the short term (within a world, as in the almost schizophrenic *Waiting for Godot*), or in the long term (between subworlds, as in the two halves of *The Winter's Tale*). We may also

consider tragicomic functions and effects:

- intensification-through-contrast, by swinging between extremes (some Renaissance plays and modern melodrama);
- moderation/tempering, by avoiding extremes (Guarini, Fletcher, some modern realism);
- containment, by presenting one pole as more real or fundamental than the other (comic background contains tragic foreground, or vice-versa);
- paradoxical synthesis, by using one extreme to achieve the other (some Shakespeare and absurdist works).

A complete model of tragicomedy must characterize 1. comedy and tragedy in terms of relations among narrative elements and effects, and 2. how the contrasting poles can mix at multiple generic levels and units:

- Small-scale: speech genres (utterances by characters and narrators)
- Medium-scale: incidents and scenes
- Large-scale: overall plots and "worlds"

I illustrate complex processes and patterns of tragicomic blending across these dimensions, levels and units in key scenes of *The Winter's Tale*, especially the mid-point report of the deaths of Antigonus's party (by bear and storm), which marks a global shift from tragic to comic parts (3.3), and the final miraculous restoration of the supposed-dead Hermione (5.3).

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Thu 17:30, Janák Hall

Orientations, intentions, intonations in Boris Eikhenbaum's theory of literary form

The aim of this paper is to examine the formation of Boris Eikhenbaum's theory of literary form, its philosophical roots and its distinctive features with respect to those of other Formalists, starting with the concept of "intonation," which for Eikhenbaum plays a relevant ("dominant") role not only in the stratification of poetic text – as he states in "Melody in Russian Lyric Verse" (1921) or in "Anna Akhmatova: An Experiment in Analysis" (1923) – but also in that of narrative – as we can see for example in his works on Leskov's *skaz* (first of all "Leskov and Contemporary Prose, 1925") – and, in

general, in the structure of literary work. Then I will try to focus on the conceptual problematic implied in the formalistic notion of "orientation" (*ustanovka*) and in its neighborhood with that of teleology: both of them, through the difficult move to avoid the contamination with "intentionality," constitute the idea of structural whole built by the Russian Formalists, a theoretical and heuristic proposal that will be decisive for the future of theory of literature and in particular of narratology in the next long decades.

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Thu 9:00, Janák Hall

The Prague School and narratology

History of science, like any other history, includes victories and losses with greater or smaller impact on further development, but it is just as well a history of debates and polemics, mutual understanding and misunderstanding. And more than that, it is a history of encounters – both figurative ones, with certain ideas, experiments and attitudes, and encounters *in stricto sensu* – encounters of individual research programmes, of teachers and their pupils. In all cases, a research tradition is being formed, providing a theoretical basis (a set of hypothesis, theories, concepts, observation methods etc.) for each research discipline. Systematic reconstruction

of the basic assumptions of a given research tradition during the study of its development inevitably makes us face the shape and the nature of these encounters. How important this is can be well illustrated by the example of history of structuralism.

The aim of this paper is 1. to outline the historical development of the Prague School, 2. to provide a brief characterisation of the main concepts of the structural poetics of the Prague School, 3. to point out the neglected tradition of Prague School structural poetics and its potential stimuli for contemporary study of narrative.

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Wed 14:10, Hall 201

The problem of double narrative: Program music in literature

In works of literature, music can be found in the form of score fragments, notation symbols, song lyrics, musicological terms, acoustic aspects of speech, musicians as characters, etc. But the insertion of program music is a special case because, referring to an extra-musical narrative, it contains at least two stories: that of the previous text, originally created in a different, non-musical sign system, and that of its representation through musical expression. In turn, references to program music constitute a secondary narrative in

a concrete work of literature. This way, two systems of signification link up to create a third, joint meaning. Such a double narrative structure requires a specific methodological approach and raises the following questions: How can we analyze elements of program music inserted into a literary work? What are the most useful methodological tools in trying to describe the joint narrative produced by an intermedial dialogue between music and literature?

The practical focus of this presentation will be a play

by Lithuanian playwright Kostas Ostrauskas, *Belladonna* (1992–1993). The musical narrative and its functions are one of the least studied aspects of Ostrauskas's oeuvre. Nevertheless, the musico-literary relationship seems to form the structural axis of many of his plays. The play *Belladonna* contains fragments from the score of Modest Mussorgsky's suite *Pictures at an Exhibition* (1874). *Pictures at an Exhibition* is a work of program music – it is known that Mussorgsky invoked piano sounds to

convey his impressions from seeing the paintings and drawings of Victor Hartmann. Specific passages quoted in Ostrauskas's play establish thematic and structural connections between the narratives of two works and help to grasp the overall structure and idea of the play. Score fragments included in the text reveal the narratological synthesis of three art forms – literature, music and painting.

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Fri 10:00, Hall 112 & 113

Elements for a redefinition of narratology research: Analysis of the anti-Aristotelian model of Nietzsche's *Birth of Tragedy*

In my opinion, in Nietzsche's work it is possible to find a new epistemological model based, firstly, on a mutual agreement held up by author and reader, during the "act of reading," founded on the will to "misunderstand" the narrative text, beyond the "reassuring agreement" of understanding the narrative "surface" (that is composed by a concatenation of signs without any strong chronological function), and secondly, on the capacity to produce a general "melancholic effect" and a "cognitive shock" to the reader. Based on, among others, the structure of the interplay between the fiction and

the imaginary proposed by Wolfgang Iser (*Prospecting, The Fictive and the Imaginary*), Ferruccio Masini's and Eugen Fink's interpretation of the Nietzsche's philosophy (founded on the "transfigured dialectic" of play), and Walter Benjamin's conception of artistic creation influenced by Freud (*On some motifs in Baudelaire*), my presentation will focus on describing my theoretical approach and point out its originality, after a diachronic description of the "Aristotelian tradition" in the history of the narratology.

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Thu 18:10, Krejcar Hall

Personal life story and narrative schemes in autobiography

How did the "cognitive turn" in narratology change the theoretical attitudes to the autobiographical texts? What is the difference between life stories, autobiographical memories or narrative identity on the one hand and autobiographical novels or autobiographies on the other hand? Where is the boundary between the psychology and the cognitive narratology, when we analyze the literary autobiographies and when we talk about their authors? Despite these problematic issues, in recent decades narratology and literary theory have been inspired by theoretical concepts of psychologists and philosophers, such as Jens Brockmeier, Jerome Bruner or Paul Ricoeur. In this paper we would like to look at the literary genre of autobiography in the context of the "positioning theory," one of the results of this new cooperation between literary narratology and the cognitive psychology. The genre of autobiography

is often situated on border-line between fiction and non-fiction; autobiography refers to real characters and events, but at the same time it is a literary work of art, a verbal construct in which the representation of reality is subject to the intentions of the author. Autobiographies frequently use the same narrative schemes as the fictional texts and for the adequate interpretation of the text of autobiography it is necessary to ask why the author does it and what effect these strategies have. The author displays him-/herself in the text in accordance with a specific pattern and plot and his/her positioning is therefore a matter of a selected and combined narrative – thematic and compositional – technique. The methodology of the "positioning theory" is based on the relational character of self that creates the world in the process of narrating and manifests his/her relationships – i.e. his/her position towards

others. These theses will be demonstrated primarily in the autobiography of the Czech woman author Heda Margolius-Kovály *Under a Cruel Star*.

Klaus Speidel

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Thu 9:40, Krejcar Hall

Communicating a story with one picture: Ordinary language and empirical testing vs. the skeptic

History paintings usually refer to biblical or mythological stories. A lot of ordinary spectators seem to believe that such pictures *actually communicate* these stories. This point of view is shared by many art-historians. As opposed to this, narratologists have frequently argued that a single picture can at best *evoke* a familiar story in a beholder's mind. Different reasons have been provided for this point of view, among them the conviction that a *temporal program* (or *time of telling*) in the presentation of a story is a necessary condition for narrative or that – unlike movies or comics – single pictures cannot reliably communicate temporal and causal relationships between story events. Since the 1990s different theorists have argued that single pictures may well communicate stories, but only if they are polychronic, i.e. explicitly show several moments. I for my part have

defended that even a single monochronic picture can communicate a new story. In my presentation, I will assess the evidence for these opposing claims. Based on an ordinary language approach to the concept of storytelling and an analysis of the way this concept is used in speaking about pictures, I will then argue that a temporal order is not a necessary criteria for pictorial narrative and that explicit polychrony isn't either: my arguments and empirical results show that single pictures reliably communicate new stories. They also suggest that they do so more frequently than many theorists – including myself – have thought before. At the very least, my talk should shift the burden of proof to the side of those skeptical about the possibility of pictorial narrative in the single picture.

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Fri 9:00, Krejcar Hall

How single pictures communicate stories: An experimental approach

Since the 18th century, theorists have frequently argued that “spatial arts” like painting can either not communicate narratives at all, or only do so “through intimations” (Lessing 1766, XV). This view is still current and has sometimes been radicalized: “Since pictures, left by themselves, lack the ability to articulate specific propositions and to explicate causal relations, their principal narrative option is [...] the *illustrative mode*” (Ryan 2004, 139).

Theorists like David Herman (2002, 90) have however argued that “comprehension of a text or a discourse – a story – requires access to a plurality of scripts”, without which even a canonical narrative text would remain incomprehensible. Experiments with texts seem to confirm this point of view: “one can leave out all explicit reference to causal and temporal connections from the surface structure, yet leave the narrative comprehensible” (Matter Mandler 1984, 26). Similar experiments with pictures where significant story events had to be

inferred by viewers confirmed these findings (Magliano et al. 2015, Cohn/Wittenberg 2015). The fact that pictures do not explicate causal relations might therefore seem less of a problem than it was thought to be. But using picture *sequences*, these experiments avoided “the problem of time” which is usually considered the major problem for iconic narrative (Speidel 2013).

We therefore tried to take these studies one step further by analyzing whether causal inferences also facilitate the understanding of narrative *single* pictures: we ran an experiment where over 240 non-experts saw single pictures in a free viewing task. We included historical works by William Hogarth or Jean-Baptiste Greuze as well as recent works by Banksy or Sven Nordqvist. For each picture, viewers were asked if they believed it told a story and if they considered that it implied a temporal order of events. If yes, we invited them to name the events and put them in order.

We discovered considerable convergence between the

narratives constructed by different participants. We explain this by the fact that viewers used a limited number of “scripts” when interpreting a picture (such as for instance a *murder* or *infidelity script* for a painting by Hogarth). This not only opposes the idea that a picture tells a nearly infinite variety of different stories to different viewers but also the conviction that a single picture can never reliably communicate a new story. We further realized that viewers’ interpretations were

not only based on constellations of figures, postures & expressions (frequently mentioned in the literature since the 18th century). They also used traces such as bloodstains or tripped chairs as indicators of *story-events*. The latter were considered to be part of “picture content” even when they were not explicitly depicted. Last but not least, there was significant agreement between viewers about which pictures tell a story and which do not.

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Thu 11:10, Krejcar Hall

“And the moral of the story is...”: Narrative scaffolding in television series

While there are countless television programs that begin and end with voice-over narration, it is most commonly mere paratext that serves to remind viewers of earlier episodes (“last time on...”) or advertise upcoming ones (“next time on...”). However, there is a smaller group of series that relies on voice-over narration in a more fundamental and structural way to superimpose meaning on episodes. These shows frequently rely either on the main character (as in *Grey’s Anatomy*), a mysterious or unknown figure (as in *Gossip Girl*) or even dead characters (as in *Desperate Housewives*) to guide their plots. These narrator figures introduce a theme or topic at the

beginning of episodes, which is then dealt with in the course of the plot, after which the narrator comments on the issue again and presents a kind of moral of the story. This way, the narration can be used as an outside help to strengthen the point a series is trying to make by telling the audience what to expect. In my presentation, I will illustrate the different ways television series rely on this kind of “narrative scaffolding” to guide their plot and give it a clear meaning or message. The analysis will be based on theories of textual and film narratology as well as genre theory from film and television studies.

David Stromberg

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Wed 13:50, Hall 202

A narrator with personal needs: Narrative drive in Salinger’s “Seymour; An Introduction” (1959)

This talk aims to introduce discourse around the concept of “narrative drive” as a nexus of ideas used in narratology to shift discussion of literary phenomena and allow readers and critics to discuss emotional aspects of literary works. The sense in which I use the term goes beyond the narrativizing tendency to thematized aspects of the narrating instance even if they do not appear in direct discourse. This does not refer to what drives the story or the characters – the events, the interrelations, the story-elements – but to what drives the story’s telling, those elements related to the narrating instance, and their thematic relation to the story that is told.

I explore the role of Buddy Glass, in his words, as

“a narrator, but one with extremely pressing personal needs” through the situation and circumstances propelling his narration. I examine the story embedded in the text, a story which is not an “introduction” to a portrait of Seymour Glass or to a collection of his poems, but the story of a writer named Buddy Glass who sets out to write a work of fiction with his late brother as the main character but who instead finds himself writing a nonfictional “introduction” in which he tries, more or less consciously, to re-conjure his brother’s presence. This aspect of the story can be accessed through a consideration of the narrative situation and what drives Buddy’s narration.

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Fri 9:40, Hall 201

An inventory of miracles: Central European magical realism from the perspective of classical and unnatural narratology

This presentation deals with two questions. First: What can we gain by using concepts of unnatural narratology in interpretation of magical realist fiction? Second: How should we compare Central European, or, more specifically, Hungarian works of fiction with canonical novels of international magical realism? Although the reception of magical realism was successful in some of the states of Central Europe, such as Slovakia, in Hungary there are only a handful of critics who accept the fact that specific narrative features of magical realism are present in contemporary Hungarian prose. I will analyze these features by borrowing analytic tools from both classical narratology and unnatural narrative research to develop a common ground for a comparative study. The

title “Inventory of Miracles” means that I will list examples of the different narrative procedures behind “miracles” and “magic” in storyworlds and “irrationalities” of narration in contemporary Hungarian writers such as Miklós Mészöly, Ádám Bodor, and László Darvasi. Some of these examples are comparable to known narrative techniques of “making magic” in works of Gabriel García Márquez, Salman Rushdie or José Saramago; others seem to be specific techniques of one or the other writer. But fictional works are not the only thing that will be put to the theoretical test here. There is also the question of presentation, to determine whether we understand magical realism more deeply with the help of unnatural narratology than we understood it before.

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Wed 15:10, Hall 202

Narrator-less narrative and reception in antiquity

In this paper I first argue that the modern author-narrator distinction does not do justice to ancient narrative. Authors were either happy to show themselves as authors and take full responsibility for their works, or they conceived of their narrating as role-playing, as putting on a mask, just as actors on stage would do. This performance-based concept implied that there was always a real person, the author, behind the mask and that the mask could be put off for shorter or longer periods of the narrative at any time. In a second step, I consider how this narrative concept plays out with

ancient audiences. The lack of a clear author-narrator distinction prompts different ways of reception, not all of which would comply with a modern, narrator-based theory. For instance, unabashed biographical readings frequently occur and may even be encouraged by authors. Fiction may be regarded as “lie,” and correspondingly, authors of fiction as “liars”. At the same time, however, many readers of antiquity enjoyed the role-playing of authors in a way similar to the modern appreciation of narrators exploring fictional worlds between truth and falsehood.

Valery Timofeev

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Fri 9:40, Hall 202

Fractal patterns in Nabokov's *Ultima Thule*

The paper offers a close analysis of Nabokov's *Ultima Thule*. The analysis incorporates Cognitive narratology approaches and some of classical narratology tools. The structure of the story can be best described in terms of a dynamic system exhibiting fractal patterns displayed at every scale. It can be compared to a set of invertible *matrëškas* (Russian dolls) playing strange

games when the smallest one turns inside out so as to envelope all the others, as in a number of key phrases in the story: “the dream within a dream (when you dream you have awakened)”; or “If you don't remember, then I remember for you; the memory of you can pass [...] for your memory”. Invertibility seems to be one of the characteristics of both the narrative and the narration.

Thus, narrator's psychological motives turn into motifs and other literary devices only to be unfolded backwards in the next sentence. The story displays numerous examples of the switching-on of the *estrangement effect*, a phenomenon defined by the Russian formalists as a device used for shifting the reader's attention from content to language. By introducing a piece of ambiguous information, the author adds new barriers to understanding that keep the narrated world detached,

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Presenting documentary photographs as fiction: *The Family of Man* exhibition (1955–) and its narration

In this presentation, I will explore the question of the fictionality behind the narrative presentation of photography while taking *The Family of Man* exhibition (1955) as example. According to Gregory Currie, "Fiction emerges with the practice of telling stories." He also says that a photograph becomes fictional when the artist intends the audience "to make believe the content of what is represented" (Currie 1990). The documentary photography is intended to tell the "facts," but the camera work already takes a certain point of view and determines the narrativity inside its image. Furthermore, documentary photographs can be used to tell a fictional narrative as well.

The museum space can be used as a theatre for it makes a frame separated from the real world. The exhibits are shown with a certain narrative made by its organiser, which the visitor is invited to follow from the entrance to the exit. In the case of an exhibition of photography, the photographs function as a reference to the real world.

The Family of Man exhibition created by Edward Steichen at MoMA in 1955, consists of documentary photographs, which are records of actual events. However, they are

thereby forcing the reader to perceive it rationally rather than emotionally. The paper (re)constructs a hypothetical version of the way the reader perception of the story is organized in terms of monitoring, regulating and controlling narrative progression paying special attention to the cognitive mechanisms the reader employs to observe how both the ideas and their form develop in interaction with each other.

presented in the manner of storytelling that is, from the beginning of humankind to an apocalyptic end. Influenced by the filmic montage such as Eisenstein's, the story is presented with a combination of photographs and of literary texts.

In the 1950s, in order to let the visitors follow the narrative and sympathize with the world represented by the photographs, the photographs were shown as mirrors of their real lives. For the purpose of making the visitors believe the world represented in the exhibition, that is, the world that should be, it was important that each visitor could identify themselves with the persons in the photographs and that they recognised themselves as a part of the story. On the other hand, the exhibition was criticized because its presentation of the photographs and its narration seemed to differ from the historical facts.

Today, the narrative of this exhibition is not considered as false, even when the photographs are "read" from a historical point of view. Each of the photographs is considered as a testimony of a historical truth, and at the same time, the way of presenting the photographs is not necessarily limited to nonfiction.

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Time and memory: The phasic structure of the work of literary art in Roman Ingarden's phenomenology in view of Francisco Varela's neurophenomenology and Shaun Gallagher's front-loading phenomenology

In contrast to Roman Ingarden's well-known concept of layers in the structure of the literary work developed in *Das literarische Kunstwerk* (1931), the concept of phases has never attracted much attention. Outlined in this book, and deepened in the complementary article written in

Polish in 1937, then in 1968 developed into the extensive German monograph *Vom Erkennen des literarischen Kunstwerks* [The Cognition of the Literary Work of Art], it did not become influential. It was not taken up by the French structuralists who (like Riffaterre) came up with

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a similar, temporal idea of understanding texts, opposed to Jakobson's and Lévi-Strauss's spatial concept, nor by the American pragmatism (Stanley Fish). It even did not affect phenomenology world-wide. Therefore, the absence of the concept in neurophenomenology and front-loading phenomenology is not surprising, even though their founders have often referred to literary inspirations.

Put together with their ideas, Ingarden's concept still seems to be inspiring. Its strength lays in an in-depth analysis of temporal modes of understanding related to the sequential nature of language. This kind of analysis works also for memory mechanisms, which, according to Ingarden, function in a similar way. They are responsible for creating appearance schemes and integrating them into the experienced objects. The key role in this integration is played not so much by the cognitive

perspectives (the points of view of the subject), but above all the memory perspective shortcuts (retentions and protentions).

Ingarden derived these schemes from Husserl's phenomenological concept of time-consciousness and from the work of Bergson. The background of Ingarden's ideas, however, were studies on memory performed by the philosophers from the Lviv-Warsaw School, inspired by Brentano's work and Karl Bühler's *Gestalt* psychology. Taking into account those three sources of inspiration enables, on the one hand, to offer a solution to the neurophenomenologist problem of the cognitive value of the so-called protocols of first- and third person narratives, and on the other hand helps better understand the narratological concepts (both in literary and film studies) of Russian, Prague and Polish structuralists.

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Fri 10:00, Krejcar Hall

The monster analogy: A Frankensteinian approach to characters, cognition, and comics

They are potential, artificial human analogues. Even though they are nearly immortal, they have been constructed and given life by mere mortals. Once they get off their creators' desks, however, there is little hope of controlling them. It really is rather surprising that Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818, 1831) has not repeatedly been interpreted as an allegory of fictional characters.

The Unwritten (2010–2015), a recent series of Vertigo fantasy comics created by writer Mike Carey and artist Peter Gross does, however, evoke such a parallel through its highly metafictional and intertextual characterizations. In my presentation – based on a soon forthcoming article – I will allow this fantastical reframing of Frankenstein's creation to prompt a serious theoretical speculation: if critical readings of *Frankenstein* were superimposed on theories of fictional characters, what connections and disruptions would emerge?

Before, Brian McHale (2005, 67–68) has called his fellow narratologists Frankensteins, who are wont to force irreconcilable views and elements into seemingly sensible shapes and histories. My claim is that readers,

in trying to cognitively engage with fictional characters, are inclined to similar contortions: the manifestly non-human mixes with the ideas of human to create something multiple, liminal, and impossible – embodiments of the paradox of fiction.

It seems that narrative theory is used to being haunted by monstrous creations, and thus, in the best case scenario, this analogy between Frankenstein's creature and fictional characters will not only add another layer to the rich interpretation history of Shelley's magnum opus but will also usher character theory in new directions. First, it invites novel, shifting perspectives to the complex relations characters have to authors, readers, and each other. Second, examining the famous, collage-like instability of Frankenstein's monster more closely reveals that the same condition is shared by most fictional characters. Instead of only being seen as stiff, structuralist paradigms of traits, characters should be conceptualized as dynamic constructions that constantly negotiate mimetic humanity and unavoidable artificiality as well as (multi)medial, repeatable bodies and elusive, inferred lives.

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Wed 13:50, Hall 201

Atte Jongstra's literary radio play *Der Herr verlangt sein Hut* (1988): New perspectives on the representation of speech and consciousness

In the recent research domain of audionarratology (see Mildorf & Kinzel 2016), the literary radio play is an outstanding genre that could put a range of narratological concepts in a different light. For instance, the multimodality of the radio play and its semiotic aspects such as sound, silence, music and voice could provide new possibilities to consider the representation of speech and consciousness. How could the “double voice” of free indirect discourse (further: FID) be suggested by subtle shifts in the intonation of a narrator's voice? Or could we speak of “aural FID” when background noise or voice infiltrates in the utterance of a character?

As an answer to Brian McHale's statement that “One is tempted to recommend [...] a moratorium on further research into FID proper until other, more diffuse and pervasive effects of mind and voice in fiction are better understood” (2014), I will show how the study of speech representation in the literary radio play could be a step towards that aim. To illustrate this, I will introduce examples from *Der Herr verlangt sein Hut*, a radio play by the Dutch writer Atte Jongstra that offers a variegated representation of speech and consciousness, more specifically in the case of FID.

FID, frequently described as “dual voice,” is often analysed by means of grammatical markers, but scholars have also taken other facets into account. Voloshinov

for example has defined FID as “a double intonation in a single syntactical construction” (1973:155). According to McHale, Voloshinov's claim is “on the face of it inapplicable in literary cases, since physical intonation is one of the resources of language denied to the written text” (1978:201). McHale states that “intonation” here has to be understood in a “metaphorical sense” (ibidem). The literary radio play could nuance that claim, because “intonation” becomes audible and multiple layers of voice or sound could literally create a “dual voice”.

This contribution will first give an outline of how concepts such as “voice” and “intonation” are described in classical and postclassical narratologies (e.g. Voloshinov 1973, McHale 1978, Fludernik 1993, Huwiler 2005). Second, Jongstra's radio play, about a journalist observing the characters Dostojevski and Multatuli playing at the roulette table, will provide concrete examples of speech and consciousness representation with specific attention to its multimodal and semiotic possibilities. Finally, it will examine how those understandings could be translated to “written” speech representation, for example regarding the materiality of the text. In sum, this contribution thus indicates how the interaction between classical and postclassical narratologies could put new perspectives on the study of speech and consciousness representation.

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Wed 13:30, Krejcar Hall

Beyond the soldier's tale? Strong narrativity and trauma in the study of military memoir

In the study of narrative, military memoir is an often overlooked genre, yet it is frequently the site of tensions between personal experience and the representational limits of language that push our understanding of narrative's function in sense-making and identity construction. For academics who do study military memoir, efforts to account for the relationship between language, narrative, and experience range from classic approaches to war through literary tropes (e.g. Fussell, 1975), to more recent claims that no experience can exist beyond narrative and grammatical organisation (Bourke, 1999), and that the production of a structured

narrative can “control” the chaotic experience of combat (McLoughlin, 2009). These assertions demonstrate that a philosophy of “strong” narrativity underpins the present theoretical treatment of military memoir and war writing generally. It is the aim of this paper, then, to evaluate the usefulness of this stance from a narratological perspective, and to demonstrate how the issues it raises relate to narrative studies in general.

First, I problematise this “strong” position with reference to classic critiques of narrativity (cf. Strawson, 2004), but also with regards to trauma theorists who assert the importance of “anti-narrative” (Uehara et al.,

2001), and the willingness to consider certain aspects of experience beyond the scope of narrative sense-making (Nordstrom, 1997). Put simply: how might the position that all experience can be understood through a narrative structure be reconciled with the fragmentary, episodic phenomenon of trauma? I go on to examine the Narrative Self Shaping Hypothesis (Hutto, 2016) as a means of responding to these issues whilst

maintaining emphasis on the importance of narrative to the production and representation of identity. Drawing on practical examples of military memoir throughout, I make the case that study of the genre provides new contexts in which to review questions that permeate narratology, and challenge assumptions about the functions and limits of narrative.

Svitlana Volkova

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Fri 10:20, Hall 202

Reverse perspective and eclectic as narrative techniques in modern Amerindian prosaic texts

Interest in the nature of narrative dates back millennia, while a consistent theoretical consideration of the nature of narrative is the legacy of the formalist writings from the beginning of the twentieth century (Propp 1968), as well as the structuralist works of later years (Barthes, Todorov, Genette, Schmid and many others). Interpretation of a narrative structure is directed towards collecting all the details, concerning the personages' characters, behaviour, deeds and interrelations. The meaning does not lie in the surface of the text. To reveal/understand or extract the sense of the knowledge transformed in verbal signs the interpreter applies some cognitive operations such as mapping (projecting one motif into another), construal (selecting the appropriate structural possibility among various alternatives), inferences (making the conclusions from

a set of premises), focusing (giving prominence to some selected elements of a scene and downplaying others). The operations of cognitive linguistics are applied in the narrative structure of the text. Based on cognitive narrative analysis the paper outlines the ways and means of narrative perspectives accentuating on the *reverse perspective* and *eclectic* as narrative techniques. A handful of Native American novelists – Navarre Scott Momaday (Kiowa), Leslie Marmon Silko (Laguna Pueblo), Louise Erdrich (Ojibwa), Linda Hogan (Chicksaw), James Welch (Blackfoot), and Gerald Vizenor (Ojibwa) – constitute the *material* for narrative analysis. Their narratives can be viewed as complex structures with specific designs. Different configurations (mosaic, spiraled and step-by-step) of narrative structure of literary texts are suggested in the paper.

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Fri 9:00, Hall 112 & 113

Narratology: Towards a “rhizomatic” realignment

Narratology faces currently an epistemic challenge: its theoretical aspirations (still) call for the identification of narrative and narratological structures, but the complexity and dynamism of its objects of research cast doubt on the ontological validity of its structural models. This paper both identifies and endorses current tendencies in narratology to respond to this challenge in terms of a “rhizomatic” epistemic realignment. Insofar as the “rhizome” (Deleuze & Guattari 1980) lives by a dialectics between static, dichotomic or hierarchical structures, on the one hand, and dynamic processes of de- and restructuration, on the other, this notion allows

to renew our ways of conceptualising both narrative and narratology. Concerning narrative, the rhizome is argued to present a useful conceptual blueprint for the theorization of non-sequential (“spatial” or “paradigmatic”) narrative meanings. Concerning narratology, the rhizome invites us to explore the interconnections between competing narrative theories and narratologies, to rethink the history of narratology as a “network of historical tendencies” (Herman 2005) and to provide our theoretical models with a systemic and dynamic shape which can account for the emergence of narrative effects.

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Wed 15:10, Krejcar Hall

Trojan memories: On the problem of having alternate endings in medieval literature

“Reading (processing) a narrative is, among other things, waiting for the end”.¹ But what if there are multiple endings? Multiple endings are considered to be a feature of postmodern literature. Multiple endings might give different perspectives and change the interpretation of the events leading up to them. This paper analyzes a medieval example of this phenomenon. In the Middle Ages, however, literature had social functions. Therefore we would expect a text to have one perspective and a definite ending, a *conclusio*. While having different re-writings of one story, also with different perspectives, in different manuscripts is rather the norm than the exception, it certainly seems unusual to have different perspectives within one text.

The paper analyzes one version of the Old Icelandic Saga of the Trojans. In this version, the Troy story has two endings: one according to the source text of Dares Phrygius, one basically following the version of Virgil (Aeneid, book 2). The Saga of the Trojans is intended to be a factual text: The subject is ancient history and

medieval rulers as well as many noblemen can trace their genealogy back to Trojan ancestors. If there are two endings in a factual text, clearly, one ending must be true and the other one must be false. Even if this decision can be made because in this case the author/narrator does tell us which ending is true and which one is not, having multiple endings, or in this case: an alternate ending, still undermines the teleology of the narrative. Why then does the author/narrator tell the alternative ending anyway taking into account that Virgil's Aeneid probably was not even available in Iceland during the Middle Ages?

The paper aims to contribute to a “medieval narratology” analyzing medieval narrative texts on a background of narratological concepts. The problem of multiple endings will be discussed taking into consideration concepts of factuality/fictionality, multiperspectivity and cultural memory.

¹Gerald Prince: A Dictionary of Narratology. Lincoln, NE: U of Nebraska, 2003, 26.

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Fri 12:00, Janák Hall

Frame-person dualistic narrator across media: A discussion on general narratology

In *A General Narratology* (Chinese version, Sichuan University Press, 2013) Henry Yiheng Zhao (赵毅衡) revisits almost all the fundamental issues of Narratology under a new perspective of so called “general narratology,” proposes a new system of narrative theory and refreshes some traditional concepts and presents a serial of new concepts. Frame-Person Dualistic Narrator, Zhao's new definition of narrator, is one of the contributions of this remarkable book. This paper attempts to investigate and evaluate Frame-Person Dualistic Narrator and his application of this concept.

According to Zhao, the narrator is a function that can be individuated or “frame-like” to different degrees, and the two extremes could be mixed to form a wide variety of combinations. In all narrative genres, the narrator assumes the shape both as a frame and as a person, or something in between. The narratorial frame is the basic form, but the narratorial person may pop up any

time. In his five types of narratorial variations in those narratives such as factual narratives (history, journalism, legal speech, report, confession, etc), “quasi-factual” narratives (promise, propaganda, advertisement, etc), verbal fictional narratives (novel, narrative poem, etc); recorded-performing fictional narratives (film, tv, etc); live-performing fictional narratives (drama, cyber-fiction, games, etc), and mental quasi-fictional narratives (dream, hallucination, etc), Zhao put forward a spectrum of narrators from the extreme personified to the extreme “framified,” which renders a new perspective to treat narratives in different media. This paper also discusses the nature of frame in Zhao's definition of narrator, and tries to clarify sort of its ambiguity. At last, this paper attempts to apply this model to some transmedial narratives, which are omitted in *A General Narratology* due to Zhao's emphasis on categories of fictional or factual narratives.

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Theatricality in Thomas Carlyle's narrative of history

This paper discusses the theatricality in Carlyle's narrative of history exemplified by The French Revolution. Contrary to the traditional grand narrative of history, Thomas Carlyle integrates pictorial and theatrical modes of narrative in writing The French Revolution. In his narrative of historical events, Carlyle rejects a carefully ordered and systematically analytic narrative of history of Gibbon tradition and depicts stage-like scenes where background characters consecutively step into the spotlight, hence his narrative of history exhibiting a strong color of theatricality. For Carlyle, personal perspective cannot be eliminated from historical writing.

Accordingly, events or issues of the Revolution are exposed not purely by focusing on one single party or group and exclusively following their activities. Instead he employs a narrative technique that attempts to present the multi-facets of the same event. By switching narrative voice from the first to the third person in The French Revolution, Carlyle adds immediacy to the (his)story, while dramatically bringing the events of the Revolution and the readers into intimate contact. This unusual shifting multi-perspective narrative augments the historical reliability as well as the theatricality of Carlyle's historical writing.

Fri 15:50, Hall 202

AnnaLinden Weller

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Using storyworlds in reading Byzantine historiography

A "storyworld," as defined by David Herman, is a possible world constructed by, not only the narrative on the page, but the cognitive results of the process of comprehending that narrative, cued by the author and experienced and completed by the reader. A storyworld is thus a co-created world bound by collectively held-in-common rules of causality and verisimilitude – an assembly of referents.

The success of a Byzantine author is in many ways limited by his ability to accurately convey his understanding of those rules, and to present both his characters and his own constructed self in a way which makes them recognizable to an audience who are also steeped in that understanding.

We can in fact imagine all of Byzantine society as an

"ideological storyworld": an "encyclopedia" which functions as an overlay of implied meaning on top of the "real," perceivable world. It is a fiction-internal universe, whose rules are described by Byzantine self-conception and imperial presentation; it is composed of ideal persons; and within it, ideology *describes accurately* motivations and events.

This conception of the ideological storyworld clearly has implications for how we read tropic events in Byzantine historiographical accounts: it allows us to investigate alternate reasons for the portrayal of particular events or persons than mere veracity or even sociopolitical relevance.

Thu 16:10, Hall 202

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The base-narrativity of "manga-esque" infographics and pictograms: Contemporary Japanese public spaces and narrative comprehension

Since about the turn of the century, a "mangaization" of Japanese daily life has been observed: Street signs, tax forms, instruction manuals, post offices, corner stores and supermarkets, even leaflets by government

agencies and institutions seem to apply a certain "manga-pictoriality" to convey all kinds of messages or information. Are these "kawaii" (cute) aesthetics merely a design element, or somehow more central to

Thu 9:20, Krejcar Hall

the actual communicative interaction between recipient and artefact? I'd like to discuss it with respect to a conceptual *base-narrativity* that this contribution will focus on. If we consider narrativity as a "fuzzy set" of heterogeneous representational aspects found inside and outside of prototypical "stories" (or, rather, in the comprehension of certain artefacts that are taken to convey them), the *represented situation* must be seen as their fundamental core. Even single-picture-cartoons would then be considered narrative, insofar as they allow for a "referential meaning," a signification of

individuated particulars within some possible world: a storyworld or a diegesis. In this respect, the pictures of comics and manga can be clearly differentiated from most pictograms, infographics, or emoticons, and also from illustrations in dictionaries that are usually taken to signify only *classes of objects*. My contribution investigates how this semiotic "habit of interpretation," strongly connected to manga-pictoriality and essentially triggered by it, is put to use within Japanese everyday communication.

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Thu 11:10, Hall 202

Metaphor as carrier of organizational resistance when materialized as counter-narrative

The purpose of this study is to investigate conflicting perspectives – or what we refer to as "counter-narratives" – in management as well as employee viewpoints on business strategy through the lenses of metaphor as a framing device. Based on a case study of strategy communication in the global organization Danfoss and the Danish housing association Domea.dk, the study reveals various ways in which metaphors can become carriers of organizational resistance when materialized

as counter-narratives. As has also been observed by Thibodeau PH, Boroditsky L (2011), the influence of the metaphorical framing effect is covert. This means that management and employees do not recognize metaphors as influential in their reasoning about strategic decisions. Consequently the metaphor becomes yet another hindrance for change as management and employees use metaphors to establish and maintain insurmountable gaps between current and future state.

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Fri 15:50, Hall 112 & 113

Narratology into poetry: A test case

Of the three classical literary genres, poetry is the one still awaiting systematic elucidation. While both narrative and drama have seen the development of intricate bodies of theory reflecting the latest in multidisciplinary research, the analysis of poetry is still largely reliant on a strangely incoherent amalgamation of tools, comprising ancient rhetorical forms, modern linguistic categories, and aesthetic notions tracing their ancestry back to the theoretical writings of the Romantics. In its present state of under-theorisation, poetry seems an ideal arena for testing the analytical potency of narratological tools and for comparing the specific assets and limitations of classical vs. post-classical narratology. Deviating from generic models favoured by traditional lyric theory, this paper rests on the assumption that the lyric habitually partakes of narrativity and its associated

mechanisms. A potentially sequential, kinetic, experiential and immersive genre, the lyric lends itself to both formalist categories of structuralist narratological analysis and to being viewed through the multiple lenses of cognitive narratology. After asking whether the textual quality of narrativity can be used as a yardstick for a general typology of literary genres and text types, the paper employs classical narratology to shed light on the narrative structures of a genre whose endemic theory does not yet have tools to distinguish between basic varieties of speaker position, mediation, thought and speech representation, and different types of events. Addressing the issue of lyric world-building, the paper in its final section employs cognitive theory to propose a solution to one of lyric theory's oldest controversies.

POSTERS

In alphabetical order of names of participants

Hamid Asiyee

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Narrative T-shirts

Fri 11:45, Hall 152

In modern human societies, clothing has changed into a less clear indication of a person's identity. Bleaching off of a function has created a potential capacity for a different function. When the item worn is not necessarily narrating the story of the wearer's identity, as it was the case in the past, it opens up to incorporating new narrative forms.

This project focuses on the mechanisms involved in the formation and perception of narrative forms worn. Central to the present analysis is the idea of *homogeneity*. Both visual (written) and auditory (spoken) realizations of any words (or any other linguistic forms) can be seen as *forms and more*; i.e. perception of a word always goes beyond the recognition of the form. However, we can always find instances when the perception of an isolated sound or even its visual representation (phonetic symbols or letters) does not necessarily involve going beyond the recognition of the form. In other words, as long as a letter or a word is being parsed as a linguistic identity, the human agent needs to pair this form with a *systemic value* or *content*. However, seen as pure

forms, the need for the content as a necessary component of perception fades away. In this case, the letter is rather a shape like any other non-linguistic shapes. As agents of cognition exposed to any written text, we have a tendency to perceive a form, with the vaguest resemblance to the agreed upon shape of a letter, as a letter; because we tend to take in the input as one homogeneous entity. The same principle works with any letter-like form in the context of a non-linguistic input. This notion of homogeneity is realized in two cognitive strategies which enable us to juxtapose and perceive words and shapes frequently appearing on T-shirts. One involves reducing the perception of a linguistic form to the perception of mere form. This process is termed *de-lingualization*; that is to get rid of the linguistic content of a form. *Lingualization* is basically the same strategy functioning in the opposite direction.

The applicability of these concepts for better understanding of Narrativity is examined here in a discussion on designs by the vegan artist *Roland Straller*.

Alina Bako

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Fri 11:00, Hall 152

The modernist canon: Mapping the Romanian novel (first half of the XXth century)

The study proposes the discussion of the concept of "modernist canon," by examining the Romanian novel, at the beginning of the 20th century. From Lukács's theory that analyze the interconnectivity between modernism and historicity, to Bloom and continuing with the theories of Tötösy de Zepetnek, Meyer, Giddens, through recourse to the recent discussion on the globalization and the concept of WeltLiteratur (Goethe) or World Literature (Damrosch), we propose a discussion that would clarify the role that could be played by the Romanian literature in the reconfiguration of European Canon.

In the context of exclusions from canon (Bloom) of the writers belonging to the Eastern Europe and another East Europeans countries, an analysis of this kind helps to an evolution of the literature in the period of the first half of the 20th century. Didn't modernism mean an absence of enclosed spaces? A culture involves a process of hybridization? Is the Romanian literature a hybrid form? What involve the existence of a tradition and how she manifests inside the literature in which Western culture ideas intersect with the East?

André Conti Silva

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Fri 9:15, Hall 152

Designing fictional worlds: Synchronous and asynchronous creation in entertainment narratives

The entertainment industry, throughout the years, has been providing fans with a widespread of information about fictional worlds on specific franchises. Each narrative, as Dolezel (1999) affirmed, is a constructive text, building, asynchronously, the basis for the fans to understand, interpret and reconstruct the fictional world in a transmedia environment. Superheroes such as Batman or Superman, born in comics in the 1940's, slowly expanded their world with animation, films and videogames. Same for franchises such as Psycho or Harry Potter, first appearing in literature; Alien, Predator, Friday the 13th in cinema; or Warcraft, Doom and Tomb Raider in games. However, to create this sense of immersion and proximity with the content brands, new projects in entertainment have to face the hunger of content consumption and be able to provide a transmedia environment from the start, as perceived in contemporary projects such as Blizzard's Overwatch. This PhD research project aims on project instances for the creation of fictional worlds, considering that the transmedia language must be present in a synchronous way, designing a multiplicity of aesthetic expressions – literature, film, games, comics. This poster session

provides both an overview of the relationship between design methods and the models of creation and interpreting fictional worlds, through a comparison between synchronous and asynchronous creations, pointing out the roles of each expression as a constructive text in this world. The research goes through a serious state of the art research – mapping 1012 papers, books and dissertations about fictional worlds –, as well as (i) a bibliographical research, structuring a theoretical basis with Barthes (1971), Dolezel (1999) and Fort (2016), Eco (2014), Wolf (2014), Tolkien (1947), Gabriel (2016) and Latour (2007), (ii) the construction of methodological parallels between design and literature for providing the basis on creative processes, (iii) empirical analysis on fictional franchises – Batman, Psycho and Warcraft – and (iiii) fictional worlds creation experiments, focusing on both narrative texts and game design. At this point of the research is possible to point out that there are no closed methods on fictional worlds creations, but it as we consider the fictional world a metaproject, the basis for future projects – as proposed by Zurlo (2010) – it is possible to develop it, considering the characteristics of the world instances for a design project.

Kim Gorus

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Fri 9:00, Hall 152

"I may have been a lousy painter, but what a collector I turned out to be!"¹

In this presentation I would like to discuss the narrative of (de)collecting in both literary works of fiction and so-called artist's writings. Starting from Walter Benjamin's talk "Unpacking my Library" and Georges Perec's "Brief Notes on the Art and Manner of Arranging One's Books", I will look into the narrative structures and strategies related to the theme of collecting in different works of fiction from the late sixties until today. I will focus on some specific cases in which the concept

of (de)collecting is played out,, both as an "inter-" or "transmedial" allusion, as well as a means for "inter-medial transposition" (Rajweksi) between writings and physical objects. (Some references: Orhan Pamuk, *The Museum of Innocence / The Innocence of Objects*; Richard Brautigan, *The Abortion: An Historical Romance*; Petrit Halilaj, *Poisoned by Man in Need of Some Love*; Paul Hendrikse, *Inventory of Possible Narrations* etc.)

¹ Kurt Vonnegut, *Bluebeard*, 1987.

Ken Ireland

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Fri 11:15, Hall 152

Unpacking the toolkit: Narratology on the curious case of Gillian Flynn's *Gone Girl*

In traditional crime thrillers, the reader expects a slew of bodies, assorted violence, high levels of tension and suspense, a variety of investigators from plodding to inspired, a range of clues and motivations, and a good supply of rogues. Best-selling fiction is often associated with inferior, at best modest standards of literary quality. With Gillian Flynn's 2012 international hit, *Gone Girl*, however, readers and critics encounter a psychological thriller which exceeds generic conventions by subverting stereotypes, and introducing the kind of absorbing narrative devices, techniques and structures more common in serious literary fiction.

Not merely a "page-turner," *Gone Girl* explores the notion of storytelling on several levels, with a complex plot centred around issues of truth and deception, falsification and invention, while one of the two central characters inspires a series of further fictions within the core fiction. The topics of dysfunctional relationships, identity and sexual politics are conveyed through alternating perspectives by unreliable narrators, and presented

in diverse textual formats which range from diaries and verse to television interviews, letters and quizzes. Precise temporal notations dramatise a sense of "closing the gap" between the narrative-Now and diary entries from the past, while parallel actions on the same days, and careful control of rhythm and pacing, are abetted by resort to gradual disclosure and red herrings, reinforced by chapter-end cliffhangers, climaxes and shock turns of events.

In keeping with the invention of central characters who arouse little emotional engagement with readers, the generic expectations of at least an early murder and a late resolution are likewise frustrated, projecting a playful self-consciousness on the part of a shrewdly calculating narrator. In addition, Gillian Flynn's film-script for the 2014 screen version of her novel, as trans-medial adaptation, affords the opportunity for readers and critics to compare and contrast a reworking of her own original narrative material.

Karl Jaagola

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Fri 12:15, Hall 152

Stories that matter: Towards a cognitive analysis of transmedia storytelling

The current entertainment landscape is dominated by pop culture media franchises that reach consumers across all media platforms. While merchandising and adaptations are certainly not new phenomena, both old and new entertainment franchises are also increasingly embracing what Henry Jenkins has termed "trans-media storytelling," a technique whereby transmedia extensions no longer serve to simply promote or adapt existing works, but aim to tell new stories that are part of the official canon. In the case of such transmedia franchises the (implicit) promise made to the consumer is that every story matters i.e. takes place in a shared fictional storyworld and does not contradict any of the

other stories being told in it.

While the concept of transmedia storytelling has started to receive an increasing amount of attention within the field of narrative studies, there still appears to be a severe lack of models of analysis as well as franchise-specific studies. By taking the popular video game-based Halo franchise as the subject of analysis, this work-in-process paper aims to show how a cognitive approach to narrative comprehension enables us to determine the degree of success to which an entertainment franchise has employed the technique of transmedia storytelling, specifically in terms of representing a coherent shared storyworld.

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Fri 9:45, Hall 152

Mahler's hammer or the narrativization of an "irrational" sound: A transmedial perspective on musical narrativity

Following Albrecht Wellmer's concept of the "latent intermediality" of music and all artistic media this paper investigates how narration contributes to speaking and arguing about music how these narratives affect the music. This theses of a possible narrativization of music depends on a transmedial approach on narrativity. Unlike in what Marie-Laure Ryan calls "radical media relativism" media are not considered unique and incommensurable sign systems in this approach. According to Wellmer the intermediality of all artistic media is the result of their common share in language. This also means that verbal articulation and therefor also verbal narration are not extrinsic to music but intrinsic to it as music's conceptual and reflexive dimension. Effects of narratives and narrativization can be observed both on the production side of music (composer, performer) and in reception (listener, critic) as well as in the mediation between these two sides (programme, CD booklet). Music can shed new light on narratives, and narratives can trigger new musical developments. In this paper

the development of a new musical instrument and its performance practice will serve as a historical example for the impact of narrativization processes on music. Gustav Mahler invented a specific percussion instrument for the final movement of his 6th symphony in A minor, which he called the great hammer (großer Hammer). Since the first performance of this symphony several sometimes conflicting narratives have been attached to it. The hammer is a special case in this respect. On the one hand the intended sound of this instrument, as far as it can be analytically reconstructed, is what Andrés Wilhelm, borrowing a notion from mathematics, calls an "irrational sound". On the other hand the instrument used today and its very "rational" sound have not been developed from design drawings and performance instructions of the composer, but have rather emerged from narratives that have been attached to the symphony and specifically to the hammer. Hence it can be suggested that the "irrational" sound of the hammer has been "rationalized" by narrativization.

Sanna Qvick

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Fri 9:30, Hall 152

Sounds as narrative technique in the film *The Snow Queen*

This paper is part of my PhD dissertation, which aims to map out narrative strategies of film music in fairy tale films for children using close reading and audio-visual analysis. My research data is compiled from a selection of Finnish children's films made between the years 1949 and 2004. The screenplays of these films are based on existing children's literature. Even though their narrative schemas are quite similar, they vary in their musical and sound design choices.

The foci of this presentation are the preliminary results from my analysis of a film *The Snow Queen* (1986, dir. Päivi Hartzell). In this adaptation of Hans Christian Andersen's fairy tale, composer Jukka Linkola has used

leitmotifs to the extremes, for example with assigning a theme to a particular instrument. The soundtrack was actually written before the shooting of the film, and was played in the background while filming. Hence it has a big part in the narration of the film.

My presentation looks for answers to some of the following questions: How does the soundtrack immerse the audio-viewer to the world of narrative? Does Linkola's soundtrack give room to the other sounds, and if it does, does it collaborate with the other sounds in the fairy tale's world making? How are the different locations of the narrative highlighted sonically?

Tommy Sandberg

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Fri 11:30, Hall 152

To what should we compare Lotta Lotass' novel *Den svarta solen*? A discussion of narratology from the standpoint of comparative literature

Den svarta solen (The Black Sun, 2009) by the Swedish writer Lotta Lotass consists of three hundred and forty disarranged paragraphs, which in a monotone, adjective-laden, impersonal way describe the interiors of corridors and rooms in a wartime mansion. No meaning or unity is ascribed to the encountered objects, and when human characters show up in the field of vision they are presented in the same style as everything else. It actually seems that language itself is at the center of the text, rather than human experiences. Each paragraph ends with a numbered arrow or several arrows pointing to other paragraphs, making the novel a hypertext where the reader slithers her way through a labyrinth. That "The Black Sun" in the title is an occult symbol, often associated with nazism, makes one wonder if the labyrinth is indeed shaped after that symbol. To make the novel even more intriguing, a paratext says that it is based on the critique of judgment by Immanuel Kant. It thus has contact points with the philosopher's notion of disinterestedness. Kant's concept could perhaps be said to be a part of the structuring principle of *Den svarta*

solen by way of the novel's decontextualized descriptions. Now, in this paper I am not per se interested in making a complete interpretation of Lotass' text. Instead I will discuss the value of narrative, as defined by for example Gerald Prince (2003), as a point of comparison when analyzing texts like this. The discussion can be said to concern narratology from the perspective of comparative literature. From this perspective, I hold, one may either argue how a text resembles a certain structure (e.g. Frye 1957) or how particular works skid in relation to that structure (e.g. Genette 1980). Since even texts like *Den svarta solen* can be understood by being related to some sort of structure, I suggest that it can be of value not to adopt narrative as a self-evident point of comparison in the analysis of novels. Lotass' work is more than – or perhaps not at all – narrative, and more than – or perhaps not at all – a traditional novel. Perhaps it does something completely else than "telling a story," for example fulfills a conceptual idea. An adequate point of comparison would then be conceptual art.

Adriano Schwartz

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Fri 10:00, Hall 152

The defense of fiction in Philip Roth's *The Counterlife*

In the letter that opens the autobiographical volume *The Facts*, the author and character Philip Roth tells his creation, Nathan Zuckerman, that his previous novel, *The Counterlife*, "can be read as fiction about structure," in opposition of what was supposedly going to happen in that text, "the structure of a life without the fiction". My purpose in this presentation is to discuss this novel, *The Counterlife*, and its "either/or" apparently contradictory founding logic, this "fiction about the structure" of... fiction. I'll try to show that this book about failure, impotence, death, in which many impossibilities emerge

all the time and seem to indicate that all the roads are taken and there's nothing left to do – the results always end up being catastrophic –, at the same time deals very ingenuously with a profound defense of the current potentialities of fiction.

The analysis of the book will be confronted with comments of the author, other writers and literary critics found during a research on Roth's correspondence at the Library of Congress, in Washington. This is a very rich material, recently released for consultation, which can throw a different light to the debate.

Zinaida Shelkownikova

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Fri 12:00, Hall 152

Narratives in science as covert prestige indicators

The language in science is changing and meets the demands of the society. We shall argue that, in the varied modern world there are important reasons for the integration of narratives into scientific discourse. As far as nowadays scientists are faced with extremely prompt science development and progress, modern scientific society lives in the conditions of tough competition. The integration of narratives into scientific discourse is thus a good way to prompt scientific experience to different audiences and to express covert prestige of the discourse.

Narratives also form the identity of the persuasive narrator. Using the narrative approach to the scientific discourse analysis we reveal the sociocultural diversity of the scientists. If you want to attract audience's attention to your scientific research, narratives should be integrated into your scientific discourse. Those who understand this consistent pattern are considered the leading scientists. Taking into account that it is prestigious to be renowned, celebrated in science, it is a covert prestige to write narratives in science.

We define a science narrative as the intentional, consequent, coherent, event discourse or a discourse fragment, which contains the author creativity, in some cases intrigue, and gives mostly qualitative information

(compared with quantitative data) in order to provide maximum understanding of the research.

Science narratives also allow the effective argumentation, and consequently construct the identity of the persuasive narrator. However, skills of creating appropriate scientific discourse reflect the level of prestige. In order to teach postgraduate students to be successful in English scientific writing and to be prestigious in the scientific society, we have defined the science narrative and outlined its main features and characteristics.

Narratives contribute to audience's involvement with the narrator and his/her narration. In general, the way in which a narrative is performed may result in (limited or greater) contact with the audience. To gain this aim authors use emotional fictional elements; descriptive elements: adjectives; adverbs; comparisons and so on; author's evaluative elements. Thus, the features of science narrativity are the following: descriptive tools; authors evaluation; qualitative information exceeds the quantitative data; facts take the event status; understandability; accessibility; creativity; logics; intrigue; esthetic nature; fiction.

To conclude, narratives function covert prestige of the scientific discourse and shape the identity of the persuasive scientist.

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Fri 10:15, Hall 152

Paranarrativity and the intertextual: Reconfiguration of the melancholic subject in post-Yugoslav literature

In the case of Post-Yugoslav literature, exile literature presents a specific contingent of literary texts that formulated a plurality of relations with different periods and literatures. In their ongoing study on figurativeness, Biebuyck and Martens (2007, 2008; 2011; 2007; 2013) had suggested that narrative text has an additional dimension of tellability, and following Pimentel (1990) who first suggested the term, proposed that the figurative-forming processes should be also analyzed on a paranarrative level. Biebuyck and Martens argue that the paranarrative is to be thought of as a dynamic

confrontation of figurative occurrences that determine the temporal shifts of events and action. This presentation tries to explore the normative changes in the figure of the exiled and the melancholic, if, instead of limiting the interpretation to the level of epinarrative, paranarrative dimension is taken into account. We will try to explain the influence of the intertextual on the figurative networks brought in Daša Drndić's *Canzone di Guerra*, and see how the negotiation between two levels of text (epinarrative and paranarrative) can change the proposed model of the subject.

PRECONFERENCE DOCTORAL SEMINAR

Cognitive Narratology Today

Prague, September 11–12, 2017

In conjunction with the 5th International Conference of the European Narratology Network, a pre-conference doctoral seminar on cognitive narratology will be held. The doctoral seminar will be primarily devoted to the topics connected with general narratological and poetological concepts such as Fictional Characters and Their Minds, Time and Temporality, and Reader, Reading and Interpretation as viewed from the cognitive perspective. Both proposals with theoretical perspectives and particular analyses are welcomed.

Applicants for the seminar must be doctoral students during the 2017–2018 academic year. The seminar will consist of an introductory lecture, delivered by the leader of the seminar and keynote speaker, Prof. Monika Fludernik (University of Freiburg), and of four working sections to which the participants will be distributed according to their particular topics. The seminars will be led by four supervisors, who are experts on particular topics. Each student will present their topic (10–15 min), after which the supervisor's comment on the topics, and a discussion, will follow.

Doctoral seminar secretary: Bohumil Fořt

Monika Fludernik

is Professor of English at the University of Freiburg. She has extensively published on narratology, literary theory, stylistics, and cognitive theory. Her publications include *The Fictions of Language and the Languages of Fiction* (1993), *Towards a "Natural" Narratology* (1996), and *An Introduction to Narratology* (2009).

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Working sections and supervisors

Anežka Kuzmičová

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Readers and Conceptualization

The section is centered about the reader and integrates the following approaches: embodied and situated cognition; readers' engagement with fictional characters and situations (studied empirically and theoretically); and an aesthetic research rationale exploring the role of readers' hedonic experiences in higher-order meaning-making.

Richard Müller

Institute of Czech Literature, Czech Academy of Sciences

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Time and Narration

The section addresses the relation between time and narration. The following areas of study are recommended: transformation of the classical narratological categories of time from the perspective of cognitive sciences (e.g., the set of temporal, aspectual and modal characteristics of narration), or from the viewpoint of intermedial and transmedial narratology (differences of temporalities in various media and arts), in theoretical and empirical terms; temporal differences of layers (phases) of the work; temporal distinctions of fictional and non-fictional narration; aesthetic implications of specific philosophical conceptions of temporality.

Marco Caracciolo

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Readers, Characters, and Intersubjectivity

The group will tackle the challenges involved in bridging the gap between everyday mental functioning and the minds we attribute to characters. We will discuss the concept of “folk psychology” as the set of assumptions and expectations about mind that mediate between narrative representation and culture more generally. Against this background, we will examine the ways in which narrative may intervene in folk psychology by shaping or extending conceptualizations of mind. Finally, we will focus on readers’ engagements with minds that they know to be fictional, and how awareness of fictionality can elicit responses that are unlikely in real-world intersubjectivity.

Michael Sinding

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Social Minds

Recent research on cognition pushes the scope of the mind beyond the bounds of the skull. The mind and mental activity are thereby seen in new ways: not as mere abstract information-processing in the individual brain, but as potentially deeply involving bodily perception, feeling and action, physical objects and settings, and much of what goes by the name of “culture”: social situations, practices and institutions, technologies, and crucially, other minds.


These concerns have been taken up with great interest in narratology and other areas of literary study, and the seminar aims to explore this uptake in depth.

We will focus on the idea of the extended mind generally, and social minds in particular – that is, how “inter-mental units” (cognitive systems of more than one person) are represented and thematized in narrative.

Programme

Monday 11 September Morning

10:00 – 11:00 Introduction: Monika Fludernik

11:00 – 11:15 

11:15 – 13:00 Seminar 1 – Richard Müller

Transmedial universes: Narration and media in transmedial narrative complexes of popular culture

Annika Dettmer

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Making Time: World construction in the present-tense novel

Carolin Gebauer

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Post-Yugoslav literature as an assemblage: Paranarrative negotiation of the temporal terms

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Flashforwards – definition, division, functions and film punctuation

Irena Kocí
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13:00 – 14:00



Monday 11 September Afternoon

14:00 – 15:00 Discussion about the scholarly texts of the group of Richard Müller

15:00 – 15:15



15:15 – 17:15 Seminar 2 – Michael Sinding

Post-conflict narratives: (Re-)creating narrative identity

Deborah de Muijnck
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Tragic minds: Presentations of fictional consciousness in fifth-century Athenian drama

Sarah-Helena Van den Brande
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Fictional Minds

Leonid Berov
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Narrative space in the tragedies by Aeschylus

Anna Tsanova
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Narrative sense-making and contextualization of culture texts: Storytelling as a community phenomenon in popcultural interactive performance space

Siim Sorokin
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17:15 – 17:30



17:30 – 18:30 Discussion about the scholarly texts of the group of Michael Sinding

Tuesday 12 September Morning

9:00 – 11:15 Seminar 3 – Marco Caracciolo

Always at home in the past: The aesthetics of nostalgia in the graphic novel

Giorgio Busi Rizzi

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Character experiences around madness: A study of consciousness in three novels by Ramón Hernández

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Character structure and narrative ethical judgments: An exploration of pattern in a selected corpus of Oscar Wilde

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Graphic human experiments: Cognitive logics of characters in comics

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The rhetoric of form in David Mitchell's fiction

Noelle Hewetson

University College Dublin

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11:15 – 11:30



11:30 – 12:30

Discussion about the scholarly texts of the group of Marco Caracciolo

12:30 – 13:30



Tuesday 12 September Afternoon

13:30 – 16:30 Seminar 4 – Anežka Kuzmičová

The ethical dimension of pathographies: The other and the self in the works of Hervé Guibert

Mariarosa Loddo
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Rhizomatic narratology in 360° spherical cinematography

Aigars Ceplitis
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A narrative enquiry of students' identity construction in multicultural school education: Evidence from a high-school class in Greece

Antonia Koumproglou
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Opening the thrice-knocked door: Narrative interest in British horror fiction


Justin J. J. Ness
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Abandon meaning to impulse: Storytelling and the perceptions of the embodied mind: Space(s) and movement(s) in narratives

Lilla Farmasi
University of Szeged
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How is the Stone Made “Stony”? – Empirically Investigating Triggers of Experientiality in Narrative Texts

Caroline Kutsch
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16:30 – 17:00 

17:00 – 18:00 Discussion about the scholarly texts of the group of Anežka Kuzmičová

18:00 – 19:00 Ending

