



The 2<sup>nd</sup> ENN Conference

# Working with Stories

Narrative as a Meeting Place for  
Theory, Analysis and Practice

Kolding Denmark | March 10-11 2011



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## **Welcome to the 2<sup>nd</sup> international ENN conference!**

It is a great pleasure for me to welcome you to the 2<sup>nd</sup> conference of the European Narratology Network. With delegates from more than 20 nations and more than 70 presentations, there can be no doubt that the network has fulfilled its primary purpose: to bring together scholars with interest in narrative in all its aspects and across disciplines.

The title of this year's conference is *Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice*. The aim is to contribute to the ongoing development of trans- and interdisciplinary perspectives on narrative studies. We have therefore called for papers which explore transdisciplinary aspects of narrative theory and conceptualization, and as the abstracts on the following pages show, there is a wide interest in topics within this field.

I would like to take the opportunity to thank The Danish Council for Independent Research for financial support; Secretary Bettina Ibsen from the Graduate School in Literature, Aesthetics and Culture for handling the pre-conference doctoral course; Secretary Katrine Worsøe Kristensen for editing the conference booklet and for helping out during the conference; and Secretary Pernille Dahl Kragh for being a brilliant organizer of and backup on everything.

With the best wishes for a stimulating conference,

Per Krogh Hansen.  
Associate Professor, University of Southern Denmark

**Working with Stories: Narrative as a Meeting Place for Theory, Analysis and Practice**

The 2<sup>nd</sup> International ENN Conference  
The University of Southern Denmark - Kolding  
10<sup>th</sup> and 11<sup>th</sup> of March 2011

Organized by:

Per Krogh Hansen  
Associate Professor, University of Southern Denmark

Conference committee, ENN:

Professor Wolf Schmid, Hamburg University  
Professor John Pier, University of Tours and CRAL-CNRS Paris

Conference team:

Pernille Dahl Kragh, Secretary  
Bettina Ibsen, Secretary  
Katrine Worsøe Kristensen, Secretary

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ENN 2011  
Center for Narratological Studies  
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The conference is sponsored by The Danish Council for Independent Research (Humanities).

The pre-conference doctoral course is arranged and sponsored by the Graduate School in Literature, Aesthetics and Culture, University of Southern Denmark.

**4 *Practical Information***

## **About 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' in the sense of

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

The ENN Steering Committee:

Wolf Schmid (Hamburg University), Chairman  
John Pier (University of Tours and CRAL-CNRS Paris), Secretary  
Per Krogh Hansen (University of Southern Denmark), Treasurer

The Steering Committee has co-opted three ENN members:

Tomáš Kubíček (Czech Academy of Sciences)  
Jan Christoph Meister (Hamburg University)  
Susana Onega (University of Zaragoza)

Please visit [www.narratology.net](http://www.narratology.net) for more information.



## Program

March 10, 2011

9.00-10.45	Conference Opening <ul style="list-style-type: none"><li>Flemming G. Andersen, Dean of the Faculty of the Humanities, University of Southern Denmark</li><li>Wolf Schmid, Chairman of the ENN, Hamburg University</li><li>Per Krogh Hansen, Conference Host, University of Southern Denmark</li></ul>
Auditoriet	Plenary Session 1: <ul style="list-style-type: none"><li>Matti Hyvärinen, Tampere University: "Traveling Concepts of Narrative"</li><li>Wolf Schmid, Hamburg University: "Selection and Concretization of Elements in Verbal and Filmic Narration as Seen from the Perspective of Russian Formalist and Czech Structuralist Film Theory"</li></ul>
10.45-11.00	Coffee - Kantinen
11.00-12.30	Parallel Sessions 1:
Auditoriet	Panel 1: Testing New Approaches to Narrative <ul style="list-style-type: none"><li>Greta Olson: "Narratives or Cognitive Metaphors"</li><li>Joshua Parker: "Resonance: Multimodality at its Most Discreet"</li><li>Felicitas Menhard: "Emergent Narrative, Collaborative Storytelling: Towards a Narratological Analysis of Alternate Reality Games"</li></ul>
S. 41	Panel 2: Film Narration <ul style="list-style-type: none"><li>Matthias Brüttsch: "For a Transmedial 'Deep Structure' Approach to Narrative Analysis: Unreliable Narration, Focalization and Stream of Consciousness in Film and Literature"</li><li>Marina Grishakova: "Editing and Cognition: In-</li></ul>

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S. 43	<p>dexicality in Film Narrative”</p> <ul style="list-style-type: none"> <li>• Cornelia Klecker: ““Popular Film Is Getting Smarter”: When Art House Narration Goes Hollywood”</li> </ul> <p>Panel 3: Approaching Business and Management I</p> <ul style="list-style-type: none"> <li>• Lea Gimpel: “Calvino Put into Practice“</li> <li>• Birgitte Norlyk: “The Strategic Use of Narratives and Narrative Elements in Corporate Communication and Corporate Genres”</li> </ul>
12.30-13.30 Auditoriet	<p>Parallel Sessions 2:</p> <p>Panel 4: Oral Narratives</p> <ul style="list-style-type: none"> <li>• Manuela Romano and María Dolores Porto: “Blending Theories: Conceptual Integration and Text World Theories in Broken Oral Narratives”</li> <li>• Ulf Palmenfelt: “Narrating Local History”</li> </ul>
S. 41	<p>Panel 5: Learning with Narrative</p> <ul style="list-style-type: none"> <li>• Sanna-Mari Åyrämö and Raine Koskimaa: “‘Narrative’ in Learning and Serious Game Design Research”</li> <li>• Elin Eriksen Ødegaard: “Children’s Cultural Shaping Through Narrative Practices in Kindergarten”</li> </ul>
S. 43	<p>Panel 6: Metafiction, Antinarrative Strategies</p> <ul style="list-style-type: none"> <li>• Alfredo Moro: “Towards Metafiction: Henry Fielding and the Birth of the Metafictional Novel in Germany”</li> <li>• Mustafa Zeki Çirakli: “Antinarrative Strategies and the Problems of Narrativization and Monitority in <i>The Black Book</i>”</li> </ul>
13.30-14.30	Lunch - Kantinen

14.30-16.00 Auditoriet	Plenary Session 2: <ul style="list-style-type: none"> <li>• Cynthia M. Grund, University of Southern Denmark: "Narrative and Music"</li> <li>• Lars-Christer Hydén, Linköping University: "Narrative and Medicine"</li> </ul>
16.00-16.15	Coffee - Kantinen
16.15-18.15  Auditoriet  S. 41  S. 42	Parallel Sessions 3  <b>DOCTORAL PRESENTATIONS</b>  Panel 7: Television, Film, Photography <ul style="list-style-type: none"> <li>• Sebastian Armbrust: "Analyzing Storytelling Strategies in Serial Television Drama"</li> <li>• Maria Poulaki: "Complex Cinema: Towards a Complex Systems Theory of Narrative Cinema"</li> <li>• Maike Sarah Reinerth: "(Con)figurations of Subjectivity. Cinematic Representation of the Mind"</li> <li>• Yoko Tsuchiyama: "Photography and Narrative: In the Case of the Photographs of Nagasaki from 1945 to 1995"</li> </ul> Panel 8: Alternative Narrative Situations <ul style="list-style-type: none"> <li>• Lasse Gammelgaard: "Roses and Risings in Keats's 'The Eve of St. Agnes' and a Reader Response Approach to Poetic Narratives"</li> <li>• Benoît Hennaut: "Building Stories around Contemporary Performing Arts: The Case of Romeo Castellucci's <i>Tragedia Endogonia</i>"</li> <li>• Małgorzata Pawłowska: "Musical Narratology - An Outline"</li> <li>• Anna Klara Bom: "Hans Christian Andersen: A Story of Experience"</li> </ul> Panel 9: Narrative Identities <ul style="list-style-type: none"> <li>• Silvia Chirila: "The Entangling Circles of Identity. Dislocation and Reconstruction in the Novels of Toni Morrison"</li> <li>• Aron Engberg: "Comfort, Comfort My People - A Narrative Approach on Christian Zionism"</li> </ul>

S. 43	<ul style="list-style-type: none"> <li>• Anne Rügge-meier: “The Relational Autobiography: Forms and Functions of a New Genre in Contemporary English Life Writing”</li> </ul> <p>Panel 10: New Conceptions</p> <ul style="list-style-type: none"> <li>• David Stromberg: “Narrative Faith: Doubt-Generating Narrators and Narratological Bracketing”</li> <li>• Raquel Taranilla: “The Pragmatics of Legal Narrative: Resources to Deny and Recycle Narratives in the Courtroom”</li> <li>• Inna Drach: “The Poetics of the Montage Novel (<i>Manhattan Transfer</i> by J. Dos Passos, <i>Berlin Alexanderplatz</i> by A. Döblin and <i>Goliy God</i> by B. Pilnyak): The Narrative Technique of Montage and the Structure of the Genre”</li> <li>• Irina Marchesini: “Liquid Characters in Postmodern Novels: An Unnatural Approach”</li> </ul>
19.00-	Dinner – Restaurant Latin (Banegårdspladsen, 6000 Kolding)

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9.00-10.30 Auditoriet	Plenary Session 3: <ul style="list-style-type: none"><li>• Jan Alber, Albert-Ludwigs-Universität Freiburg: "The Unnatural Across the Fiction/Non-Fiction Divide"</li><li>• Susan Lanser, Brandeis University: "The Shadow Knows": Negative Plotting and Feminist Thought</li></ul>
10.30-10.45	Coffee - Kantinen
10.45-12.15 Auditoriet  S. 41  S. 42	Parallel Sessions 4  Panel 11: Narrative and Explanation <ul style="list-style-type: none"><li>• Jean-Michel Yvard: "Narration and Secularization: Change or Continuity?"</li><li>• Ondřej Sládek: "Narrative and Narrative Explanation in Science and Humanities"</li><li>• Bohumil Fort: "Realist Narratives as Meeting Places of Sciences, Humanities, and People"</li></ul> Panel 12: Unnatural Narratology <ul style="list-style-type: none"><li>• Henrik Skov Nielsen: "Fictionality, Relevance and Natural and Unnatural Interpretational Strategies"</li><li>• Tom Kindt, Tobias Klauk and Tilmann Köppe: "On the Very Idea of an 'Unnatural Narratology'"</li><li>• John Pier: "A Few Comments on Unnatural Narratology and Narratological Theory Building"</li></ul> Panel 13: Journalism, Online Communication, Video Games <ul style="list-style-type: none"><li>• Nora Berning: "Narrative Journalism from a Transdisciplinary Perspective: A Narratological Analysis of Award-winning Literary Reportages"</li><li>• Anne-Mette Albrechtslund: "Understanding Narrative Practices in Online Communication"</li><li>• Sebastian Domsch: "Storytelling Balls - Problems and Opportunities of Narratological Concepts in Video Games"</li></ul>

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12.15-13.15	Parallel Sessions 5
Auditoriet	Panel 14: Narrative and Space <ul style="list-style-type: none"> <li>• Erwin Feyersinger: “Hybrid Spaces: Augmented Reality and Multimodal Narratives”</li> <li>• Karin Esmann Knudsen: “How do Gardens Tell Stories?”</li> </ul>
S. 41	Panel 15: Film and Other Media: Transmediality <ul style="list-style-type: none"> <li>• Jan-Noël Thon: “Authors, Narrators, Narratorial Functions. On transmedial Strategies og Narrative Representation in Contemporary Graphic Novels, Feature Films and Computer Games”</li> <li>• Karin Kukkonen: “Plot and the Economics of Space, Time and Action”</li> </ul>
S. 42	Panel 16: Approaching Business and Management II <ul style="list-style-type: none"> <li>• Kay Muehlman, Manuel Nagl and Eva Mayr: “Working with Stories in Workplace Communication”</li> <li>• Philippe Roussin: “The Uses of Narratives by the World Bank”</li> </ul>
13.15-14.30	Lunch (Kantinen) + Business Meeting for the ENN (Auditoriet). The meeting will start 14.00.
14.30-16.00	Parallel Sessions 6:
Auditoriet	Panel 17: Ancient and Non-European Narratives <ul style="list-style-type: none"> <li>• Jo Heirman: “Space on the Move: The Travel of Narratology to Ancient Greek Poetry”</li> <li>• Iwona Wiezel: “Some further thoughts on Herodotus’ pseudo-oral discourse: a matter of stylization in historical narrative?”</li> <li>• Pegah Shahbaz: “Symbolic Feminine Role in Indo-Persian Narratives”</li> </ul>

S. 41	<p>Panel 18: Narrative and Figurativity: Towards a Rhetorical Narratology</p> <ul style="list-style-type: none"> <li>• Gunther Martens: “What is not Narrative, and Why does it Matter? Narrative and figurativity in Robert Musil and Juli Zeh”</li> <li>• Ralph Müller: “As if... The Function of Narrating Figurative Experience”</li> <li>• Helena Elshout: “‘The bones won’t swim off.’ An Analysis of the Interaction of Narrative and Stylistic Processes in Raabe’s ‘Celtic Bones’”</li> </ul>
S. 43	<p>Panel 19: Tales of Transgression: Legal Contexts as Uncommon Narrative Environments</p> <ul style="list-style-type: none"> <li>• Sara Steinert Borella: “<i>Giù le mani dalla mia storia</i>: Performing Regional Identity Politics in Ticino”</li> <li>• Caroline Wiedmer: “Female Circumcision at the Crossroads of Migration and Gender”</li> <li>• Katja Kanzler: “Legal Narrativity and Literary Self-Reflection in William Faulkner’s <i>Sanctuary</i>”</li> </ul>
16.00-16.15	Coffee - Kantinen
16.15-17.15	Parallel Sessions 7:
Auditoriet	<p>Panel 20: Family, Infertility</p> <ul style="list-style-type: none"> <li>• Karen Hvidtfeldt Madsen: “‘Millionrupeebaby.blogspot.com’ - New Family Narrations”</li> <li>• Cindie Maagaard: “Conceiving Time: Time, the Body and the Narrative Organization of Infertility”</li> </ul>
S. 41	<p>Panel 21: Multimedia, Serial Narration</p> <ul style="list-style-type: none"> <li>• Markus Kuhn: “Between User Generated Aesthetics and Self-Reflexive Narration: The Web Series ‘Pietshow’ as an Example for the Diversification of Forms of Audiovisual Serial Narration on the Internet”</li> </ul>
	Panel 22: Narrative in Music and Dance

S. 43	<ul style="list-style-type: none"> <li>• Astrid Bernkopf: "Between Stage and Literature: Romantic Ballet's Narrative Strategies"</li> <li>• Sofija Todić: "The Narrative of Piano and Piano Music in Nineteenth-Century Literature"</li> </ul>
17.15-18.45 Auditoriet	<p>Parallel Sessions 8:</p> <p>Panel 23: Unnatural Voices</p> <ul style="list-style-type: none"> <li>• Sylvie Patron: "Narrative Fiction Prior to the Latter Half of the 19th Century: Instances of Refutation for Poetic Theories of Narration"</li> <li>• Divya Dwivedi: "Unnatural Narratology and the Ontology of Literary Voice: The case of John Fowles' <i>The French Lieutenant's Woman</i> and Haruki Murakami's <i>The Wind-Up Bird Chronicle</i>"</li> <li>• Stefan Iversen: "Decoupling, Metarepresentation, and Unnatural Voices in Narrative Fiction"</li> </ul>
S. 41	<p>Panel 24: Ethics, Truth, the Body</p> <ul style="list-style-type: none"> <li>• Enrica Zanin: "The Moral of the Story: On Narrative and Ethics"</li> <li>• Apostolos Lampropoulos: "Narrating the Body-in-Theory: Derrida, Cixous, Nancy"</li> </ul>
19.30-	Dinner - Madam Mokka (A.L. Passagen 5, 6000 Kolding)

**Pre- Conference Doctoral Course, March 9 2011**

University of Southern Denmark  
Room 3.08  
Engstien 1  
DK-6000 Kolding

Program

09.30: Welcome and practical information by Per Krogh Hansen

09.40: John Pier: "The Narrative Moulds the Model"

10.40: Coffee break

11.00: Discussion with outset in John Pier's presentation and the students' papers.

12.00: Lunch

13.00: Marianne Horsdal: "The bodies, the minds, and the stories in interaction"

14.00: Coffee

14.15: Discussion with outset in Marianne Horsdal's presentation and the students' papers

16.00: End





# **Keynote Speakers**



**Jan Alber, Asist. Prof. Dr.**

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*Jan Alber is Assistant Professor in the English Department at the University of Freiburg in Germany. He is the author of a critical monograph titled *Narrating the Prison: Role and Representation in Charles Dickens' Novels, Twentieth-Century Fiction, and Film* (Cambria Press 2007) and the editor/co-editor of collections such as *Stones of Law, Bricks of Shame: Narrating Imprisonment in the Victorian Age* (with Frank Lauterbach, University of Toronto Press 2009) and *Postclassical Narratology: Approaches and Analyses* (with Monika Fludernik, Ohio State University Press 2010). Alber has authored and co-authored articles that were published or are forthcoming in journals such as *Dickens Studies Annual*, *The Journal of Popular Culture*, *Narrative*, *Short Story Criticism*, *Storyworlds*, and *Style*. He has also contributed to numerous edited collections as well as to *The Routledge Encyclopedia of Narrative Theory* and the new *Handbook of Narratology*. In 2007, Alber received a fellowship from the German Research Foundation (DFG) that allowed him to spend the 2007-2008 academic year at Ohio State University as a visiting scholar doing research on his second book under the auspices of Project Narrative. His new project focuses on unnatural (i.e., physically or logically impossible) scenarios in fiction and drama.*

**The Unnatural Across the Fiction/Non-Fiction Divide**

This paper investigates the central significance of unnatural, i.e., physically or logically impossible, scenarios across the fiction/non-fiction divide. More specifically, it argues that unnatural scenarios can only be projected in the world of fiction, and this feature is, at least partly, what makes fiction interesting and special. On the other hand, the paper also shows that the projection of physical or logical impossibilities may be motivated by actual events, and the projected impossibilities frequently also tell us something about us and the world we live in. It is often the case that extreme events (such as the Holocaust) inspire the projection of unnatural scenarios. The paper then illustrates how and to what end the novels *The White Hotel* (1982) by D.M. Thomas and *Time's Arrow* (1991) by Martin Amis use the unnatural to represent and discuss the Holocaust.

### **Cynthia M. Grund, Associate Professor**

Institute of Philosophy, University of Southern Denmark  
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*Cynthia M. Grund is an Associate Professor of Philosophy in the Institute of Philosophy, Education and the Study of Religions (IFPR) at The University of Southern Denmark (SDU) – Odense, and in 2006 was named Research Director (forskningsleder) for The Aesthetics of Music and Sound – Cross-Disciplinary Interplay between Humaniora, Technology and Musical Practice, <http://soundmusicresearch.org>. Grund contemplated a career as a professional accompanist (piano) before deciding to embark upon an academic career which has included mathematics, logic, formal philosophy, aesthetics and culture studies. Grund received her training in the United States (BA, Bryn Mawr College), Sweden (ABD, Uppsala U.) and Finland (FT/fil.dr., U. of Tampere). She defended her Finnish doctoral thesis *Constitutive Counterfactuality: The Logic of Interpretation in Metaphor and Music* (Copenhagen: Askeladden) in 1997. In 2007 Grund founded the NordPlus- and later NordForsk-supported Nordic Network for the Integration of Music Informatics, Performance and Aesthetics, NNIMIPA; <http://www.nnimipa.org>. Grund was chief applicant for NTSMB: Netværk for Tværvideenskabelige Studier af Musik og Betydning/ Network for Cross-Disciplinary Studies of Music and Meaning <http://www.ntsmb.dk>, which was started in 2001 with a grant from the Danish Research Council for the Humanities (DRCH) and has been its director since. She also is a founder and the Editor-in-Chief of the DRCH-supported *Journal of Music and Meaning* <http://www.musicandmeaning.net>. In her talk, Cynthia M. Grund will discuss the intriguing relationship between music and narrative.*

**Lars- Christer Hydén, Prof. PhD.**

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*Lars- Christer Hydén received his Ph.D. in Psychology from Stockholm University. His current position is as full professor in the Department of Medical and Health Sciences, Linköping University, Sweden. His research primarily concerns the use of narrative in various psychological and social contexts, especially in the area of health, illness and disability. He has published extensively in international journals and edited a number of books about narrative research, for instance, *Health, Culture and Illness: Broken Narratives* (edited together with Jens Brockmeier, Routledge 2008) and *Beyond Narrative Coherence* (edited together with Mattia Hyvärinen, Maret Saarenheimo, and Maria Tamboukou, John Benjamins 2010).*

**Narrative and Medicin**

In my talk I will discuss what I consider an important but somewhat neglected problem in both in the medical and the narratological contexts: how to think about, analyze and understand stories when the storyteller has impairments that affect his or her ability and possibility to tell stories in interaction with other persons. Not being able to tell stories generally makes it difficult to engage in social interaction with others and to share experiences and points of view. This is often true of persons suffering from for instance brain injuries or a disease like Alzheimer's. I would like to suggest that one important reason why problems may occur - in everyday interaction, in clinical and in research settings - has to do with the taken-for-granted and often implicit narrative norms of the audience. Stories that don't live up to these norms are generally considered 'failed' stories. As a consequence, the storyteller may appear to be less competent and agentive than what is actually the case. I will suggest a number of ways of thinking about storytelling and narratives told by persons suffering primarily from brain injuries that stress the competence and creativity of the storyteller. In particular, I will stress the fact that stories are co-constructed in the storytelling event and that it's necessary to understand stories as jointly constructed. I will introduce a distinction between primary and vicarious storytellers and argue that storytellers who experience difficulty in telling stories are often quite inventive in organizing the interaction in order to appear as the primary storytellers. Finally, I will discuss the consequences of this approach in terms of theoretical and methodological issues regarding narrative studies and communicative disabilities.

**Matti Hyvärinen, Prof.**

Department of Social Research, University of Tampere, Finland  
Matti.K.Hyvarinen@uta.fi

*Matti Hyvärinen is an acting Professor of Sociology at the Department of Social Research, University of Tampere, Finland. He is the convener of the Finnish Network of Narrative Studies, and has been active in organizing several Tampere Conferences in Narrative. He is the leader of the research team Politics and the Arts at the Finnish Centre of Excellence in Political Thought and Conceptual Change, University of Jyväskylä. He is the co-editor of volumes Beyond Narrative Coherence (John Benjamins/Palgrave 2010), Terror and the Arts (Palgrave 2008), the special issue "Narrative Knowing, Living, Telling", Partial Answers, June 2008, and the electronic volume The Travelling Concept of Narrative, at <http://www.helsinki.fi/collegium/e-series/volumes/index.htm>.*

**Travelling Concepts of Narrative**

There are two obvious misunderstandings concerning the narrative turn. According to the prevailing belief, 'the narrative turn' constitutes a more or less unitary scholarly movement ranging from literature to historiography, education, social sciences and law. As a matter of fact, I argue, there have been at least three or four different narrative turns with different agendas and understandings of narrative. By relativizing the idea of a travelling concept, I have suggested that the narrative turn in social sciences - understood broadly - rather adopted the metaphor of narrative as an organizing principle of lives and human personality. The wide-spread use of the term 'narrative' does not necessarily indicate use of the same or even of a similar concept of narrative. As particular instances in the development of metaphorical discourse (or concept) on narrative, I will discuss the narrative theories of the sociologists Anthony Giddens and Richard Sennett.

**Susan S. Lanser, Prof.**

Comparative Literature, English and Women's Gender Studies, Brandeis University, Waltham  
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*Susan S. Lanser is Professor of English, Comparative Literature, and Women's and Gender Studies at Brandeis University. She is the author of *The Narrative Act: Point of View in Prose Fiction and Fictions of Authority: Women Writers and Narrative Voice* as well as of numerous essays on topics related to narrative including "Toward a Feminist Narratology," "Queering Narratology," "The Novel Body Politic," "(Im)Plying the Author," "The 'I' of the Beholder," and "Sapphic Dialogics: Historical Narratology and the Sexuality of Form." She is currently completing a book entitled *The Sexuality of History: Sapphic Subjects and the Making of Modernity* in which narrative questions figure centrally.*

**"The Shadow Knows": Negative Plotting and Feminist Thought**

Both feminism and narratology have changed dramatically in scope and complexity since those terms were first conjoined in the 1980s. Feminist narratology has helped to advance a "postclassical" narratology that draws on structuralist understandings while recognizing the social and cultural dimensions of narrative. Yet narratology has been more influenced by feminism than feminism by narratology, and indeed in general, the full "reach" of narratology even within, let alone beyond, literary studies remains unrealized.

As one contribution to a wider embrace of both narratology and its feminist potential, my presentation returns to the still under-developed study of plot, introducing the concept of "negative plotting" or "reverse plotting" as a potentially useful lens for understanding narrative. After elaborating the concept, showing its relationship to other formulations of plot and distinguishing among types of "negative plotting," I will show the ways in which "negative plotting" operates not only in literary texts but in the embedded narratives that underwrite feminist thought.



**Wolf Schmid, Prof.**

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*Wolf Schmid is Professor Emeritus of Slavic Literature at the University of Hamburg. He is the founder and was the first director of the Interdisciplinary Center for Narratology, Hamburg, chairman of the European Narratology Network. He has published widely on narratology and Russian Formalism, and recently appraised *Narratologija (Moscow 2003)* has been translated into German and English.*

**Selection and concretization of elements in verbal and filmic narration as seen from the perspective of Russian Formalist and Czech Structuralist film theory**

A fundamental difference between verbal and filmic narration lies in selection and concretization of the elements of the represented world (situations, characters and actions). Whereas in film visual representation projects concreteness of these elements in all facets that are visible from a given point of view, in verbal representation linguistic mediacy produces in the elements and in the represented world as a whole a necessarily fragmentary existence full of gaps (Ingarden).

Based on this thesis and taking up certain positions of Russian Formalism (Shklovsky, Eikhenbaum, Tynyanov) and Czech Structuralism (Mukařovský, Jakobson) with regard to film theory, this paper discusses a number of differences between the novel and the cinema resulting from the medial substance and form of the narrated story and the conditions of its perception. As an example, *Anna Karenina* is used.

# **Speakers at the Doctoral Course**



**Marianne Horsdal, Prof.**

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*Professor in Educational Research at the Institute of Philosophy, Education and the Study of Religions, University of Southern Denmark. She has published numerous books and essays concerning lifelong learning; biographical learning; learning, memory, narrative and identity; and children's development in an interdisciplinary perspective combining neuropsychology, cognitivism, social psychology and hermeneutics - see e.g. At lære, at huske, at være - gensyn med fortællingen (Billesøe og Baltzer 2008), "Therapy and narratives of self" (In: West, Linden et al. (eds.) Using Biographical and Life History Approaches in the Study of Adult and Lifelong Learning: European Perspectives, Peter Lang 2007), Vilje og vilkår. Identitet, læring og demokrati (Borgen 2000), and (1999) Livets fortællinger (Borgen 1999).*

**John Pier, Prof.**

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# **Speakers**



**Anne-Mette Albrechtslund, PhD Stud.**

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*Anne-Mette Albrechtslund is a PhD student at the Department of Communication & Psychology, Aalborg University (AAU) with a project on text and communication in online communities, especially in relation to online gaming. Her project is funded by the Danish Research Council for Independent Research (Humanities) and connected to the PhD program Human-Centered Communication and Informatics, AAU. She holds an MA in Comparative Literature from SDU.*

**Understanding narrative practices in online communication**

This paper presents a study of the shapes and functions of narrative in emergent communities online, and especially seeks to address the question of the potentials and limits of applying literary theory and narratological methods to the emergent and multimodal texts typical of these environments. The central case study is the forum website of a small community of players (“guild”) of the extremely popular online game World of Warcraft, in which members engage in storytelling of many kinds, but examples from other social websites (sites for fan fiction writers, communities of literature readers, and discussion forums for parents) are also used.

Following especially the theories of Paul Ricoeur on narrative identity (Ricoeur, 1984, 1988, 1991), it is argued that the narrative practices which can be observed in many of these texts can be read as identity- and community-building strategies. User-generated stories in these textually mediated online settings seem to play an important role both with regards to sustaining a sense of community, creating coherent self-representations and reflecting on the engagement with fictional worlds. The paper demonstrates which insights and perspective a literary analysis, drawing on narratological concepts and models, might offer in relation to these online narrative practices.



**Sebastian Armbrust, MA**

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*Sebastian Armbrust studied media culture and English linguistics at the University of Hamburg. He finished his MA thesis on Visual Metaphor in Film in 2009, and recently joined Hamburg's interdisciplinary Graduate School for Media and Communication with his PhD research project on Narrative and Dramatic Structure in Contemporary U.S. Serial Television Drama.*

**Analyzing Storytelling Strategies in Serial Television Drama**

Over the last decade, a growing number of US television shows have attracted widespread critical acclaim and academic attention for their aesthetics, and complexity and innovation in structure as well as subject matter. Under labels like Quality Television, they are increasingly accepted as a valuable aesthetic category. Nevertheless, they remain industrially manufactured commodities, the output of highly structured production contexts that are likely to leave their marks on the audiovisual texts in obvious and covert ways, a factor often overlooked in favor of discussions of their quality status. The presentation will discuss and illustrate some of the research questions that guide me in my PhD project towards a comprehensive model of contemporary storytelling strategies in serial television drama. To account for textual structure as well as production and reception aesthetics, I plan to draw upon concepts from classical and post-classical/cognitivist narrative theory, as well as screenwriters' practical perspectives on audiovisual storytelling. Furthermore, the object of research poses significant methodological questions to be addressed considering the analysis of large corpora of audiovisual material.

**Astrid Bernkopf, Dr.**

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*Dr Astrid Bernkopf, has danced as professional ballet dancer in Austria, Germany, the Czech and Slovak Republics. She studied pedagogies of ballet (MA with distinction) at the Academy of Performing Arts in Prague, where she also taught ballet at various levels. After this period, she commenced her studies at the University of Surrey, Guildford, where she now holds a PhD. Her research focuses on the narrative of the ballet scenario for which she has created a method of narrative analysis. Furthermore, she investigates approaches to analyze written source materials. As lecturer, Astrid started teaching at the Academy of Performing Arts, Prague, University of Surrey, Guildford, and London Metropolitan University. In the UK, she predominantly teaches Critical Theory and Performance Analysis and, additionally, History and Philosophy of History. She is Lecturer in Dance at Middlesex University. Apart from teaching, Astrid has been active in organizing conferences and running the European Association of Dance Historians as Vice Chair from 2006 - 2008, where she also was co-editor of the society's journal *Choreologica* between 2004 and 2008.*

**Between Stage and Literature: Romantic ballet's narrative strategies**

Romantic ballet narratives display many literary features that have inherently influenced the mode of narration in this theatre practice. The direct connection between ballet productions and literary works is evident in the subject matter of the performance. Yet, ballet performances are not entirely governed by literary conventions. This presentation sets out to explore a mode of analysis tailor-made for stage performances that explores the structural and narrative patterns of this genre. It will outline a threefold approach to the analysis of these narratives based on literary theories, psychoanalytical treatises and theatre conventions. Within the dialogue between written performance of the libretto and the stage performance a clear distinction between the literary influences and stage tradition will emerge. Such division is visible in the first two layers of narrative analysis; the theatrical structures and the narratives ones. In addition, the conflict and the characters will be outlined as a third layer of analysis to provide insight into the educational aspects of these performances that have been light entertainment in the nineteenth century. Such threefold view of the narrative will allow a reasoning that caters for variations within the genre whilst at the same time outlining the patterns regulating the dramaturgical set up of the standard performance.

**Nora Berning, PhD. Stud.**

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*Nora Berning is a PhD student at the University of Western Ontario, Canada. She studied in the Netherlands, Denmark, Sydney (Australia) and at the University of Hamburg in Germany. Nora received a Master's degree in Media Studies from the University of Hamburg where she researched aspects of German narrative journalism. Having worked as a journalist herself, Nora is particularly interested in any sort of writing that is located at the interstices of literature and journalism. She is currently working as a research associate at Western's media faculty and has recently published a monograph on literary reportages.*

**Narrative Journalism from a Transdisciplinary Perspective:  
A Narratological Analysis of Award-winning Literary Reportages**

Literary reportages are oftentimes referred to as a text type that is imbued with a narrative dimension. However, descriptions of narrative elements and structures remain vague inasmuch as scholars fail to operationalize narrativity in reportages. The purpose of this paper is to grasp the narrative potential of literary reportages via a set of narratological categories commonly used for the analysis of literary fiction. Spurred by an interdisciplinary framework, this essay builds on transgeneric narratological research.

Methodologically speaking, the author makes use of a combination of narratological feature analysis and systematic narrative theory. A qualitative content analysis of twenty-five reportages short-listed for the '*Deutscher Reporterpreis*' is used to lay bare idiosyncratic narrative features. By examining in how far narratological categories are applicable to literary reportages, it becomes clear that literary reportages can be described, analyzed, and charted with categories that originated in structuralist narratology. Moreover, the reportages are characterized by a restricted number of narrative deep structures.

The essay spells out minimal criteria for particular types of reportages. The intent of this study is to challenge the argument that journalism and literature have non-overlapping communicative goals and advances a reconceptualization of journalism and literature as two fields with permeable borders.

**Anna Klara Bom, PhD Stud.**

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*Anne Klara Bom is a Ph.D.-Student enrolled at The Hans Christian Andersen Graduate School, Institute of Literature, Media and Cultural Studies, University of Southern Denmark. She is working on the dissertation "The national experience of Hans Christian Andersen", concerning how the author is experienced, sensed and discursively constructed as a cultural phenomenon on a local, national and international level. The aim of the dissertation is, partly, to investigate how emotion and sensing plays a part in experience, partly, how Hans Christian Andersen can be branded as a "glocal" cultural phenomenon. Anne Klara Bom has a MA in Cultural Studies from Institute of Literature, Media and Cultural Studies, University of Southern Denmark, and a BA in Journalism from the same place.*

**Hans Christian Andersen: A story of Experience**

Hans Christian Andersen was one of the world's biggest narrators. But he himself is also a narrative told many different times and on many different levels. The purpose of my PhD dissertation is through discourse analysis to investigate how individuals experience Hans Christian Andersen as a cultural phenomenon. Thus his fairytales and other works are not dominate in the field of research, and yet narrative theory is still very relevant to the progress of the investigation, because every time an individual articulates his experience of Hans Christian Andersen, he simultaneously creates a narrative about him and thus contributes to the discursive construction of Hans Christian Andersen. The overall aim of this dissertation is partly to elaborate the concept of experience, partly to investigate how Hans Christian Andersen via branding can be revitalized as a "glocal" cultural phenomenon. As I am in the very beginning of my investigation, my talk will be a presentation of the project in a narrative context. I will especially draw attention to how the concept of narrative emotion can be a supplement to discourse analysis in the elaboration of the concept of experience.

**Sara Steinert Borella, PhD**

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*Sara Steinert Borella is Dean of the College and Professor of Comparative Literary and Cultural Studies at Franklin College Switzerland. She has published extensively on travel writing and women travelers in Switzerland and Europe, and her book, *The Travel Narratives of Ella Maillart: (En)Gendering the Quest* appeared with Peter Lang in 2006. Her most recent publications and research focus on law and literature in Swiss and European contexts. She is currently working on an edited volume devoted to the intersections of Law and Culture in collaboration with Priska Gisler and Caroline Wiedmer.*

**Tales of Transgression: Legal Contexts as Uncommon Narrative Environments**

***Giù le mani dalla mia storia: Performing Regional Identity Politics in Ticino***

Sara Steinert Borella discusses to what extent the 2008 strike by the local railway machinist shop rewrote political and legal history in Ticino, the traditionally poor most southern canton of Switzerland. This regional resurgence spoke not only for jobs past and present, but also for a voice that had been lost in national politics and decision-making. What began as yet another tale of economic woe in the country's marginalized southern, Italian-speaking canton, transformed itself into a compelling narrative that told a story about *Ticinese* identity. Legally, the strike signalled crisis on multiple fronts: a rupture in the confederation's dealings with its minority cantons, a threat to the uninterrupted and emblematic Swiss rail service, and a direct strike against the Confederation's legal code. In practice, the strike provided the canton with one good story to tell, a story that may shape Ticino's participation in Swiss national politics for years to come. The author explores how this regional story reproduces what Jerome Brunner calls "the narrative creation of self," how Swiss law has enabled and played a role in this performance, and how this strike tale relates to practices in neighboring France and Italy.

**Matthias Brütch, Dr. des.**

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*Matthias Brütch is senior lecturer (Oberassistent) in Film Studies at the University of Zurich. He is the author of Traumbühne Kino: Der Traum als filmtheoretische Metapher und narratives Motiv [Screening the Dream: Cinematic Metaphors, Oneiric Narration and the Function of Dreams in Film; Schüren, Marburg, forthcoming] and is currently preparing a book on concepts of focalization in film and literary theory (Modelle der Erzählperspektive in Literatur- und Filmwissenschaft).*

**For a Transmedial “Deep Structure” Approach to Narrative Analysis: *Unreliable Narration, Focalization and Stream of Consciousness in Film and Literature***

The relationship between film and literary studies has always been ambiguous. Film scholars have borrowed extensively from literary narratology, but they have been eager to stress the necessity for thorough revision of the concepts adopted from a “foreign” field. Narrative theory has thus been enriched but also complicated. I will argue that in the case of *unreliable narration, focalization* and *stream of consciousness*, the differences between literary and filmic narration have been overstressed. In the case of *unreliable narration*, literary and film scholars use the same term for narrative constellations that, while quite distinct from one another, are not unique to the respective media. In the case of *focalization*, Genette’s concept has been revised to a point where its analytical value is diminished. And the technique of *stream of consciousness* is usually seen as the privileged domain of literary narration only. Adopting a “deep structure” approach, I will show that most differences appear less fundamental as narrative analysis reaches a level of abstraction where media specificity is less pertinent. This not only allows for a more cautious approach to cross-disciplinary adaptation of narrative concepts, but also for a better understanding of the exact nature of the differences between filmic and literary narration.

**Silvia Chirila, PhD Stud.**

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*Since 2009 I have been working on my PhD thesis under the supervision of Professor Martin Klepper in the Department for English and American Studies of Humboldt University in Berlin. I graduated from 'A.I.I. Cuza' University in Iasi, Romania (English major) in 2004 and I have a MA degree in American Cultural Studies completed in the same institution in 2007. My academic background also includes teaching in the Faculty of Communication Sciences of 'Petre Andrei' University, Iasi in 2006-2008 (subjects taught: English, Communication Theory, Discourse Analysis and Rhetoric).*

**The Entangling Circles of Identity. Dislocation and Reconstruction in the Novels of Toni Morrison**

My PhD thesis examines the narrative representation of identity in Toni Morrison's novels, focusing on the function of tension, fracture and dislocation in the construction of identity discourses and on the degrees of interdependence of various levels of self-definition (racial, community, social, family, gender, moral, sexual, personal identity). Analysing both the poetics and the intrafictional level of Toni Morrison's works, my thesis explores the interplay between deconstruction, disintegration, dissemination and forms of transformation, restructuring or 'narrative repair'. Perspective is a fundamental factor in the process of identity formation and for the continuity/discontinuity of identity discourses. Forms of negotiation between different points of view having personal, collective, political or ideological basis as well as paradox and conflict between different identity codes, representations and markers are narratively articulated in the rendering of power relations and in the representation of various acts of (self-)definition. Similarly, temporally conditioned differences in perspective and understanding are reflected in narrative identity and can prove to have cathalytic value. The relations between different discourses involved in the 'negotiation' of identity as well as the forms and results of tension lead to structural patterns which shape Toni Morrison's works (polarity, fluidity, continuity, fragmentariness, hybridity, etc.) that my PhD thesis approaches both synchronically and diachronically. In the narrative rendering of Gestalt (either individual, or collective), tension has evolutionary value, as identity is configured according to integration/repression and transformation/preservation principles.

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*M. Zeki ıraklı is an assistant professor at Karadeniz Technical University, Trabzon. He holds his Ph.D. in English Literature from the Middle East Technical University, Ankara. His major interests lie in narratology and modern Turkish Literature. He did research in narratology at Hamburg University, being also a member of European Narratology Network. He is the author of Narrative Strategies and Meaning, A Narratological Approach to William Golding's Fiction (2010) and the translator of Paul de Man's Allegories of Reading, Figural Language in Rousseau, Nietzsche, Rilke and Proust, in which he has an introduction to the Turkish version and additional footnotes (2008). He contributes to the advisory board of a National literary monthly, Hece. He has also published articles and translations in journals of arts and letters.*

**Antinarrative Strategies and the Problems of Narrativization and Monitor-ity in *The Black Book***

This paper aims to investigate antinarrative strategies in Orhan Pamuk's *The Black Book* (Kara Kitap), which can be regarded as an attempt to reformulate the possibilities of storytelling in self-reflexive texts. *The Black Book* facilitates the idea that others' texts can be received as mere projections of ours. The reader is therefore supposed to decipher the text and to conceive of it as an "enigma" as quoted from Sheikh Galip, the eighteenth-century Ottoman mystic poet (which, as well as sharing his name with the protagonist, suggests some literary underpinnings). In this complex postmodernist novel, storytelling turns out to be a motif throughout the "enigmatic" text, and with the parody of the conventions of natural narrative, the author's/narrator's pretension of storytelling signals a transformation from attempted referentiality to deconstructive textuality. The fictive world of the novel is therefore undermined by the very text itself through the author's self reflexive, obscurantist and unreliable writing/narration. The paper argues that *The Black Book* not only elaborates the principle of narrative uncertainty but also plays with the mutability of narratological concepts such as narrativization and monitor-ity.



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*Sebastian Domsch was born in 1975 in Leipzig, Germany. He studied English and German literatures at the universities of Bamberg (Germany), Munich (Germany) and Waterloo (Canada). He was visiting professor at the University of Texas at Austin and is currently teaching at Munich university. Besides working as a freelance reviewer for several German-wide newspapers he has written two books (his PhD thesis on Robert Coover and a second book on 18th-century literary criticism), edited one volume on 21st-century American fiction and co-edited two other volumes. He is also co-editor of an ongoing dictionary of contemporary authors.*

**Storytelling Balls - Problems and Opportunities of Narratological Concepts in Video Games**

Most if not all video games today contain at least some narrative elements, yet one of the founding (and still ongoing) debates of the emerging scholarly discipline of game studies is whether, or how far, these elements are part of the games' nature as games. Are narrative elements only added to a game, or can a game *be* a narrative? As Markku Eskelinen polemically put it: "If I throw a ball at you I don't expect you to drop it and wait until it starts telling stories." This paper wants to investigate the usefulness of applying narratological concepts to games and their *differentia specifica*, reader/player agency. In order to come to a narratological understanding of what happens when a player engages in a game, the concept of narrative will have to be enlarged. The narrative elements of video games, because they are contained in a game, are to be differentiated from all other narrative forms. That means: video games might not necessarily contain narrative elements, but when they do, these elements are *necessarily* different, part of a new form of narrative that incorporates choice into its basic structure.

**Inna Drach, PhD student**

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*Inna Drach is a second year Ph.D. student focusing on genre theory and literary narratology. When she was an undergraduate student she investigated the role of film narrative techniques in the contemporary novel. The object of her current research is the genre of the montage novel, as a literary montage proves to be quite different from montage in film, now she is mostly concerned with the narratology of fictional literature. The relevance of existing methods of research on literary montage and the "auktorial" narrator's position in the montage novel are her special focus of attention at the moment.*

**The poetics of the Montage Novel (*Manhattan Transfer* by J. Dos Passos, *Berlin Alexanderplatz* by A. Döblin and *Golfy God* by B. Pilnyak): the Narrative Technique of Montage and the Structure of the Genre.**

In my dissertation I explore the poetics of the montage novel, a genre of the XXth century literature. The paper that I will present considers the peculiarities of the montage narrative technique and its role in the genre structure of the montage novel. Montage forms in fictional literature have been thoroughly analyzed by film and literary theorists, but this research tradition cannot explain the difference between the montage novel and any other literary work which employs the montage technique. Relying on M.M. Bakhtin's genre theory, I analyze the montage novel as a three-component unity, whose narrative peculiarities are interconnected with peculiarities of its plot and the relationships between the imaginary world of the novel and the real world. Thus, I will speak about the correlations between the montage composition of episodes and chapters of the novels in question and mythological subtexts of their plots, the covert narrator's transformation into the overt one and the coherence of the montage novel, and other kinds of correlations which show that montage is not only the prevailing narrative technique in the montage novel, but also the principle underlying the artistic whole of the genre.

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*Divya Dwivedi is doctoral fellow with the Department of Humanities and Social Sciences, IIT Delhi, researching the ontology of literature. Her recent research publications are on the Hindi/Urdu novelist and short story writer Premchand; the novelist and political cartoonist O. V. Vijayan; the works of M. K. Gandhi and his determining presence in contemporary scholarship in political theory and religion. She is currently guest lecturer with the Department of English, University of Delhi.*

**Unnatural Narratology and the Ontology of Literary Voice: The case of John Fowles' *The French Lieutenant's Woman* and Haruki Murakami's *The Wind-Up Bird Chronicle***

The proposal of 'unnatural narratology' (Alber, Iversen, Nielsen and Richardson 2010) has ramifications for the "ontology of voice" (Fludernik 2001). Alber et al have argued against mimetic reductionism, central to narratological accounts emphasising naturalisation and conventionalisation of the counter-intuitive and experimental aspects of literary narratives. This follows Nielsen's work on the 'impersonal voice' of narrative (2004) which borrows on Blanchot's concept of 'voice' and hearkens to Käte Hamburger's denial of narrator in epic fiction (1955). Although in Alber et al this concept of impersonal voice appears as one among the many features necessitating unnatural narratology, Nielsen's proposal pertains to a fundamental narratological problem dating from Hamburger's controversial intervention: ontologically, are there two kinds of narrative, epic and autobiographical? Coming after Richard Aczel's distinction between narratorial function and the narrative voice as effect (1998), Nielsen's impersonal voice requires further consideration, as does the term 'ontological' with respect to narrative. The examples of narratorial interventions in Fowles' novel and the sudden shift from first-person to third-person in Murakami's assist in extending this narratological terrain through a discussion of the full ontological import of Blanchot's concept of 'voice' so as to glimpse the unnatural in literature touching its essential or ontological core.

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*Helena Elshout is a researcher at the German Department of Ghent University, carrying out a research project on rhetorics and narratology funded by the Flemish Research Foundation (FWO-Flanders). She studied German, French and Comparative Literature at the universities of Ghent, Bamberg and Fribourg (CH). She is the author of articles on Karl Kraus, Heinrich von Kleist and Alexander Kluge. Her research interests include stylistic overttness and the application of narratological models to drama.*

**The bones won't swim off. An Analysis of the Interaction of Narrative and Stylistic Processes in Raabe's "Celtic Bones"**

The frame story of Wilhelm Raabe's 'Celtic Bones' (1865) is a quite traditional one. As an only partly participating, mostly observing witness a 'younger man' tells us the story of his trip to Hallstatt. His coincidental travel partners take up for the salient part of the story: a sensitive poet trying to 'give birth' to a new poem, and his counterpart, a rude anatomist in search of his part of the newly discovered skeletons near Hallstatt. The detailed, satirical descriptions of these two caricatures highly contrast with the scarce information we receive about the narrator himself. In an authorial pose the I-as-witness-narrator ironically comments on the situation. His irony does not only affect the characters whose idioms and figures of speech he adopts and varies, but also himself. Only when we take into account figural and stylistic processes in the text it becomes clear how the participating homodiegetic and the observing heterodiegetic voice of the narrator aren't alternating but are completely entangled. Therefore my rhetorical-narratological analysis of Raabe's 'Celtic Bones' not only aims at providing a better insight into this specific text but also at showing the effectiveness and necessity of the integration of rhetorical analysis into narratology.

### **Aron Engberg, PhD Candidate**

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*My name is Aron Engberg and I started the doctoral program at the Centre for Theology and Religious Studies, Lund University in September 2010. I am interested in inter-religious relations, particularly in relation to the conflict in Israel/Palestine and in the Middle East in general. My interest is not primarily theological but rather the intersections between religion and culture, and religion and politics. In my research project I employ sociological methods to investigate Christian Zionist volunteer workers in Israel to understand the identification with Israel that, in my opinion, is defining Christian Zionism.*

#### **Comfort, Comfort My People – A Narrative Approach on Christian Zionism**

Christian Zionism is usually characterized as a theological and political movement grounded in literalist hermeneutics and End-time speculations that dedicate unwavering support to the State of Israel and the Jewish people. The prophetic element in Christian Zionism has in later years been downplayed for a more down-to-earth focus on social and political commitment to the well-being of the state of Israel. This shift in emphasis leaves the floor open to new investigations into the identification with Israel that is central to many western evangelicals understanding of their Christian belief. In my research I use narrative methods to investigate contemporary Christian volunteer workers in Israel. I want to investigate how individual life-stories relates to the grand narrative of Christian Zionism in order to answer the question of the symbolical value that Israel carries to these believers. In the present paper I discuss theoretical and methodological questions in relation to my research project. As the interplay between individual biographies and ideology is the particular focus of my research I use James A. Holstein and Jaber F. Gubrium's theoretical approach combined with ethno-graphic methods.

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*Erwin Feyersinger is an assistant professor at the University of Innsbruck in the Department of American Studies. His academic background comprises linguistics as well as film and literary theory. His research is concerned with animation studies and transmedial theories, and relies mainly on narratological, poetic, semiotic, and cognitive frameworks. He is member of the editorial board of *Animation: An Interdisciplinary Journal*. He has recently finished his doctoral thesis titled *Metalepsis in Animation: Paradoxical Transgressions of Ontological Levels*. His current research project is focused on theories of Augmented Reality.*

**Hybrid Spaces: Augmented Reality and Multimodal Narratives**

Augmented Reality, a “field ... in which 3-D virtual objects are integrated into a 3-D real environment in real time” (Azuma 1997), is on the verge of becoming a significant cultural and aesthetic phenomenon. Augmented Reality has an enormous potential for unique narrative strategies. In the proposed paper, I will focus on spatial aspects of Augmented Reality narratives. I will specifically test how narratological concepts can be exported from similar media to Augmented Reality.

Implementations of Augmented Reality create hybrid environments that merge actual and virtual places. Due to the mobility of smartphones and head-mounted displays, the whole world is a potential setting for interactive Augmented Reality environments. Diegetic events in these environments are not only determined by general topographical features and architectonic details, but also by historical, social, and cultural connotations of a specific place. As the recipient is able to move freely within the hybrid environment, the construction of the diegesis is furthermore highly individual. To develop a narratological framework for these and other spatial aspects of Augmented Reality, I will consider narrative theories of performance art, architecture, computer games, alternate reality games, and transmedia storytelling.

**Bohumil Fořt, PhD**

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*Bohumil Fořt (1973) obtained his PhD in literary theory from Charles University in Prague in 2004. He taught at the University of Toronto (2000-02) and at the University of London (2003-04), he currently lectures in literary theory at Masaryk University in Brno and works as a senior researcher at the Institute for Czech Literature, Czech Academy of Sciences. The main fields of his interest are: literary theory, semiotics, fictional worlds theory, literary structuralism. He is an author of three books and some 30 studies in Czech and in English.*

**Realist Narratives as Meeting Places of Sciences, Humanities, and People**

One of the most important characteristics of realism in literature is the specific nature of the relationship between the world represented and the world considered real. In general, the development of realist narratives displays two important authentication moves which enhance the effect of reality: The move towards subjects and their minds and the move towards subjects being objects of social progress. The former authentication move is connected with the ways which lead to description of fictional psyche and fictional minds. The latter authentication move is often strongly influenced by the birth and development of social sciences and economics, and also by findings in the field of biology, philosophy, studies of religion, and ethics. The paper examines the above mentioned findings in sciences and humanities and shows how these findings, penetrating realist fictional worlds, co-shape these worlds in order to deliver the worlds with the strongest possible effect of reality.

**Lasse Gammelgaard, PhD Stud.**

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*The title of my PhD- project is "The Story of and in the Poem: Lines of Narration in Poetry," and it is an attempt to bring narratology to poetry and vice versa. I have spoken at conferences on Beckett and Tennyson and published on Beckett. I started the research group "Poetry Studies" for PhD-students, interested in poetry, across different departments. In 2009 we arranged the international conference "Poetry Today" and in 2010 we arranged the seminar "Life, Religion & Poetry in R.M. Rilke." I won the prize for "The 2010 Best Narrative Conference Graduate Student Paper."*

**Roses and Risings in Keat's "The Eve of St. Agnes" and a Reader Response Approach to Poetic Narratives**

Since Wolfgang Iser broached his ideas of a reader response aesthetics, critics have been apt to emphasise and investigate the dynamic relationship between the reader and the text. This approach, however, has mainly been put into practice in relation to prose narratives, but when we try to bring it to work on a narrative poem, we discover that additional facets impinge upon our response. In Keats's *The Eve of St. Agnes*, we engage in the development of the plot, which in itself is quite complex. Simultaneously, it is paramount that the poem is written in the Spenserian stanza with its elaborate rhyme scheme and heterometricity which tells a story in its own right. The plot of *The Eve of St. Agnes* serves a *mimetic* and thematic purpose, whereas the poetic features of the poem serve a *synthetic* and thematic purpose. Hence, the common denominator is the thematic component, and it is my thesis that though both plot and poetry individually may be said to have all three aspects incorporated to varying degrees, any holistic reading of the poem must seek out the plot's (with a mimetic dominant) and the poetic features' (with a synthetic dominant) fusion in the thematic.



## **Lea Gimpel**

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*Lea Gimpel studies Communication in Social and Economic Contexts at The Berlin University of the Arts. After a two-semester stay at the University of Iceland, Reykjavik, with special focus on Business Administration she currently writes her Master thesis on "The Art of Telling Stories: Fictional Texts as Source for Development Knowledge". Her work focuses on analysis and application areas of (literary) narratives in socioeconomic contexts.*

### **Calvino Put into Practice**

Literary narratives can be seen as seismographs. They register changes in society over time in detail, even behind the back of the author, and provide spaces of possibility to think our world differently. Therefore, literary narratives can be considered as a complement to the established quantitative methods of social sciences in order to gain knowledge and understand societal transformation processes.

In my presentation I exemplarily would like to point out how to read literary narratives as a guide to understanding and managing these processes of change in socioeconomic contexts. Using the theories of Genette and Bal as a guideline in the first step I follow the traces of mythification and Entzauberung represented on fabula, story and text level in Calvino's novel "Il barone rampante". In the second step I discuss my findings from a discourse analytical perspective. As a learning I develop a scenario to give suggestions for addressees and of how to apply the knowledge gained in that analysis. I argue with respect to Fischer-Lichte's concept of Wiederverzauberung and the concept of paradessence by Shakar that nowadays' advertising professionals have to develop strategies of presentation which enable authenticity through presentation in order to be successful.

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**Editing and Cognition: Indexicality in Film Narrative**

The paper explores the mechanisms of indexicality in film narrative. It focuses on the cognitively loaded elements that function as shifters or indexes, structuring spectator's perceptual uptake and cognitive appropriation of film narrative. Indexes and shifters are signs that invoke contextual, associated meanings and define contextual value of semiotic variables. Their role is crucial in the process of inferential elaboration, when the viewers are expected to implement inferential strategies to deal with the „zones of indeterminacy” to fill in the gaps, to interpret ellipses in film texture or to connect seemingly disparate cinematic stimuli. Shifters and indexes signal contextual shifts as well as metaleptic transgressions in film narrative and guide viewer's attention. To describe the mechanisms of indexicality, I shall use the movies where shifts between perceptual and narrative levels are particularly abrupt or unmotivated and therefore resistant to cognitive appropriation, such as *Days of Eclipse* (1988) and *The Stone* (1992) by A. Sokurov, *Brazil* (Terry Gilliam, 1985), *Inception* (Christopher Nolan, 2010) and other films representing alternative worlds of consciousness or fantasy.

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**Space on the Move: The Travel of Narratology to Ancient Greek Poetry**

In this paper I wish to investigate the possibility of applying narratology (primarily with regard to "space") to ancient Greek lyric poetry (7<sup>th</sup>-5<sup>th</sup> C.B.C.). Narratology has initially been developed for the analysis of modern novels and has only recently been applied to other fields, for instance to modern lyric poetry (Hühn, Kiefer, Schönert). Putting Fludernik's programmatic advocacy of diachronic research into practice, I will transfer narratology to a different cultural, historical field, i.e. ancient Greek lyric poetry. Focusing on *space*, I will examine what such a transfer means for narratology. In a number of case studies I will argue that in Greek lyric space primarily functions as symbol: space can have symbolic associations (e.g. sea associated with danger), take a symbolic form (e.g., space as metaphor, personification or literary motif), or perform a symbolic (e.g. psychologising) function. The symbolism of space has not yet received sufficient attention, as space is often merely considered in its function of providing a setting for a narrative, although some scholars have also attributed a characterizing function to space. Taking ancient Greek lyric poetry as a case, this paper will attempt to make a beginning filling this gap.

**Benoît Hennaut, PhD Stud.**

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*His research is dedicated to the articulation to find between general theory of literature in terms of narrative and narration, on the one hand, and contemporary theatrical writings, on the other hand. More specifically, he tries to identify the role and the place narratives have taken inside and beside theatrical writings that have explicitly denied narration, around 1990 and 2000.*

**Building Stories around Contemporary Performing Arts: The Case of Romeo Castellucci's *Tragedia Endogonia***

Beyond the debate of narrativity acceptance within dramatic and/or mimetic art forms, peculiar narrative uses can be detected within the corpus of the so-called post-dramatic works (starting 1980 till present), where narrativity and linearity are in any case very much contradicted. In the field of narrative theory, those art forms also offer an interesting field of experience for the notion of experientiality (Fludernik). We'll take as an example the series of "Tragedia Endogonia" by Romeo Castellucci and Societas Raffaello Sanzio (IT), produced between 2002 and 2004. They offer first of all "visions". "Illustrating" the experience made of 10 different cities, they are given as non narrative or unnarrative proposals on stage. Earlier in his work, the author had assumed to "dig a hole in the narrative framework of the world" with his shows. But soon this series of pieces turn out to be visual narratives of a world presentation located within the subtext (achieving both syntactic and semantic saturation in Goodman's terms). More, they strongly need and appeal a secondary narrative, aimed at surrounding them in order to serve memory collection (as the performance text overpasses dramatic text), critics (support for subject/object predication) and most likely reception from part of the audience needing kind of "re-narrativisation" (on the model of "re-dramatization"), articulating textual markers such as "do", "then", "when", or "after".

**Stefan Iversen**

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**Decoupling, metarepresentation, and unnatural voices in narrative fiction**

Taking its point of departure in work done under the heading of unnatural narratology this paper presents a new approach to narratives that, through identifiable textual cues, defiantly challenges the possibility of answering the question “Who speaks?” and thus resists the anchoring of their narrative in any one voice. In an attempt to describe and analyze aspects of *The Suicide Mission* by clausbeck-nielsen.net - a narrative that simultaneously evokes the mutually exclusive reading practices connected to fiction and non-fiction - the paper will bring the concept of narrative voice into dialogue with the concepts of decoupling, metarepresentation and scope syntax as they are used in evolutionary psychology as developed by Cosmides and Tooby. This amalgamation of theoretical approaches potentially has consequences not only for dealing with this specific type of unnatural narrative voice but also for an understanding of what fiction might be and how it might function.

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*Katja Kanzler is Professor of North American Literature at the Technical University of Dresden (Germany). In her research, she is particularly interested in a dialog between the approaches and potentials of narratology and cultural studies, an interest she pursues in the interdisciplinary context of American Studies. Among other things, she has published on genres of popular culture and their cultural work, and on narrative constructions of space in different textual and cultural contexts. Her current project explores how and to what discursive effects legal fictions cast the law as narrative.*

**Legal Narrativity and Literary Self-Reflection in William Faulkner's Sanctuary**

I explore how William Faulkner's novel *Sanctuary* (1931) uses its lawyer-protagonist and his struggle with the law's narrativity to reflect on its own operations as a literary narrative. While Faulkner – one of the United States' most eminent modernists – is generally known for his experimental and self-reflexive writing, *Sanctuary* is often singled out as one of his artistically less ambitious texts. Looking at the ways in which the novel engages litigation as a narrative enterprise helps illuminate its complexity.

The novel's plot revolves around a crime – the rape of a woman – and the subsequent trial, in which an innocent man is indicted, whom lawyer-protagonist Horace Benbow tries to defend. The novel, I argue, highlights the narrative nature of Benbow's legal efforts and of his ultimate failure – to discover the 'true' story of what happened in the night of the rape, and to get this story told in the courtroom. Benbow's problems with his courtroom-narrative resonate with the conflicted narration of the novel itself – there, as well, the proceedings of the crime elide representation, characters are unable to tell their stories, and narratives complicate rather than clarify the boundaries between 'right' and 'wrong.'

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**On the Very Idea of an Unnatural Narratology**

Our presentation will take issue with some basic claims of the recently established program of an “unnatural narratology”. In particular, we will deal with questions pertaining to the structure and interpretation of “unnatural” narratives and the consequences that can be drawn for the shape, scope and aims of narratology. Additionally, we will try to identify some general lessons to be drawn concerning the relationship between individual narrative texts on the one hand and narrative theory and the theory of interpretation on the other.



**Cornelia Klecker, MMag.**

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*Cornelia Klecker studied at the University of Innsbruck where she received her MAs in English and American Studies and Comparative Literature in 2007 and 2008, respectively. She is currently working on her dissertation, which explores her so-called 'mind-tricking narratives' in contemporary Hollywood film from a narratological as well as a cultural point of view. From July 2008 to June 2009, she was a research assistant for the FWF-funded project 'Framing Media: Periphery of Fiction and Film' and since July 2009 she has been an Assistant Professor (pre-doc) at the Department of American Studies at the University of Innsbruck.*

**'Popular Film Is Getting Smarter': When Art House Narration Goes Hollywood'**

When we look at today's landscape of mainstream film, one phenomenon seems striking: the viewers' evident fascination for confusion. Meticulously designed narratives that force the audience to actively participate and lead up to the final mind-boggling plot twist have been extremely popular in recent years - cf. films such as M. Night Shyamalan's *The Sixth Sense*, David Fincher's *The Game* and *Fight Club*, and Christopher Nolan's *The Prestige*. The list of these kinds of films could, of course, be prolonged considerably. They almost make up a small genre of their own - one that could be called mind-tricking narratives. As the expression already suggests, these are narrative techniques that deliberately play with the viewers' experience, response, and expectations during the viewing of a film and feature an utterly surprising outcome in the end.

As will be illustrated, mind-tricking narratives cater for different human faculties than the average Hollywood blockbuster. Film as the illusion of reality is not the foremost priority anymore but had to give way to the notion of film as artful storytelling. In that sense, a move towards art-cinema narration is definitely detectable in mainstream film.

**Karin Esmann Knudsen, Associate Prof.**

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**How do Gardens tell Stories?**

The presentation will examine how gardens can be read as narratives, with different points of view and with tropes and figures. Gardens can be regarded as a third nature, a term that goes back to the Italian renaissance humanists, artificial, formed by man and different from both wilderness, the first nature, and the agricultural land, the second nature. The presentation will show how different gardens from Denmark, England, Italy, France and Germany can be divided in *four categories*. *Settings* are gardens where the relationship of the elements in the garden is so clear that you can talk about one idea of the garden. In this way it is related to metaphor in literature. *Collections* are gardens where fragments and elements from different realms are put together. These fragments evoke their origins, and in that way these gardens can be seen as metonymic. *Pilgrimages* are gardens that unfold like a narrative as we move through them. And the last category is called *patterns*, they are laid out in geometric shapes, perhaps in repetitive rhythm or in symmetry about a center or an axis. (Moore, Mitchell and Turnbull: *The Poetics of gardens*, 1997). How do these categories change over time, and what does the certain narrative mean to the 'reader' of the garden? The presentation will try to answer these questions.

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**Between User Generated Aesthetics and Self-Reflexive Narration: The Web Series "Pietshow" as an Example for the Diversification of Forms of Audiovisual Serial Narration on the Internet**

Web series, as a new form of audiovisual serial narration on the Internet, are often associated with phenomena of web 2.0, user generated content and video blogs. As some of the most popular web series, like *lonelygirl15*, have initially emerged in the context of *YouTube*, this is indeed one obvious perspective. Today, however, there exists a variety of different patterns of professional, semi-professional and amateur web series.

In my paper, I will focus on an interesting hybrid between user generated aesthetics and professional production. Produced by *Grundy Ufa*, the web series *Pietshow* is one of the first commercial web series produced in Germany and a good example for the diversification of forms of audiovisual narration on the Internet. Produced in cooperation with *studivZ*, a German social network similar to *facebook*, where it was also initially published, the series plays with its kinship to personal video blogs and user generated content, both as an aesthetic principle and subject of the plot. Nevertheless, it also features a variety of stylistic devices that break with the illusion of home video aesthetics. Furthermore, a highly self- and media-reflexive structure is established which reflects on the production of this series and of professional web series in general.

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*Karin Kukkonen is currently Balzan Postdoctoral Research Fellow at St John's College, Oxford. She works on poetological rules, such as the dramatic unities, poetic justice and decorum, and the cognitive processes they involve.*

*Dr Kukkonen has published on comics and postmodernism, transmedial narratology as well as critical media analysis. *Metalepsis in Popular Culture*, a collected volume edited by Karin Kukkonen and Sonja Klimek, is forthcoming in deGruyter's *Narratologia* series.*

**Plot and the Economics of Space, Time and Action**

The notion of “plot” in the study of film and screenwriting seems more similar to what narratologists would call “discourse” than to “story” (e.g. Bordwell, Staiger and Thompson's *Classical Hollywood Cinema*). However, “plot” still refers to the structuring principles in screenwriting; the ways to create the coveted “plot coherence.” These are often indebted to Aristotle *Poetics*, and plot is based on an economics of space, time and action; or in Aristotelian terms: the dramatic unities.

Comparing the novel *Captain Blood* by Rafael Sabatini (1922) with the film adaptation by Michael Curtiz (1935), this presentation works out how both the novel and the film aim for a coherent plot through their management of space, time and action. Both the novel and the film depart clearly from the classical “1 day - 1 location - 1 plot line” formula of the dramatic unities, but both develop their own strategies to keep the narrative and its plot coherent. On the basis of this comparison I will then discuss what Bordwell et al.'s notion of “plot” has to offer for a transmedial approach to narratology, in particular for our understanding of storyworlds and of the interactions between story and discourse.

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**On the Very Idea of an Unnatural Narratology**

Our presentation will take issue with some basic claims of the recently established program of an "unnatural narratology". In particular, we will deal with questions pertaining to the structure and interpretation of "unnatural" narratives and the consequences that can be drawn for the shape, scope and aims of narratology. Additionally, we will try to identify some general lessons to be drawn concerning the relationship between individual narrative texts on the one hand and narrative theory and the theory of interpretation on the other.

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*Apostolos Lampropoulos is Assistant Professor of Literary Theory at the University of Cyprus. He has published the monograph *Le Pari de la description* (L'Harmattan, 2002) and the translations in Greek of A. Compagnon's *Le Démon de la théorie* (Athens, Metaichmio, 2003) and J. Culler's *On Deconstruction* (Athens, Metaichmio, 2006). He has co-edited the volume *States of Theory* (with Antonis Balasopoulos; Metaichmio, 2010) and the issue "Configurations of Cultural Amnesia" of the e-journal *Synthesis* (with Vassiliki Markidou). He is currently preparing the volumes *AutoBioPhagies* (with May Chehab; Peter Lang) and *Textual Layering* (with Maria Margaroni and Christos Hadjichristos; Rowman & Littlefield).*

**Narrating the body- in- Theory: Derrida, Cixous, Nancy**

This paper focuses on the intertwining of narrative and contemporary Theory, and it places special emphasis on stories dealing with the body. On the one hand, Theory has often been accused of over-sophistication and of being a provocatively non-narrative and un-corporeal activity. On the other hand, the body has gained an important place in the theoretical debates of the last decades, both as an object of study and as a convenient metaphor. This paper discusses three atypical texts that one could call theoretical or philosophical body narratives: Jacques Derrida's *Circonfession* (1991), Hélène Cixous's *Voiles* (1998), and Jean-Luc Nancy's *L'intrus* (2000). These texts narrate lived corporeal experiences such as circumcision, eye operation, and heart transplantation, while at the same time they articulate a highly theoretical discourse. In such texts, one finds a fascinating mingling in which narratives that feature a problematization of the self blend with Theory and even medical discourses. The objective of the paper is to examine in what sense such hybrid texts are theoretical, how the individual corporeal experience relates to the narrative and to the political, and whether this can be a symptom of a post-theoretical era.

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*She has worked especially within the fields of modern and late modern culture with a specific interest in understanding communities as for instance nations and families and analyzing the way they appear in visual art, literature, film and interactive media. She combines aesthetic theory with literary theory, media and cultural studies and examines intersectional parameters such as gender, body, age and ethnicity.*

**'Millionrupeebaby.blogspot.com' - New Family Narrations**

Modern families are narrations - existing only as they are told. Traditional family values can no longer be taken for granted in what Ulrich Beck has named the 'post-familial family'. Rather than being an order of formal ties and agreements, family today is a communication practice, a unity in need of constant attention. The post-familial family demands developing, negotiating and co-ordination of rules and symbolic rituals of everyday life, not the least in the emerging kinds of 'alternative' family structures like for instance bi-cultural families, stepfamilies, and same-sex partnerships.

This paper will be based on the study of a number of public weblogs narrated by parents or intended parents of Indian surrogate children. Here single parents, gay couples as well as seemingly traditional nuclear (though infertile) families share their experiences of the surrogacy process.

I will argue that these blogs are performing narratives, as in what Kristin Langellier calls 'family storytelling'; an online community where a distinct non-traditional way of becoming a family is negotiated and naturalized. Thus, narratives are constructed on gender aspects of parenting, on the cross-cultural identity of the children, and on the identity and personality of the surrogate mother.

### **Irina Marchesini, Doctoral Candidate**

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*Irina Marchesini (1982) earned her MA in Theory of Literature (2007, summa cum laude) at the University of Bologna, where she is currently attending her third year as a Ph.D. student in Comparative Literature. The study of unnatural narratology and unnatural narratives, and in particular Vladimir Nabokov's novels, are among her primary academic interests. Her publications comprise "Un caso particolare di bilinguismo: La vera vita di Sebastian Knight di Vladimir Nabokov", *Linguae & Rivista di lingue e culture moderne*, 2007-1, and the article "A Conjuror's Smile: Vladimir Nabokov in The Real Life of Sebastian Knight", *Image and Narrative*, 2009.*

### **Liquid Characters in Postmodern Novels: An Unnatural Approach**

In their recent article "Unnatural Narratives, Unnatural Narratology: Beyond Mimetic Models" (*Narrative*, 2010), Alber, Iversen, Nielsen and Richardson discuss the basic elements of this new approach, suggesting further research on open questions, such as the relationship between unnatural narratives and the invention of new techniques (131).

With regard to this issue, this paper illustrates in broad terms the subject of my PhD dissertation, which aims to fill a gap felt in the theorization of the unnatural narratology, where the concept of character seems to be still unexplored. In fact, taking Nabokov as a key-figure, my research deals with the analysis of the characters' particular construction in the postmodern self-conscious novel, concentrating on the category of paper figures who torture their author, try to escape from their fictional world, or have an ambiguous identity. By adopting an intercultural and interdisciplinary point of view, this essay attempts to describe the modalities through which an "unnatural" individual deviates from real-world frames, trying also to interpret these differences. Indeed, these divergences, so often dismissed and marginalized, reveal broad zones of potentiality and forces of innovation, which pave the way for the development of a fresh conceptualization of character.



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**What is not narrative, and why does it matter? Narrative and figurativity in Robert Musil and Juli Zeh**

It has increasingly become central to narratology's self-understanding to claim that everything is narrative. However, the definition of central narratological concepts often centres on an implicit or explicit understanding of what is *not* narrative, or at least of that which is held not to be amenable to narrativisation. Taking issue with various existing notions of the "non-" or "anti-narrative" (Richardson, Prince, Lanser, etc.), I aim to present the rhetorical-stylistic approach to narrativity as laid out in the Ghent model. The broader ambition of this model is to develop a feasible framework that allows [1] to combine the narratological toolbox with stylistics and the study of figurativity and [2] to apply it to objects beyond the traditional scope of fictional storytelling only. My paper thus aims to discuss the relation between figurativeness and borderline conceptions of narrativity. I will argue that in order to accommodate figurativeness and style in narrative settings an alternative notion of narrativity is needed. To some extent similar to the function of gestures, overt address and intonation in oral story-telling, the extended range of stylistic expressivity under scrutiny constitutes an additional type of diacritics and narrative prosody which can be defined as paranarrative and which will be favoured over descriptions of zero-degree narrativity and claims of deficiency. In a more specific case study, I will discuss figurativity in Robert Musil's essayistic novel *The man without qualities* and in its postmodernist counterpart, Juli Zeh's 2004 novel *Spieltrieb* (Gaming instinct).

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*Felicitas Menhard completed an accelerated B.A. degree in English and Philosophy at Wellesley College, Massachusetts in 2001 before continuing her studies at the Ludwig-Maximilians-Universität (LMU) in Munich, graduating with an MA in 2004. Her PhD thesis, 'Multiperspectivity and Unreliable Narration in the English Novel since 1800,' was published by Wissenschaftlicher Verlag Trier in 2009. She currently holds a postdoc position in the research project "Narrating Futures," funded by the European Research Council and chaired by Prof. Dr. Christoph Bode. Her main research interests include Narratology and Literature of the Romantic Period.*

**Emergent Narrative, Collaborative Storytelling: Towards a Narratological Analysis of Alternate Reality Games**

Positioned on the interface between narrative and games, Alternate Reality Games (ARGs) are Internet-based, interactive collaborations that deliberately blur the line between real life and gaming experiences. Although they are heavily dependent on narrative in (at least) two senses - they are typically based on an already existing narrative, such as films or video games, and create their own story through the collective action of the players - ARGs are most often understood and analysed as game structures. This is all the more surprising when considering their central aesthetic credo "This is Not a Game." This paper will work toward a narratological conceptualization of ARGs, taking into consideration their status as multimedial, emergent and collaborative storytelling engines, which allow the generation of performative and immersive narrative sequences. An analysis of their structure requires an expansion and revision of traditional narratological concepts such as linearity, sequentiality, and plotting, as ARGs transcend fully scripted storytelling in search of an interactive, choice-and-consequence-based narrative experience. As such, this paper shall consider a definition of narrative that allows for such processes of selection and (unexpected) feedback, spontaneity and structural openness - aspects that, until now, have been diametrically opposed to what the notion of storytelling embodies.

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*Born in Castilla la Mancha in 1984, Alfredo Moro holds a degree in English Studies from the University of Salamanca. He is a PhD candidate at the same University, focusing his research on the reception of Cervantes' "Don Quijote" in English and German literature.*

**Towards Metafiction: Henry Fielding and the Birth of the Metafictional Novel in Germany**

The publication of Henry Fielding's "The History of the Adventures of Joseph Andrews and his Friend Mr. Abraham Adams" (1742) enjoyed an immediate success within German soil. Critics, readers and novelists craved for a "German Fielding", and imitated the model offered by the English author in the composition of the first modern novels appearing in German. In this paper we intend to study the metafictional strategies which novels like Wieland's "Don Sylvio von Rosalva" (1764) inherit from the English author.

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*Kay Mühlmann studied theater and media sciences and ethnology at the University of Vienna, worked in theater, film production as well as television. From 1994 to 2000 he worked for Interlock Media and Eurocinema (first internet program service for audio-visual content) in the United States, from 1998 to 2000 he was faculty at Franklin Pierce University in New Hampshire. Since 2000 he is with the Danube University in Krems/Austria, since 2002 Deputy Head of the International Journalism Center / Department of Knowledge and Communication Management and since 2008 also researcher at the departments research area Know Comm.*

**Working with Stories in Workplace Communication**

Narrations and stories play a significant role in organisations. Previous research has shown the positive effect of narrations in building corporate identity and the distribution of tacit knowledge. This paper presents the research project ViADUKT (2010-2013) which examines the roles and effects of narratives in top-down workplace communication. Building on narrative foundations from communication sciences, linguistics, cognitive science, psychology, and brain science we build up a framework providing guidelines for narrative information design enabling efficient narrative workplace communication. Three controlled experiments are conducted to analyse the differential effects of using narratives in designing information for a corporate intranet portal.

As a base for the framework's practical implementation, the most influential corporate narratives are collected in interviews and workshops with employees of two companies. This collection is then used to redesign the communicative practices in these companies. A pre-post-evaluation shows the effects of narrative top-down workplace communication on employee satisfaction, stress-level, and retention.

ViADUKT will take us one step further in applying narrative theories and concepts to a novel environment, namely top-down workplace communication. In combining interdisciplinary theoretical approaches with controlled experiments, and case studies we hope to bridge current approaches of narrative analysis and story-telling in organisations and narrative research.

**Ralph Müller, Prof. Dr.**

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*Ralph Müller is professor of German literature at the Department of Languages and Literatures at the University of Fribourg/ Switzerland. He is author of a monograph entitled *Theorie der Pointe*, and he has published various articles on humour and metaphor. During a three years scholarship funded by the Swiss Research Foundation he has written his habilitation-dissertation on the stylistic analysis of political metaphors, and he has, subsequently, been awarded the 'venia legendi' in German literature in 2009.*

**as if... The function of narrating figurative experience**

Metaphors and similes are important for conveying narrated impressions and feelings: Some experiences and impressions may become more vivid or interesting by comparison to analogical experiences. In my talk, I will concentrate on extended similes in "as if"-clauses. A corpus-based analysis of German novels will help to illustrate that such devices are more frequent within narratorial discourse than within the immersive representation of characters' thoughts. Even if such extended similes tend to provide an interpretation of a character's (or a group of characters') thoughts and feelings, they predominantly reflect the narrator's stylistic and ideological perspective. In the context of this panel's focus on "narrative and figurativity", extended similes are therefore a good example of a rhetorical/figurative device with typical functions in narratives.

**Cindie Aaen Maagaard, Assistant Prof.**

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*Cindie Maagaard holds a Ph.D. in postmodern literature and is Assistant Professor at the University of Southern Denmark. Her original research and teaching interests in literature have expanded to embrace narratology, narrative in organizational communication and recently, narrative medicine. She has co-edited a book on the work of Jeanette Winterson and has published articles in English and Danish on the work and ethics of Winterson and Angela Carter, on the ethics of narrative choices made by managers in organizational communication, and the use of romance narratives in corporate storytelling. Her teaching includes courses in communication, writing and narrative.*

**Conceiving time**

My talk will present an analysis of how narratives by women undergoing treatment for infertility reveal the ways that time is structured and experienced by these patients throughout the course of treatment. My data stems from an Internet forum on infertility in which the ongoing stories of patients unfold as serial narratives, some of which run parallel to the stories of others undergoing similar treatment. In many of these narratives time is measured by the phases of the reproductive cycle, which itself becomes a function of the phases of treatment. A heightened sense of waiting as a physical and emotional condition emerges, intricately bound with the simultaneous hope for, and dread of, how the story of treatment will end.

Drawing on concepts of experientiality and temporality, I explore how these cases provide insight into how narrative can help patients, relatives and caregivers conceive the connection between time, the body, and emotions. Although the narratives show that patients adopt very similar notions of time and body as they enter into the same predefined plot of treatment, the circumstances and consequences are unique for each individual.

**Birgitte Norlyk, Associate Prof.**

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*Birgitte Norlyk is associate professor at the University of Southern Denmark where she teaches organizational and corporate communication at BA and master levels. Her most recent research focuses on the strategic use of elements from storytelling in business communication especially in new corporate genres such as vision, mission and value statements, job ads, CSR and sustainability reports etc.*

**The strategic use of narratives and narrative elements in corporate communication and corporate genres**

Narratives and narrative elements are used strategically in corporate communication as a means to establish corporate identity and corporate uniqueness in the branding of the corporation, its products, and its employees to groups of multiple and different stakeholders such as consumers, investors, the general business environment, NGOs, the media etc.

In this specific business framework, corporate narratives and corporate narrators communicate corporate values and corporate identity in non-literary genres that serve to secure corporate visibility, corporate survival and continued competitive edge in the market place.

The present paper illustrates how narratives or narrative elements are used in popular corporate genres such as mission and vision statements, corporate social responsibility reports (CSR), sustainability reports, and job advertisements.

The theoretical framework of the paper is based on a review of three related issues within the field of corporate communication: 1) studies of branding and strategic corporate communication, 2) corporate discourse analysis and 3) genre theory in a corporate perspective.

**Greta Olson, Prof. Dr.**

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*Greta Olson is Professor for English and American literature and cultural studies at the University of Giessen. The author of Reading Eating Disorders (2003) and 'Criminal Animals' and the Rise of Positivist Criminology (in preparation), she has also edited Current Trends in Narratology (2011) and co-edited (with Monika Fludernik) In the Grip of the Law (2004) as well as a special issue of EJES on law, literature, and language with Martin Kayman. Her research interests are interdisciplinary and include Law and Culture, inter-medial narratology, punitivity, animal, science, and gender studies.*

**Narratives or Cognitive Metaphors**

Narratologists have become quite comfortable with the truism that story telling is fundamental to human experience. We embrace Jerome Bruner's insight that humans constitute reality through narratives (1991) and look for support for this premise in the work of psychologists who have demonstrated that unconscious processes inform narrative experiences (Gerrig/Egidi 2003). Understanding narrativity as a cognitive activity rather than as a quality of verbal texts and exchanges allows narratologists to examine narrative qualities and constituents beyond their individual linguistic or non-linguistic realizations. It places the detection of story-like qualities squarely within the human mind.

Yet a competing narrative of human sense making can be found in the claims of cognitive metaphor theory. On the basis of experientiality, CMT assumes that humans possess a limited number of pre-linguistic spatial and bodily metaphors which they then project by analogy onto experienced phenomena. This paper compares the claims of these two models of the basis for cognitive processing and interrogates their usefulness for the explication of visual, multimodal, and multimodal phenomena.



**Henrik Skov Nielsen, Prof.**

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*Henrik Skov Nielsen is Professor at Scandinavian Institute; University of Aarhus, Denmark. He is the author of articles and books in Danish on narratology and literary theory. His publications in English include articles on Bret Easton Ellis, Edgar Allan Poe, Extreme Narration and articles on first person narrative fiction and unnatural narratology published in 'Narrative'*

**Fictionality, Relevance and Natural and Unnatural Interpretational Strategies**

In his paper Henrik Skov Nielsen draws on Richard Walsh to argue that fictionality is a serious rhetorical strategy that does not only exist in works of fiction but in numerous communicative situations. He goes on to argue that it is possible to argue at the **same time** that fictionality is one among several real world discourses **and** that some narrative techniques, paratexts, contexts, and even issues cue the reader to maximize relevance in **other ways** than other techniques, paratexts, contexts, and issues do. Contrary to appearances, relevance theory is perfectly compatible with the assumption of different interpretational strategies. More specifically and technically I he argues that when, for example, experientiality is mediated in certain ways, readers are cued to maximize relevance by assuming that there are interpretational rules in play that differ from those of conversational situations.

**Ulf Palmenfelt**

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*Ulf Palmenfelt is professor of ethnology at Gotland University. He also holds a professorship in folkloristics from the University of Bergen. As a folklorist, he has specialized in folk narrative research. His dissertation concerned a 19th century legend collection. Lately he has been occupied with the study of contemporary personal experience narratives, of which he will be speaking at the conference.*

**Narrating Lokal History**

This paper explores possible levels of collectivity between individual life histories and collectively accepted versions of local history. My empirical material consists of tape-recorded life history interviews with citizens of the same city, belonging to roughly the same generation.

Structurally, narratives about childhood constitute a foundation upon which the rest of the life history is grounded. The narrative mode of the childhood account can be shown to constitute an emotional and constituent framework, which at the same time supports and confines the span of the total narrative. When the childhood story is chronologically displaced, it may acquire the function of explanation, or fabrication.

Accounts of war time memories offer informative examples of how events from local (or national, or even international) history forces their way into individuals' lives and their life histories. Collectively shared experiences compose a shared pattern into which each individual life history has to be fitted.

When analyzing how narrators transform potentially traumatic experiences of relatives' deaths into narratives it often becomes obvious how the chronological and causal aspects of the narrative form help the narrators create order and meaning out of chaos.

Together these life histories suggest the existence of an emerging, embryonic local history.

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*Joshua Parker is an Assistant Professor of English Language and Literature at Fatih University in Istanbul, where he teaches courses on literary theory and American literature, and a researcher with the CNRS (Centre National de la Recherche Scientifique), with interests in narrative theory, transatlantic studies and expatriate fiction. A graduate of the University of Paris with a thesis on the history and development of second-person fiction, his current projects include a monograph on images of European cities in American fiction*

**Resonance: Multimodality at its Most Discreet**

As readers of fiction, we take for granted that text between quotation marks represents words spoken by characters to other characters in a diegetic world. Yet diegetic dialogue, traditionally seen as the only representation of the fabula that exists without explicit narratorial intervention, is at the same time an extremely powerful tool for indirectly addressing and positioning the reader, as a “resonance” between diegetic dialogue and the narrator’s extradiegetic discourse subtly blurs narrative modes, heightening our identification with the narrator or with certain characters. The outline of a relationship on a diegetic level holds its form even as its participants change, as readers tend on some level to infer that the characteristics of relationship on a diegetic level are inscribed in one on the extradiegetic level. “Resonance” is not the reader’s sensation of being addressed by a narrator *at the same time* as a diegetic character, but of being addressed *in the same way*, and the subsequent confusion between the character’s and the reader’s dialogical position. It is cognitively perceived anaphora not to a fictional figure, but to the relationship between two figures, one of whose roles we ourselves are belatedly, half-invited to play.

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*Sylvie Patron is a Lecturer in French language and literature at the University of Paris Diderot-Paris 7. A specialist in the history and epistemology of literary theory, she has recently published *Le Narrateur. Introduction à la théorie narrative* (Paris: Armand Colin, 2009) and is the editor of a forthcoming collective volume entitled *Théorie, analyse, interprétation des récits / Theory, Analysis, Interpretation of Narratives* (Berne: Peter Lang, early 2011). She is the author of numerous articles, published in both French and English, on the narrator and other problems in narrative theory. She has also translated several articles on linguistics and narrative theory into French.*

**Narrative Fiction Prior to the Latter Half of the 19th Century: Instances of Refutation for Poetic Theories of Narration?**

Starting from a statement made by Jean-Marie Schaeffer on Käte Hamburger's narrative theory, asserting that narrative fiction prior to the latter half of the 19th century would be beyond the scope of the theory, or rather, would refute some of its central hypotheses at least, the paper puts forward a new presentation, also intended as a clarification, of narratological theory on the one hand, and the theories of Käte Hamburger, S.-Y. Kuroda and Ann Banfield, called "poetic theories of narration", on the other. The first part summarizes the narratological theory in the form of a list of eight propositions and tries to give them more theoretical content, interpreting them from a linguistic point of view. It also reveals something unthought in the narratological theory, which concerns its conception of fictionality ("fictional narration", "narrator", "narratee"). The second part insists on three essential aspects of the poetic theories of narration: the problematization of the concept of communication; the refutation of the narratorial hypothesis in some specific cases; the reinterpretation of old theory in new theories. The paper concludes that while these theories may perhaps be refuted by narrative fiction prior to the latter half of the 19th century, it cannot yet be considered the case.

## **Malgorzata Pawlowska, MA**

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*Malgorzata Pawlowska - assistant at the Academy of Music in Kraków; lecturer in many different fields: Music History, Musical Analysis, Music Literature and Ear Training; PhD student of Music Theory. Pawlowska graduated from the Academy of Music in Kraków, she has spent part of her MA studies at the Royal Conservatoire in Brussels. She was awarded at the national competition for her MA thesis The Devil in 19th- and 20th-century Music. She is currently writing her PhD dissertation on The Romeo and Juliet Myth in Music from the Perspective of Narratology under Professor Mieczysław Tomaszewski*

### **Musical Narratology – An Outline**

This paper is a part of my research within doctoral project *The Myth of Romeo and Juliet in Music from the Perspective of Narratology*. Musical narratology is still in a phase of a dynamic development. Research on musical narration is to a large extent connected with the change of paradigm in music theory. Before the change, formalist tendencies had prevailed. From the 1970s, the notions of expression and meaning in music began to reappear, together with a debate on whether the existence of narrativity in music is possible. Questions have been posed: Is the term „narrativity” in music used in a metaphorical sense, as derived from literature? Is narration possible in music – especially in instrumental music without text or literary program? I will present some most important voices of the debate: E. Cone, A. Newcomb, J. J. Nattiez, C. Abbate, K. Agawu, F. E. Maus, J. Kerman, K. Berger, G. Karl, B. Almén, M. Grabocz.

I will also try to point out what elements of literary or transdisciplinary narratology are useful in analyzing musical narrative. Narratological tools that were already used in music analyses are mostly those of Propp, Greimas, Todorov and recently (by M. Grabocz) - of Riceour.

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**A Few Comments on Unnatural Narratology and Narratological Theory Building**

Unnatural narratology is a welcome and necessary development in the evolution of narrative theory, for it both expands the corpus studied by mainstream narratology (mostly with avant-garde texts) and forces researchers to rethink established paradigms, criteria and methods. Viewed from the perspective of the dynamics of scientific research, unnatural narratology is an exploratory endeavor that favors an inductive approach, and for this reason it calls for a positioning with regard to existing concepts and categories.

This paper seeks to put unnatural narratology into perspective by suggesting: 1) that all narratives are unnatural in the sense that even when they occur spontaneously in certain situations of discourse they are a rule-governed or conventional activity; 2) that while some narratives (e.g. postmodern fictions) may be narratively impaired, they remain open to a "fuzzy" concept of narrativity; and 3) that in consideration of such factors as genericity, prototypicality and reception, both natural and unnatural storyworlds are the products of semiotic motivation. In this light, unnatural narratives are discourses that test the limits of narratological theory building.

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*Dr. María Dolores Porto is a lecturer at the Universidad de Alcalá, in Madrid. Her research has always been related to the connections between mind and language and she has mostly worked in the processes of interpretation of discourse, whether literary, technical, academic or spontaneous. Her publications are all placed in the cognitive linguistics and cognitive poetics framework, among them: *Poética Cognitiva: análisis textual de una fantasía* (2007). Currently, she is working on a three-year research project "A Sociocognitive Approach to Oral Narratives", funded by the Ministry of Science and Technology (Spain) and directed by Dr. Manuela Romano.*

**Blending theories: Conceptual Integration and Text World Theories in Broken Oral Narratives**

Oral narratives of highly emotional events are characterised by their complexity and dynamism, which is shown in the broken, multilayered nature of their structure, caused, in the main, by the emotional contents of the texts. The starting point of this work is that these narratives require multiple mental representations for their comprehension and that, as recipients of the stories, we have the cognitive capacities to construct the final story on-line, by integrating the many interruptions, explanations, self-justifications or input stories into a global mental representation of the whole narrative. The cognitive and socio-cultural tools coming from both Conceptual Integration (MSCI) and Text World (TW) theories complement each other in the understanding of how hearers constantly and effortlessly manage several spaces or text worlds simultaneously. In our analysis of a corpus of Spanish oral narratives, MSCIT has served to understand the overall structure or *macro level* of the narrative under study, as well as the general cognitive processes behind the final blended narrative. TWT has served to achieve a finer grained or *micro level* analysis of the linguistic strategies behind the construction of each space and how the different spaces relate to one another and contribute to the global text.

**Maria Poulaki, MA, PhD Candidate**

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*Maria Poulaki is completing her dissertation project as a doctorate candidate in the interdisciplinary program Media and Culture (Amsterdam School for Cultural Analysis and Media Studies, Universiteit van Amsterdam). She has been trained as a psychologist (BA) and media psychologist (MA), and her doctorate project provisionally titled 'Complex Cinema' focuses on the links between complex systems theory, narratology and film/media theory. With her research project M. Poulaki participates in the research group Imagined Futures (<http://www.imaginedfutures.org>), concerned with the conditions, dynamics and consequences of rapid media transfer and transformation.*

**Complex Cinema: Towards a Complex Systems Theory of Narrative Cinema**

The use of the term “complex”, referring back to the older, literary category of “complex narration”, has been one of the most widely used to describe a cinematic phenomenon, which, especially after the commercial success of Quentin Tarantino’s *Pulp Fiction* (1994), has widely expanded. At the same time, most theorists occupied with this phenomenon try to define in what respects the complex narrative “trend” in cinema has extensions and implications (social, economic, philosophical etc.) that make these films something more than a case of complex narration. Instead of taking the complexity of the narrative form for granted, my doctorate project suggests a revisiting of the term in light of complex systems theory, arguing that the nonlinearity of the form of complex films and their temporal, causal, and spatial/topological patterns contribute to the narrative’s systemic self-organization. Moreover, this project holds that a framework derived from complex systems theory helps us see the expansion of such complex self-organization beyond the narrative forms of specific media, and across different media and fields of knowledge. The phenomenon of complex narratives participates in a general cultural paradigm shift towards complexity, creating an interplay between media and scientific theory of the last two decades.



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*Maïke Sarah Reinerth studied Media Culture and German Literature at Hamburg University. Since 2010 she is a research assistant for Film Studies at Johannes Gutenberg University, Mainz, while also working on her PhD thesis, entitled "(Con)figurations of Subjectivity. Cinematic Representations of the Mind" (working title). Maïke's current areas of research include subjectivity, memory and the mind and/in film, animation studies, narratology and (European) auteur cinema. She has published on memory and film, co-edited the volume 'Probleme filmischen Erzählens' (with Hannah Birr and Jan-Noël Thon), Münster 2009, and is the editor for cinema at 'freitext - Kultur- und Gesellschaftsmagazin', Berlin ([www.freitext.com](http://www.freitext.com)).*

**(Con)figurations of Subjectivity. Cinematic Representation of the Mind**

My PhD project aims to explore audiovisual strategies of representing subjective imagination mainly in the context of fictional feature films and in comparison throughout film history. On the one hand, the study stresses the stability and 'evolutionary' development of cinematic conventions in representing subjective perception. On the other hand, by focusing on four major historical periods of cinema in particular - surrealism, film noir, Nouvelle Vague / New Hollywood, post-classical cinema - the idea of innovation in narrative strategies due to distinctive changes in film making practice, art and sciences will equally be taken into account.

Thus, the relevance of a narratological framework - most notably but not limited to concepts of perspective and focalisation - that accounts for historical development of narrative conventions seems evident. But there are also broader, multidisciplinary issues of narrative theory involved in my project, e.g. how narrative models of mental processes, subjective imagination and self-narration - as proposed frequently by psychology and psychoanalysis as well as transdisciplinary memory and identity research - are integrated into cinematic representations of subjective perception and imagination. And how, in turn, the narrative structure of popular feature films inform and frame widely held concepts of how our imagination works.

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**Blending theories: Conceptual Integration and Text World Theories in Broken Oral Narratives**

Oral narratives of highly emotional events are characterised by their complexity and dynamism, which is shown in the broken, multilayered nature of their structure, caused, in the main, by the emotional contents of the texts. The starting point of this work is that these narratives require multiple mental representations for their comprehension and that, as recipients of the stories, we have the cognitive capacities to construct the final story on-line, by integrating the many interruptions, explanations, self-justifications or input stories into a global mental representation of the whole narrative. The cognitive and socio-cultural tools coming from both Conceptual Integration (MSCI) and Text World (TW) theories complement each other in the understanding of how hearers constantly and effortlessly manage several spaces or text worlds simultaneously. In our analysis of a corpus of Spanish oral narratives, MSCIT has served to understand the overall structure or *macro level* of the narrative under study, as well as the general cognitive processes behind the final blended narrative. TWT has served to achieve a finer grained or *micro level* analysis of the linguistic strategies behind the construction of each space and how the different spaces relate to one another and contribute to the global text.

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**The Uses of Narratives by the World Bank**

For its World Development Report 2000/01: *Attacking Poverty*, the World Bank gathered and produced narratives of over 60,000 poor women and men in 60 countries during the late 1990s. The study, *Voices of the Poor*, was published as a three-part volume by Oxford University Press. The first volume, *Can Anyone Hear Us?*, gathered the “voices” of over 40,000 poor women and men in 50 countries; the second, *Crying Out for Change*, drew material from a new 23-country comparative study. The final volume, *From Many Lands*, offered regional patterns and country case studies.

The World Bank’s books claim to be based on a programmatic commitment to “start with poor people’s realities” and assure its readers that “the process did not start with a presumed set of answers – the patterns emerged through objective analysis of poor people’s descriptions of their realities.” This anthropological attempt to develop an account of the experiential and ontological condition of the poor is presented as an ethical as well as a strategic endeavor: ethical, because it is seen as democratic and respectful; and strategic, because the book is presented as part of a broader project of empowering the poor by creating and mediating access to elite spaces.

In their foreword, Clare Short, Secretary of State for International Development in the U.K., and James D. Wolfensohn, then President of the World Bank, state that the aim of *Voices of the Poor* is to extract and convey the “recurrent themes” that emerged from the interviews in order to present “very directly, through poor people’s own voices, the realities of their lives.” They commend the book for its “authenticity.”

The very notion of Narrative is very central to the whole enterprise to “understand poverty from the perspective of the poor.” The paper submitted to the 2nd Conference of the ENN will focus on the extensive uses of narrative by an international institution like the World Bank and will discuss the meaning of its use to the detriment of economic and quantitative data.

## **Anne Rüggemeier**

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*Anne Rüggemeier is a doctoral candidate at the International Graduate Centre for the Study of Culture (GCSC) of Justus Liebig University Giessen, Germany. She studied at the universities of Tübingen and Oxford Brookes and holds an MA in Comparative Literature, English and History. Before coming to Giessen, she has held a position as research coordinator at the Max Planck Society. Her PhD project deals with relational autobiographies in English, but she is also highly interested in autobiographical productions in other languages, modes and media.*

### **The Relational Autobiography: Forms and Functions of a New Genre in Contemporary English Life Writing**

Thinking about autobiography, people still expect the story of an autonomous self, telling his/her personal story from a backward perspective focussing on the development of their personality. However, reading contemporary autobiographies, the reader finds himself confronted with narratives that concentrate on somebody else's story (family members e.g.). Apart from being the autobiography of the self, they are at the same time the auto/biography of the other(s). Just as the individual self is situated in an ongoing dialogue with its relational others in these texts, also narrative meaning making is presented as a negotiation between different modes and media. Texts like Hanif Kureishi's "My Ear at His Heart" (2004), "Vikram Seth's Two Lives" (2005) make use of new narrative forms, which include the transgression of purely textual representations and work towards the integration of a variety of other modes and media. This paper aims to demonstrate how both the polyphony of voices and the plurality of "material" (e.g. photographs, birth certificates, cooking recipes...) work together to put forward a shift in the conception of autobiographies, the models of identity that they are based on and, last but not least, the way we make sense of our selves.

### **Pegah Shahbaz, PhD Stud.**

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*Pegah Shahbaz, born in 1981 in Tehran, Iran, is a Phd student of Mediterranean and Oriental studies, specialty of Persian literature, at the department of Persian Studies, at University of Strasbourg, France. Her PhD Thesis consists of "Symbolism in Indo-Persian narratives in India." In her research, Pegah Shahbaz applies psychoanalytic approaches of story annalysis, specifically Jungian theories.*

#### **Symbolic Feminine Role in Indo- Persian Narratives**

India is mostly considered as an amazing wonderland, with a vast variety of cultures and beliefs. The origins of the most ancient narrations of the world, as *A Thousand and One Nights*, *The Book of Sindbād*, *Shukā Saptati* (The Seventy Tales of The Parrot), *Panchatantra*, etc. are traced back to India, reflecting ancient rituals, anthropological codes and thoughts.

Constant cultural and literal exchanges between India and other countries (e.g. Persia, China, Europe, etc.) have proceeded up to now. For instance, numerous stories have been translated from Sanskrit to Persian or from Persian to Indian languages during the past decades. One of the most important points to take into consideration in the Sub-continent, as well as in the Middle-east, is the matter of "women", their sentimental relationship and symbolic individual/social presence; the reflection of what can be studied in the narratives. The oriental tradition of story-telling and women are tightly tied up together. Series of texts that we hold in hand today represent remarkable samples of female personages who play inherent roles of "narrators" at the same time. The strategies they use to gain their aims being a story personage as well as a narrator are noteworthy.

In my presentation, I'll try to focus on the tricky use/misuse of imaginary by women, in Indo-Persian narratives, also the leading role of narration as a defensive tool for and against women in eastern patriarchal societies. In my analysis, I profit from the psychoanalytic approach of Marie Louise Von Franz, C.G. Jung's predecessor.

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*Ondřej Sládek is the head of the Department of Theory, Institute of Czech Literature AS CR and also lectures at the Masaryk University in Brno. He researches mainly in literary theory, narratology, semiotics, literary structuralism, and hermeneutics; he has published extensively in these fields. He is the chief editor of the series Theoretica & historica, the editor of Český strukturalismus po post-strukturalismu (2006), Performance/performativita (2010), and the co-editor of O psaní dějin (with K. Bláhová; 2007), Vyprávění v kontextu (with A. Jedličková; 2008) and Ústav pro českou literaturu, v.v.i. (with K. Bláhová; 2010)*

**Narrative and Narrative Explanation in Science and Humanities**

There is a long history of links between sciences and humanities sciences on the one hand and between humanities and narration on the other. Which is the real relation between science and narratives? Does science make use of narratives? If yes, in which ways? These questions are very general and very broad. They blur the distinction between sciences and humanities as well as the distinctions between individual disciplines. They are, nevertheless, important. This paper will briefly address several basic functions of narrative in sciences and humanities. The central point of the paper will be explanation and revision of the concept of narrative explanation. What characterizes narrative explanation in a fundamental way is the specific role of narratives in lives of humans as supporting strategies and cognitive tools. The categories of events, narrative effects, narrative modelling and narrative understanding play the most important role in any description of the main goals of narrative explanations.

## **David Stromberg, Doctoral Candidate**

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*David Stromberg is a doctoral student in the English Department of the Hebrew University. His research topic – narrative faith – explores the ways in which readers can redeem the narratives of doubt-generating narrators. He has written on arts and culture for the Forward, Jerusalem Post, and Haaretz; published several volumes of cartoons, including his fourth collection "BADDIES" (Melville House 2009); and is co-translator of Russian poet Polina Barskova's "The Zoo in Winter" (Melville House 2011). He holds a BS in Mathematics from UCLA and an MFA in Critical Writing from the California Institute of the Arts.*

### **Narrative Faith: Doubt-Generating Narrators and Narratological Bracketing**

The term "unreliable narrator" has been used to describe at least two different literary phenomena: (1) narrative inconsistencies appearing in a text; and (2) the (dubious) moral character of a narrator. Literary theorists over the last decade have tried to qualify and extend the notion of "unreliability" in a variety of ways, introducing terms such as "bonding reliability" and "reliability despite." This tendency reveals, I believe, the need to discuss anew the concept of normative non-concurrence between author and narrator.

I suggest that doubt-generating narrators can be discussed using a set of conceptual terms that refrain from hasty ethical pronouncements. I take some of these concepts from Gérard Genette's discussion of narrational "infractions," setting out a technical approach to these inconsistencies. I also discuss the author-reader dialectic as an "interaction" (after Wolfgang Iser) of processes of consciousness. I relate these issues to phenomenology – Maurice Merleau-Ponty – to introduce an operation called "narratological bracketing," meant to widen our constitutive perspective on a literary work before setting upon its interpretation. Finally, I describe the notion of "narrative faith," through which the text of a doubt-generating narrator can reclaim the reader's "trust" despite possible problems with verisimilitude.

**Raquel Taranilla, Predoctoral researcher**

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*Raquel Taranilla (Barcelona, 1981) is a predoctoral researcher at the Universitat de Barcelona. She received her degrees in Law and Spanish Philology, and she is currently writing her dissertation on pragmatics of narrative in courtroom settings. She teaches "discourse in legal contexts" at the Universitat de Barcelona.*

**The Pragmatics of Legal Narrative: Ressources to Deny and Recycle Narratives in the Courtroom**

In Spanish criminal procedure, before a trial starts, the prosecution (both public and private) writes the "statements of case". In this text, among other submissions of law, there is a narrative according to which the accused has committed a criminal offence. As a reply to prosecution statements, the counsel for the defense writes an other text containing his/her own submissions on the case. There are two kinds of defense statements: those that deny the prosecution narrative and those that propose a counter-narrative.

My talk deals with the pragmatics of narrative in defense statements. It analyzes the linguistic form of some resources (i) to deny the prosecution narrative (in particular, some resources in order to undermine its credibility) and (ii) to reform or recycle the material of prosecution narrative, in order to make up a new narrative. This study is based on a corpus consisting of 10 defense statements. All of them were written in Spanish, in the city of Barcelona, between 2009-2010.



**Jan-Noël Thon, MA**

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**Authors, Narrators, Narratorial Functions. On transmedial Strategies of Narrative Representation in Contemporary Graphic Novels, Feature Films and Computer Games**

The talk briefly describes processes of selection, organisation and presentation as decidedly transmedial operations whose manifestations can generally be observed in various kinds of narrative representations, while being, of course, necessarily realized in particular medium-specific ways. Against this background, the paper will focus on the considerably more controversial question to whom we can ascribe the decisions to that manifest themselves in every 'narrative composition'. After all, characters, events and existents do not select, organise and present themselves, and the selection, organisation and presentation of elements in the storyworld can be considered as prototypical 'narratorial functions'. Without necessitating the assumption of some kind of 'invisible narrating instance' in graphic novels, feature films or computer games, a transmedial conceptualization of 'narratorial functions' (such as the selection, organization and presentation of storyworld elements) provides a good starting point to discuss the form and functions of different types of narrators as well as at least touch upon the problem of collective authorship which seems rather central to most (if not all) kinds of narrative representation across media.

**Sofija Todić, PhD Stud.**

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*I was born on the 10<sup>th</sup> of April 1984. In 2010 I have finished my Master's Thesis entitled "Ibsen's Piano" at the Centre for Ibsen Studies, University of Oslo. From November 2010, I will be enrolled as a PhD student at the Philological Faculty of Belgrade, Serbia where I intend to continue my research on the cultural aspects of the literary works from the period of premodernism and modernism. I have been a member of ENN from September 2010.*

**The Narrative of Piano and Piano Music in Nineteenth-Century Literature**

In the literary texts of realism one repeatedly finds scenes of women sitting at the piano and playing. What does the inclusion of musical elements in a literary text tell us? Is music an ephemeral element in them? Does it function as a specific "break in the action" which aims at lulling the reader before a significant moment in the action? In my paper I will explain how music creates an independent, contextual narrative which functions as a sub-text of the main narrative of the literary work. Never, however, neglecting to stress that these two are intrinsically intertwined, communicating with the reader as a single entity. Whereas the narrative of the piano as an object and its music probably was something intuitively perceived by the nineteenth-century reader, it now presents an exciting field for interdisciplinary research. Primarily focusing on the works of Henrik Ibsen, and to a lesser degree Jane Austen and Gustav Flaubert, I will analyze the underlying narratives of their "scenes at the piano", brimming with subtle indications about cultural, political and gender issues of the time.

## **Yoko Tsuchiyama, PhD Candidate**

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*I am a Ph.D. candidate in the theory and history of photography in the Centre of Arts and Language at EHESS (School of High Education in Social Science). My thesis « The reinterpretation of The Family of Man after its restoration at the end of the Cold War » deals with Edward Steichen's photographic edition in his exhibition as curator at MoMA from the 40's to the 60's and his relationship with Japanese photography after the war. It examines also the question of photography as material proof of history*

### **Photography and Narrative: The Case of the Photographs of Nagasaki from 1945 to 1995**

Does photography always need textual narrative? I would like to address the question of editing and of the presentation of documentary photography. I will show an example of photographs taken of Nagasaki in 1945, following the destruction of the atomic bomb. These pictures are used in many different contexts after the war. The caption with which the image is shown is not always authoritative. They direct us in our reading of the image, and the arrangement of the images also makes out of them its own narrative (narrative by images). The spectator could read images according to these indications. However, the essential value of the image in itself could not be changed through the interpretation of the text. In case of the photographs taken of Nagasaki, we can now see the same pictures in the light of the witness accounts of survivors who were photographed in 1945. Knowing the historical background can also influence our appraisal of the image. But, how different is it from the first impression when we saw the same picture without linguistic explication? I would like to examine the existence of narrative from within the image of original documentary photography independent from textual and editorial explication.

**Caroline Wiedmer, Prof.**

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*Caroline Wiedmer is professor of Comparative Literary and Cultural Studies at Franklin College Switzerland. Her research interests include Gender, Space and Politics, Memory, Law and Culture, and Poverty. She has published variously on memory and the Holocaust, Motherhood and Space, and narratives within the Law. Publications include *The Claims of Memory: Contemporary Representations of the Holocaust in Germany and France* (Cornell University Press), *Motherhood and Space* (Palgrave Macmillan, with Sarah Hardy). She is currently co-editing a book entitled *Intersections of Law and Culture* (with Priska Gisler and Sara Steinert Borella) and working on a single-author book on performances of poverty and riches.*

**Tales of Transgression: Legal Contexts as Uncommon Narrative Environments**

**Female Circumcision at the Crossroads of Migration and Gender**

Caroline Wiedmer compares the narrative and performative representations of, and legal responses to, immigrants in Switzerland, France and Great Britain via the cultural practice of female genital cutting. She takes the first historic court decision on a case of female circumcision in Switzerland as the point of departure to examine the powerful effect media, literature and film has on the codification of laws that prohibit female circumcision even as they re-inscribe problematic positions vis-à-vis the black female body. Using a recent legal opinion by Michelle Cottier, which was commissioned by UNICEF and published a few months after the June 2008 trial in Switzerland, she brings to the fore the multiple intersecting narratives that crowd the issue of circumcision in the three different countries under consideration. She concludes that while the primary aim articulated in the prohibition of female circumcision is the protection of young girls, the presentation of the laws are entangled in views of sexuality and social rights that go against recent feminist tenets.

**Iwona Wiesel, PhD**

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*Iwona Wiesel received her MA (2003) in Classics from the John Paul II Catholic University of Lublin; thesis: 'Religious and Ethical Causation of the Warfare in Herodotus' Histories', after that she gained her doctorate (2009) in Classics also from The John Paul II Catholic University of Lublin; thesis: 'Orality in the Structure of Herodotus' Histories'. Her main interests are: Ancient Greek historiography (esp. Herodotus and Early Greek Logographers), pseudo-oral discourse in historical narrative, late Greek biographies of Homer. At present she works as Assistant Professor in the Department of Classical Studies at KUL.*

**Some further thoughts on Herodotus' pseudo-oral discourse: a matter of stylization in historical narrative?**

It is nothing new that Herodotus' *Histories* are treated as a "product of conventions in an oral tradition of prose, related to but not derived from the oral traditions of poetry" (see G. Nagy: 1987). Yet, apart from the fact that Herodotus saw his model, at least with respect to the narrative construction and the content, in the Homeric epic, he also wrote his *Histories* in the manner that evoked the form and cognitive mechanisms of the natural language dealing with storytelling, i.e., the oral form of telling stories. This paper will be mainly focused on the analysis of those oral devices (*emplotment, episodic structure* and other) which are visible in the written text of the *Histories*. The paper will also portray Herodotus as a skillful artist who made a literary stylization in order to conform to the changeable conditions of the 5<sup>th</sup> century Greece, which, at the time, was in the state of transgression from the oral to the fully literate state of culture.

**Enrica Zanin, Dr.**

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*Enrica Zanin studied comparative literature and Italian at the Ecole Normale Supérieure (Paris). She defended a Ph.D. in comparative literature at the University Paris-Sorbonne, under the direction of Prof. François Lecerclé, dwelling upon the poetics and the ethics of the tragic ending in European early modern tragedy. She is now post-doc fellow of the Humboldt Foundation, working on a research project on tragedy and hermeneutics at the University of Göttingen*

**The moral of the story: on narrative and ethics**

I analyse how narrative and narratological concepts help to understand ethical issues. Indeed, contemporary moral philosophy values narrative as a mean of interpreting ethical problems. Philosophers such as Hilary Putnam, Wayne C. Booth and Martha Nussbaum assert that narrative, and in particular Aristotle's conception of *muthos*, allows a better understanding of the question: « how to live? ». In fact, the object and the structure of narrative are more suited than moral philosophy to examine ethical issues: if moral philosophy considers ideal values, narrative deals with particular characters and concrete events. Its structure shows that our moral goodness and our abstract knowledge are not enough to ensure us good living. Narrative reveals that general moral principles are not adequate for particular deliberations.

The structure of the tragic *muthos* will be taken as an example of this conception of narrative. Tragic plot, in early modern Europe, is supposed to convey a moral message through the poetics of exemplarity. However, the analysis of some early modern plots (namely, Oedipus' story) will show that narrative, instead of imparting moral examples, questions the relevance of ideal values to the human search of happiness.

The analysis of tragic plot will also allow us to point out the limits of the concern of moral philosophy with narrative: Paul Ricoeur's theory of the *récit* conveys a broader understanding of the relation between ethics and narrative.

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*Sanna-Mari Äyrämö (born Tikka), is a doctoral student at the Department of Art and Culture Studies, University of Jyväskylä, Finland. Her research interests include game narrative design, narrative in learning and other cognitive processes, and narrative theory in general. Her doctoral studies are focused on the question of supporting learning in serious games by narrative design. The latest publication considers various definitions for narrative used by game designers.*

**'Narrative' in Learning and Serious Game Design Research**

Numerous research articles consider the utilization of narrative in the field of learning and serious game design. Some of the arguments presented in these articles, for and against narrative utilization, seem to be strongly contradictory without reflecting to each others. Therefore, some kind of discontinuation seems to characterize the overall conversation. In fact, the articles may even deal with totally different objects while using the concept of narrative. In this article, a sample of research articles discussing narrative serious/learning game design is critically surveyed through their conceptions about narrative. The various conceptions of narrative found from the data are examined using the narrative model that was constituted in our previous research. With this model, we pursue to take in the account the complex entirety of narrative phenomenon, which is necessary when one is discussing narrative (serious) game design. Furthermore, our goal is to find out, for each separate concept of narrative, the essential conclusions and the main problems concerning the utilization of narrative in the context of serious games.

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*She is currently head of a project financed by the Norwegian Research Council: "Kindergarten as an arena for cultural formation", where kindergarten is considered socio-epistemologically and studied in an institutional framework using discourse and narrative approaches. Kindertartens in China and Norway are involved. She has since 2008, been president of OMEP Norway, the Norwegian branch of the World Organization for Early Childhood Education. She has published books and articles in the field of narrative meaning-making in early years and in teacher education. She is also researching children's collages and writing film manuscript for a documentary about kindergarten history.*

**Children's cultural shaping through narrative practices in kindergarten**

This paper will study how children shape and are being shaped, while participating in co-narratives. Educational institutions are cultural settings regulated by historical contextual conditions, and by the uses of stories and narrative talk. Young children's narrative meaning-making operate in a web of contextual relationships.

The practice of the speech genre, co-narrative, was explored in the doctoral theses *Narrative meaning-making in preschool* (Ødegaard 2007). Drawing on contemporary studies of childhood and Bakhtin's dialogism, children were viewed as meaning makers, agents in these processes. Child initiated co-narratives were washed from transcriptions on the basis of video recorded meals and play activities, in order to search out more knowledge about children's cultural shaping.

In a new study of *Kindergarten as an arena for cultural formation* (Norwegian Research Council 2009-2014), children's stories are (among other approaches) studied further through involvement in children's drawings; oral stories; digital collages; play and co-narratives. Rich opportunities are given for studying narrative practice as a site for cultural practice. I will present some examples from the study where children, 2-5 year olds, are involved in introducing tough characters like Father Christmas, pirates, clowns and Pippi in narrative talk about being scared or going into scary events, when building stories around these characters.