ENN Newsletter – Issue XI – December 2014

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O: Editorial

Dear Fellow Narratologists,

We are pleased to inform you that work is underway in preparation for ENN4, which is to take place at Ghent University from 16 to 18 April 2015. The call for papers for ENN4 (now closed) was an overwhelming success. We are most grateful for the massive interest in the ENN conference and in the pre-conference masters class which will be directed by Jan Christoph Meister.

* Registration: To be included in the program, those who have been accepted to attend the conference must register. You can do so by filling out the online form at: https://www.congres.ugent.be/enn4/ **Please be sure to register by December 20 at the latest.** Reduced rates apply for PhD students and visitors to the conference. The conference dinner will be held on Friday 17 at a beautiful location in the historical city center; if you wish to attend, please tick the box when registering.

* Accommodation: Please note that congress participants must make their own accommodation arrangements and that travel/hotel costs are not included in the registration fee. We highly recommend that you make reservations soon after registering for the conference, as the tourist season begins in March and Ghent is a tourist hot-spot (especially during the Easter holidays).

ENN 4 participants can find a list of hotels and B&B opportunities on the website at: http://www.enn4.ugent.be/node/3 NB: Prices are indicative and may be subject to a slight increase in 2015. Please note that the conference conveners decline all responsibility with regard to hotel reservations and related matters.

* Abstracts and program: Abstracts and the program will be made available on the conference website approximately one month before the conference at:
http://www.enn4.ugent.be
Additional information concerning the sessions and the keynote speakers will also be made available on the ENN's social media at:
http://www.facebook.com/Narratology and http://www.twitter.com/ENN_Europe respectively

* Organization: ENN4 is organized under the auspices of Narratology@UGent

(http://www.narratology.ugent.be), the Ghent Centre for Digital Humanities (http://ghentcdh.ugent.be) and the Department of Literary Studies at Ghent University. We also wish to acknowledge the financial support of the Flemish Research Foundation (FWO-Vlaanderen), the Arts and Humanities Faculty and the Doctoral School of Arts, Humanities and Law.

For further information, contact the ENN4 team at enn4@ugent.be

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This issue of the ENN Newsletter includes an obituary of Geoffrey Leech (1936 – 2014) by Michael Toolan.

There follow four informative conference reports that provide yet more evidence of the highly innovative and resolutely interdisciplinary range of research that has come to characterize narratology.

The next section includes a report on a recently created research center at the University of Tampere: Narrare: Centre for Interdisciplinary Narrative Studies. Narrare held its Opening Symposium, "Interdisciplinary Narrative Studies Today," on 8 November 2014. You will also find a report on the Narrative Research Lab and the Centre for Fictionality Studies at Aarhus University, both of which have gained international prominence in recent years.

A book review of *Semiosphere of Narratology: A Dialogue of Languages and Cultures*, edited by Ludmila Tataru and José Ángel García Landa, presents a fascinating array of articles arranged around Yuri Lotman's concept of semiosphere.

Finally, as with each Newsletter, you will find a New Publications section which includes the titles of recent and soon-to-appear monographs and anthologies published not only in Europe but in a growing number of other countries. If you have any titles to submit for upcoming issues of the Newsletter, please send the bibliographical information to the Chair of the ENN Steering Committee, John Pier, at j.pier@wanadoo.fr with a copy to the ENN Secretary, Julie Solviche, at julie.solviche@ehess.fr

We should like to point out that with this, the 11th issue of the ENN Newsletter, it is clear that the series of Newsletters, dating back to 2009, contains a growing wealth of information on conferences, research centers, reports of various kinds and announcements of recent publications. All Newsletters remain permanently online on the ENN website and are easily accessible under the "Newsletter" heading on the home page. Indeed, the ENN Newsletters are now beginning to constitute a resource in their own right, very much in keeping with the spirit and mission of the ENN. We thus encourage ENN Members to continue to send in reports and announcements so as to further enrich this promising development.

The ENN Steering Committee

Karin Kukkonen, Gunther Martens, John Pier

I: Obituary – Geoffrey Leech (1936–2014)

Linguists of many subfields, including those who research the language of literary narratives, are mourning the sudden death this summer of Geoffrey Leech, at the age of 78. Geoff (as everyone seemed to call him) made a huge contribution to not one but several fields of language study, but principally four: English grammar, corpus linguistics, linguistic pragmatics, and stylistics.

With regard to the first of these, English grammar, he contributed to both the 'Contemporary' and the 'Comprehensive' *Grammars of English* in a team led by Randolph Quirk, and then also to the corpus-based *Longman Grammar of Spoken and Written English*, prepared by a team led by Douglas Biber; but long before these had come his immensely useful *Meaning and the English Verb*, now in its 3rd edition. He was a champion of computational and corpus linguistic methods as soon as these were feasible, being instrumental in the design and preparation first of the Lancaster-Oslo/Bergen corpus, and later of the indispensable British National Corpus, in particular working on the difficult challenges of automated tagging of the corpus data; fruits of those labours include a co-authored books on corpus annotation and on word frequencies in modern English. An interest in pragmatics was latent in his early books

on *English in Advertising* (1966: his first monograph) and on the English verb, and in his *Semantics* (1971)*,* which followed shortly after; but it emerged fully-developed in his *Principles of Pragmatics* (1983); just two weeks before his death, *The Pragmatics of Politeness* appeared from OUP, which promises to be a landmark study of what Leech called the pragmalinguistic phenomena concerning politeness. Finally, in the field of stylistics, three books stand out especially: his 1969 *Linguistic Guide to English Poetry*, the justly celebrated *Style in Fiction* 1981, co-written with his long-time colleague Mick Short, still a mainstay of English literary stylistics the world over; and his apologia for his own approach to stylistics, seeing it as an invaluable bridge subject, negotiating between linguistics and literary criticism, *Language in Literature* (2008). His publications in each of those areas earned him a wide circle of international admirers, reflecting a quite exceptional versatility.

Geoff Leech was born and raised in Gloucestershire, where he attended Tewkesbury Grammar School, before proceeding to University College London for his undergraduate and postgraduate degrees (the latter enriched by the award of a prestigious Harkness Fellowship, spent at MIT, in 1964–65). Leech also taught at UCL briefly, before moving to the new university at Lancaster in 1969, where he was one of the first members of the English Department to be a language and linguistics specialist. Although he must have had numerous lucrative offers, he never left, devoting his entire career to Lancaster. In 1974 a separate Linguistics Department was created, and Leech became its first Head and was instrumental in its development as one of the leading centres of English linguistics research. He retired early in 1996, but there seems to have been no diminution whatsoever in his research or academic activity. Recognition came to him in many honours, including being made a Fellow of the British Academy and the award of honorary doctorates from Lund University and Charles University.

I saw Geoff as recently as late July, only a few weeks before his untimely death; indeed we were part of a quintet singing a madrigal to captives at the conference dinner of the *Poetics and Linguistics Association* meeting in Maribor (he was a gifted pianist and church organist). At the Maribor conference Geoff had given another fine plenary, concerning his revisions to his view of pragmatics. He was as friendly, approachable and unassuming as ever, a fount of knowledge modestly imparted. Per-

sonal anecdotage corner: when in my first degree at Edinburgh University I was first excited by the prospect of a systematic, linguistically-informed analysis of literary technique and effect, it was because books like Geoff's *Linguistic Guide to English Poetry* had begun to appear. His work in pragmatics and corpus linguistics was equally pioneering, leading the way where many since have followed. Just as inspiringly, he remained fascinated by and devoted to English linguistics to the end of his life: *non scholae, sed vitae*. Our sadness at his passing is tempered by memories of his grace and good humour, and the wisdom copiously displayed in his many important publications.

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Michael Toolan

The University of Birmingham

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II: Conference reports

II.1: Troubling Narratives: Identity Matters

The University of Huddersfield

19 and 20 June 2014

The University of Huddersfield's long held tradition of hosting conferences on narrative research was recently reinstated as the 'Troubling Narratives: Identity Matters'. The first conference took place on the 19th and 20th of June, 2014 and attracted over a 120 attendees with over 70 papers across a broad range of disciplines including sociology, psychology, education and business and speakers from both the UK and abroad.

Narrative research traces how narratives and story-telling are central to how we understand and establish social reality, our identities and our communities. Following the conference theme of 'identity matters', speakers addressed a variety of topics such as sexuality, gender, work, consumption, ethnicity, youth, ageing and religion. Key discussions included how 'troubles' surrounding contemporary narratives of identity involve various interconnections between heard, misheard, unheard and

silenced narratives. Many of the papers also focused on issues of narrative methodologies in changing social contexts and the relationship between large social narratives surrounding identities and smaller individual narratives that may change across different social contexts.

This latter focus was explicitly addressed by the two keynote speakers for the event. Both speakers provided an overview of what they saw to be current challenges within narrative research and each highlighted the significance of large and small stories and their relationship to the ongoing development of the field.

In his keynote address, 'Telling sexual stories twenty years on: Towards a humanist politcs of storytelling', Professor Ken Plummer from the University of Essex revisited research he conducted twenty years earlier in order both to update his ideas for a contemporary context and to outline empirical, analytical and normative directions for the future. He focused particularly on 'the need for narratives of humanist grounded utopian hope' in the creation of a 'better human world for all'.

Professor Ann Phoenix from the University of London in her address 'Narrating trouble in small and big stories: crafting identities in space and place' drew on research on the crafting of identities in small stories of children's family negotiations of their relationships to their neighbourhoods and adults' retrospective narratives of their non-normative childhoods. The research was conducted for the NOVELLA (Narratives of Varied Everyday Lives and Linked Approaches) research node of the National Centre for Research Methods, funded by the Economic and Social Research Centre in the UK.

Several of the conference organisers also presented their research at the conference. Dr Tracey Yeadon-Lee presented findings from her new research project concerning non-binary identities and discussed non-binary identity narratives within Internet blogs. Dr Gráinne McMahon explored the narratives of a group of 'persistent and serious young offenders' as they moved through the youth justice process and Dr Jo Woodiwiss presented her work on the role of dominant narratives and narrative frameworks in women's accounts of childhood sexual abuse.

The papers were of an extremely high quality and stimulated much discussion and debate outside the sessions and networks. The conference was an occasion to make friendships and put forth ideas for joint projects.

The conference was organised by Dr Tracey Yeadon-Lee, Dr Gráinne McMahon, Dr Abigail Locke, Dr Jo Woodiwiss and Dr Sharon Wray (Institute for Research in Citizenship and Applied Human Sciences) and Dr Yvonne Downs (Financial Ethics and Governance Research Group). The success of the conference was such that plans are being made to set up a 'Troubling Narratives' conference series to be held bi-annually at the University of Huddersfield.

Yvonne Downs

The University of Huddersfield

II.2: The 7th Narrative Matters Conference

The 7th *Narrative Matters Conference*, *Narrative Knowing/Récit et Savoir*, took place at the Université Paris Diderot in partnership with the American University in Paris from June 23 to 27, 2014.

The aim of this event was to contribute to the progress of interdisciplinary research on narrative by bringing together scholars in a broad range of disciplines – psychology, sociology, anthropology, history, philosophy, linguistics, literary studies, feminist and gender studies, education, medicine, biology, law, theology, etc. – to reflect on the issue of the sometimes contested epistemic powers of narrative.

"What are the relations between narrative and knowledge? How do forms of knowledge inform and produce narratives? How do narratives communicate or produce knowledge? Which ones? What is the nature of narrative knowledge as opposed to other forms of knowledge (common or spontaneous knowledge of reality, scientific knowledge, philosophical 'wisdom')? Does narrative constitute a privileged mode of knowledge or is it an epistemologically opaque means of pursuing the truth?" When we sent out the Call for papers, we knew that most areas of the humanities and social sciences, and perhaps some of the exact and natural sciences, would be concerned by a discussion on the status of knowledge in and through narrative. We did not imagine, however, that we would get such a great response. With 38 proposals for panels and 440 proposals for individual papers, i.e. more than 600 paper proposals altogether, from which we had to make a selection,

with the participation of many world famous researchers in fields like narrative psychology, narrative sociology, narrative medicine, the *2014 Narrative Matters Conference* went beyond all expectations and goals.

The international dimension of the conference should also be stressed: 30 countries were represented, particularly France, the United States, Canada and the United Kingdom, but also other European countries as well as Australia and several Asian, African and South-American countries. The two conference languages were English and French with some sessions being in both languages. The *2014 Narrative Matters Conference* thus followed the trend of international conferences which attract an increasing number of researchers coming from countries other than the host country. This development is particularly important for doctoral candidates and junior researchers, whose numbers have also been growing.

It is difficult to take stock of a scientific event of this nature and scope which offered an opportunity for so many papers and debates. With 6 pre-conference workshops, 4 plenary lectures and 33 panel sessions and 52 paper sessions consisting of 3 or 4 papers, the 7th *Narrative Matters Conference*, *Narrative Knowing/Récit et Savoir*, cannot be summed up in a few lines.

The title of the conference was an invitation to explore the complex links between the forms and uses of narrative and the different forms of knowledge. In this perspective, various themes were discussed, some of them already present in the call for papers, with others appearing while the conference program being elaborated and during the conference itself. Only the most prominent topics can be mentioned here.

In the fields of medicine and gerontology, two major areas of focus for the *Narrative Matters* conferences since their creation, the *2014 Narrative Matters Conference* represented an opportunity to discuss the current state of research and to open a dialogue between French researchers, with a growing interest in narrative medicine, and their Canadian and Dutch partners, whose networks have been structured for a long time. Several sessions set up bridges between narrative medicine and literary studies, or between narrative medicine and feminist studies.

The themes of narrative identity and self-knowledge were developed in many panels and individual papers, in medicine as well as in psychology and sociology, both in English and in French.

Narrative sociology has given rise to theoretical and methodological reflections as well as to applications on various topics (food, football, "storygames," etc.).

History between science and narrative provided the theme for many panels and individual papers, with a strong emphasis on the problem of testimony.

Last, at the intersection of history and literary studies, the problem of the relationship between narrative and fiction was one of the most frequently tackled with papers devoted to autofiction, to counterfactual narratives in literature and history, etc.

As for the other themes developed at the conference, we can also mention, without going into detail: narrative hermeneutics in philosophy, psychoanalysis, political analysis, social sciences; narrative and media; the place of narrative in the new schemes of image; the kinds of knowledge created and transmitted by visual narratives (audiovisual or digital); narrative and knowledge in anthropology, the sociology of religion ("lived religion"); discourses on knowledge and/or implicit knowledge (be they biographical, sociological, anthropological, artistic, etc.) in literature.

N.B.: The texts of the papers presented at *Narrative Matters 2014*: *Narrative Knowing/ Récit et Savoir* will soon be available on the open archives platform HAL-Diderot. A collection will be created under the title *Proceedings of the 7th Narrative Matters Conference/Actes du 7e Congrès Narrative Matters: Narrative Knowing/ Récit et Savoir* (URL: hal-univ-diderot.archives-ouvertes.fr/NARRATIVE_MATTERS/fr).

In the wake of the conference, the Université Paris Diderot and the American University of Paris are proud to announce the creation of the Paris Centre for Narrative Matters, presently hosted by the American University of Paris.

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Sylvie Patron & Brian Schiff

Paris Centre for Narrative Matters

Université Paris Diderot & The American University of Paris

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II.3: Audionarratology: Interfaces of Sound and Narrative

International and Interdisciplinary Conference
University of Paderborn, 11 and 12 September 2014

Audionarratology is an umbrella term for narrative approaches that studies forms and functions of sound in their relation to narrative structure. *Audionarratology* analyses how sound contributes to the creation of real and imagined spaces and worlds both in audio genres but also in everyday storytelling. Sound in this context incorporates the whole spectrum from structured sound, as in music or in spoken language, to prosodic features of voices and sound emanating from recognizable things and sources, but also more or less indeterminate noise as well as electro-acoustic manipulation. *Audionarratology* attends to sound narratives as a network of oral and/or aural semiotic systems (e.g., language, voice, sound, music, original sounds and silence) but also features specific to radio plays and other audio genres such as fade-in, cut, mixing or stereophony. These sign systems combine in specific ways to create a narrative, and it is these combinations that the conference on *audionarratology*, which was funded generously by the *DFG*, the *Universitätsgesellschaft Paderborn e.V.*, the *Kommission für Forschung und wissenschaftlichen Nachwuchs* and the *Department of English and American Studies* (both at the University of Paderborn), sought to address more systematically.

The programme to this conference already illustrates that *audionarratology*, rather than limiting itself to a clear-cut set of media and genres, operates along at least three axes or trajectories: 1) from audio-visual to purely auditory media; 2) from literary (artistic) to more pragmatic, everyday genres; 3) from verbal to non-verbal forms of expression. 23 presenters from 11 European countries representing disciplines as varied as literary and cultural studies, linguistics, psychology and musicology presented papers which investigated narrative features of audio genres and media such as radio plays and audiobooks; papers that looked at narrative in musical genres such as opera, pop albums or country music; papers devoted to the study of sound in audiovisual media such as video games, the internet or mobile phones. There were discussions about the significance of sounds and voices in

everyday life and in non-literary genres such as interviews, and about the emotional impact sounds and qualities of voice can have on listeners both in artistic and everyday contexts. A number of papers explored the verbal presentation of sounds, voices, music and silence in literary texts ranging from fiction to poetry. Some of the questions asked were: How can non-auditory genres create a "sound experience" for readers? To what extent do sounds and voices not just enrich the storyworld but support narrative structure? By following up these different research questions, the conference participants collaboratively began to delineate some key concepts and central aspects of audionarratology, laying the foundation for an open and flexible research paradigm that allows scholars interested in sound and narrative to engage in fruitful dialogue and to forge links and networks.

Towards an Audionarratology

In their introductory talk, **Jarmila Mildorf** and **Till Kinze**l presented an initial outline of *audionarratology*, offering theoretical considerations and also pointing to methodological challenges for a productive and theoretically informed narratological exploration of the above-mentioned interfaces of sound and narrative. Some of the central questions addressed in this talk revolved around the relationship between sound and narrativity; the limits and possibilities of narratological concepts such "experientiality" and "focalization" in audio media and genres; text and/or image relations to sound; as well as the roles and functions of sound across different media, especially with regard to medial transposition, refiguration and adaptation. A key argument was that sound not only supports narrative structure but has the potential to become (a) narrative in its own right.

Audiodramas and Audiobooks

The first section of the conference was devoted to the narratological analysis of radio plays and audiobooks. In her keynote lecture, **Elke Huwiler** (Amsterdam), drawing on a wide range of fascinating radio play examples, presented a succinct historical as well as theoretical introduction to the semiotic and narratological study of what she prefers to call "audiodramas," thus acknowledging the fact that radio plays are no longer only recorded for and broadcast by radio stations alone but are also

disseminated on a wide range of digital and non-digital media. Huwiler emphasised the specificity of radio plays as a non-literary art form, establishing an analytical framework which goes beyond the analysis of the verbal texture of radio plays. Moreover, she stressed that sound in audio art can take on narrative functions such as commenting, evaluating or characterising, and she provided examples from contemporary radio plays, live sound performances and interactive audiodramas to illustrate the ways in which acoustic features tell a story in addition or as a counterpoint to the respective verbal narratives. Huwiler's discussion underlines the necessity of an *audionarratology* which places sound and narrative centre-stage.

Bartosz Lutostanski (Gdansk) took as his starting-point the observation that audio-narratives are still underrated as objects of scholarly study. He provided a case study of Dan Rebellato's *Cavalry*, a radio play in which the microphone, as he showed, actively establishes a narrative by orchestrating the positions and qualities of sounds and voices, thus mapping out the play's narrative pattern. In fact, Lutostanski argued that the microphone is far more important in radio plays than the camera in film. This raised interesting points of comparison between issues dealt with in film narratology and similar issues arising for audio art forms; for example, the question of whether one wants to posit a narrator or no narrator.

Lars Bernaerts (Brussels/Ghent) considered the interface of sound and narrative by presenting a discussion of the Dutch radio play *Orchis militaris*, which is based on the experimental novel by Ivo Michiels. Bernaerts suggested that it makes sense to attempt to outline a prototypical form of the audiodrama by juxtaposing it with contiguous forms such as radio commercials, audiobooks, radio documentaries, sound art, sound poetry and recorded drama. By tracing the notion of "voice" from Genette's grammatical category to the "strange voices" of "unnatural narratology," Bernaerts pointed out new paths for transmedial and unnatural narratology if one considers the plurality of voices as well as the relationship between a theoretically conceived "narrative voice," on the one han and the audible voices in radio plays, on the other. In the case of *Orchis militaris*, these voices are simultaneous and create the impression of a liturgy without a religious content, thus defamiliarizing the sound experience. Bernaerts also raised issues surrounding listeners' expectations when arguing that the term "anti-narrative" does not apply to sound poetry, for example,

because no one really expects narrativity in the first place. His talk also led to a more general discussion of the notion of "implied voices."

Inge Arteel (Brussels) added to these analyses by taking a closer look at the soundscapes and vocal spaces created by the Austrian writer Friedrike Mayröcker in her radio plays. Whereas visual elements have been foregrounded in research on Mayröcker's writing, the vocal aspect and the presence of various voices in her radio plays deserve further scrutiny. Arteel drew on the notion of polyphony and illustrated how sound technology is deployed in Mayröcker's radio dramas to play with the positioning of voices and, because of the materiality of these voices, to ultimately create a haptic experience for listeners.

Julien Magnier equally focused on the embodiedness of narrative by considering voice experience from a recipient's perspective. Magnier presented empirical psychological research of listening experiences and emotional responses which involved the reading out loud of short children's stories. The study correlated narrative tension with physical tension and looked at the prosodic effects of narrative features in spoken stories.

Anezka Kucmicova (Stockholm), drawing on textual examples from the novels of Ernest Hemingway, presented a narratologically oriented analysis of the differences, but also, and more significantly, of the similarities between audio book listening (ABL) and silent reading (SR). Kuzmicova showed which questions audiobook experiences raise for our understanding of silent reading, and she delineated some of the common misconceptions concerning silent reading as regards for example mental imagery, attention, phenomenal consciousness and transportation theory.

Digital Stories and the Sound-Narrative Interface in Social Interaction

In the second section the main focus was on the analysis of new narrative genres such as the mobile phone theatre project *Call Cutta* by a team of artists going by the name of "Rimini Protokoll," which was the topic of **Thijs Festjens'** (Ghent) contribution. Festjens showed how the way in which call centre employees in India guided participants through Berlin via their mobile phones set free "theatrical energies" (Freddie Rokem) and underlined the notion of a theatricalization of society as both participants and call centre employees were turned into actors. The fusion of

exteroceptive, interoceptive and proprioceptive senses in such a set-up creates a shared acoustic space which allows for both closeness and distance at the same time.

Sounds and spaces and their relation to narrativity were also at the centre of the contribution by poet and sound artist **Zoë Skoulding** (Bangor), who presented examples of her artwork and reflected on the relationship between noise and poetry. Noise can be regarded as a disturbance in a communicated message but is employed by Skoulding together with music to underline the intersection of different spaces and their stories in her poetry. The looping and repetitive, rather than linear, structure in Skoulding's work supports the idea of an erasure of everyday life.

Sebastian Domsch (Greifswald) provided a narratological analysis of the role of sounds in video games, introducing the categories of "ludic" and "ludic-diegetic" sounds which provide feedback to players as regards the fact that they are playing and the fact that they have caused something to happen in the storyworld respectively. Domsch also pointed to the ways in which a storyworld can actually be heard within a game, even in the absence of visual stimuli as is, for example, the case with the game *Papa Sangre*, which is entirely set in the dark.

Tarja Aaltonen and **Eila Lonka** (Tampere and Helsinki) considered dimensions of narrative in connection with therapeutic approaches to hearing-impaired individuals. Starting out with the contention that silence is the horizon of the experience of the auditory world, Aaltonen and Lonka applied content and conversation analysis to medical interviews with patients having a hearing impairment, and they showed how these patients used small stories to make sense of their perceptions and of their bodily and psychological experiences of sounds and silence.

Real-life stories were also discussed by **Stefanie Quakernack** (Bielefeld), who presented the initial results of her research on a more recent genre of autobiographical audio narratives, so-called digital testimonies of undocumented, young adult immigrants in the United States. Drawing on concepts of orality, Quakernack explored, among other things, the roles of prosody and rhythm in those narratives and how voice and politics intersect in this particular kind of digital storytelling.

The linguist **Dolores Porto Requejo** (Alcalá) analysed similar multimodal stories of personal experience of about 3 to 5 minutes in her contribution. These stories, like Quakernack's, were also published on the internet. Building on the diamond diagram for telling a personal story, Porto Requejo argued that there are also acoustic representations of what Labov and Waletzky termed "abstract," "orientation," "complication," "resolution" and "coda." Porto Requejo specifically looked at the use of music in these stories from storytelling databases all over the world and ascribed to it four general functions: music as a structural element, music as an attentional marker, music's evaluative function and its persuasive function. The subsequent plenary discussion centred on questions of inter- or transculturality in the telling and presentation of digital stories and the tension between individual creativity and predetermined scriptedness – points which also have relevance for *audionarratology* in general.

Music and Narrative in Film and Other Media

Music was further explored in another group of papers headed by **Alan Palmer** (County Durham), who presented the second keynote lecture. He ventured into hitherto uncharted territory by examining the narrative structure of two pieces of country music and the blues by Hank Thompson and Johnny Lee Hooker, respectively. Palmer argued that it is only possible to understand the narrative in songs when we attend to the mental functioning of the singers and the characters. This suggestion served as the basis for a discussion of the "fictional minds" of the narrators within the songs' storyworlds and the songs' different degrees of narrativity, which Palmer partially explained in historical terms. Palmer set out to provide a model analysis of what *audionarratology* as a new subdiscipline of narratology should strive to achieve.

A number of papers contributed to a discussion of the questions where music and sounds are to be located in a narrative, whether they can count as diegetic or non-diegetic, and whether they are part of the presented storyworld or merely decorative and supportive. **M. Angeles Martínez** (Madrid), for example, applied a linguistic analysis to the description of the fictional storyworlds in two versions of the song *Big Joe and Phantom 309*. Drawing on van Leeuwen's semiotic approach to voice

qualities, Martínez showed how the different sonic renditions of the song also create a different narrative, at least in the perception of listeners.

The musicologist **Sanna Qvick** (Turku) demonstrated in her analysis of two Finnish children's movies based on the fairytale *Pessi and Illusia* how completely different musical scores change the narrative construction of these films and how they allocate different roles to sound and music. Qvick pointed to music's function as a medium for immersion and also as a means of explaining narrative action.

The relationship among voice, music and narrative was explored by **Bernhard Doppler** (Paderborn), who analysed Adam Gorb's political opera *Anya 17* and Elfriede Jelinek's *Über Tiere*, both of which present the theme of prostitution. Gorb's opera was shown to be both in the tradition of famous and popular operas such as *La Traviata*, but also exceeding them by juxtaposing pleasant, musical-like sounds and voices with a shocking subject matter and its attendant visual-theatrical presentation. Jelinek's piece demonstrates how spoken voices can assume musical qualities, turning the written text into a quasi-operatic composition.

Markus Wierschem (Paderborn) presented an analysis of the interfaces of sound and narrative in the concept album *BE* by the rock band *Pain of Salvation*. Wierschem pointed out that musicologists by and large see lyrics and stories as merely providing form, while literary scholars have hitherto completely ignored concept albums as a resource for narratological analysis. He demonstrated how the highly sophisticated interplay of music, visual art and lyrical aspects in his example contributes to a narrative polyvocality which defies easy categorization and requires a holistic methodological approach to both the music and the words. In that sense, concept albums provide yet another particularly interesting test case for the feasibility of *audionarratology*.

The Sounds and Music of Fiction

The themes of music, sounds and voices were further explored in primarily verbal texts. A final group of contributions investigated the (implied) sound qualities of narrative fiction, especially of fictional voices, but also the significance of silences and the role music plays on a thematic as well as structural narrative level. A good example of this is **Ivan Delazari**'s (St. Petersburg) reading of Toni Morrison's short

story "Recitatif," a reading that attended minutely to the (non-)representation of the fictional characters' voice qualities. Delazari showed how the indeterminacy of the characters' dialogical voices is employed to blur their identities and thus to undermine the process of racial stereotyping that is often connected to voices.

A. Elisabeth Reichel (Basel) considered the complex presentation of music in Richard Powers' novel *The Time of Our Singing*, highlighting particularly its social functions in the novel. While the novel undermines the idea that music can unite people from different social backgrounds, Reichel argued, the novel itself can have an integrative effect by uniting readers in their pleasurable perception of the novel's music and by drawing them into the storyworld's political debates.

Emily Petermann (Constance) discussed Nick Hornby's *High Fidelity* and Arthur Phillips' *The Song is You* as examples for the mediality of musical novels and for the ways in which they integrate modes of listening into their respective narrative structures. Like other contributors, Petermann also drew on the idea of music being related to an embodied context of perception, and she showed how in both novels music functions as a repository of feelings, whether they are "stored" in I-pods or record collections.

Nathalie Aghoro (Eichstätt-Ingolstadt), by contrast, focused on another aspect of the interface of sound and narrative which is also of interest to *audionarratology*, namely the narrative significance of silence as a form of sound. Aghoro analysed forms and functions of silence in Jennifer Egan's polyphonic novel *A Visit from the Goon Squad* and showed that silence, while being a central recurring theme in the novel, also becomes a structural element, for example, in the overall composition of the main character's story, which pauses when other people's stories are told, or in the somewhat more experimental chapters, which seemingly suspend the narrative voice altogether. Anticipation as an integral part of silence was a key point in this regard.

Silence was also the focal point in **Agatha Frischmuth**'s (Berlin) discussion of Goncharov's *Oblomov* and Ha Jin's *Waiting*. Both novels stage what Frischmuth calls "doing nothing," i.e., a state of inactivity which becomes a central prerequisite for the characters' peace of mind. Drawing on a wide range of studies on silence from linguistics and cultural studies, Frischmuth showed how silence becomes not only

indicative of, but also paramount for the characters' "doing nothing" and how it also correlates with dreams.

Finally, **Anahita Rouyan** (Bologna) explored interfaces of song, narrative and sonic performances in the complex narrative of Thomas Pynchon's *Gravity's Rainbow*. Focusing especially on the representation of real and invented songs, Rouyan described the novel's design as a musical collage which attempts to transcribe human voices and songs in the text of its narrative. Rouyan showed how music, while often being regarded as a device implementing order and structure, in this case offered spaces of freedom.

The cutting-edge contributions and discussions at this conference demonstrated the overall productivity of *audionarratology* as a desirable new subdiscipline of narratology. The conference's cross-disciplinary nature, which did not hamper but genuinely fostered lively exchanges of ideas, furthermore showed that it is both possible and necessary to approach *audionarratology* from different areas of research and to put it on a sound interdisciplinary footing. It soon became clear that *audionarratology* opens new avenues for future research at the interfaces of sound and narrative and also has the potential to contribute in a significant way to the further refinement of existing narrative-theoretical debates and of narratological tools for analysis.

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Jarmila Mildorf and Till Kinzel

University of Paderborn

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II.4: 7th International Conference on Interactive Digital Storytelling ICIDS 2014

National University of Singapore

3 to 6 November 2014

The 7th International Conference on Interactive Digital Storytelling (ICIDS 2014) was held from 3 to 6 November 2014 at the National University of Singapore. The conference was hosted by the Department of Communications and New Media together

with the Keio-NUS CUTE Center. The organizing committee consisted of Alex Mitchell (National University of Singapore), Clara Fernández-Vara (New York University), David Thue (Reykjavik University) and Jing Chiang (National University of Singapore).

ICIDS is the premier venue for researchers, practitioners and theorists to present recent results, share novel techniques and insights, and exchange ideas about this new storytelling medium. Interactive digital storytelling is an exciting area in which narrative, computer science and art converge to create new expressive forms. The ICIDS conference series has a long-standing tradition of bringing together theoretical and practical approaches in an interdisciplinary dialogue. The conference draws from a range of fields related to interactive storytelling, including computer science, human-computer interaction, game design, media production, semiotics, game studies, narratology, media studies, digital humanities and interactive arts criticism. This year, the conference was attended by 78 academics, practitioners and artists from 49 different institutions in 26 different countries, demonstrating both the broad appeal and the truly international nature of the conference.

The conference program included three keynote speakers: Bruce Nesmith, Design Director, Bethesda Game Studios, and lead designer of *The Elder Scrolls V: Skyrim*; Emily Short, narrative design consultant with a special interest in interactive dialogue and author of over a dozen works of interactive fiction, including *Galatea* and *Alabaster*; and William Uricchio, Professor of Comparative Media Studies at MIT and Principal Investigator of MIT's Open Documentary Lab. Bruce Nesmith's talk explored the issues encountered during the development of the storytelling system in *Skyrim*. Emily Short discussed the challenges of creating believable generative dialogue, referring to a range of her works from her early interactive fiction pieces through to her more recent works. Finally, William Uricchio spoke about the ways in which the intersection of interactive storytelling and interactive documentary can provide new insights into both fields. The diversity of the keynote speakers, covering both industry and academia and addressing a wide range of approaches to interactive storytelling, reflects the breadth of the field.

This year the review process for the main academic program was very selective. Altogether there were 67 submissions (42 full papers, 20 short papers and 5 demon-

strations). Out of the 42 full paper submissions, the program committee selected 12 for presentation and publication as full papers, corresponding to an acceptance rate of less than 29%. In addition, 8 submissions were accepted as short papers, 7 were as posters, and 5 were as demonstrations. In total, the ICIDS 2014 program featured contributions from 26 different institutions in 18 different countries worldwide.

The paper presentations were divided into six thematic areas over seven paper sessions.

Story Generation was the most technical track, offering a perspective on current issues in the area of procedural generation of stories. Papers in this track covered issues such as automatically adjusting narrator styles and sentiments, automatically generating new dialogue exchanges from a small base of human-authored fragments and dynamically matching sequences of narrative events to narrative patterns. All of these papers explored ways in which generative systems can work together with human authors to create dynamic, adaptive narrative content.

Authoring I and Authoring II, two consecutive tracks dealing with the process of authoring interactive stories, explored the interplay between human authors and automated storytelling systems. Contributions in the first session included a system for creating personalized museum stories and user studies of a simple authoring tool for creating 2D abstract animated stories. The second authoring session covered a performative authoring tool for children, a prototype competitive storytelling game system and a discussion of online tools for creating internet crime narratives.

Evaluation and Analysis explored various ways of conceptualizing, analyzing and evaluating interactive stories. These ranged from a proposal for a set of objective metrics for interactive narrative, an analytic framework incorporating process, content, control and context and a model to describe storytelling artifacts consisting of ordering, availability and mechanical significance. These discussions provided a good foundation for the following theoretical session.

Theory presented two interesting views on interactive storytelling, one from a narratological perspective and one that took a broad view of the field, presenting five crucial areas to be addressed: narrative analysis, interoperability between different im-

plementations, sustainability of digital artifacts, the need for an author-centered view, and the importance of adopting a user-focused perspective.

Retrospectives covered a number of different approaches to interactive storytelling. Papers ranged from a survey of the issues of engagement and interaction in interactive cinema to a discussion of the transmedia work "Marble Hornets" and an overview of trends in the field of interactive documentary. These papers all helped to expand the scope of discussion within the community, pointing to connections between the traditional areas of focus in the conference and related fields such as interactive cinema, transmedia storytelling, and interactive documentaries.

User Experience was a track that featured several perspectives on the experience of interactive stories. These included a discussion of the use of physiological measures to examine suspense and surprise, the use of ontological approaches to analyze character intention, the role of sound and user pre-knowledge in a mixed-reality interactive story and the use of augmented reality to create structured, location-aware stories.

The papers presented at the conference ranged from highly technical on the first day, to more experiential and theoretical on the second and third days. This clearly shows the range of approaches covered by the conference. The best paper award was given to "Narrative Cognition in Interactive Systems: Suspense, Surprise and the P300 ERP Component" by Luis Emilio Brun, Sarune Baceviciute and Mohammed Arief. Honorable mentions were given to two papers: "Ontology–based visualization of characters' intentions" by Vincenzo Lombardo and Antonio Pizzo and "Combinatorial Dialogue Authoring" by James Owen Ryan, Casey Barackman, Nicholas Kontje, Taylor Owen-Milner, Marilyn Walker, Michael Mateas and Noah Wardrip-Fruin.

Two panels, one featuring short presentations by the artists involved in the accompanying art exhibition and one featuring the three keynote speakers, complemented the paper presentations, providing an opportunity for the audience to engage in a discussion with professionals, artists and researchers.

In addition to paper and poster presentations, ICIDS 2014 featured five post-conference workshops on Thursday, 6 November. These workshops covered a range of topics, including a full-day workshop on using tabletop role-playing games to tell stories, and half-day workshops on managing informational interactive digital story-

telling projects, narrative analysis of interactive digital storytelling, future perspectives for interactive digital narrative and story modeling and authoring.

Starting from ICIDS 2013, the conference has included a curated art exhibition. This year, the exhibition was held from 2 to 5 November 2014 at ArtScience Museum at Marina Bay Sands, Singapore. The art exhibition featured 12 artworks selected from 39 submissions by an international jury. The works showcased a range of approaches to interactive storytelling, from hypertext to immersive virtual reality.

As in previous years, the ICIDS conference proceedings are published by Springer and are available both in print and in ebook format as part of their Lecture Notes in Computer Science series. The proceedings can be found online at
http://link.springer.com/book/10.1007/978-3-319-12337-0

Alex Mitchell, National University of Singapore

Clara Fernández-Vara, New York University

David Thue, Rekyavik University

Jing Chiang, National University of Singapore

III: Research Centers

III.1: Narrare: Centre for Interdisciplinary Narrative Studies

University of Tampere

Report on the Opening Symposium of the new research centre

Narrare: Centre for Interdisciplinary Narrative Studies is a new research centre, established at the University of Tampere (Finland).

The Opening Symposium of Narrare, "Interdisciplinary Narrative Studies Today," was held on 8 October 2014.

Narrare draws together narrative studies conducted in different disciplines at the University of Tampere: literary studies, social sciences, health sciences, game

studies, history, philosophy, psychology, education sciences. The research centre functions as a platform for national and international collaboration.

Narrare… the Latin verb for 'to narrate', derived from the adjective gnarus, refers both to having knowledge and being skilful.

The research centre thus approaches narrative as a mode of knowing, as a socially and culturally conditioned practice of sense-making, and as an art, exploring how different kinds of narratives construct social reality and shape and transform our ways of seeing the world.

Narrare focuses on interdisciplinary dialogue in narrative studies. It aims to provide new theoretical understandings of the basic concepts of narrative studies and to develop new methodological tools for scholars and students working in various fields.

The centre has four broadly defined foci that build on specific qualities of interdisciplinary narrative studies at the various schools of the University of Tampere. All the foci address the interrelation between artistic and everyday narratives and explore how cultural models of narrative sense-making are perpetuated, shaped and questioned across media. The four foci, which are shaped and change over time, provide a range of perspectives on contemporary narrative theory.

(1) *Autobiographical and Cultural Memory*

We explore the interplay between autobiographical and cultural memory, how they are formed in processes of storytelling and how fictive and non-fictive forms of historiography take part in shaping cultural memory.

(2) *Health, Illness and Narrative: Border Zones of Meaning Construction*

We are interested in those dimensions of human life and the self where concepts of narrative identity and autobiographical memory lose their precision and determination (due, for example, to aging, trauma, illness, injury, disability).

(3) *Intermediality, Digital Narratives and Society*

We focus on how experiences are narrativized in different media, particularly in different digital environments (social media, computer games) and narrative journalism, and how these intersecting storytelling practices construct social reality.

(4) *Narrative Hermeneutics and Identity*

We explore and theorize narratives as culturally and socially conditioned and historically changing forms of sense-making and as practices of (re)interpreting experiences that shape our sense of who we are and who we could be.

The research centre is open to different approaches to narrative studies and to new visions and ideas about productive directions for future collaborations. One of the purposes of the opening symposium was to discuss such visions and ideas.

The symposium "Interdisciplinary Narrative Studies Today" was opened with the welcoming address of the Vice Rector Pertti Haapala and Head of School Katariina Mustakallio; then I, as the Director of Narrare, gave an overview of the research centre. The keynotes of the symposium, by Jens Brockmeier (The American University of Paris), Henrik Skov Nielsen and Stefan Iversen (University of Aarhus), addressed the current stage of narrative studies in which there is little consensus about what narrative and narrative studies are about. Brockmeier emphasized that rather than a problem this is a sign of the maturity and refinement of the field. Iversen and Nielsen discussed fictionality as a communicative strategy and stressed the distinctiveness of fictional narratives, that is, how they invite specific interpretative strategies.

Matti Hyvärinen (Vice Director of Narrare) explored the notion of socio-narratology and hoped that social scientists would engage more thoroughly with narratological research and vice versa. Kirsi Peltonen discussed trauma psychology and the use of narrative for therapeutic purposes in the treatment of children suffering from war traumas. Maria Mäkelä explored the scope of narratology and defended the distinctive identity of narratology as a subfield of narrative studies. She discussed the different types of questions that are asked in different areas of narrative studies and suggested that narratology focuses on answering questions of how narrative texts are constructed (in discourse and in reading), while other areas of narrative studies explore a variety of other questions including how narratives shape the past, determine the present and project the future and how stories shape and reflect experience and identity. The last speaker, Sari Yrjänäinen, discussed narrative studies from the perspective of education sciences, particularly the function of narrative in school teaching environments and its relevance for pupils' processes of learning and identity construction.

The symposium ended with a roundtable discussion with speakers of the symposium and Mari Hatavara (University of Tampere). We discussed in particular the possibilities, risks and challenges of interdisciplinary narrative studies. These risks include confusion resulting from the use of the same concepts in different (sometimes even opposite) ways as they travel from one discipline and discussion to another. The potential gains of interdisciplinary include the possibility of learning from each other and becoming aware of some of our most basic assumptions which can be so self-evident for us that we have grown blind to them.

We also discussed whether or not there are core concepts of narrative studies that can be seen as forming the nucleus of the field. After a lively discussion, we more or less agreed that no discipline has a privileged position in narrative studies. It depends on the research questions which concepts and discussions are most relevant; accordingly, different disciplines have made different types of contributions to interdisciplinary narrative studies. We all have something to learn from each other.

The symposium ended with a reception including a book exhibition that presented the research published by the researchers of Narrare, among them Hanna Meretoja's monograph *The Narrative Turn in Fiction and Theory* (Palgrave Macmillan, 2014).

The symposium brought together about 60 scholars and students from different disciplines. We hope Narrare will engage in lively collaboration with other centres and networks of narrative studies, such as the European Narratology Network.

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Hanna Meretoja

University of Tampere

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Webpage: http://www.uta.fi/ltl/en/narrare/index.html

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III.2: Narrative Research Lab and Centre for Fictionality Studies Aarhus University, Denmark

<u>Narrative Research Lab at Aarhus University, Denmark</u>

The main purpose of the research group Narrative Research Lab (NRL) (http://projects.au.dk/narrativeresearchlab/) at Aarhus University, headed by Henrik Skov Nielsen, is the study of narrative in various media and art forms. Investigating the forms, techniques and cross-media potential of narrative as well as its relations with various cultural discourses from different positions and perspectives, NRL focuses on a variety of topics including unreliable narration, narrative sequencing, intermediality, realism, irony, autofiction, autobiography and other non-fictional narratives like testimonies. One position emanating from NRL, with a rather large international impact, is "Unnatural Narratology." Unnatural narratology is the study of the aspects of fictional narratives that transcend the boundaries of traditional realism and violate the conventionality of natural narratives. These include omniscience, paralepsis, streamlined plot and definitive closure. Besides unnatural narratology, the researchers at NRL work with a variety of approaches to and aspects of narratology, ranging from narrative rhetoric and rhetorical discourse to the study of fictiobiographism and mockumentary.

NRL values international collaboration and initiatives in the field of narrative research. The research group is embedded in a series of international networks: among them are Project Narrative at Ohio State University, Freiburg Center on Fictionality and Factual Narrative headed by Monika Fludernik and the research group on fictionality in York University headed by Richard Walsh. Moreover, NRL has hosted visiting professorships for Nicolas Royle (2007–2009), James Phelan (2011), Richard Walsh (2012) and Brian Richardson (2013). Close international collaboration has also resulted in a number of publications including monographs, anthologies and journals. One example is the anthology *A Poetics of Unnatural Narrative*, edited by Jan Alber (University of Freiburg, Germany), Henrik Skov Nielsen (Aarhus University, Denmark) and Brian Richardsen (University of Maryland, UK) and published in 2013. This work offers a collection of foundational essays introducing the reader to the full scope of

unnatural narrative theory: its meaning, its goals, its extent, its paradoxes. The anthology surveys many basic areas of narrative studies from an unnatural perspective: story, time, space, voice, minds, narrative levels, realism, nonfiction, hyperfiction and narrative poetry. Much of the book is directed toward an investigation of experimental and antirealist work. Each essay focuses on texts and episodes that narrative theory has tended to neglect. *A Poetics of Unnatural Narrative* thus articulates an important recent movement in narrative studies.

From 2009 to 2012, NRL hosted the annual ERASMUS-funded MA-Summer School "Intensive Program in Narratology," headed by Stefan Iversen. Among the lecturers have been James Phelan, Richard Walsh, Liesbeth Korthals Altes, Brian Richardson and Lisa Zunshine. In 2013 and 2014, the summer school was changed to the "Summer Course in Narrative Studies."

Centre for Fictionality Studies at Aarhus University, Denmark

The Centre for Fictionality Studies (CFS) works in close collaboration with the Narrative Research Lab. Headed by Henrik Skov Nielsen, it investigates fictionality as a quality, not as a genre. Stories emphatically presented as invented are regularly and pervasively employed in political rhetoric as vehicles of cultural memory and ideological negotiation of past and present, in thought experiments, scenario thinking and risk assessments, and in many other areas of the societal, political and cultural field. Yet, fictionality is almost completely unstudied and often even unacknowledged outside the field of generic literary fiction.

CFS sees fictionalization as a rhetorical, communicational strategy: fictionalization invites the receiver to conceive of something as invented instead of as reported or referential. It investigates the ways in which invented stories and scenarios shape our beliefs about the actual world to a surprising degree. Fictionality is powerful and contributes to assessing risks, winning (or losing) elections, negotiating values, easing pain, mediating the past and many other things.

Fictionality in the form of the intentional use of invented stories and scenarios is ubiquitous in our culture. It is employed in politics, business, medicine, sports and throughout the academic disciplines; indeed, it is difficult to think of a cultural sphere from which fictive discourse is absent. Even the widely-heralded "narrative turn,"

underscoring the importance of storytelling in different disciplines, has not led to a focus on the pervasiveness and significance of fictionality.

At CFS, researchers focus on fictionality in relation to communicative theory and on the relation between a historical investigation of fictionality and the birth of fiction and the novel. Since fictionality crosses traditional genres, an interdisciplinary approach to fictionality is necessary. Subprojects exemplifying this diversity are The Birth and Death of Generic Fiction, The Ideology and Intellectual History of Fictionality, Fictionality in Contemporary Art and Media and The Fictionality of Politics and the Politics of Fictionality.

One of the most prominent publications from CFS is *Fiktionalitet* [Fictionality] by Louise Brix Jacobsen et al, a university textbook published in 2013. Winner of the Danish Textbook Award, it discusses the concept of fictionality, showing how political speeches, documentaries and Facebook-updates use fictionalized forms of communication. *Fiktionalitet* demonstrates how fictionality and fictionalization should be seen as extending well beyond the boundaries of generic fiction. Both within and outside traditional fictions, fictionality is employed as a strategic means to shape our beliefs about the actual world. Through a series of analyses, the book shows how the strategic use of fictionality can be used for political spin, self-representation, social criticism and much more.

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Henrik Skov Nielsen

Aarhus University

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IV: Book review

Semiosphere of Narratology: A Dialogue of Languages and Cultures. Edited by Ludmila Tataru & José Ángel García Landa. Balashov: Nikolayev, 2013. 196 pages. ISBN 978-5-94035-511-3

Semiosphere of Narratology is an anthology of articles by Russian and Western scholars bearing on a variety of subjects ranging from theories and methods in postclassical narratology to the play and semiotic aspects of literary narratives, from

the narrativity of mass media and photoblogs to the use of narratives in the social sphere and in pedagogy.

The volume was edited by Ludmila Tataru, Professor at the Balashov Institute of Saratov State University (Balashov, Russia), and José Ángel García Landa, Senior lecturer in the Department of English and German Philology at the University of Zaragoza (Spain).

As a theoretical basis for conceptualizing narrative, the editors proposed the concept of semiosphere, a concept brilliantly formulated by Yuri M. Lotman. Viewing semiosphere in analogy to V. I. Vernadsky's biosphere, Lotman represented it as a heterogeneous, asymmetrical environment, crucial for the existence, interaction and rejuvenation of languages and cultures, a particular scientific and cultural space within which there exist, interact and collide "old," "new" and "yet-to-be-born" ideas, languages, systems and subsystems

On this basis, the aims of the volume were set as follows:

1) to select contributions reflecting on Lotman's ideas in their relation to the latest tendencies in the theory of narrative; and

2) to structure a "polylogue of voices" focusing on the same concept – narrative – from the positions of various disciplines.

The book also represents a dialogue between two languages, Russian and English, in which the articles were submitted.

The first thematic section, "Semiosphere of Narratology: In Search of a Method," includes five articles.

Greger Andersson (Professor of Comparative Literature at Örebro University, Sweden): "Postclassical Narratology vs. Poetics: David Herman's 'Hypothetical Focalization' as a Test Case"

The article discusses David Herman's thesis of "hypothetical focalization" in relation to different theories about reader interpretation of narrative fiction. The author singles out two theoretical approaches to the problem. The first is based on the assumption that fictional narrative is a secondary variant of factual narrative with the simple modifier "as if" and a fictional narrator informing a narratee about events using linguistic means that work according to common grammatical rules. The alternative

approach, advocated by theoreticians such as Käte Hamburger, Lars-Åke Skalin and Richard Walsh, is qualified as "separatist," presenting fiction as a form of "language game" wherein an author stipulates motifs that will have an aesthetic impact on readers. According to Andersson, the first of the two approaches will generate "disquieting" interpretations that run against readers' intuitions.

Boris Fyodorovich Yegorov (Leading researcher at St. Petersburg Institute of History, Russian Academy of Sciences): "The Play Aspects of Culture: The Conceptions of Yuri M. Lotman and V. S. Vakhrushev"

The author analyses the approaches to the cultural-philosophical category of play advocated by the two Russian scholars: Vladimir Vakhrushev and Yuri Lotman. Yegorov, who had incredible fortune to be a colleague and friend of both Vakhrushev and Lotman, presents their conceptions as a dialogue of distant voices, or, to be more exact, as Vakhrushev's discourse on Lotman's conceptualization of "play" paralleled by Vakhrushev's own understanding of this category as it was presented in his book *Image. Text. Play* (2002) and in his articles on culture, philosophy, literary theory and history, etc. as well as in a number of his unpublished essays. Yegorov's own mediating voice is clearly heard through references to Lotman's life, theoretical heritage and personal correspondence. As Yegorov shows, the concept of play, fundamental for Lotman's cultural-semiotic theory, gains greater scope and precision when seen from the perspective of Vakhrushev's treatment of the same category.

Ludmila Tataru (Balashov Institute of Saratov State University, Russia): "Rhythm as a Category of Lotman's Text Theory and as a Principle of Narrative Discourse"

Tataru suggests a theoretical model based largely on Lotman's structural-semiotic theory, but updated in response to the contemporary trend of focusing on cognitive processes in narrative structures. She singles out for discussion Lotman's interpretation of rhythm as presented in his earlier literary theory and in his later theory of cultural semiotics. The fact that rhythm has fallen out of the narratological debate is seen as unfortunate, for rhythm might be helpful in confronting the methodological challenge of heteroglossia in the narratological semiosphere. The cognitive-communicative functions of rhythm are illustrated in the analysis of a few stories from Joyce's *Dubliners*. Tataru further argues that her method can also be effective for the study of non-fictional stories. Closer attention to narrative rhythm,

she claims, might help to coordinate a number of meta-languages of narratological research that are often deaf to one another's messages.

Valery Igorevitch Tyupa (Head of Theoretical and Historical Poetics, Russian State University for the Humanities, Moscow): "The Category of Narrative Strategies"

This article provides insight into the category of narrative strategies, defined as particular kinds of communicative strategies of culture. Tyupa suggests that positioning the narrator as a witness and judge of the eventfulness of existence is determined by the author's modality of discursive behavior. He singles out four basic types of narrative modality: a) the modality of neutral knowledge, b) that of authoritative persuasion, c) that of an unreliable narrator's subjective opinion (in Booth's sense of the term) and d) the modality of understanding, which is neither subjective nor absolutely objective. Further on, Tyupa argues that the given types of modality are determined by three fundamental baselines: a) the rhetorical modality of narration, b) world view and c) plot. He characterizes each of these baselines for the strategic choice to assert that a narrative strategy stipulates a text's communicative unity, since the three baselines are mutually exclusive. That a strategic unity pertains even in complex narratives is demonstrated by an analysis of Mikhail Bulgakov's novel *The Master and Margarita*. Another important idea put forward in the article is that of a specifically "historical narratology" as a promising sphere of humanist knowledge.

Dmitry Urusikov (independent scholar, Yeletz, Russia): "The Cognitive Turn in Narratology: In Search of a Method"

This highly theoretical article presents a critical analysis of the state of the art in contemporary Western narratology and the unlikelihood that it will take root in Russian scientific soil. Making a critical appraisal of David Herman's opposition between classical and postclassical narratologies, which emphasizes cognitive narratology's interest in mental structures, and going on to disclaim the poststructuralist status of postclassical narratology, Urusikov qualifies this development as a heterogeneous proliferation of narrative disciplines. He suggests an alternative map of that includes descriptive, generative and cognitive narratologies. The first considers classifications of narratives; the second, a new variant of structuralism, concentrates on narrative models; the third focuses on

reader reception and mental processes. The author doubts whether cognitive and postclassical narratologies can easily be naturalized in Russia for two reasons: 1) the dearth of Russian translations of the principle works on narrative theory and 2) a general trend within the philological community to stick to the traditional, hermeneutic methods of analysis.

The second part of the volume, "Narrative as a Meta-genre of Modern Culture," features the following five articles.

Saule Altybayeva (Associate Professor and Chair of Philological Specialties at the Kazakh National Pedagogical University named after Abai; Almaty, Kazakhstan): "Documentary and Quasi-documentary Narratives in Modern Kazakh Prose"

This paper discusses documentary and quasi-documentary narratives in modern Kazakh historical prose and characterizes them in terms of their typical content and functions. The author suggests working definitions of the narrative types in question and points out that they do not supplant fictionality but only assume new functions and enrich literary narratives with new meanings. Documentary narratives, which narrate real historical events, directly or indirectly confirmed by facts, are capable of forming eventuality within a wider existential range. Events are rearranged (e.g., dates and times of battles) as if overlapping one another. Altybayeva claims that quasi-documentary narrative is compatible with the fictional content of the novel, although its "molecules" – quasi-documents – are fictional and often fantastic.

Svetlana Bozrikova (Senior Lecturer in Foreign Languages, Balashov Institute of the Saratov State University): "Criminal Story in Journalism: The Typical Traits of Narrative Temporality"

The author looks at the crime story as a genre in terms of its temporality. One of its specific traits, she suggests, consists in correlations between temporal perspectives which perform particular cognitive functions while presenting the events at varying speed and frequency and in a particular sequence. The reader is immersed into the storyworld thanks to the literary technique employed by journalists to narrate events via scenes and slow-downs, retrospections and foreshadowings, breaking up the story sequence and regular repetitions of the crucial points of the chronotope viewed from different temporal perspectives, thus giving narration a rhythmical cadence.

Bozrikova illustrates her theoretical model with a detailed analysis of Eli Sanders' essay "The Bravest Woman in Seattle" (published in *The Stranger*, 2011).

José Ángel García Landa (University of Zaragoza, Spain): "Narrativity of the Photoblog"

This paper examines the storytelling dimension of personal photoblogs from the point of view of narrative semiotics as a shifting multiplicity of interconnected semiotic sub-systems and communicative practices. García Landa takes into account both deliberate and spontaneous narrativity and the narrative sequences constructed by the medium as well as those constructed by the viewers. The aim is to gain further insight into the nature of the photoblog as an emerging genre of narrative, thus opening up a promising perspective for narratologically-minded cybertheory.

García Landa keeps a Flicker photoblog himself, and the cover of the volume *Semiosphere of Narratology* is decorated with his two photos of dead leaves, suggestive of "the narrativity of experience" – the temporal cycles or, symbolically, the narrativity of life. He concludes that the photographs in photoblogs are intermedial, intertextual and hypertextual genres, thus exerting an indirect influence on photographic practices and on the way photographs and ideas about them are viewed, read and circulated.

Maria Roginska (Institute of Sociology and Philosophy, Krakow Pedagogical University, Poland): "The Crisis Chronotope of the Transformation Period: The Orthodox Liminal Narrative"

This contribution emphasizes the socially dependent significance of non-literary narratives as accounts of past experiences. It focuses on liminal narratives considered as both stories about crisis and stories that are generated by the transitional critical context. Roginska attempts to reconstruct liminal narratives of Russian orthodox believers dating back to the transformation after the collapse of the Soviet Union (1991–2003). She shows the significance of the crisis chronotope as a universal interpretive scheme by which orthodox narrators conceptualize spatial and temporal changes, national history and the "miraculous" private experience of the transformation period.

Ondřej Sládek (Institute of Czech Literature, Academy of Sciences of the Czech Republic, Prague): "The Use of Narrative in Education"

The author praises "the magic power of stories" in education. Applying the classic model of literary communication to the triad "the educator – the curriculum – the student," he discusses, respectively, "the use of narratives by the educator," "the use of narratives by students" and "the use of narratives in presenting the curriculum." Sládek specifies the six modeling functions of narrative in science and education: illustrative, historical, popularizing, didactic, legitimizing and narrative. He insists that narratives should be used in varying degrees and in different ways depending on the disciplines taught, and he recommends that educators look for a balance between the macro-story (presenting the wide context of the problem) and micro-stories (minor stories within the big story), as is the practice with documentary films. The article concludes with idea that the loss of storyness would mean the loss of the order of one's own life, the loss of the ability to perceive things in context and the loss of awareness of sequence in everyday situations.

The third section, "Philosophical and Semiotic Dimensions of the 20th- and 21st-Century Literary Narratives," features the following five articles:

Svetlana Bessmertnova (Ph.D. student in literature, teacher of Russian and literature at the Alexander Nevsky Gymnasium, Saint Petersburg): "Semiotic Aspects of Bertold Brecht's Drama"

The author examines Berthold Brecht's method of estrangement (*Verfremdung*), the key principle of Brecht's epic theater. She proceeds from the affinity of the pragmatics of existential philosophy and the pragmatics of Brecht's dramaturgy, viewing this affinity in the more general context of the triad "the signified – the signifier – the perceiving consciousness." She believes that the situation of existential nothingness, understood as an acquisition of clarity of mind at the expense of the loss of illusion, is to be found in the basic mechanisms of estrangement which are made manifest, in the first place, in the narrative structure of Brecht's plays. Narrative tools serve to "expose" the conventional semiotic codes and, by means of the latter, to expose fatalism, demonstrating at the same time the possibility and the necessity of making a choice and responsibility for one's choice, the latter being a consequence of nothingness.

Irina Galutzkikh (Associate Professor of English, Zaporizhzhya National University; Zaporizhzhya, Ukraine): "Processes of Semiotization of Corporeality in the Postmodern Period and their Reflection in the Imaginative Space of the Literary Text (a conceptual analysis)"

This essay specifies the semiotic and discursive nature of the conceptual framework of the human body within the context of English postmodernist literary prose. It focuses on the mode of imagery conceptualization activating the conceptual metaphor the "human body as a sign." The author analyses the "bodily" preoccupation of postmodern philosophy, touching upon the phenomenological, social and textual interpretations of the body in Merleau-Ponty's, Deleuze and Guattari's and Barthes' works, basing her own argument mainly on the latter. Applying the semantic-cognitive method of linguistic analysis to Jeanette Winterson's "Written on the Body" and Peter Ackroyd's "The Process of Elizabeth Cree," Galutzkikh makes clear that the body functions in postmodernism as a semiotic code to accentuate the eroticized and sensual aspects of human life as well as one's individual existential experience.

Sergey Orobiy (Associate Professor at the Blagoveschensk State Pedagogical University; Blagoveschensk, Russia): "'Anything but the Novel': Joyce, Jobs and Poetics of Flood"

Written in "the cyber-culture vein," this article correlates with García Landa's interest in the way the Internet affects narrativity. Orobiy, a blogger like his Spanish "companion-in-arms," analyses the paradoxical nature of the term "poetics of flood," combining associations with the Aristotelian roots of literary theory and idle talk in the Internet over the end of "real literature." The author finds parallels between the new "low genres" found in Live Journals, blogs, lifelogging, Narrato Journal and other apps and "the small genres" of earlier literary periods, e.g., the epistolary genre in Pushkin's time and "the literature of fact" praised by the formalists. The new formats of storytelling are qualified as proto-narrative techniques of registering eventfulness non-stop. Orobiy analyses four books recently published in Russia illustrative of the new textuality and comes to the conclusion that today literary narrative has been transformed into a fluid proto-novel, "a new *Ulysses*" written daily by millions of authors creating a huge semantic space organized in the form of a matrix.

Beatriz Penas-Ibáñez (Senior Lecturer in English, University of Zaragoza, Spain): "Semiotic Roles of Narrative Standardness: Securing Cultural Change and Integration. Haiku-Aesthetics and the Anglo-American Literary Semiosphere"

This paper focuses on the socio-pragmatic functions of standardness, considering standard vs. non-standard narrativity, namely, the facilitating of cultural transfer between different literary semiospheres. Culture-specific types of text are seen as translatable through processes of cultural contact, change, assimilation and transfer. Among other things, Penas-Ibáñez theorizes hybridity as a semiotic artifact and the cultural transfer between eastern and western literary practices at the beginning of the 20th century. She characterizes the mutual influence and revulsion of the Sino-Japanese and the western avant-garde genres which had interwoven the two literary semiospheres and led to displacement of the standard poetic and narrative forms dominant in the West during the 19th century by non-standard narrativities like Pound's and Hemingway's haiku-like ones.

Svetlana Shiena (Professor at Balashov Institute of Saratov State University) and **O. V. Zatonskaya** (Ph.D. student in Literature, Balashov Institute of Saratov State University): "Poetic Philosophy of S. Beckett and F. Nietszche"

Sheina and Zatonskaya examine the language philosophy of Nietzsche and Beckett. They find similarities between the German philosopher's and the Irish dramatist's conceptions of poetic language in their respective ways of searching for a language capable of expressing ideas. Both were to give preference to metaphors and aphorisms.

The editors *Semiosphere of Narratology* believe that such a collective a look at the heteroglossia of contemporary narratology's Babylon Tower from the perspective of Lotman's semiotic theory, based on various mechanisms of the mutual attraction/repulsion of cultures and discourses, has been illustrative, if not explanatory, of some of its patterns. The general picture is paradoxical: diverse intellectual spheres have created a productive dialogue of scientific cultures, but at the same time have built impermeable membranes between discursive formations within the global semiosphere of narratology.

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Ludmila Comuzzi (Tataru)

Saratov State University

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V: New Publications

ENN members are asked to send in announcements of recently or soon-to-be-published monographs and anthologies together with the standard bibliographical information (NB: intended for this heading are books, not articles). This information, which will be included in each upcoming Newsletter, should be sent to the Chair of the ENN Steering Committee, John Pier, at j.pier@wanadoo.fr with a copy to the ENN Secretary, Julie Solviche, at julie.solviche@ehess.fr

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Baroni, Raphaël, and Antonio Rodriguez, eds. *Les passions en littérature*. *Etudes de Lettres* 295. Université de Lausanne 2014.

Baroni Raphaël and Marc Marti, eds. *Les bifurcations du récit interactif: Continuité ou rupture? Cahiers de Narratologie* 27. Nice: Université Nice Sophia Antipolis, 2014.

Boillat, Alain. *Cinéma, machine à mondes. Essai sur les films à univers multiples*. Genève: Georg, 2014.

Bozrikova, Svetlana, and Ludmila Comuzzi. Роман нон-фикшн как жанр фактуального нарратива: криминальные романы "Хладнокровное убийство" Т. Капоте и "Долина смертной тени" А. Приставкина. [Crime Non-fiction Novel as a Genre of Factual Narrative: T. Capote's *In Cold Blood* and A. Pristavkin's *Valley of Deadly Shadow*]. Balashov: Nikolayev Publishing House, 2014.

Calabrese, Stefano, and Stefano Ballerio. *Linguaggio, letteratura e scienze neuro-cognitive.* Milano: Ledizioni, 2014.

Carrard, Philippe. *Le passé mis en texte. Poétique de l'historiographie française contemporaine.* Paris: Armand Colin, 2013.

Caviglia, Rosa Angela, and Roberto Peccenini. *Facilitare la comunicazione in classe. Suggerimenti dalla Metodologia della Narrazione e della Riflessione.* Milano: Franco Angeli, 2014.

Huber, Irmtrud. *Literature after Postmodernism: Reconstructive Fantasies.* Basingstroke: Palgrave, 2014.

Hühn, Peter, Jan Christopf Meister, John Pier and Wolf Schmid, eds. *Handbook of Narratology*. 2nd edition, fully revised and expanded. Berlin and Boston: De Gruyter, 2014. (2 vols.)

Jaëck, Nathalie, Clara Mallier, Arnaud Schmitt and Roman Girard, eds. *Le Narrateurs fous / Mad Narrateurs*. Bordeaux: Presses de la MSHA, 2014.

Kjerkegaard, Stefan, Carsten Stage, Camilla Møhring Reestorff, Henryk Skov Nielsen, Rikke Andersen Kraglund, Louise Brix Jacobson. *Fiktionalitet.* Aaarhus: Samfundslitteratur, 2013.

Korthals Altes, Liesbeth. *Ethos and Narrative Interpretation. The Negotiation of Values in Fiction*. Lincoln and London: University of Nebraska Press, 2014.

Leiduan, Alessandro, ed. *Nouvelles frontières du récit. Au-delà de l'opposition entre factuel et fictionnel. Cahiers de Narratologie* 26. Université Nice Sophia Antipolis, 2014.

Marti, Marc, and Nicolas Pélissier, eds. *Storytelling et tension narrative*. Paris: L'Harmattan, 2013.

Meretoja, Hanna. *The Narrative Turn in Fiction and Theory: The Crisis and Return of Storytelling from Robbe-Grillet to Tournier.* Houndmills: Palgrave Macmillan, 2014.

Núñez, Loreto. *Voix inouïes. Étude comparative de l'enchâssement dans* Leucippé et Clitophon *d'Achille Tatius et les* Métamorphoses *d'Apulé*. Saarbrücken: Editions universitaires européennes, 2013. (2 vol.)

Patron, Sylvie, ed. *Toward a Poetic Theory of Narrative: Essays by S.-Y. Kuroda*. Berlin: De Gruyter Mouton, 2014.

Ryan, Marie-Laure, Lori Emerson and Benjamin J. Robertson, eds. *The Johns Hopkins Guide to Digital Media.* Baltimore and London: Johns Hopkins University Press, 2014.

Scrivano, Fabrizio. *Diario e narrazione.* Macerata: Quodlibet, 2014.

Sládek, Ondřej. *Prag Ekolü'nün Yapısalcı Poetikası ve Geçirdiği Dönüşüm* [*Metamorphoses of the Prague School Structural Poetics*]. Translated into Turkish by Bahar Dervişcemaloğlu. İstanbul: Dergâh Publishing, 2014.

Spinsanti, Sandro. *La medicina in forma di narrazione.* Recanati: Ponte Blu, 2014.

Tataru, Ludmila, and José Ángel García Landa, eds. *Semiosphere of Narratology: A Dialogue of Languages and Cultures.* Balashov: Nikolayev, 2013.

Vétois, Jacques, éd. *Le transmédia Storytelling. Terminal* 112. Paris: L'Harmattan, 2013.

VI: Information on Transmedia and Online Publications

Alexander, Lily A. *Fictional Worlds: Traditions in Narrative and the Age of Visual Culture*. Charleston, SC: CreateSpace, 2013.

Now available in a New Transmedia Edition, 2014:

http://storytellingonscreen.com/shop-itunes/

Proceedings of the 7th International Conference on Interactive Digital Storytelling, ICIDS 2014, Singapore, 3 to 6 November 2014

http://link.springer.com/book/10.1007/978-3-319-12337-0