

ENN Newsletter – Issue XII – March 2015

CONTENTS

O: Editorial	2
I: Fourth International ENN Conference (Ghent University)	3
II: Conference Report Speech melody: Cross-disciplinary practices in teaching languages, text interpretation and music Saratov State University – Balashov, Russia – March 3 and 4, 2015	7
III: Research Centers	
III.1: Interdisciplinary Centre for Narratology (ICN) University of Hamburg	11
III.2: Center for Narrative Research (CNR) / Zentrum für Erzählforschung (ZEF) University of Wuppertal	14
III.3: A History of Distributed Cognition University of Edinburgh	17
IV: New Publications	20

March 31, 2015

Dear Fellow Narratologists,

The main item for this Newsletter is of course that all is now ready for ENN4, which is to take place from April 16 to 18 at Ghent University. As has been the case in the past, this year's conference will begin with a Pre-conference doctoral master class on April 14 and 15, taught by Jan Christoph Meister (Hamburg University).

For further details, see section I below. You can visit the conference homepage at: <http://www.enn4.ugent.be/>

ENN4 will be the occasion of the ENN's bi-annual business meeting. At that time, the term in office of the outgoing members of the Steering Committee will expire. Under the terms of article 4 of the ENN Constitution (which can be consulted at <http://narratology.net/node/263>), candidacies for the upcoming election of new members of the Steering Committee must be submitted eight (8) weeks prior to the business meeting. Three members in good standing of the ENN submitted their candidacies to the current Chairman of the Steering Committee, John Pier, prior to the deadline. They are:

Gunther Martens – Ghent University

Karin Kukkonen – Turku University

Ondřej Sládek – Academy of Sciences of the Czech Republic, Prague

As with previous Newsletters, we continue to publish conference reports and reports on research centers. This issue includes a report on a recent conference held at the Saratov State University in Balashov, Russia, entitled "Speech melody: Cross-disciplinary practices in teaching languages, text interpretation and music." Among the topics debated at this conference was the role of melodic configurations in narrative contexts as well as in intertextual phenomena. Readers will also find reports on the cutting-edge research going on at the Interdisciplinary Centre for

Narratology (ICN) at the University of Hamburg, at the Center for Narrative Research (CNR) / Zentrum für Erzählforschung (ZEF) at the University of Wuppertal and in the research project A History of Distributed Cognition at the University of Edinburgh.

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 Gunther Martens, at enn4@ugent.be

We should like to point out that with this, the 12th issue of the ENN Newsletter, 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 available 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: Fourth Conference of the European Narratology Network

The 4th Conference of the European Narratology Network

#ENN4

“Modelling Narrative across Borders”

April 16 to 18, 2015

Het Pand, Onderbergen 1, Ghent University, Belgium

<http://www.enn4.ugent.be>

Keynote speakers

Monika Fludernik (English Literature, Freiburg University)

Thomas Pavel (Comparative Literature, University of Chicago)

David Herman (Professor of the Engaging Humanities, Durham University)

Elena Semino (Professor of Linguistics and Verbal Art, Lancaster University)

Topic

ENN4 is the fourth bi-annual conference of the European Narratology Network (ENN), which is to take place at Het Pand, Ghent University (from April 16 to 18, 2015). ENN4 follows up on previous ENN conferences in Hamburg (2009), Kolding (2011) and Paris (2013), and it aims to bring together scholars from all disciplines to discuss recent developments in the study of narrative. Special focus areas of ENN4 are historical narratology, computational narratology, embodiment and applications of concepts from narrative theory across disciplinary borders. ENN4 is preceded by a pre-conference doctoral school course taught by Jan Christoph Meister (Hamburg University) on the topic of computational narratology.

The keynote addresses will explore such applications in the domains of medical humanities, animal studies and comparative literature. The topic of the pre-conference mirrors the fact that narratology proves to be quite central to the current rise of Digital Humanities. In an ongoing, high-profile debate, *The Paris Review* ([here](#) and [here](#)) shows that research questions hailing back to the very beginnings of formalist narratology (and literary theory), such as the quest for “archetypal plot structures,” are now returning to the forefront of scholarly attention, although they are now fuelled by entirely new heuristic tools and capabilities that are relevant to new interdisciplinary endeavours.

Hence, narratologists are increasingly faced with the situation that the concept of narrative varies widely across borders. This is a happy circumstance for the relevance and vitality of narratological concepts. At the same time, however, this situation means that any easy “lateral compatibility” of concepts such as “narrator,” “(un)reliability,” “focalization,” etc. across different media such as the printed book, film or the digital media, among others, can no longer be taken for granted. Carrying on with the debates that got underway at the 2013 Paris conference, ENN4 will address these issues by exploring conceptual models and inputs from various

disciplines and methodologies such as rhetoric and stylistics, but also more recent developments including the cognitive sciences, media studies, the digital humanities and many more. In doing so, the ENN aims to act as an on-going forum for discussing narrative theory across borders – conceptual, disciplinary, national, cultural, historical.

Organisation

ENN4 is organized under the auspices of the Department of Literary Studies at Ghent University, Narratology@UGent (<http://www.narratology.ugent.be>), in co-operation with the Ghent Centre for Digital Humanities (<http://ghentcdh.ugent.be>) and the European Narratology Network (<http://www.narratology.net>). ENN4 acknowledges the financial support of the Flemish Research Foundation (FWO-Vlaanderen), the Doctoral School of Arts, Humanities and Law and the Department of Literary Studies at Ghent University.

Programme

You may find the (updated) conference schedule and the book of abstracts here: <http://www.enn4.ugent.be/node/29>

Registration

Registration fee for visitors: 45 €/day for staff and PhD students

Registration deadline: April 7, 2015

Some practical matters for conference delegates

** Chairs:*

We still need some people to chair the parallel sessions panel, please write us as soon as possible and let us know which one you would prefer. Panel chairs are needed to briefly present the speakers, keep an eye on the time and lead the discussions.

** Poster session:*

There are still some spots open in the special poster session. Delegates who wish to present a poster are required to send us an email, prior to April 7, mentioning "[ENN] Poster session" in the subject. Delegates should bring the poster themselves.

** Hotel reservations*

We remind you once again that hotel bookings have to be made by the delegates themselves.

** FAQ:*

Further questions? The website now has a Frequently Asked Questions section

** Social media:*

Please use hashtag #ENN4 to help us spread news about the conference. The ENN' social media outlets are <http://www.facebook.com/Narratology> and http://www.twitter.com/ENN_Europe

** Social media:*

If you need to cancel your participation, please warn us at any time via enn4@ugent.be

We very much look forward to a great conference and to welcoming you here in Ghent!

ENN4 local organization team

Tobias Hermans - Katrien De Clercq - Saartje Gobyen - Wendy Lelièvre - Gunther Martens

II: Conference Report

Speech melody: Cross-disciplinary practices in teaching languages,
text interpretation and music

Balashov, Russia, March 3 and 4, 2015

From March 3rd to March 4th, 2015, an All-Russia conference “*Speech melody: cross-disciplinary approaches to teaching sound and intonation aspects of foreign speech and music*” was held in Balashov, Russia. It was a joint venture convened by the Chair of Foreign Languages at Balashov Institute of Saratov State University and the College of Arts in Balashov. The initiator and chief organizer of the event was Ludmila Comuzzi, Head of the Department of Foreign Languages and Doctor in Philology. Apart from the participants who came from Moscow, Saint Petersburg, Saratov and other Russian cities, there were also a number of scholars from other countries, namely, India and Switzerland.

The conference theme ran along cross-disciplinary approaches to studying/teaching the meaning- and genre-forming functions of sound, rhythm and melody in verbal texts, second-language communication and music from the perspectives of narrative theory, literary theory, linguistics, cultural studies and music studies. The general methodological and conceptual theme of the conference thus rested on the principles of intermediality.

Taking into account structural similarity between music and speech, on the one hand, and the natural differences between them, on the other, the participants discussed the following issues:

- 1) What are the forms and types of contacts between verbal text and music?
- 2) How do the categories common for human speech and music, namely genre, rhythm, melody and sound, work in verbal texts and music?
- 3) What are the cognitive processes underlying the reception and production of music and narrative?
- 4) What musical techniques and tools might be used in teaching languages and textual analysis, on the one hand, and how can the categories of narrative analysis,

speech rhythm and phonology be applied in teaching the art of musical performance, on the other?

Key-note speakers at the plenary session, which was entitled “*Music and Speech: Cross-Disciplinary Interaction*,” were Ludmila Comuzzi (author of three books on narrative theory, each of them insisting on the crucial role of rhythm in the narrative structure’s meaning-production), Galina Goumovskaya (Dr. in Philology, professor at Moscow Pedagogical State University, author of the monograph *Rhythm as a Factor in the Artistic Expression of the Literary Text*, Moscow 2001), Boris Yegorov (Dr. in Philology, Senior Researcher at St. Petersburg Institute of History of the Russian Academy of Science, a long-standing friend and colleague of Yuri Lotman) and Ursula Ganz-Blättler (an expert in media and pop culture studies from Stans, Switzerland).

In her opening lecture, “*Verbal Text and Music: Types of Intermedial Contacts*”, Ludmila Comuzzi set forth the theoretical framework for the conference. She made an overview of the typology of intermedial art forms established by now within the theory of intermediality and focused on the types of contact between music and narrative. Galina Goumovskaya’s lecture was titled “*Pragmatic Aspects of Lingual Rhythm*” and dealt with the rhythmic patterns of discourse and their pragmatic significance for teaching English as a second language. Boris Yegorov introduced a counterpoint to the predominantly theoretical discourse of the previous speakers with a personal narrative about his encounters in the 1980s with Mstislav Rostropovič, the world-renowned Russian cellist, his contacts with the literary club of ex-Soviet writers in Washington, Rostropovič’s concerts, his unique cello and his ways with vodka. The lecture can be viewed at:

<http://www.youtube.com/watch?v=mGPKAAa0xS0&feature=youtu.be>

Ursula Ganz-Blättler presented a lecture, the subject of which was “*What Difference an “H” Makes. Repetition and Variation in Popular Adaptations of Number One Chart Hits*.” The video can be viewed at:

<https://www.youtube.com/watch?v=J3M6ci0RrgI> The phenomenon she presented to the conference attendees was that of “filking,” a term used by Henry Jenkins to identify creative fan communities that like to “rip off” their preferred franchises (originally, Science-Fiction ones) and contemporary pop songs. Her example came

from the popular franchise “Hunger Games: Mockingjay,” and her claim was that filking might be an interesting resource for learning purposes because people learn easier when they like what they’re doing.

The plenary was followed by two parallel sessions: 1) “*Genre, Rhythm, Composition, Sound and More: Poetry and Music in the Cognitive and Cultural Perspectives*” and 2) “*Musical Thematizations and Adaptations of Literary Texts.*”

In Session 1 speakers presented for discussion the following subjects: 1) types of sound and rhythm conceptualization in poetry (Zhanna Maslova, Dr. In Philology, Balashov); 2) neurophysiology of music reception from the perspective of a musician (Mikhail Osiko, a composer and author of four albums of songs in indi-style, Moscow); 3) 21st-century operatic interpretations of Nikolai Gogol’s comedy “The Government Inspector” (Artyom Zorin, Dr In Philology, professor at Saratov State University); 4) “mad song” as a transmedial genre in English music, theatre and poetry of the 17th and 18th centuries (Ludmila Comuzzi, Balashov); 5) rhythm as a genre-forming category in tango, waltz, bossa-nova and jazz (Irina Strugovschikova, Balashov College of Arts); and 6) Sergey Rakhmaninov’s and Vassiliy Polenov’s works created in the estate Ivanovka near Balashov (Tatyana Platonova, PhD in history from Balashov Institute). The Session was concluded by the master-class “*Pop Songs as a Resource for Teaching English Financial Terminology*” held by Anna Shirokikh, PhD in Philology and lecturer at the University of Finance in Moscow.

Session 2 was in the literary studies key and discussed a number of issues related to “narrative – music” relations: 1) musical experimentation in the plot structure of Dostoyevsky’s novel *Devils* (Alexey Sedov, PhD in Philology, lecturer in literary studies at Balashov Institute); 2) the symphonism of Andrey Platonov’s prose (Yelena Mamontova, independent scholar, Balashov); 3) a rock-opera adaptation of Andrey Voznesensky’s poem “Avos” (Russian idiom for “on the off chance”) (Nalalya Proskurina, PhD in Philology, lecturer in literary studies at Balashov Institute); 4) genre of songs performed by the Russian folk-rock group “Melnitsa” (“The Mill”) (Yelena Aliferenko, PhD in Philology, Chair of the Literature Department at Balashov Institute); etc.

The second day of the conference was opened with a lecture by Sukhdev Singh, PhD in applied linguistics, Chair and professor at Guru Nanak Dev University in Amritsar, Punjab, India: “*Systemic Functional Linguistics of M.A.K. Halliday and Its Application in Teaching Languages.*” Prof. Singh underlined the ideological and social value of Halliday’s theory and specified the functional aspects of text analysis based on its principles. Taking the example of contemporary romance novels, Prof. Singh showed how analysis might reveal societal gender stereotypes reflected in portraying the verbal behavior and agency of male and female characters. The conference continued with the session “Language and Music: Theory and Classroom Practice” which featured presentations on 1) the latest variations within British standard or “received pronunciation” (RP) (Alexander Churanov, PhD in Philology, lecturer in English grammar and phonetics at Balashov Institute); 2) theoretical aspects of teaching English on the base of music and rhythm (Irina Nevezhina, PhD in Pedagogy, lecturer in methods of teaching English, Balashov Institute); 3) the use of rap in teaching English phonetics (Svetlana Bozrikova, lecturer in English, Balashov Institute); and 4) popular ballads as a resource for teaching German grammar (Alexandra Blokhina, lecturer in German, Balashov Institute).

This session was followed by a series of outstanding master classes, run under the agenda “Speech Rhythm and Music Imagery: the Art of Teaching.” These included: 1) Galina Goumovskaya’s master-class “*Jazz Chants as a Language Acquisition Tool*”; 2) a no less brilliant class on “*Metro-rhythmic specificity of jazz*” conducted by Vladimir Kuznetsov and his student Alyona Petrova (V. Kuznetsov – composer, lecturer in the art of popular music at Balashov College of Arts and organizer of music festivals “Jazz upon the Khopyor” along the river that runs through Balashov); and 3) a master class on teaching instrumental music “*Imagery Evocation in a Musical Piece*” (Irina Strugovschikova, lecturer in popular music at Balashov College of Arts and her student in the accordion class Maria Shestopalova).

The climactic moment of the conference came, however, in its final part, with the musical-poetic performance, a mini-concert, directed by Vladimir Kuznetsov. During this performance, the music instructors of the College of Arts, together with their students, some of whom are also studying English at Balashov Institute and, by

managing to do so, enhance the inter-disciplinary nature of the conference, demonstrated their art in action. They performed instrumental and vocal pieces of varied genres and styles: contemporary Russian instrumental classics (Rodion Schedrin's "Fuga"), jazz (R. Charles' "Funny (But I still love you)", A. Jobim's "How Insensitive" played by an ensemble of three), a peculiar "jazz waltz" played on the accordion and several popular songs by Soviet and Russian composers.

The footage of the conference events is to appear soon online. The written versions of the papers presented at the conference together with the papers of its distant participants are to appear in June or July 2015 in the conference proceedings. Researchers who might be interested in submitting a contribution can be kindly asked to consult the following site:

<http://www.bfsqu.ru/uploads/Documents/2014/konf%2015/Call%20for%20papers.docx>

Articles are to be submitted to the editor, Ludmila Comuzzi, at: ltataru@yandex.ru.

Ludmila Comuzzi (Tataru)

Balashov Institute of Saratov State University, Balashov, Russia

II. Research Centers

II.1: Interdisciplinary Centre for Narratology

Interdisciplinary Centre for Narratology (ICN)

University of Hamburg

Since its founding in 2004, the Interdisciplinary Centre for Narratology (ICN) in Hamburg has been working on the development of interdisciplinary narratological concepts in a collaborative, international way. As some of the readers of this Newsletter may know, the ICN has its roots in the former FGN ("Forschergruppe Narratologie" – research group in narratology). The new ICN executive committee, since December 2014, includes Prof. Jan Christoph Meister of the German

Literature Department, Prof. Markus Kuhn of the Department of Media Studies and Prof. Inke Gunia of the Department of Romance Studies. In addition to its history and traditions, this new committee has developed a strategic framework regarding the future of research on storytelling at the University of Hamburg. This framework contains two main aspects, one being the research field and the areas of special interest the ICN focusses on and the other a number of fundamentals and services which are or have become the foundations of the research group over the past ten years.

The main research areas of the ICN can be grouped into three approaches. The first is rather medium-based approach in which the new traditions of storytelling developing in the digital media are analysed. New forms of audio-visual narration are developing on the world wide web and open up possibilities of multimodality, interactivity and intended or non-intended narrative networks. As what is called “the internet” actually includes a variety of possible medial representations of story, research on transmediality is also part of this first area of interest.

The second area of narratological research at the ICN is fact-producing storytelling. This work centres around the research group “fictionality/factuality” (AFF), which has organised successful events such as the conferences “Making the Real” and “Stranger than Fiction.” In recent decades, fictionality has evolved into an important issue in literary studies and linguistic philosophy; factuality, however, has been neglected as an obvious counterpart. We have known since Hayden White’s *Metafiction*, however, that in factual representations, it is not only the objective facts that are important in factual narrative. So what are the characteristic features of factual in comparison to fictional representation? What exactly “factualizes”?

The third narratological research area the ICN focuses on is a methodological approach using computational means to look at large scale corpora of narratives. This approach includes automated and semi-automated recognition of story and genre. Methods known from different scientific disciplines such as statistics and big data research are tested in order to investigate possibilities for new ways of doing computational narratology.

In addition to its various research topics, the ICN continues to participate in knowledge transfer through its association with the Narratologia Book Series at De Gruyter and the online *living handbook of narratology*.

The ICN is also involved in a number of cooperative programs, initiatives and regular events. Each semester so-called 3+1 sessions of our narratological colloquium are organised for students and PhD candidates in Narratology. Three sessions are devoted to the presentation of narratological projects at the University of Hamburg, and a guest speaker is invited to deliver a lecture. However, as the colloquium is becoming increasingly well known outside Hamburg, we are welcoming guest speakers more often. Upcoming meetings of the narratological colloquium are announced on the ICN website at

<http://www.icn.uni-hamburg.de/projects/colloquium-for-narrative-studies-etk>

In particular, we encourage young researchers to take part in the colloquium or present their work in one of our special sessions.

The ICN's international relations also include the hosting of guest researchers as well co-organising and attending conferences and summer schools taking place at other narratological research centres. During the academic year 2014-2015, we are happy to have two long-term guest researchers in Hamburg. And of course, we are always open to requests concerning a research stay at the ICN.

3*N (short for Northern Narratology Network) is a joint initiative carried out under the auspices of the University of Southern Denmark and Aarhus University, the University of Kiel and the University of Hamburg. Our current thematic focus lies on "Concepts, Constructs and Rhetorics of Factuality in Narrative Representations." Our aim is to investigate so-called factual modes of narrative representation against the backdrop of a constructivist notion of "factuality." The underlying hypothesis is that the factual is not an a priori but a social and communicative construct, in other words, that our agreement on what counts as a "fact" and a truthful representation thereof is contingent on shared communicative and representational conventions. Just like fiction, factual representation is a communicative device and mode that depends on a particular rhetoric.

The network is currently planning a number of activities and events such as two narratological summer schools at Aarhus University in Denmark, a two-week course for M.A. students

(<http://www.au.dk/en/summeruniversity/courses/fictionality-beyond-fiction/>)

and a one-week PhD summer school (<http://www.sins.au.dk/>). A conference on multimodality and narrative networks is to take place at the University of Hamburg in the autumn. One goal of the 3*N is to organize summer schools, conferences and publications regularly in rotation between the four partner institutions.

Altogether these research activities are intended to lead the way into the future of narratological work at the ICN in Hamburg. We are looking forward to all the events and investigation into narratological topics and hope to meet many of you on our way to new findings on the many aspects of stories and storytelling.

II.2: Center for Narrative Research (CNR) / Zentrum für Erzählforschung (ZEF)

Center for Narrative Research (CNR) / Zentrum für Erzählforschung (ZEF)
University of Wuppertal

Since its inaugural symposium on “Narratology in the Age of Cross-Disciplinary Narrative Research” in 2007, which led to an eponymous publication edited by Sandra Heinen and Roy Sommer in the De Gruyter Narratologia series, the CNR / ZEF has become a flagship institution in European narrative studies. It has specifically fostered cross-disciplinary approaches to the study of narrative.

In 2012, members of the CNR / ZEF founded DIEGESIS, the first interdisciplinary journal dedicated to narrative research that provides free online access to full-text articles and reviews. Hosted by the library of the University of Wuppertal, and edited by senior members of the university’s Center for Narrative Research, DIEGESIS hopes to become a leading resource for cutting-edge theoretical and empirical work on narrative, narrativity and storytelling in all media, contexts and applications, from fiction to film, from literature to conversation, from journalism to social networks.

Five issues have been published so far on a wide range of topics including “Narrative and Media,” “Narration in Journalism,” “Narratological Approaches to Video Games” and “Historical Narratology”. Upcoming issues will be devoted to “Narration and Lies” and “Narrative and Truth” (both in 2015). A special issue in 2016 will focus on “Empirical Approaches to Narrative” (guest editors: Marisa Bortolussi, Peter Dixon and Roy Sommer).

Regular events that provide the backbone of the CNR / ZEF are its research colloquia and its annual postgraduate conferences. Topics recently discussed in the colloquium were, for example, “Narratological Perspectives on Graphic Novels” (winter 2012), “Historical Narratology” (summer 2012 and winter 2013) and “Narrating Football” (summer 2014). Last year’s postgraduate conference, organised by Daniel Becker and Anne-Catherine Höffer, concentrated on “Pop Narratology: Social, Historical and Political Perspectives on Pop Cultural Narratives” (19-21 June 2014). It was opened by a keynote lecture by Thomas Hecken (University of Siegen) on “The Great Pop Narrative: Patterns and Effects” and featured papers on topics like “Narrative Agency and Instability in Video Games” (Stefan Schubert, Leipzig), “Weight Loss and Makeover Culture in Popular Television Narratives” (Margaret Hass, Tübingen) or “Sob Stories and the American Dream: Talent Shows and Narratives of Redemption” (Anna Hanrahan, Wuppertal). Among the special events that took place in 2014 was a methodological workshop titled “Empirical Approaches to Narrative” hosted by Sandra Heinen and Roy Sommer (15 March). Leading scholars Marisa Bortolussi and Peter Dixon (Edmonton) gave an insight into their current work-in-progress on memory and emotions, and the workshop offered a forum to discuss research projects and methodological challenges in the broad field of psychonarratology, as well as other empirical approaches to narrative.

Another recent highlight was the international symposium on “Relevance and Narrative (Research),” organized by Matei Chihaiia and Katharina Rennhak, that assembled leading scholars in the field to think about how the interdependence of relevance and narration as well as relevance and narrative research can be adequately described. Despite the recent overuse of the term ‘relevance’ and the political and social significance attributed to ‘relevant’ actions and objects (of study),

relevance has not yet been sufficiently conceptualized. The symposium suggested conceiving relevance and narration as two closely related, perhaps even inseparable, entities, and it discussed the narratological, social and political implications of this assumption. Many papers – e.g. Susan Lanser’s “The (Ir)Relevance of Narratology” (Brandeis University), Roy Sommer’s “Relevance, Postclassical Narratology and Narrative Design” (Wuppertal), Andreas Mahler’s “Disciplining Relevance: On Manifest and Latent Functions of Narratives” (FU Berlin) and Julika Griem’s “Compassion Fatigue: Emphatic Relevance and the Pitfalls of a Normativization of Literary Theory” (Frankfurt) – focused on the relevance of narratives and narratology in the academic world today. Like a number of other participants, Raphael Baroni (Lausanne) and Carsten Breul (Wuppertal) tested the applicability and utility of the linguistic Relevance Theory as established by Dan Sperber und Deirdre Wilson (1986) for narratological concerns and a number of scholars – among them Elke D’hoker (Leuven), Sonja Klimek (Fribourg) and Susanne Schlünder (Osnabrück) – reflected on the form and function of selected narrative phenomena, e.g. narrative unreliability or first-person present-tense narration – for the construction of relevance. The intensive and stimulating discussions after each paper and at the end of each conference day established five (interdependent) fields which seem promising for further research activities: 1) relevance and narrative structures; 2) relevance and narrative communication; 3) relevance and metanarratives; 4) the relevance of narratives for narratology (and vice versa); 5) the relevance of narratives and/or of narratology for other academic disciplines.

In the winter term, the Center also organized a weekly lecture series on (Inter-) Disciplinary Narrative Research.” Scholars from a wide range of disciplines including art history, philosophy, linguistics and literary studies as well as sport pedagogy, the political sciences, city marketing and cognitive psychology offered intriguing surveys of the uses of narrative in their respective fields of research and discussed potential applications for narrative theory beyond literary and cultural studies.

Upcoming events at the Center include a series of workshops on “The Archeology of Narratology”/ “Archäologie der Erzählforschung” (summer term). In October

2015, the Center will also host, in cooperation with the English Department at the University of Wuppertal, the 16th international conference of the *Gesellschaft für englische Romantik* (GER), the German *Society for English Romanticism*. The theme of the conference is “Narratives of Romanticism.” Plenary speakers will be Claire Connolly (University College Cork), David Duff (University of Aberdeen), Saree Makdisi (UCLA) and Michael O’Neill (Durham University). For further information:

<http://www.romanticism2015.uni-wuppertal.de/en/>

II.3: A History of Distributed Cognition

A History of Distributed Cognition
University of Edinburgh

The research project, A History of Distributed Cognition (HDC), a Funded Research Project under the auspices of the Arts and Humanities Research Council (AHRC), explores the expression and suppression of notions of distributed cognition between classical antiquity and the early twentieth century. Distributed Cognition is the most comprehensive term for the wide range of recent approaches that reveal that cognition is not merely brain-bound, but involves the body and world. By creating a series of eight E-seminars with philosophers at the forefront of the various approaches, our project tracks current definitions of, and debates about, the various weak or strong approaches that fall under this heading. These recent approaches draw evidence from, and are an influence on, philosophy, psychology, linguistics, cognitive science and neuroscience. Our project aims to bring the notion of distributed cognition as it now stands into conversation with the humanities through examining the parallels and divergences the recent approaches hold with notions in cultural, theological, philosophical, scientific and literary works from classical antiquity to the early-twentieth century. This aim will be facilitated through a series of four workshops, which will bring together period specialists from across the humanities to discuss the particular manifestation of these notions in their own

period and area of study. The project will culminate in a four-volume series of essays, public lectures and a collaboration with the National Museum of Scotland to explore the project themes through employing their artefacts.

Narratology has offered a particularly promising and path-breaking strand of cognitive approaches in the humanities. Cognitive narratology has brought into question the very nature of the way in which narratology has traditionally been defined as an area of study. Instead of focusing on formal features, such as the narrator's role in prose fiction or on structural equivalents in other media, such as prologues in plays, the emphasis in a number of works has recently fallen on cognitive and phenomenological features as contributing to or constituent of narratives. In several works, including *Towards a 'Natural' Narratology* (1996), Monika Fludernik innovatively put forward a cognitive and embodied approach that challenged the deconstructionist and postmodernist discourses in critical domination in the 1990s. Fludernik's constructivist framework set out to redefine narrativity in terms of experientiality, with the only requirement being 'a human (anthropomorphic) experiencer at some narrative level'. Alan Palmer's pioneering work *Fictional Minds* (2004) and its successor *Social Minds in the Novel* (2010) draw on cognitive scientific notions, particularly Daniel Dennett's notion of humans as adopting an 'intentional stance', i.e. our tendency to ascribe mental properties to ourselves and to others on the basis of behaviour. Palmer argues that the reading process similarly involves the attribution of minds to characters, which then act as an 'embedded narrative'. He also highlights that when the analysis of categories of thought are not restricted only to those which fit speech category forms it becomes apparent just how much of our thought, and even of our identity, is social and distributed. David Herman's *Storytelling and the Sciences of Mind* (2011) argues that our propensity to ascribe intentions to others is a helpful and necessary part of literary reading and that this propensity to ascription of mental states on the basis of textual corpora applies to the authors of, as well as the characters in, stories. This, he argues, suggests that the decades of anti-intentionalism, borne first from the formalism of Wimsatt and Beardsley's *The Intentional Fallacy* (1946), which has since then been sustained by postmodernism, is counterintuitive to humans' propensity to employ theory of mind. Herman argues that investigating narrative as

both a target and instrument of interpretation invites a transdisciplinary approach that draws on the concepts and methods of the natural and social sciences as well as the humanities (2011).

Yet so far the emphasis in cognitive narrative studies has remained primarily on works dating from the Victorian period or later, with most works focussed on a relatively small number of modernist or postmodernist works. Even such exceptional studies as Herman's edited collection *The Emergence of Mind*, with essays chronologically spanning studies of works from 700 on, only becomes more expansive in its exploration of the variety of forms of representation of mind in narrative in the essays on works dating from the later periods.

The History of Distributed Cognition project offers the possibility to expand the diachronic range of the study of narrative from this perspective, starting with the dawn of Western storytelling in ancient Greece and moving up to the present day. In turn, the new methods and concepts in narrative studies promise to contribute to understandings of texts' historically situated notions of distributed cognition.

A number of scholars working on, or with an interest in, narratological approaches will be joining us for the four workshops: 1) From Early Greece to Late Antiquity; 2) From Medieval to Renaissance Culture; 3) From the Enlightenment to Romanticism; 4) From Victorian Culture to Modernism. In addition, the following e-seminars are now openly available online on our website along with learning resources:

1. 'Distributed Cognition in the Continental & Analytical Traditions', Prof Michael Wheeler
2. 'Embodied Cognition', Prof Shaun Gallagher
3. 'The Extended Mind', Prof Andy Clark
4. 'Enactivism', Dr Dave Ward
5. 'Memory as a Test Case for Distributed Cognition', Prof John Sutton
6. 'Emotions in the Body and World', Prof Giovanna Colombetti
7. 'The Phenomenological We', Prof Dan Zahavi
8. 'Group Minds', Prof Deborah Tollefsen

For updates of other events, you can find us on Twitter @HDCProject or send queries to Miranda.Anderson@ed.ac.uk

A History of Distributed Cognition

Home page: www.hdc.ed.ac.uk

III: 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 Gunther Martens, at enn4@ugent.be

Anderson, Miranda. *The Renaissance Extended Mind*. London: Palgrave Macmillan, 2015.

Brook, Clodagh, and Emanuela Patti. *Transmedia. Storia, memoria e narrazioni attraverso i media*. Milano: Mimesis, 2015.

Calame, Claude. *Qu'est-ce que la mythologie grecque?* Paris: Gallimard, 2015.

Caracciolo, Marco, and Karin Kukkonen (eds.). *Cognitive Literary Study: Second-Generation Approaches*. Special Issue of *Style* 48.3 (2014).

Clarke, Bruce. *Neocybernetics and Narrative*. Minneapolis: University of Minnesota Press, 2014.

Frow, John. *Character and Person*. Oxford: Oxford University Press, 2014.

Gius, Evelyn. *Erzählen über Konflikte. Ein Beitrag zur digitalen Narratologie*. Narratologia vol. 46. Berlin and Boston: De Gruyter, 2015.

Gounder, Farzana (ed.). *Narrative and Identity Structure in the Pacific Islands*. Studies in Narrative 21. Amsterdam: John Benjamins Publishing Co., 2015.

Grishakova, Marina, and Silvi Salupere (eds.). *Theoretical Schools and Circles in the Twentieth-Century Humanities: Literary Theory, History, Philosophy*. London: Routledge, 2015.

Gygax, Franziska, and Miriam A. Locher (eds.). *Narrative Matters in Medical Disciplines across Disciplines*. Studies in Narrative 20. Amsterdam: John Benjamins Publishing Co., 2015.

Jeannelle, Jean-Louis. *Films sans images*. Paris: Éditions du Seuil, 2015.

Nanni, Silvia. *Il privato è politico. Narrazione autobiografica e formazione*. Milano: Unicopli, 2015.

Nünning, Vera (ed.). *Unreliable Narration and Trustworthiness: Intermedial and Interdisciplinary Perspectives*. Narratologia vol. 44. Berlin, Munich, Boston: De Gruyter, 2015.

Ohme, Andreas. *Skaz und Unreliable Narration. Entwurf einer neuen Typologie des Erzählers*. Narratologia vol. 45. Berlin, Munich, Boston: de Gruyter, 2015.

Salter, Anastasia. *What is Your Quest? From Adventure Games to Interactive Books*. Iowa City: University of Iowa Press, 2014.

Schutz, Armin. *Erzähltheorie in mediävistischer Perspektive*. Studienausgabe. Edited by Manuel Braun, Alexandra Dunkel and Jan-Dirk Müller. Berlin: De Gruyter, 2015.

Zunshine, Lisa (ed.). *The Oxford Handbook of Cognitive Literary Studies*. Oxford and New York: Oxford University Press, 2015.
